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**March - 2025**

**‘21<sup>st</sup> Century Literature and Sensibility’**



**Organizer**

**Dr. Purushottam R. Gate**

*Principal*

*Late Babasaheb Deshmukh Gorthekar  
Arts, Commerce & Science Mahavidyalaya  
Umri. Dist. Nanded*

**Chief Editor**

**Dr. Sandeep G. Ladkar**

**Co-Editor**

**Dr. Shrinivas S. Gadhe**



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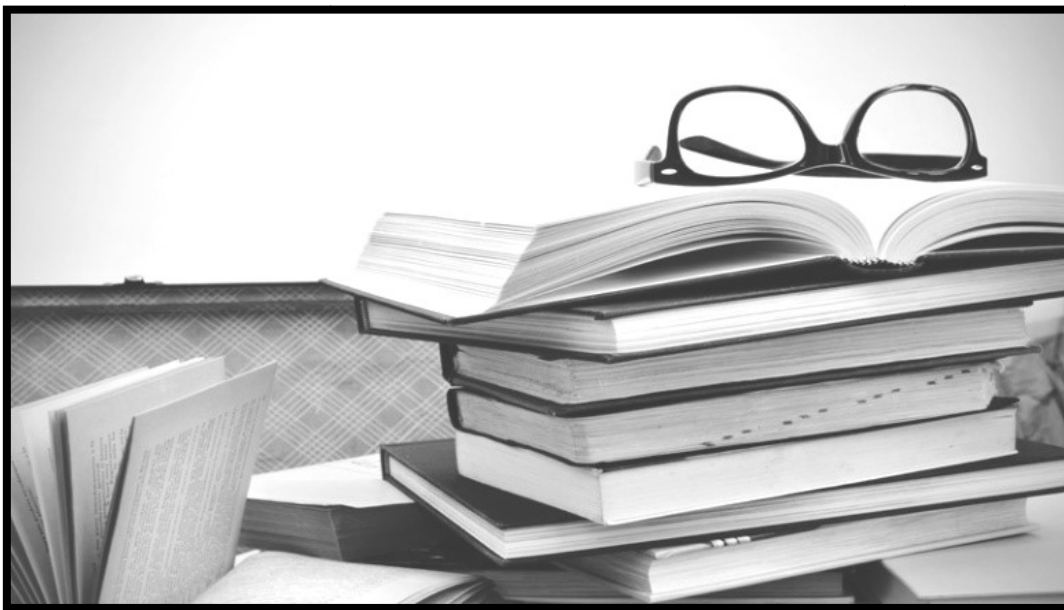
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M.Sc. Ph.D., Mombushuo Fellow (Japan)

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**डॉ. मनोहर ग. चासकर**

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एम्. एस्सी., पीएच्.डी., मॉम्बुशुओ फेलो (जपान)



**SWAMI RAMANAND TEERTH  
MARATHWADA UNIVERSITY**

**NANDED – 431 606 (Maharashtra)**

**स्वामी रामानंद तीर्थ मराठवाडा विद्यापीठ**

**नांदेड – ४३१ ६०६ (महाराष्ट्र)**

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दिनांक १७ मार्च २०२५

## मा. कुलगुरूंचे मनोगत



साहित्य हे केवळ शब्दांचे संयोजन नाही, तर ते समाजाच्या भावना, संवेदना आणि परिवर्तनाची धग प्रतिबिंबित करणारे माध्यम आहे. '२१ व्या शतकातील साहित्य आणि संवेदना' या विषयावर कै. बाबासाहेब देशमुख गोरठेकर कला, वाणिज्य व विज्ञान महाविद्यालय, उमरी येथे मराठी, हिंदी व इंग्रजी विभागाच्या वतीने दिनांक २२ मार्च २०२५ रोजी आयोजित राष्ट्रीय परिषद ही साहित्यविश्वासाठी अभिजात पर्वणी ठरणार आहे.

२१ व्या शतकातील साहित्याने सामाजिक जाणीवा, तंत्रज्ञानाचा प्रभाव, मानवी अस्तित्वाच्या प्रश्नांना स्पर्श करणारी चिंतनशीलता आणि नव्या संवेदनशीलतेचे रूप यामध्ये अमूलाग्र बदल घडवले आहेत. या परिषदेमुळे समकालीन साहित्यिक प्रवाहांचे चिंतन घडून येईल, तसेच नव्या दृष्टिकोनांना वाव मिळेल. साहित्य हा केवळ मनोरंजनाचा किंवा अभ्यासाचा विषय नसून तो समाजाच्या गतीचा आरसा आहे.

विज्ञान आणि तंत्रज्ञानाच्या प्रभावाखाली आजच्या पिढीच्या भावनांचा, संवेदनशीलतेचा आणि अभिव्यक्तीच्या सृजनशीलतेचा वेध घेणारी ही परिषद निश्चितच मौलिक विचारमंथन घडवेल. साहित्यिक निर्मितीमागील संवेदनशीलता ही मानवी अस्तित्वाचा मूळ गाभा आहे. बदलत्या जगात साहित्याचे रूप अधिक व्यापक, समावेशक आणि बहुआयामी झाले आहे. कविता, कथा, कादंबऱ्या, लघुकथा, वैचारिक निबंध, डिजिटल साहित्य आणि कृत्रिम बुद्धिमत्तेच्या सहाय्याने निर्माण होणाऱ्या साहित्यसृष्टीच्या प्रवाहात नवीन वाटा शोधण्याची ही संधी आहे.

या परिषदेमुळे साहित्यिक, विचारवंत, समीक्षक, संशोधक आणि विद्यार्थ्यांना एकत्र येऊन आपल्या विचारांचे आदान-प्रदान करण्याची संधी मिळेल. साहित्य, भाषा आणि संवेदनेचे हे त्रिसूत्री संमेलन नव्या पिढीला प्रेरणा देईल आणि साहित्याच्या भविष्यातील प्रवासासाठी दिशादर्शन ठरेल. मी या परिषदेच्या यशस्वी आयोजनासाठी सर्व आयोजक, सहभागी संशोधक, अभ्यासक आणि मान्यवरांना हार्दिक शुभेच्छा देतो. ही राष्ट्रीय परिषद साहित्यिक पर्वाचा नवा शुभारंभ ठरेल आणि विचारप्रवाह अधिक समृद्ध करेल, असा मला विश्वास वाटतो.

**शब्द जागतील, संवेदना बोलेल, २१ व्या शतकाचे साहित्य घडवेल**

(मनोहर चासकर)

कुलगुरु



## MESSAGE OF THE PRESIDENT

**Hon'ble, Shri. Govindrao Mukkawar Shirurkar**



I congratulate the organizers of the one-day National Conference on 'Literature and Sensibility in the 21<sup>st</sup> Century' jointly organized by Swami Ramanand Tirth Marathwada University, Nanded and Late Babasaheb Deshmukh Gortheekar College of Arts, Commerce and Science, Umri, Dist. Nanded on 22<sup>nd</sup> March 2025. This conference is a very good educational event for the participating researchers and I am sure that it will inspire the researchers and encourage them to do further research.

This conference will provide quality information about the activities of our institution to the participants and will enhance the confidence of our professors. The brainstorming sessions conducted by the participating scholars in this National conference are a great opportunity for everyone. Literature reflects all aspects of contemporary society.

Literature in the 21<sup>st</sup> century has reflected society very strongly and sensitively. I hope that this will be followed up in depth in this National Conference.

I congratulate the organizers of this conference organized by the college to provide an opportunity for researchers, professors and students to interact on a single platform. I wish the organizers of the conference all the best and hope that it will be a fruitful conference for the participating professors.

Thank you!

**Hon'ble, Shri. Govindrao Mukkawar Shirurkar,**  
**President Nutan Vidyalaya Sevabhavi Education, Society, Umri, Dist.**  
**Nanded**

## MESSAGE OF THE DIRECTOR

**Hon'ble, Shri. Shirishrao Shrinivasrao Deshmukh Gorthekar**



Late Babasaheb Deshmukh Gorthekar Arts, Commerce and Science Mahavidyalaya, Umri, District Nanded and Swami Ramanand Teerth Marathwada University, Nanded, jointly organize one-day National Conference on the topic '**21<sup>st</sup> Century Literature and Sensibility**' by Marathi, Hindi and English departments on 22<sup>nd</sup> March 2025. I heartily welcome all the dignitaries who participated in this conference.

In the 21<sup>st</sup> century, all social systems are seen to be shaken. The repercussions of the 21<sup>st</sup> century is seen in all literature. In this conference, the literature has created a vision of society, politics, economy, education, justice, industrialization, science, culture, unemployment, poverty, injustice, atrocities, corruption, etc. The literary works of the writers have kept the lost sensation alive. Through this conference, I hope that various researchers and thinkers will give a new message to the world through their research papers.

I think that innovative thinking will start through this conference. I think that all of us will gain new areas of knowledge from this conference.

I congratulate the Principal, Vice-Principal, Coordinator, Co-Coordinator, Research paper writers, Researchers, and all the teaching and non-teaching staff of the college who organized this conference.

My best wishes are for the success of the National Conference.

Thank you!

**Hon'ble, Shri. Shirishrao Shrinivasrao Deshmukh Gorthekar,**  
**Secretary,**  
**L B S E S and Director, N V S E**  
**S, Umri.**

## MESSAGE OF THE SECRETARY

**Hon'ble, Shri. Kailasrao Shrinivasrao Deshmukh Gortheekar**



It is a moment of honor and pride for me to organize a one-day National Conference on the topic of '**21<sup>st</sup> Century Literature and Sensibility**' on 22<sup>nd</sup> March 2025. This conference is jointly organized by Late Babasaheb Deshmukh Gortheekar College of Arts, Commerce and Science, Umri, District Nanded and Swami Ramanand Teerth Marathwada University, Nanded.

It is a matter of pride that the topic of this conference is focused on Literature and Sensibility in the 21<sup>st</sup> Century because no one is coming forward to discuss this topic these days. Our college has done the work of expressing the researchers by keeping this topic for the national conference. I believe that this conference will benefit the society and I hope that this national conference will create a platform for research scholars and representatives to express their views and have fruitful discussions on the topic of Literature and Sensibility.

The topic of the conference will strive to transform contemporary society, achieve social justice, eliminate social problems, and build a new India.

This conference has been organized as a part of the innovative activities implemented in our college. The work of strengthening literature and sensibility will be done through this conference. I congratulate to the Marathi, Hindi and English scholars and research paper writers who have shed light on various aspects of sensibility through their research papers.

I congratulate our college for organizing this conference and thank all the dignitaries, representatives and dignitaries for attending this conference and making this conference a success.

With the Best Wishes.... Thank you!

**Hon'ble, Shri. Kailasrao Shrinivasrao Deshmukh Gortheekar,**  
**Secretary,**  
**Nutan Vidyalaya Sevabhavi Education, Society, Umri**



## **PRINCIPAL' SDESK**

**Dr. Purushottam R. Gate**



Late Babasaheb Deshmukh Gorthekar Arts, Commerce & Science Mahavidyalaya Mahavidyalaya, Umri and Swami Ramanand Teerth Marathwada University jointly organize One Day National Conference on **21<sup>st</sup> Century Literature and Sensibility** on 22<sup>nd</sup> March 2025. I appreciate the step taken by Marathi, Hindi and English departments of Humanities faculty to hold a National Conference this year. I would like to congratulate the Heads of all three departments, Dr. Sandeep Ladkar, Dr. Gajanan Deokar & Dr. Ashok Jadhav and their colleagues in the departments, Dr. Shrinivas Gadhe, Dr. Sambhaji Jadhav & Dr. Zaheeruddin Pathan. This college is continuously doing research work as per the guidelines of UGC. As expected from NACC, it has been stated that research should continue along with teaching. The professors of our college have been continuously doing research and will continue to do so in the future. They are constantly writing innovatively and their research has been published in renowned research journals.

The three departments of the college, Marathi, Hindi and English language have been organizing a National Conference on **21<sup>st</sup> Century Literature and Sensibility** on 22<sup>nd</sup> March 2025. Novels, stories, plays, poems and other literature have been published in all three languages by the authors. This part of sensibility seems very important. Because in the present time, human sensibilities have become so blunt that man himself is an inseparable element and is seen creating inhumane incidents. It is a matter of pride that efforts are being made through this writing to keep the entire human race's sensibility towards society alive. In fact, literature is a mirror of society and society is reflected in it. On the occasion of this conference, many scholars, writers, professors, researchers and students from across the country will express their thoughts on this sensitive topic of sensibility in literature through their writings and from this, a colour of sensitivity is emerging from this research and I hope that this will give a new direction to the society and will definitely help the society to become more profound and sensitive than before. Best wishes for this national conference.

With the Best Wishes.... Thank you!

**Dr. Purushottam R. Gate**

**Principal Late Babasaheb Deshmukh Gorthekar Arts, Commerce  
and Science Mahavidyalaya, Umri, Dist. Nanded.**

## **CONVENER DESK**

**Dr. Sandeep G. Ladkar**



Nutan Vidyalaya Sevabhavai Education Society Umri, runs Late Babasaheb Deshmukh Gortheekar Arts, Commerce & Science Mahavidyalaya, Umri. The Department of English have decided to organize a National Conference on the topic of '21st Century Literature and Sensibility' on 22nd March 2025. I heartily welcome all the dignitaries who are participating in this conference.

Our college gives more emphasis on education and research in rural areas, and this national conference is a part of it. The literature of the world is found to be full of sensitivity step by step. Literary works have highlighted sensibility through many literary genres such as stories, poems, novels, plays, biographies-autobiographies, fine prose, and ideological literature. In the 21<sup>st</sup> century, drastic changes have been made in various fields such as social, political, economic, industrial, and scientific, and how it has reflected on society has been recorded in literature. Literature that makes you think about various social, political, economic, educational, industrial problems was written in the 21<sup>st</sup> century. This National Conference has been organized to think over the different types of sensibilities expressed in the literary writings of the 21<sup>st</sup> century literature. Professors, researchers, and research students from Maharashtra and outside Maharashtra responded enthusiastically for this national conference. Writing on sensitive topics is a very challenging task, but the authors of the research papers have contributed to this conference by writing important research papers.

The organizing committee of this conference was continuously inspired and encouraged by the President of Nutan Vidyalaya Sevabhavi Education Society, Umri, Hon. Shri. Govindrao Mukkavar Shirurkar, Secretary of Nutan Vidyalaya Sevabhavi Education Society, Umri Hon. Shri. Kailasrao Deshmukh Gortheekar, Secretary of Lal Bahadur Education Society, Hon. Shri. Shirishbhau Deshmukh Gortheekar. The Principal of the college, Dr. Purushottam Gate, Vice-Principal, Dr. V. B. Ganipurkar, Dr. R. S. Nitonde, Chairman, Board of Studies in English of Swami Ramanand Teerth.

I am grateful to my colleague Dr. S. S. Gadhe, Associate Professor, English Department and all the faculty and non-teaching staff of the college for their cooperation in this conference.

**Dr. Sandeep Gangadharrao Ladkar,  
Associate Professor & Head, Department of English,  
LBDG Mahavidyalaya, Umri**

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## THE SOUL OF INDIA: EXPLORING SENSIBILITY IN SUNITA JAIN'S SHORT STORIES WITH REFERENCE TO 'A WOMAN IS DEAD'

Dr. U. D. Padamwar

Gramin (ACS) Mahavidyalaya, Vasantnagar

Tq. Mukhed, Dist. Nanded

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### Abstract:

*Sunita Jain, a prolific Indian writer, weaves intricate narratives that reflect the complex tapestry of Indian sensibility. This research paper delves into the short stories of Sunita Jain, examining how her works embody and explore the multifaceted aspects of Indian culture, tradition, and societal dynamics. It analyzes the recurring themes of family, gender, spirituality, and the interplay between tradition and modernity, demonstrating how Jain's stories provide a nuanced portrayal of the Indian experience.*

*Sunita Jain's "A Woman is Dead" presents a poignant exploration of the marginalized existence of women within traditional Indian societal structures. This paper undertakes a critical analysis of the short story, focusing on its thematic concerns, narrative techniques, and socio-cultural implications. By examining the portrayal of the woman's life and death, this analysis aims to illuminate Jain's commentary on gender, isolation, and the silent erosion of individual identity.*

### Introduction:

Sunita Jain's literary contributions offer a rich and insightful exploration of the Indian psyche. Her short stories, in particular, serve as a microcosm of Indian society, capturing the subtle nuances of interpersonal relationships, the weight of cultural expectations, and the evolving landscape of contemporary India. This paper aims to analyze the key elements of Indian sensibility that permeate Jain's short fiction.

Sunita Jain, known for her nuanced portrayal of Indian society, often delves into the lives of women, unveiling the subtle yet pervasive forms of oppression they endure. "A Woman is Dead" stands as a stark testament to this exploration, offering a glimpse into a life lived within the confines of societal expectations, culminating in a death that seems to echo the silence of her existence. This paper seeks to dissect the narrative, revealing the layers of meaning embedded within its concise form.

### The Devaluation of Female Existence:

The very title, "A Woman is Dead," is devoid of personal identifiers, immediately stripping the protagonist of her individuality. This anonymity underscores the story's central theme: the

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devaluation of women within a patriarchal framework. The narrative does not focus on the woman's life as a vibrant entity, but rather on its cessation, highlighting the societal tendency to recognize women primarily in relation to their roles within the family.

- The story's brevity and the lack of detailed biographical information contribute to the sense of the woman's life being inconsequential. This absence serves as a powerful commentary on the invisibility of women's experiences.
- The reactions of those surrounding the death, or the lack thereof, reinforces the idea that her life was not seen as especially valuable.

#### **Social and Familial Constraints:**

Jain's narrative subtly exposes the constraints imposed on women by traditional Indian social and familial structures. The story's setting, likely a traditional Indian household, becomes a microcosm of these constraints. The woman's life, as implied by the narrative, is defined by her domestic roles, leaving little room for personal aspirations or individual expression.

- The story implies a life lived within the confines of domesticity, where the woman's identity is subsumed by her roles as wife, mother, or daughter-in-law.
- The narrative's focus on the aftermath of the death, rather than the woman's life, highlights how her existence was primarily defined by her relationships to others.

#### **Isolation and the Silence of Existence:**

"A Woman is Dead" resonates with themes of isolation and alienation. The story's atmosphere is one of quiet resignation, suggesting a life lived in the shadows. The woman's death, rather than a dramatic event, is portrayed as a quiet fading away, mirroring the silence that characterized her existence.

- The absence of emotional outpouring or profound grief among the characters hints at a life lived in emotional isolation.
- The story's narrative structure, which avoids explicit emotional expression, reinforces the theme of silent suffering.

#### **The Tapestry of Indian Sensibility:**

- **Family and Relationships:**
  - Jain's stories often delve into the complexities of familial bonds, portraying the intricate dynamics within Indian households. She explores the tensions between generations, the roles and expectations placed upon family members, and the enduring significance of familial ties.
  - The importance of family, and the way that relationships within families are explored, are very important to Indian Sensibility.
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- **Gender and Identity:**

- A prominent theme in Jain's work is the exploration of women's experiences within Indian society. Her stories often address the challenges faced by women in navigating traditional expectations and asserting their individual identities.
- The exploration of the inner lives of women, and their struggles within a traditionally patriarchal society, are a key feature of her work.

- **Tradition and Modernity:**

- Jain's narratives frequently depict the interplay between traditional values and the forces of modernization. She explores the tensions that arise as individuals and communities grapple with changing social norms and the impact of globalization.
- The way that traditional Indian values, and modern ideas interact within the characters' lives, is a recurring theme.

- **Spirituality and Philosophy:**

- Indian philosophy and spirituality often permeate Jain's stories, reflecting the deep-rooted influence of these elements in Indian culture. Her narratives may explore themes of dharma, karma, and the search for meaning in life.
- The spiritual undercurrents within the characters' lives, and the way that they inform their actions, are very important aspects of her work.

**Analysis of Key Themes:**

- **Portrayal of Women:**

Jain's female characters often confront societal constraints and seek to carve out their own spaces. Her stories highlight the strength and resilience of women in the face of adversity.

- **Social Commentary:**

Through her narratives, Jain provides subtle yet incisive social commentary on issues such as caste, class, and the changing dynamics of Indian society.

- **Cultural Nuances:**

Jain's stories are rich in cultural details, capturing the subtle nuances of Indian customs, traditions, and everyday life.

**Conclusion:**

Sunita Jain's short stories offer a valuable window into the complexities of Indian sensibility. Her narratives skillfully weave together themes of family, gender, tradition, and modernity, providing a nuanced and insightful portrayal of the Indian experience. By exploring the inner lives of her characters and the social dynamics that shape their lives, Jain contributes significantly to the rich tapestry of Indian literature.

Sunita Jain's "A Woman is Dead" is a powerful and poignant exploration of the silent

demise of women within traditional Indian society. The story's minimalist style and thematic concerns offer a critical commentary on gender inequality, isolation, and the devaluation of female existence. Through her nuanced portrayal of the woman's life and death, Jain invites readers to reflect on the societal structures that contribute to the marginalization of women.

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**PATRIARCHAL DEFIANCE AS A THEMATIC MOTIF IN GIRISH  
KARNAD'S *YAYATI* AND *BALI: THE SACRIFICE***

Dr. G. Ramana Reddy

*Head, Dept. of English,*

*Shahir Annabhau Sath Mahavidyalaya,*

*Mukhed, Dist. Nanded (M.S) -431 715*

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**Abstract**

*Women in modern India have achieved significant advances in every field of life, but they continue to face deep-seated patriarchal mentalities. Even in the modern age Women are dominated by men. Despite the progress made by Indian feminist movements, women living in modern India still face many issues of discrimination. India's patriarchal culture has made hindrance women's' progress. Girish Karnad was one of the most popular personality in the contemporary India who desires to liberate women by his writings. He was a well-known Indian English Dramatist. He himself had translated his plays into English language. His plays often explore the oppression of women and their fight against patriarchy. His plays feature female characters who speak out against injustices and oppression. His plays *Yayati* and *Bali: The sacrifice* deals with the theme of women suppression in patriarchal society. This this paper attempts to focus on the women fight against to break the structure of Patrick society and try to success in breaking the practical norms of the society.*

**Key words:** Patriarchy, Suppression, Identity, oppress and Injustice.

**Introduction**

Girish Karnad was the most popular dramatist in the contemporary Indian English literature. He is India's leading bilingual playwright, a film director and an actor. He had translated his own plays from Kannada to English language. His play *Yayati* was published originally in Kannada in 1961 and later translated by himself into English in 2008. *Bali : The Sacrifice* is a play written by Girish Karnad in Kannada as 'Hittina Hunja' in 1966 but later translated into English. In these plays attention has been focused on the oppression of women by men in patriarchal Indian contemporary society. C.N Ramachandran says that "The worst sufferers are women... who are caught up in a whirlpool of Hindu patriarchy". The sufferings and pitiable condition of the women even in the well-educated modern society is skillfully depicted in these plays.

*Yayati* story begins with his wife Devayani who was the beautiful daughter of Shukracharya the preceptor of demons. One day Sharmistha and Devayani both went to take bath in cold water depositing their clothes on the bank of the lake. After their bath, Sharmistha clad herself in

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Devayani's clothes and Devayani in princess Sharmista's of clothes by unknowingly. Angry with this incident, the princess slapped Devayani and pushes her into a dry well. Yayati, the king who happen to pass by rescued Devayani from the well. Devayani then asked him to marry her. However, the prevailing custom of the society forbids Kshatriya to marry a Brahmin girl. Yayati refused in the beginning but later with the greed of learning '*Sanjeevani Vidya*' from her father, marries Devayani. In mean time, Sharmistha was attracted to Yayati. He married her without knowledge of Devyani. When Devayani discovered the secret of the marriage she became angry and compliant against Yayati to her father Shukra. The furious Shukra cursed him with old age. This is a cruel junction of Yayati. When later Shukra modifies his car as if anybody was willing to exchange with his old age is youth would continue as before. His son Puru agreed to take on his father's old age without consult of Chitrlekha the newly wedded wife of Puru. Girish Karnad explores here the plight of women in a mail hierarchical society. Girish Karnad thus emphasizes on women were not given priority in taking the important decisions.

No woman could accept her husband marrying another woman in Indian society. Indian women worship their husbands. If their husbands marry second wife, it cannot be tolerated or accepted for them. Devayani, the wife of Yayati, revolts against her husband when he came to know that he had married Sharmistha. Indian woman is quite submissive, faithful and honoring husband even in the most unpleasant circumstances. She never thinks of harming her husband even in her dreams. They never questions her husband if he marries a second wife. Hindu society completely believes the laws of Manu. But in this play Devayani questions her husband. She says: why? Why do you want her? When Yayati did not pay attention to her words, she tears the marriage thread and throws away the marriage pendant. Devayani snatched out other pieces of jewels she is wearing throws them down". (Yayati:31). She did not stop here but she goes to her father Shukracharya and brings a curse upon her husband. Indian women never do harm for their husband's prosperity. But Girish Karnataka portrayed his woman like Devayani and Chitrlekha as rebellious to the patriarchal norms when they are suppressed by these patriarchal norms. Commenting on Girish Karnad's art of portrait of women Pratima Chaitanya says "Karnad depicts women and today with the feminism, fighting the unjust norms of patriarchal order. Devayani did not care husband when an injustice is done upon her and she became the cause of the curse on her husband.

There is another character Chitrlekha, wife of Puru who thrashes the norms of the male dominated society. Dr. Krishna Singh has rightly pointed out that Devayani, Sharmistha, chitrlekha succeeding subverting the male world through an assertion of their rights and privileges". Chitrlekha rebels against the unjust and gender based norms of the society. She did not want to compromise with the male dominated society. When her husband accepts the old age of his father, she never allows her husband to touch her. She says to Puru "Please don't come near me, go out

please, don't touch me (Yayati:58). When her father in law Yayati exercises his authority as a king, she replies him in anger “I will not let my husband set back into my bedroom unless he returns as a young man (Yayati: 61). Chitrlekha crosses the limits of the so called morality and hypocrisy and claims directly for sexual rights. In her words she married her husband for his youth. She proposes for Yayati. She says "I married him for his youth... He has lost that potency now. He does not possess any of the qualities for which I married him. But you do (Yayati: 65). Yayati he is shocked at the proposal of Chitrlekha. In the Indian patriarchal society no woman good dare enough to make such proposal. But here Girish Karnad portrays the character of Chitrlekha as a threat to break the patriarchal norms. He described her as a rebel against the structures of the norms of the society. In the words of R.T Bedre “Chitrlekha with an interrogating spirit, puts across question to him and quite shockingly for Yayati, she asked him to accept her as his bride. Karnad has sketched Chitrlekha as the character of the prototype of the rebellious Indian women who wanted to fly free off her own will. It seems Karnad has explored her as a vehicle for the fight for the rights of women.

The minor characters Swarnalatha also suffered in the male dominated society. Her husband leaves her with a suspicion upon her. Chastity is a word confined exclusively to the women only. But like a normal Indian women, Swarnalatha never loses her hopes. She tried her level best to struggle the questioning male dominated society. He stood as Challenger for the society. Stepped out from the marital bond and climbed her right to live women as an independent by settling herself as a maid servant in the palace and gives moral support to Devayani and Chitrlekha who were also the victims of society. She never repented for leaving husband. She encountered the problems and stood an ideal for all divorced women. In a male dominated society generally the life of victim women leads to death. But death is not the ultimate solution here Chitrlekha, Sharmistha and Swarnalatha are proved.

The other play *Bali: The sacrifice* deals with the treatment of women in the patriarchal society. Through the character of the Queen Karnad had focused on the problems of traditional Indian woman. Even in the modern age, though Indian constitution is giving equal rights to women, yet they remain same from the ancient time.

The King is a Hindu and the Queen is a Jain. The king converts into Jainism with the insistence of the Queen after their marriage. Here arises the problem. Jainism dictates Non-violence and whereas Hinduism, believes in the practice of sacrifice or *bali* for committing a sin. The queen one midnight enchanted by the beautiful voice of an elephant keeper, Mahout, mates with him. Soon after the incident comes to the knowledge of the Queen-Mother, the Queen-Mother suggests the King to placate the Goddess *Kali* for the sin committed by the Queen, a sacrifice has to be made. The Queen being a Jain does not indulge in this mock sacrifice. At last the sacrifice of the dough cock was accepted. Thus the queen has succeeded the second time in bringing a change



in her husband. Like Yayati who dominates in the family, The Queen Mother dominates over the Queen. The patriarchal society is responsible for the queen indulging in the extra-marital relationship with Mahout-the elephant keeper. The traditional Indian woman is burdened with the idea of bearing a child, more especially a son for her family. A barren woman in Indian society is looked down upon. So, women themselves have a deep rooted notion to bear an heir for their families. That may be the reason that the Queen in *Bali*, indulge in extra-marital relationship though they do not express their desires openly.

Although the Queen does make excuses for her extramarital sexual encounter and boldly tells the king about it, she is clever and crafty to manipulate the patriarchal order and win the situation to her advantage. Till the time she could not conceive, she did not make any exquisite demands but as soon as she became sure of her pregnancy, and became aware that she was carrying the heir of the royal family in her womb, she used it as a tool to win her husband on her side humiliates her mother-in-law. She intelligently asks him to remove the shed of animals, which was the Queen-Mother's property for the exercise of her devotional practices, from the palace because she could not bear the thought of animals being taken for sacrifice. She says; "You sleep through it. You've grown up with those sounds. I Haven't. They wake me up-keep away. But I've pretended I didn't mind (CP: 212). In this play Karnad portrayed the Queen as the woman bold enough to express her desire openly. At the same time, she knows how to preserve her identity and breaks the centuries' long patriarchal custom to convert into her husband's religion. Her power can be acknowledged from the fact that she makes her husband convert into her religion, thus thrashes the norms of patriarchy.

It seems that by mating with the Mahout, the queen feels herself liberated from the bondage imposed by the patriarchal society. The traditional Indian woman is burdened with the idea of bearing a child, more especially a male for her inheritance. The desire of the Queen is expressed in her words:

QUEEN (*Suddenly laughs, tousles her hair*): Yes, I can. For you. You could have taken another wife. You don't.

KING: Of course I didn't

QUEEN: Sometimes I wished you had.

KING: You did.

QUEEN: Yes, purely for bearing children. (CP: 211)

Here the Queen emerges a modern woman who never compromises with the society in fulfilling her desires and who tolerated simply the societal impositions. She stood a threat to patriarchal society. Of course it is true that it is very difficult to escape the oppression of patriarchal order for a woman, a revolutionary attempt of a woman many times ends with disaster.

The Queen though she died at the end she won in her life.

To conclude, in the play *Yayati* Chitralkha, Sharmistha, Swarnalatha are also symbols of defiance against patriarchal society as queen in the *Bali: The Sacrifice*. They fought against the patriarchal norms and stood ideal for all women who were suppressed by male dominated society. Modern women have begun to take care of their social, emotional, cultural, religious, and financial requirements. In India, she has now become a weapon for societal transformation. This is necessary in present day for the progress of a nation. Women have occupied the place of Men in many fields. It is true that if women get equal freedom as men, then there is progress of a nation.

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**PORTRAYAL OF INDIAN WOMEN’S SENSIBILITY IN R.K.NARAYAN’S  
‘THE DARK ROOM’.**

**Dr. Tenkale Mahadev Nagnath**

*Assistant Professor,*

*Kai. Rasika Mahavidyalaya, Deoni*

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**Abstract**

R.K. Narayan’s *The Dark Room* explores the emotional and psychological turmoil of Indian women in a patriarchal society through the character of Savitri. The novel delves into the themes of female sensibility, oppression, and self-assertion, portraying the silent suffering and resilience of women confined by societal norms. Savitri’s journey from submission to self-discovery highlights the struggles of identity and autonomy within marriage. Narayan sensitively captures the emotional depth of his female protagonist, shedding light on the constraints imposed on women. The novel serves as a critique of gender roles, emphasizing the need for self-respect and empowerment.

**Key Words:** Feminism, tolerance, patriarchy, exploitation, oppression, self-discovery etc.

RK Narayan, Mulk Raj Anand, and Raja Rao are considered the trailblazers of early Indian literature in English. Mulk Raj Anand, the eldest among them, is known for his focus on social realism, while Raja Rao is acclaimed for exploring philosophical themes. RK Narayan holds a distinctive position in this group due to his portrayal of the everyday experiences of middle-class characters, and he is celebrated for crafting the fictional South Indian town of Malgudi. Like Faulkner Narayan has created a fictional town Malgudi, a place far from the madding crowd of cities, and has explored the lives of ordinary people. In short stories like Maupassant, he compresses the narrative. M K Nike comments about narayans contribution to Indian English fiction

"R. K. Narayan's contribution to Indian fiction is twofold: first he has created a tiny but perfectly credible universe in Malgudi: which is the same class as Hardy's Wessex and Faulkner's Yoknapatawpha: and he has filled it with men and women who are real to us as the people actually around us. Secondly an eagle-eyed observer of life and human nature, he has illuminated the basic ironies, deep seated ambiguities and existential dilemmas of human conditions." (22)

R.K. Narayan is one of the pioneers of Indian English novels. His earlier novels ‘Swami and Friends,’ ‘The Bachelor of Arts’ and ‘The Dark Room’ became very popular. R.K. Narayan’s ‘The Guide’ achieved in the Sahitya Academy award in 1960. He was awarded Padma Bhushan in

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1964. Narayana's novel 'The dark room' is unique because it deals with feminist psychology. It is not humorous but ideological and full of social criticism. In the beginning we are introduced to Savitri the traditional musical Hindu women but different from the mythical Savitri who save her husband Satyavan. The woman tortured by her relentless husband and compelled to leave the house temporarily, but finds difficult to forget her children hence return to her family. She is defeated and broken at the end of the novel

The dark room which was written in 1938 processes the picture of the women in 1960s in India. RK Narayan himself animated in an interview in The Dark Room, I was concerned with showing the utter dependence of women on men in society. I suppose I have more along with the times the story of the novel is the depiction of Ramni's family consisting of his wife Savitri and three children Kamala, Sumati and Babu. The dispute at the very outside of the novel said the tone of the entire narrative he is a man of his dreams and fancies. He does not care for his wife Savitri who is the meek, submissive and typical Hindu housewife, who does not answer back rather she is retires to the dark room of the house where she sucks and yours all the torments of her husband about the endurance in Indian housewife Mahatma Gandhi at once place has mentioned

'Perhaps only a Hindu wife would tolerate these hardships and that is why I have regarded women as an incarnation of tolerance.' Savitri is helpless person but she is a loving mother. When Babu her son complains of his ill health and stays at home, she supports her son. At this Ramani gates infuriated and rebuffs his wife 'mind your business..... Go and do any work in the kitchen, but leave the training of a grown up boy to me. It is none of women's business.

There are five woman characters in the novels; the traditional mythical passive sufferer Savitri, the romantic, bold and educated Shanta Bai and bold, boastful rustic but kind wife Ponni, Janamma, the traditionalist and Gangu, the working class perspective. Savitri the major Character is traditional but ideal Hindu wife who is completely devoted to her husband and children. Though she is educated and is not as vibrant as Rosie. In the beginning of the novel we know what status she has in her house. Like thousands of her husband she prevents her son from going to school due to his inners she is humidity by Ramani as 'mind you own business do you hear go and do any work you like in the kitchen but leave the training of a grown up pay to me it is none of women's business.'

Savitri thinks about her existence she has no power to do anything at home. Savitri is helpless and nothing but a slave of her husband, the helpless women and a victim of exploitation. She is exploited by her husband and the priest also

The love affair of Ramani and Shantabai is unbearable to Savitri. She wants to be treated as a human being and not a plaything. She becomes fiery and says, 'I am a human being. You men will never Grand that. For you we are playthings when you feel like hugging and slave at other times. Don't think that you can found all us when you like and kick us when you choose.'

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On this the husband and the wife begin to quarrel. She says to him that she is not going to stay in the house. Ramani asks her to get out with her things. She becomes fierier like a thunder and speaks ‘I don't possess anything in this world. What position can a woman call her on except her body? Everything else that she has is her father's, her husband's or her son's.’

She leaves the house at midnight and sits at the bank of river. She has many thought in her mind. She represents for being uneducated. She and herself and says, ‘what is difference between a prostitute and a married woman? - The prostitute changes her men, but a married woman doesn't, that's all, but both earn their food and shelter in the same manner.’

She often thinks to return to home. Lastly she tries to commit suicide but is saved by Mari. She finds herself in capable to earn money. She returns to home for her children. At the end of the novel the status of an Indian housewife is stated in the world of Savitri “what a despicable creation of God are we that we can't exist without a support. I am like a bamboo Pole which can't stand without a wall to support it... this is the defeat. I accept it. I am no good for this fight I am a bamboo pole.”

Shantabai is a minor character. She is beautiful, educated and modern, self made and romantic in views. She becomes the cause of domestic harmony and brings bitter pains in the life of Savitri. Both the women never meet in reality. She has left her husband for his ill-treatment to her. she is an example of modern womanhood those who behave according to their own will and want to live of her own choice and would not be controlled by others. She is different from Ponni, though bold, not as loving a wife as ponni. She is different from Savitri who is traditional. Savitri bears ill treatment of her husband and lives with him where as Shantabai leaves her husband and leads a lonely life creating troubles in others life. One is protector of a family and another is destroyer of family of her own and others.

Ponni is also a minor character. She belongs to all lower cast. She is rustic woman and has control on her husband Mari, who is a drinker. When he drinks, becomes bold and boastfully throws things at her. When she meets Savitri, she holds her responsible for her present situation and not Ramani. Mari and Ponni, the rustic couple, is frank ironic picture of marriage in which wife wears the Pant. She is a clear cut philosophy of husband management when boastfully expounds to Savitri “keep the man under the rod, and they will be all right. Show them that you care for them, will tie you and treat you like a dog” and Savitri realizes that she herself is responsible for her pitiable condition. Ponni, though harsh and bold, she is a loving wife.

Janamma, the traditionalist, represents the conventional wisdom of the time, advocating for women's submission to their husbands. Unlike Savitri, she accepts the norms imposed on her and advises women to endure their sufferings silently. She believes that a woman's duty is to serve her husband and maintain the harmony of the household, regardless of personal grievances. Janamma's character reflects the societal conditioning that compels women to remain within the

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confines of domesticity, reinforcing the idea that their existence is tied to their husbands' well-being. Janamma's advice to Savitri, urging her to be patient and accept her fate, signifies the internalization of patriarchal values. She represents the voice of tradition that discourages resistance and promotes silent endurance. Through Janamma, Narayan portrays the generational gap in women's perspectives while some, like Savitri, yearn for independence, others, like Janamma. Uphold the status quo, making change even more difficult.

Gangu a servant in Ramani's household, provides a contrasting perspective on womanhood. "Unlike Savitri and Janamma, Gangu is not bound by the expectations of a middle-class wife. She works to sustain herself and displays a degree of independence that Savitri lacks. However, Gangu's freedom is not absolute; as a working-class woman, she faces economic hardships and social discrimination. Her ability to earn a livelihood gives her a semblance of autonomy, but it does not shield her from the patriarchal attitudes prevalent in society.

Gangu's interactions with Savitri underline the differences in their struggles while Savitri battles emotional and psychological oppression within the home, Gangu contends with material struggles outside it. Gangu's resilience and pragmatic approach to life contrast with Savitri's idealism, illustrating the diverse experiences of women across different social classes.

R.K. Narayan's *The Dark Room* offers a compelling portrayal of the lives of Indian women in the early 20th century. Through the characters of Savitri, Janamma, and Ponni, Narayan explores themes of gender inequality, societal expectations, and the struggle for self-empowerment. The novel serves as a critique of the patriarchal norms that constrain women's lives and an affirmation of their resilience and strength.

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## MODERN SENSIBILITIES IN THE SELECT PLAYS OF VIJAY TENDULKAR

**Dr. Deshmukh Bharat Ranjeet**

*Assistant Professor in English*

*Narayanrao Waghmare Mahavidyalaya*

*Akhada Balapur, Dist. Hingoli. (MS)*

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### *Abstract*

*Indian drama of the 20th century underwent significant transformations, reflecting changing social, political, and cultural sensibilities. Vijay Tendulkar, leading Indian playwrights, played a crucial role in shaping modern Indian drama by integrating social realism into his works. This paper explores the modern sensibilities in Indian drama, particularly in Tendulkar's plays, analyzing how he critiques social structures, gender dynamics, and political oppression. By examining plays like *Sakharam Binder*, *Ghashiram Kotwal*, and *Silence! The Court is in Session*, this study highlights Tendulkar's contributions to the development of realistic theatre in India.*

**Keywords:** Culture, Gender, Society, Politics, Sensibilities.

Indian English drama in the 20th century evolved as a significant literary genre, reflecting the socio-political changes and cultural transformations of the time. While the roots of Indian drama can be traced back to Sanskrit plays by Kalidasa and folk traditions like Jatra, Nautanki, and Yakshagana, modern Indian drama in English developed under colonial influence and later matured into a powerful medium of artistic and ideological expression. The emergence of Indian drama in English during the colonial period was influenced by Western theatrical traditions, particularly British drama. The early phase of Indian English drama in the late 19th and early 20th centuries was largely dominated by historical and mythological themes, with playwrights adapting Indian epics and folklore for the stage. Writers such as Michael Madhusudan Dutt experimented with English drama, but the genre remained overshadowed by Indian drama in regional languages. One of the earliest dramatists to gain prominence was Rabindranath Tagore, who wrote plays such as *The Post Office* (1912) and *Red Oleanders* (1924). His works, blending symbolism and poetic expression, addressed themes of freedom, spirituality, and human dignity. However, Tagore's plays were primarily philosophical and allegorical rather than realistic depictions of contemporary society.

With the rise of nationalist movements in the early 20th century, Indian English drama began to incorporate social and political themes. Playwrights like Aurobindo Ghosh and Harindranath Chattopadhyay used drama as a medium to express nationalist sentiments and

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critique colonial oppression. However, it was in the post-independence period that Indian drama in English truly flourished. A key figure in this development was Asif Currimbhoy, often regarded as the first Indian English dramatist to bring social realism to the stage. His plays, such as *Goa* (1964) and *The Refugee* (1971), addressed issues like communalism, displacement, and the post-colonial identity crisis. Currimbhoy's works were among the first to integrate Western theatrical techniques with Indian themes, making them accessible to an international audience.

The post-independence period saw the rise of playwrights who experimented with modernist techniques and existential themes. Writers like Girish Karnad, Mahesh Dattani, and Badal Sircar played a crucial role in shaping contemporary Indian drama. Karnad, known for his plays such as *Tughlaq* (1964) and *Hayavadana* (1971), blended history, mythology, and existential dilemmas to explore human psychology and political power. Mahesh Dattani emerged as a pioneering playwright addressing contemporary social issues, including gender, LGBTQ+ rights, and family dynamics. His plays, such as *Final Solutions* (1993) and *Tara* (1990), showcased the complexities of Indian society through realistic and innovative storytelling. Badal Sircar's contribution lay in his experimental and street-theatre style, which challenged traditional stage conventions.

His *Third Theatre* movement promoted interactive and socially engaging drama, as seen in plays like *Evam Indrajit* (1965). The 20th century marked a radical shift in Indian drama as playwrights moved away from mythological and romantic themes to engage with contemporary social issues. This transition was driven by political upheavals, the influence of Western realism, and a growing consciousness of social inequalities. Among the pioneers of this movement, Vijay Tendulkar emerged as a leading voice, using theatre as a medium to challenge established norms. His plays are known for their bold exploration of power, violence, and human psychology, often mirroring the harsh realities of Indian society. On the broader significance of Indian drama, S. M. Pandit suggests that, "Indian drama presents universal themes—love, power, identity—that resonate across cultures, yet deeply engage with the socio-political landscape of India" (Pandit 92)

### **Social Realism in Tendulkar's Plays**

Vijay Tendulkar, one of the most influential playwrights in Indian literature, is known for his bold and unflinching portrayal of social realities. His plays reflect the complexities of human behavior and the socio-political structures that shape individual lives. Social realism, a literary movement that seeks to depict real-life social issues with authenticity, is a dominant theme in Tendulkar's works. Tendulkar's plays are known for their raw portrayal of social issues, with Shanta Gokhale noting, "Through his unflinching exploration of societal taboos, Tendulkar exposes the hypocrisy that lies at the heart of social structures" (152).

Through his plays, he exposes the deep-seated prejudices, power dynamics, and moral contradictions in Indian society. Tendulkar's dramas, such as *Ghashiram Kotwal*, *Sakharam*

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*Binder*, and *Silence! The Court is in Session*, challenge traditional norms, question authority, and reveal the exploitation faced by marginalized groups. His characters, often drawn from the lower and middle classes, struggle against oppressive social systems, making his works a mirror to contemporary realities. By blending sharp dialogue, psychological depth, and dramatic intensity, Tendulkar brings to light issues like gender oppression, caste discrimination, and political corruption. R. S. Sharma expresses that, "Tendulkar's portrayal of power, corruption, and social decay in *Ghashiram Kotwal* exposes the dark undercurrents of Indian politics and societal structures" (78).

This study explores how Tendulkar employs social realism as a tool for social critique. By analyzing the themes, character portrayals, and narrative techniques in his plays, we can understand how he exposes and critiques the harsh realities of Indian society. In doing so, his works remain relevant across generations, continuing to provoke thought and inspire change. Tendulkar's works are deeply rooted in social realism, portraying the struggles of marginalized individuals and the hypocrisy of social institutions. His characters are drawn from everyday life, reflecting real conflicts and dilemmas faced by people.

#### ***Sakharam Binder*: A Critique of Patriarchy**

Vijay Tendulkar's *Sakharam Binder* is a powerful exploration of human sensibility, particularly in the context of social conventions, gender dynamics, and moral contradictions. The play presents a stark portrayal of a man who rejects societal norms but remains deeply entangled in the very power structures he seeks to defy. Through Sakharam's relationships with women, Tendulkar examines the complexities of freedom, control, and emotional vulnerability, offering a nuanced study of human nature.

Sakharam, the protagonist, believes himself to be free from the constraints of marriage and morality. He takes in abandoned women, offering them shelter in return for companionship, but he does not consider himself bound by traditional marital responsibilities. However, his apparent rebellion against societal norms is undermined by his domineering and possessive nature. His interactions with Lakshmi and Champa reveal his contradictions—while he rejects social expectations, he upholds male dominance in personal relationships. This duality reflects the sensibility of a man who is both a product of his environment and a victim of his own desires.

Tendulkar's portrayal of sensibility in *Sakharam Binder* extends beyond the protagonist to the women in the play. Lakshmi, with her quiet endurance and submissive demeanor, represents traditional femininity, while Champa, bold and assertive, challenges patriarchal authority. Their emotional responses, resilience, and suffering highlight the deep-seated gender inequalities in society. The play ultimately questions whether true freedom can exist within oppressive social frameworks, making its exploration of sensibility profoundly relevant.

By using raw and unfiltered realism, Tendulkar forces the audience to confront

uncomfortable truths about human behavior, morality, and the complex interplay of power and vulnerability. *Sakharam Binder* remains a compelling study of sensibility, revealing the emotional and psychological conflicts that define human relationships.

### ***Ghashiram Kotwal: Political Corruption and Power Dynamics***

Vijay Tendulkar's *Ghashiram Kotwal* is a powerful political satire that explores human sensibility in the context of power, corruption, and moral decay. Set in 18th-century Pune under the rule of the Peshwas, the play critiques authoritarianism and the exploitation of individuals within rigid socio-political hierarchies. Through the rise and fall of Ghashiram, Tendulkar examines the psychological transformation of an individual corrupted by power and the larger societal mechanisms that enable such corruption.

Sensibility in *Ghashiram Kotwal* is reflected in the interplay of ambition, oppression, and revenge. Ghashiram, initially a powerless Brahmin humiliated by the ruling elite, undergoes a drastic change when he is granted authority as the Kotwal of Pune. His sensibility shifts from a victimized, desperate man to a ruthless oppressor who wields power mercilessly. However, his downfall underscores the transient nature of power and the insensitivity of political systems that use individuals as pawns. His tragic fate reveals the irony of his ambitions—he is discarded by the very forces that empowered him.

Tendulkar also explores collective sensibility through the portrayal of the Peshwa and his court, who indulge in hypocrisy and moral corruption. The elite manipulate Ghashiram for their own interests, reflecting a society where power is sustained through deception and exploitation. The play's musical and folk-theater elements heighten the emotional and psychological intensity, making the audience both complicit in and critical of the unfolding events.

Furthermore, *Ghashiram Kotwal* highlights gendered sensibility through the exploitation of women, particularly Ghashiram's daughter, who becomes a mere tool in the larger political game. Her suffering is overshadowed by the power struggles of men, reinforcing the theme of insensitivity within patriarchal and authoritarian structures. Ultimately, the play questions the very nature of power and human morality. Through Ghashiram's journey, Tendulkar exposes how societal structures shape individual sensibility, turning victims into oppressors. The play remains a timeless reflection on the fragility of power and the ethical dilemmas embedded in governance and ambition.

### ***Silence! The Court is in Session: Legal System and Social Stigmatization***

Vijay Tendulkar's *Silence! The Court is in Session* is a gripping social drama that examines human sensibility in the context of gender, power, and societal hypocrisy. The play revolves around a mock trial that transforms into a real psychological attack on the protagonist, Leela Benare, exposing the deep-seated insensitivity of a patriarchal society. Through the courtroom setting, Tendulkar critiques the moral double standards and the collective cruelty of a society that

oppresses women while upholding false ideals of virtue and justice.

Sensibility in the play is most profoundly reflected in the character of Leela Benare, a lively and independent woman whose personal life becomes the subject of scrutiny and judgment. Her emotions, desires, and struggles are gradually revealed as the trial unfolds, showing her vulnerability beneath her outward confidence. She represents a modern woman who dares to challenge traditional norms, yet she is ultimately crushed by a society that refuses to accept her autonomy. Her suffering highlights the insensitivity of a world that punishes women for defying conventions while excusing men for their moral failings.

The other characters in the play, who act as her judges, exhibit a contrasting sensibility—one rooted in hypocrisy, malice, and voyeuristic pleasure. Instead of showing empathy, they manipulate the mock trial to expose and humiliate Benare, revealing their own prejudices and insecurities. Their actions reflect a collective social mindset that thrives on controlling women's bodies and choices, reinforcing a rigid moral code that applies selectively. Tendulkar also employs irony and satire to heighten the contrast between perceived and real sensibility. The legal discourse, meant to symbolize justice, is turned into a weapon of oppression, exposing the farcical nature of societal morality. The audience is compelled to question whether true justice or sensitivity exists within the structures that claim to uphold them.

### Conclusion

Vijay Tendulkar's plays embody modern sensibilities by challenging the status quo and bringing social realism to the forefront of Indian drama. His works continue to be relevant as they address fundamental issues of power, gender, and morality. Through his fearless storytelling, Tendulkar not only redefined Indian theatre but also initiated crucial dialogues on social justice. His legacy endures as contemporary playwrights build upon his foundation, ensuring that drama remains a powerful tool for social critique. Through his plays Vijay Tendulkar provides a significant voice to the social codification under the matriculation of gender, culture and politics. The subjugation of women under the multiple jeopardizes in Indian society is absolutely the core of the select plays. All the plays selected for study more or less is a reflection of modern zeal acutely personified by Vijay Tendulkar in his plays.

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**THEME OF SENSIBILITY IN SHORT STORY, 'WHY I WANT A WIFE'**

Dr. Nitesh Nilkanthrao Telhande

*Head & Assistant Professor,*

*Department of English,*

*Shri Saibaba Lok Prabodhan Arts & Science College Wadner,*

*Tah. - Hinganghat, Dist. - Wardha (M.S.)*

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**Abstract:**

*The present research paper studies the theme of Sensibility in Short Story, 'Why I Want A Wife', Judy Brady has mentioned emotion and feeling of wives in this short story. She has written on feminism especially wives' problems, and she shows wife's sensibility and mentally undesired work of women. This short story is based on feminist point of view. This Short Story has been anthologized and was followed up by 'Why I Still Want A Wife' published in 1990. The piece lashes out against the stereotypes of modern society to which women fall victim and shows how women are obliged to fulfil certain roles that have been earmarked for them. Judy Brady emphasizes how such stereotypes aggravate gender discrimination with sensibility. She presents her analysis through the subtle use of repetition and irony. This categorization of the duties of the house makes the woman exclaim ironically that if it is chalked out this way, then she too would like to have a wife, but husband does not give the importance of sense and sensibility of wife's mind. It is selected to bring out, how sensibility is noticed of women in the society. It studies appropriate emotions of wives which should be kept properly by husbands. It also tries to research sensibility of woman is important in human being. Writer discusses how a man thinks that they are the most important thing in life and how they can manipulate their partners to stop wanting things like independence, freedom and a choice of living style. Need of this research paper is to try to understand feeling of wives. It can help the reader to learn there is a necessity for equality in gender with psychological views. In fact, this is a resume of the research and contributes in the field of research studies.*

**Key Words:** Sensibility, Wives, Wife, Husband, Feeling, Emotion, Children, Feminist, Woman, Research, Short Story etc.

**Introduction:**

The Short Story, 'Why I Want A Wife' is written by Judy Brady, which was published in 1971 in Ms. magazine, which is often regarded as an appropriate example of the writing that came out of the feminist movement. This short story starts with the following lines;

"I belong to that classification of people known as wives. I am A Wife. And, not

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altogether incidentally, I am a mother. Not too long ago a male friend of mine appeared on the scene fresh from a recent divorce”.

In these lines, A woman is wife as well as mother, this is essential to all male friend, do not think about divorce.

Judy Brady says that wives in our society are expected to do certain duties which throw up gender discrimination. The speaker in the write-up is a wife and mother. She once thought of the possibility of having a wife herself. She explains why;

“As I thought about him while I was ironing one evening, it suddenly occurred to me that I, too, would like to have a wife. Why do I want a wife?”

Writer assumes the role of a husband wants a wife who will work and send her to school so that she can be economically independent later. While she goes to school, she wants the wife to take care of her children. She should keep track of the children’s doctor and dentist appointments. She should ensure that the children eat properly and are kept clean. She should wash the children’s clothes and keep them mended. She should also ensure that the children have adequate social life with their peers. She should take care of the children when they are sick.

Writer is designed to demonstrated the demands and pressure put on married women by their husbands and the society, shown what men want to see a good wife She writes;

“I want a wife who will take care of my physical needs. I want a wife who will keep my house clean”.

The wife will take care of the husband’s physical needs and keep the house clean. She will keep his clothes clean, ironed, mended and replaced. She should see that her husband’s personal things are kept in their proper place. She should cook meals for him. She should be a good cook who plans the menus and does necessary grocery-shopping. She should prepare the meals and serve them pleasantly and then do the cleaning up. She should care for her husband when he is sick and sympathize with his pain. The wife should go along when his family takes a vacation.

Brady’s writing shows the one-sided perspective on the structure of the household and family life. By means of rhetorical strategies such as repetition, complex sentences and definition, the author delivers her point of view on the male way of thinking. She shows how unrealistic husband’s expectations of a perfect can be wife’s emotions. She writes;

“I want a wife who will not bother me with rambling complaints..... But I want a wife who will listen to me”.

Author portrays a family life as a very unfair and uneven relationship, where a woman has to take care of her children, her house, her work, her husband and all of his needs and desires. When the husband invites some friends home, the wife will have the house clean, she will prepare a special meal and serve it to him and his friends. She should not interrupt him and his friends when they talk. The wife will have arranged that the children are fed and ready for bed before his guests

arrive so that the children do not bother them. She should take care of the needs of his guests so that they feel comfortable. She should ensure that they have an ashtray and that they are passed the appetizers. She should see that their glasses are replenished when necessary, and that their coffee is served to them as they like.

The speaker wants a wife who is sensitive to her husband's sexual needs, a wife who makes sure that her husband is satisfied. She should not demand any sexual attention when her husband is not in the mood for it. She should assume the complete responsibility of birth control because he does not want more children. The husband wants a wife who will be sexually faithful to him so that his intellectual life will not be spoiled with jealousies. The wife should understand that the husband's sexual needs may entail more than strict adherence to monogamy. If the husband finds another more suitable wife, he should have the liberty to replace the present wife with another one. In a male-dominated society, females are unfortunately not considered as equal to men. They want the women to be docile, servile and subservient to their husbands. Therefore, it is not acceptable that women interfere with their husbands' activities. A positive sign seen in recent times is the assertiveness of women through the feminist movement.

Certain duties assigned to a wife not only belittle her freedom and individuality but also show gender discrimination. The husband wants a wife who is sensitive to his sexual needs, a wife who makes sure that her husband is satisfied. She should not demand any sexual attention when her husband is not in the mood for it. She should be sexually faithful to him. She should understand that the husband's sexual needs may entail than strict adherence to monogamy. If the husband finds another more suitable wife, he should have the liberty to replace the present wife with another one. Such demands are clearly belittling and discriminatory.

A wife should take care of the children in the family and keep track of their doctor and dentist appointments. She should ensure that the children eat properly and are kept clean. She should wash the children's clothes and keep them mended. The wife will plan the menus and cook meals and serve them pleasantly. She will then do the cleaning up. She will prepare special meals for the husband's guests. The wife will not demand sexual attention when the husband is not in the mood for it. The wife should assume complete responsibility for birth control because the husband does not want more children. Judy Brady has mentioned in this short story social and gender aspects but she has focused more on theme of sensibility.

### **Conclusion:**

This research paper is concluded the issues that discusses and highlights the theme of sensibility, emotion and feeling of wife who live together with family especially with husband. The man is completely left out of the conversation that it brings up, so there is no counterargument to be had about feelings. The issue is that there absolutely no factual evidence, so

some men will simply dismiss it as complaining of passionate woman. Otherwise what she is brilliant, through her use of satire she is able to highlight the issues that woman face from men in marriage. The meaning of a wife is a married woman, it does not list jobs a wife is obligated to perform. A wife does not have to do everything her husband asks or expects her to do. In “Why I Want a Wife” Judy Brady uses pathos to connect sensibility and emotion through anger and sarcasm.

Brady exposes the inherent unfairness in traditional wife roles by presenting these expectations in a straightforward, accumulative manner. Through sensibility and emotion construction, she forces readers to confront the absurdity of treating wives as servants than equal partners. Short Story’s enduring relevance speaks both its effectiveness as social and family situation in the ongoing need to examine and challenge gender roles in society with equality with sensibility situation. It has analyzed sensibility is so essential to husbands after they understand real value of wife. This Research Paper has studied the characters of wife and husband. I have found in this paper that sensibility should be followed by each husband. End of this short story, we understand the opinion of husband, who want his wife to quit working and remain at home so that my wife can more fully and completely take care of a wife’s duties. My God, who wouldn’t want a wife? I have found sensibility aspects of wife who have to learn emotional theme in any circumstance. This entire Research Paper is trying to portrait sensibility of woman and nature of husband. It studies every nexus of Judy Brady’s ‘Why I Want A Wife’. Awareness of sensibility of wife is so necessary for equality in gender, which is depicted through this research paper.

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**TWENTY FIRST CENTURIES ISSUES PRESENTED THROUGH  
G.P.DESHPANDE'S PLAY *ROADS***

**Dr. Ranvirkar S. G**

*Head and Assistant Professor*

*Dept of English*

*Madhavrao Patil Arts Commerce and Science College, Palam, Dist. Parbhani.*

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**Introduction:**

Govind Purushottam Deshpande is an important playwright after 1970 in Marathi dramatic literature. He has made different experiments. His plays depict the suffering of human life between political strategies and communist ideology. It is a different experiment of GP Deshpande to combine politics and communist ideology together. All his plays are realistic. Basically, his plays seem to be the political plays. His dramatic output includes *Udhwasta Darmashala (A Man in Dark Times)*, *Andharyatra*, *Satyashodhak*, *Antim Divas*, *Chanakya Vishnugupta*, *Roads* etc. Some of his work have been translated into English and *Roads* is also one of them.

The play *Roads* is the problem play. It deals with the changing scenario in the world and its impact on the Indian society. The complexities of human life in the contemporary scenario are found in *Roads*. Datta Bhagat observes about the problem plays as follows:

“All the problems are individual versus masses, sometime these problems are individual versus individuals and sometimes they are individual versus social system. Sometimes these problems are originated from the individual behaviour and conflict begins within. The play which depicts this kind of problems is called problem play. (trans) (Bhagat, Datta:2002:70)”

In the play, G.P. Deshpande has skillfully portrayed the picture of problems existed in the contemporary society. After 1990, the wind of Hinduism and Marxism was blowing rapidly in the country and Jainism was not behind in this race so certain issues came up. The reflection of these issues is found in the play. In nineties country underwent several changes owing to education. It is the impact of globalization that youth began to think about social freedom. As the result, parents lost control over them in the name of liberty. They began to choose the path of life as per their wish. On the other hand women could not get respectable place in the patriarchal society. There is no change in the condition of the women in the social framework. Keeping in mind all these issues G.P. Deshpande has focused on them. Here, an attempt has been made to focus on some of these issues as follows:

**Political Problem:**

It is generally found that political leaders misappropriate their political status for the personal gain. In Russia, Stalin acquired power and killed his own people. Gokhale asks Gangadhar

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that the political system which kills own people is useless. The same political problem is found in India also. In the general election of 1952, many candidates of communist party were elected but in the general election of 1957 the situation was different. Many of them had lost the election. It is expected that elections should be based on merit but it is experienced that political parties are using unfair means to gain the power. This political problem has emerged through the differences between Marxism and Hinduism. Gangadhar says that the partition of the country is the sin of so called nationalist party that is Congress. Kachubhai says that we do not celebrate our victory. Moreover, we are interested in other's defeat. Other's prosperity is not liked by the people. The exploitation of the poor through the law of Manuism is a part of political problem in the Indian society.

### **Ideological Differences:**

In the play, Roads, Gangadhar is a Marxist, Gokhale is an advocate of Hinduism and Kachubhai is a Jain. They are ideal friends with different ideologies. They try to dominate others with their ideologies. They do not tell the greatness of their ideologies but they celebrate the failure of others to find content. They do not tolerate the prosperity of others. Gokhale is fanatic, whereas, Gangadhar is not ready to give up his Marxism. He does not care for the emotions of his wife. Nobody considers others emotions which enhances differences among the people. Thus, an individual becomes offender of another individual. Man finishes man. Durga had to lose her life due to the ideological differences with Shivaraman. Madhav and Kaveri end their love story due to the difference in their attitude towards personal life and duty to the nation. This play, presents an ideological conflict among the friends Gangadhar, Gokhale and Kachubhai. They are bosom friends of each other but there are ideological differences among them. They are having different ideologies such as Gangadhar represents Marxism, Gokhale is an exponent of Hinduism and Kachubhai is the follower of Jainism. They are the stalwarts of their ideologies and they try to dominate each other to prove their stands on different issues. These friends represent different isms. There is a continuous difference among them on the basis of Marxism, Jainism and Hinduism. The cause of difference is that they comment on the failure of others instead of own success. Gokhale suggests Gangadhar to settle in Russia, whereas, Gangadhar asks him to go to America. Gokhale responds on this as follows:

GOKHALE: Because this is my nation. There's Bharatvarsha in every drop of my blood. It is the traditions of this nation that give some meaning to my life. (Deshpande, G.P.:2000: 721)

This response of Gokhale shows ideological difference at peak and at the same time, it denotes Gokhale's devotion for his motherland but Gangadhar expresses faith in Marxism to change the society.

**Failure of Marxism:**

During 1950-52, there was an impact of Marxism in India. Gangadhar Natu is an exponent of Marxism. In the election of 1957, the number of Marxist decreased. Stalin came in power in Russia and exploited his own people. Gradually, Stalin's ideology spread across the world and as a result, religious extremism began to rise. Gangadhar, once an active member of Marxist party has become old. In this regard, Durga says to Madhav:

DURGA: He too is getting old, Madhav! Who will tell when his Hindu upbringing will wake up? His beloved Communist Revolution has deserted him. It is at such moments that people need support! (Deshpande, G.P.:2000: 718)

The extremists in India did not want Marxist rule of workers and common people. Indians turned from Marxism noticing the impact of Marxism due to the tyrannical rule of Stalin in Russia. Thus, Marxism in India reached to the adverse stage. Gangadhar thinks that the failure of Marxism in the world is the sin of the leaders and not of the common activists who believe in the Marxist ideology.

**Psychological Problems:**

Stress is the major problem in the modern society. Gangadhar, Gokhale and Kachubhai discuss political, religious and cultural issues taking stress. Sindhu and Madhav feel stress because of Durga's absconding for last seven years. Gangadhar also is deeply moved by the sudden death of his daughter. Thus, Gangadhar's family is under the stress regarding Vishakha's nourishment. There is a question before the family regarding the name of Vishakha's father. It is the psychological crisis between Durga and Shivaraman that led to the division of the organization and Durga had to lose her life. She is in tension about the future of Vishakha. Anilaben and Kachubhai do not have child so they are unhappy and live with constant sorrow. Madhav and Kaveri get separation out of mental stress. Thus, psychological problems disturb the harmony of human life and the characters in the play Roads are not exceptions.

**Threat to the Democracy:**

The extremism is always threat to the democracy. The democracy of the country can be retained by establishing Indian family. It should be based on the moral values preached in all the religions. The society should be united and it should not be divided on the basis of caste, creed, language, religion and territory. As Gokhale says:

GOKHALE: Hear, here! Because of the people! That's why the leaders of people like you sit in peaking or Moscow and dictate the people. And they have the cheek to call that dictatorship people's democracy. And mock a

real, vital democracy. Kachubhai, how do these leaders abuse the American democracy? (Deshpande, G.P.:2000:720)

Gokhale blames Gangadhar for abusing American democracy as bourgeoisdemocracy. Thus, the difference in the discussion increases. It is the beginning of hatred.He further says to Gangadhar:

GOKHALE: Oh, forget it. Gangadhar, now you people only have a single-point agenda. To curse democracy. To call bourgeois, and debunk it. You people think even the Indian Democracy is artificial, plasticky. But it was in this democracy that Communists emerged as the main opposition in the Assembly in 1952. So, many communists got elected but it is a false democracy. Why? The dice fell the other way in 1957, and you were left with nothing but curses on the bourgeois democracy on your tongues. (Deshpande, G.P.: 2000:721)

According to Gokhale, the Marxist people are responsible for the partition of the country. This allegation is immediately rejected by Gangadhar. It is better to discuss others virtues rather than making baseless allegations against each other. Love and affection for all will strengthen the democracy in the country. Gokhale accepts Manuism, so Dalits are annoyed with him. The policy of division in the society endangers the democracy in the country. The political system which exploits people cannot be a democracy. So, it is responsibility of each citizen of the country to strengthen democracy through self-respect, respect for other religions and society.

### Conclusion:

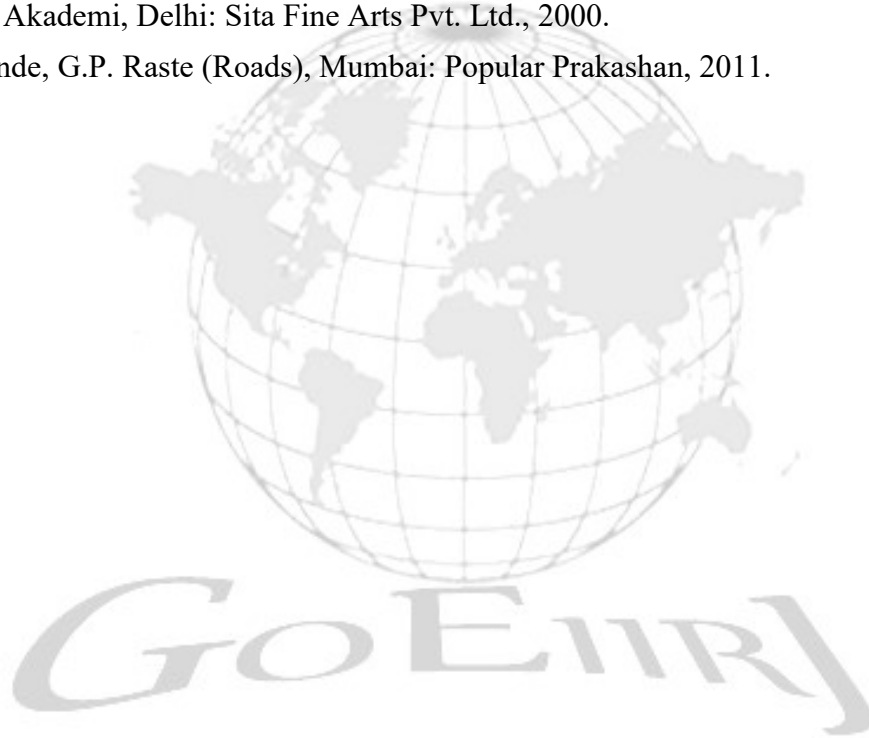
The play, Roads is a discourse play. The playwright is inspired by the changing scenario in the world and its impact especially on the Indian society. The play comprises social, cultural, economical, religious and political sectors across the country and the globe. The play represents the combination of orthodox religious, nationalistic and Marxist feelings through the characters. There is a continuous conflict among different ideologies such as socialism, spirituality and politics. The Marxist ideology was restricted in the society. Marxism faced adverse situation in the world. The trend of dominating others through own ideology has become fashion in the contemporary society. Several issues in domestic, social, cultural and political life occurred after independence in India. In order to present this changing scenario on the stage, G. P. Deshpande has written the play, Roads which depicts ideological difference among his characters. The increasing extremism, sense of liberty, psychological issues etc. are the major essence of this play.

The play depicts the factual picture of the society. Therefore, all the issues depicted in

theSocial Issues in G. P. Deshpande's A Man in Dark Times and Roadspaly are real and existing. There is a need to address all the issues depicted in the play.

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**INDIAN SENSIBILITY IN THE POEMS OF A K RAMANUJAN****Dr. Shilpa Namdevrao Shendge***Dept of English ,Gramin (ACS) Mahavidyalay**Vasantnagar Ta. Mukhed, Dist, Nanded.*

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**Abstract:**

*Renowned poet and scholar A. K. Ramanujan is praised for his distinctive fusion of Western literary influences and Indian sensibility. While keeping a modernist approach, his poetry captures the spirit of Indian customs, family ties, and cultural ethos. Ramanujan examines identity, displacement, nostalgia, and the enduring influence of heritage in his writings. The intricacies of Indian life and the interaction between the past and present are highlighted by his use of vivid imagery, irony, and linguistic duality. This essay explores Ramanujan's poems' representation of Indian sensibility, examining the ways in which he blends individual and group experiences to capture the subtleties of Indian emotions and culture.*

**Keywords:** A. K. Ramanujan, Indian sensibility, poetry, cultural identity, nostalgia, heritage, modernism, linguistic duality

**Introduction:**

Many people consider poet, scholar, and translator A. K. Ramanujan to be among the most important figures in Indian English literature. His experiences growing up in India and then living in the West have influenced his poetry, which exhibits a profoundly Indian sensibility. Ramanujan frequently contrasts the historical with the personal in his works, which examine themes of cultural identity, familial ties, tradition, and modernity. The unique way Indian authors view and portray their environment, customs, feelings, and interpersonal relationships is known as Indian sensibility in literature. This sensibility is demonstrated in Ramanujan's poetry by his examination of Indian family structures, linguistic complexities, and the coexistence of various cultural influences. His poems usually explore the emotional depth of interpersonal relationships, the tensions between tradition and change, and the influence of memory on identity. His ability to balance his Indian heritage with his exposure to the West, resulting in a distinctive poetic voice that unites the two worlds, is one of the most important features of his poetry. His poetry frequently evokes feelings of longing, emphasizing the strong ties he has to his native country in spite of its geographic and cultural separation. Ramanujan's works are a rich study of cultural and emotional landscapes because they capture the essence of Indian life through vivid imagery, irony, and a keen awareness of linguistic nuances. This essay explores the different ways that A. K. Ramanujan's poetry reflects



Indian sensibility, examining important themes, stylistic devices, and cultural contexts that define his literary contributions.

### **Aims and Objectives:**

#### **Aims:**

This study's main goal is to investigate how Indian sensibility is present and expressed in A. K. Ramanujan's poetry. It looks at how, while balancing modernist influences, his works capture the philosophical, emotional, and cultural facets of Indian life.

#### **Objectives:**

1. To investigate the literary idea of Indian sensibility and how it applies to the poetry of A. K. Ramanujan.
2. To examine Ramanujan's poems' thematic issues, which include cultural identity, tradition versus modernity, nostalgia, and family ties.
3. To investigate how he employs language and style in his poetry, including imagery, irony, symbolism, and bilingual influences, all of which add to the Indian sensibility of his writing.
4. To look into how his poetic vision and its relationship to Indian heritage are shaped by both individual and collective memory.
5. To contrast his poetry's East-West duality and his ability to transcend both cultural influences.
6. To comprehend Ramanujan's poetry's sociocultural significance within the framework of Indian literature and its representation of Indian ethos.

### **Literature Review**

Because of its deep engagement with Indian sensibility, linguistic duality, and rich cultural undertones, A. K. Ramanujan's poetry has been extensively studied. His writings have been examined by academics from a variety of angles, such as identity studies, post-colonialism, family dynamics, and the interaction between tradition and modernity. This review looks at important scholarly debates and critical viewpoints regarding Ramanujan's poetry's representation of Indian sensibility.

#### **1. Indian Sensibility in Literature**

Critics like K. R. Srinivasa Iyengar and Meenakshi Mukherjee have examined the idea of Indian sensibility in literature, contending that Indian authors frequently balance Western literary influences with their own traditions when writing in English. Themes of family, memory, nostalgia, spirituality, and social hierarchy are all part of Indian sensibility and are major in Ramanujan's poetry.

## 2. A. K. Ramanujan's Poetic Vision

Ramanujan's poetry, which reflects the Indian ethos through commonplace experiences, is frequently seen as a link between individual and collective memory. His ability to preserve a modernist approach while capturing the spirit of Indian culture is praised by critics such as Bruce King and R. Parthasarathy. Despite being largely autobiographical, his writings speak to Indian society as a whole.

## 3. Themes of Family and Tradition

Numerous academics, such as Vidya Natarajan and K. Ayyappa Paniker, highlight how important family ties are in Ramanujan's poetry. Obituary and Small-Scale Reflections on a Great House are two poems that highlight the intricacies of Indian family life, where duty and tradition frequently cause emotional upheaval. He provides insights into Indian domestic life through his examination of patriarchal systems and intergenerational disputes.

## 4. The Duality of Identity: Indian and Western Influences

According to a number of studies, Ramanujan's poetry exhibits a dual identity that is both rooted in Indian tradition and shaped by his exposure to Western literature and academia. This hybridity is reflected in his bilingualism (writing in Kannada and English). His translations of Kannada and Tamil poetry highlight his profound interest in Indian literature. Vinay Dharwadker and other critics examine how his writings exhibit a cross-cultural sensibility.

## 5. Language, Style, and Imagery

Ramanujan's poetical style has been thoroughly examined due to its irony, vivid imagery, and accuracy. He develops a multi-layered understanding of Indian life through the use of humor, irony, and introspection. Scholars contend that the rich, metaphor-rich narrative of Indian classical literature stands in stark contrast to his minimalist style, which was influenced by Western modernist poets.

## 6. Nostalgia and Memory in Ramanujan's Poetry

Critics like G. N. Devy have pointed out that Ramanujan's poetry frequently deals with memory and nostalgia. The psychological and emotional state of an expatriate is reflected in his works, which frequently show a yearning for his native country. His poetry is filled with metaphors for the changing character of Indian identity, such as childhood memories, ancestral homes, and customs.

The literature currently available on A. K. Ramanujan's poetry emphasizes his singular capacity to fuse modernist aesthetics with Indian sensibility. He offers a deep understanding of Indian life and culture through his investigation of family, identity, tradition, and memory. This review of the literature lays the groundwork for a more thorough examination of how Ramanujan's writings capture the spirit of Indian culture while addressing universal themes of self-discovery, displacement, and change.

## Research Methodology

### 1. Research Design

In order to examine how A. K. Ramanujan's poetry reflects Indian sensibility, this study uses a qualitative research methodology. To interpret his depiction of Indian cultural ethos, familial relationships, and identity, it entails a critical review of secondary literature, a thematic study, and textual analysis of a few chosen poems.

### 2. Data Collection

To find themes of Indian sensibility, a selection of A. K. Ramanujan's poems from collections like *The Striders* (1966), *Relations* (1971), and *Second Sight* (1986) will be examined. We'll review books, journal articles, critical essays, and interviews about the poetry of A. K. Ramanujan and its cultural significance. The writings of literary critics like Bruce King, R. Parthasarathy, and K. R. Srinivasa Iyengar will shed light on Ramanujan's literary accomplishments.

### 3. Methods of Analysis

recognizing recurrent themes in Ramanujan's poetry, including identity, tradition, family, nostalgia, and cultural duality. analyzing how the poet expresses Indian sensibility through the use of language, imagery, irony, and narrative devices. examining how Ramanujan's writings reflect the literary traditions of both India and the West.

### 4. Scope and Limitations

The study excludes his substantial work on folklore and translation in favor of concentrating on a few poems that exemplify Indian sensibility. Although cultural contexts will be taken into account, literary analysis is its primary source of information rather than socio-historical research. This study attempts to give a thorough grasp of how A. K. Ramanujan's poetry reflects Indian sensibility by using a qualitative and analytical approach. This study aims to add to the larger conversation on Indian English poetry and cultural representation by closely examining texts and critically interacting with previous research.

## Statement of the Problem

A K. Ramanujan is a poet whose writings are influenced by Western literature but have a strong foundation in Indian culture, family ties, and tradition. He is an important figure in Indian English literature because his poetry captures the intricate relationship between cultural identity, personal memory, and modernist aesthetics. This study aims to solve the issue of how Ramanujan's poetry expresses Indian sensibility. In this context, Indian sensibility refers to the distinctive literary representations of Indian culture, customs, feelings, and sociopolitical realities. The conflicts between tradition and modernity, the significance of memory in forming identity, and the emotional complexity of Indian social and familial structures are all depicted in Ramanujan's poetry. . Even with the wealth of research on his writings, a methodical analysis of how his poetry

navigates the influence of Western modernism while embodying Indian ethos is still necessary. This study aims to examine his poetry's thematic concerns, stylistic elements, and cultural viewpoints that support the development of Indian sensibility.

### **Need for the Study**

Since A. K. Ramanujan's poetry provides deep insights into Indian culture, tradition, identity, and the intricacies of contemporary life, studying Indian sensibility in his works is important for a number of reasons.

#### **1. Understanding the Fusion of Tradition and Modernity**

The poetry of A. K. Ramanujan is a distinctive fusion of modernist literary devices and traditional Indian values. His work is a crucial topic for literary analysis because of his ability to combine Indian themes with modern poetic forms. It is possible to comprehend how traditional Indian sensibilities adjust to contemporary situations by looking at his poetry.

#### **2. Exploring Indian Family and Social Structures**

Ramanujan's poetry's examination of family, intergenerational strife, and cultural expectations is among its most captivating features. Important insights into Indian familial sensibilities and emotional landscapes can be gained from his observations on father-son relationships, ancestral homes, and social conventions.

#### **3. Contribution to Indian English Poetry**

Ramanujan is regarded as a forerunner of contemporary Indian English poetry, and modern poets have been greatly impacted by his writings. Examining his poetry enables one to follow the development of Indian English literature and comprehend the ways in which Indian authors have expressed their cultural experiences through the English language.

#### **4. The Impact of Exile and Nostalgia in Diasporic Writing**

Ramanujan is an expatriate poet, and his poetry is strongly influenced by cultural duality, displacement, and nostalgia. His poetry is an important topic in postcolonial literature and diaspora studies because it speaks to themes of alienation and belonging. An understanding of his writings offers a framework for examining the intellectual and emotional challenges faced by the Indian diaspora.

#### **5. Preserving and Interpreting Indian Oral Traditions and Folklore**

Another important topic of research is Ramanujan's involvement with Indian mythology, oral traditions, and folklore. His poetry is a valuable resource for anyone researching regional literature, folklore, and linguistic hybridity in Indian writing because it frequently references Tamil and Kannada traditions.

#### **6. Relevance to Contemporary Indian Society**

The poems of Ramanujan tackle universal subjects that are still pertinent in Indian society today, including identity, memory, tradition, and cultural change. His writings shed light on how

contemporary Indians balance their individual and collective histories while navigating their past and present.

Studying the works of A. K. Ramanujan offers a deeper understanding of Indian sensibility because of his literary significance, cultural influence, and distinctive poetic style. For those who are interested in postcolonial studies, diaspora studies, Indian English literature, and cultural identity, this research is crucial. It adds to a larger conversation about how, in an increasingly globalized world, literature can be used to preserve and change Indian customs. By tackling these issues, the study hopes to offer a more thorough comprehension of the Indian sensibility found in Ramanujan's poetry as well as its importance within the larger framework of Indian English literature.

### **Further Suggestions for Research**

Even though this study examines Indian sensibility in A. K. Ramanujan's poetry, there are a number of topics that could be studied further to improve our comprehension of his works and broaden the conversation about Indian English poetry.

#### **1. Comparative Studies**

An examination of how Indian sensibility is conveyed in various poetic forms by contrasting the poetry of A. K. Ramanujan with that of other Indian poets like Nissim Ezekiel, R. Parthasarathy, or Jayanta Mahapatra. An analysis that contrasts Ramanujan's themes of identity, memory, and nostalgia with those of diasporic Indian poets like Vikram Seth and Meena Alexander.

#### **2. Folklore and Translation Studies**

Examining the ways in which Ramanujan's experiences translating Tamil and Kannada poetry have shaped his poetic sensibility and helped to preserve Indian cultural heritage. An analysis of how Ramanujan shaped his poetic narratives by drawing on Indian oral traditions and folklore.

#### **3. Linguistic and Stylistic Approaches**

A linguistic analysis of Ramanujan's bilingualism and its effects on his rhythm, imagery, and poetic form. An analysis of how he captures the inconsistencies between Indian traditions and modernity through satire and irony.

#### **4. Psychological and Post-Colonial Perspectives**

A psychoanalytic analysis of Ramanujan's poetry's themes of displacement and nostalgia, particularly as they relate to expatriate identity. a post-colonial interpretation of his writings that emphasizes how cultural identity is negotiated in a hybrid literary environment.

#### **5. Gender and Family Dynamics**

An analysis of his poetry's depiction of familial relationships in particular, as well as gender roles and patriarchal systems. examining how women are portrayed in Ramanujan's poetry,



particularly in light of Indian customs and cultural norms. Scholars can develop a more sophisticated understanding of A. K. Ramanujan's literary legacy and the larger conversation on Indian sensibility in poetry by delving deeper into these topics.

### **Scope and Limitations**

#### **Scope of the Study**

With a focus on themes of family, tradition, nostalgia, cultural identity, and the conflict between modernity and tradition, this study examines the existence and manifestation of Indian sensibility in A. K. Ramanujan's poetry. The scope consists of:

#### **1. Thematic Analysis:**

Analysis of the main themes found in Ramanujan's poetry, including nostalgia, cultural duality, and familial ties. examination of the ways in which Indian customs, ethos, and social structures are reflected in his poetry.

#### **2. Stylistic and Linguistic Analysis:**

Examine Ramanujan's use of imagery, irony, linguistic duality, and narrative style in his poetry to see how these elements influence Indian sensibility. An examination of his use of Kannada and English bilingualism and how it influences cultural expression.

#### **3. Comparative Cultural Contexts:**

Understanding how Ramanujan negotiates between Indian and Western influences, considering his background as an expatriate. Exploring his role in bridging traditional Indian literary forms and Western modernist poetry.

#### **4. Selected Works:**

Examine Ramanujan's use of imagery, irony, linguistic duality, and narrative style in his poetry to see how these elements influence Indian sensibility. An examination of his use of Kannada and English bilingualism and how it influences cultural expression.

#### **Limitations of the Study**

#### **1. Limited Textual Focus:**

Although Ramanujan's substantial contributions to translation, folklore, and linguistic studies also contribute to his literary legacy, this study focuses primarily on his poetry. Instead of a thorough examination of his complete body of work, only a few of his poems will be examined.

#### **2. Subjectivity in Interpretation:**

Because literary analysis is subjective by nature, different readers and critical viewpoints may interpret Indian sensibility in his poems differently.

#### **3. Lack of Sociological or Historical Analysis:**

The study does not conduct a thorough sociological or historical analysis of India's changing literary traditions, even though it recognizes the cultural and historical context of Ramanujan's poetry.



#### 4. Comparative Scope:

Although doing so could offer more profound insights into the wider expression of Indian sensibility in Indian English literature, the study does not directly compare Ramanujan with other Indian poets in English. Notwithstanding these drawbacks, the goal of this research is to offer a targeted and comprehensive comprehension of the ways in which Ramanujan's poetry reflects Indian sensibility. It opens the door for more study on his larger contributions to Indian literature while providing insightful information about his poetic themes, cultural influences, and literary devices.

#### Hypothesis

**This study is based on the following hypotheses:**

1. Family, tradition, nostalgia, and cultural identity are all prominent themes in A. K. Ramanujan's poetry, which has a strong Indian sensibility.
2. His poetic expression creates a distinctive blend of Eastern and Western influences by striking a balance between modernist literary techniques and Indian traditions.
3. By illustrating the intricacies of Indian life and familial ties, his poetry's use of irony, imagery, and bilingualism improves its portrayal of Indian ethos.
4. His status as an expatriate influences his works' nostalgia and cultural duality, resulting in a thoughtful and frequently conflicted representation of Indian sensibility.
5. His poetry demonstrates how individual experiences are intricately entwined with India's larger cultural and historical landscape, acting as a link between personal and collective memory. With the help of critical literature on Ramanujan's writings, these theories will be put to the test through thematic, linguistic, and stylistic analysis of a few of his poems.

#### Acknowledgments

I would like to sincerely thank everyone who helped to make this study on Indian Sensibility in A. K. Ramanujan's poems a success. First and foremost, I would like to express my sincere gratitude to my mentor/supervisor, whose invaluable advice, support, and helpful criticism have greatly influenced this research. Their scholarly knowledge and insights have been very helpful in honing my concepts and claims. Additionally, I would like to express my gratitude to the faculty and staff of [Institution/Department Name] for their support, encouragement, and provision of the academic resources I needed for this research endeavor. A particular thank you is extended to the writers, critics, and academics whose contributions have provided a crucial basis for this research. Their discussions and critical evaluations of A. K. Ramanujan's poetry have deepened my understanding and offered insightful information. I want to express my gratitude to my family and friends for their unwavering support, encouragement, and patience with my work. Throughout this research process, their assistance has been a source of strength. This research is a significant examination of Indian sensibility in literature, and I conclude by acknowledging the legacy of A.

K. Ramanujan, whose poetry still inspires and provokes thought.

### Results

The examination of A. K. Ramanujan's poetry demonstrates how well his poems convey Indian sensibility, capturing the intricacies of Indian identity, family ties, culture, and nostalgia. The following are the study's main conclusions:

#### 1. Deep Engagement with Family and Tradition

The poems of Ramanujan, especially Obituary and Small-Scale Reflections on a Great House, show how intensely Indian family dynamics are felt. The deeply ingrained customs and social norms that influence Indian life are highlighted by his portrayal of ancestral homes, parent-child relationships, and generational expectations.

#### 2. Nostalgia and Cultural Duality

Ramanujan, an expatriate poet, constantly balances his Indian heritage with Western influences in his poetry. His poetry is a rich study of diaspora literature and postcolonial identity because it conveys a sense of loss and longing for India.

#### 3. Blending of Indian and Western Literary Techniques

Through the use of irony, fragmentation, and vivid imagery, his poetry deftly combines modernist techniques with Indian themes. He is able to produce a distinctive poetic voice that is both profoundly Indian and widely understandable thanks to this synthesis.

#### 4. Critique of Social and Cultural Norms

Ramanujan criticizes the inflexibility of customs and the romanticization of history, among other facets of Indian society, with nuanced irony and satire. He challenges accepted viewpoints in A River by questioning the apathy of poets and society toward suffering.

#### 5. Use of Myth, Folklore, and Symbolism

The numerous allusions to Indian mythology, folklore, and regional customs found in Ramanujan's poetry serve to highlight the profound cultural awareness that permeates his writing. His Indian sensibility is further demonstrated by his ability to incorporate traditional elements into modern settings. The study confirms that the introspection, cultural nostalgia, and engagement with tradition and modernity found in A. K. Ramanujan's poetry make it a noteworthy representation of Indian sensibility. His writings contribute to the development of Indian English literature in a globalized world in addition to reflecting Indian identity and life. To better understand his poetic legacy, future research could examine his translations of Indian folklore, his bilingualism, and his impact on modern Indian poets.

### Discussion

Deeply ingrained in themes of tradition, family, identity, memory, and cultural duality, A. K. Ramanujan's poetry is a powerful portrayal of Indian sensibility. His voice stands out in the field of Indian English poetry because his works combine modernist poetic techniques with the

intricacies of Indian life. This conversation examines the ways in which Ramanujan's poetry uses significant themes and stylistic components to represent Indian sensibility.

### **1. Family and Tradition: The Heart of Indian Sensibility**

The strong emphasis on family and tradition in Ramanujan's poetry is among the most important facets of Indian sensibility. His poetry frequently addresses the emotional burden of familial ties, cultural expectations, and intergenerational relationships. In *Obituary*, for instance, he blends irony, nostalgia, and duty—elements essential to Indian familial structures—to create a profoundly personal yet universally relatable depiction of a father's passing. The cyclical nature of family and tradition is also examined in *Small-Scale Reflections on a Great House*, which shows how memories and past events continue to influence the present.

### **2. Nostalgia and Memory: The Poet as an Expatriate**

A defining characteristic of Ramanujan's poetic sensibility is his sense of nostalgia and longing for India, which are greatly influenced by his experiences as an expatriate. In order to evoke a feeling of both alienation and belonging, his poetry frequently revisits childhood memories, ancestral homes, and cultural customs. This theme can be seen in *Looking for a Cousin on a Swing*, where the complexity of adult emotions is juxtaposed with the innocence of childhood, and in *Still Life*, where the past and present coexist in a fluid narrative. The diasporic experience, a crucial component of the Indian-English literary tradition, is captured by Ramanujan through these reflections.

### **3. The Duality of Identity: Bridging Indian and Western Influences**

Ramanujan was a poet who moved between Indian and Western cultures, and his writings reflect this unusual cultural fusion. Both Western modernist poets like T. S. Eliot and W. B. Yeats as well as traditional Indian literary traditions like Tamil Sangam poetry and Kannada folklore have an impact on his poetry. His language, organization, and thematic concerns all exhibit this duality. Because of his bilingualism, he is able to convey Indian experiences in English while preserving the richness of his native Tamil and Kannada culture and emotional depth. An essential component of his Indian sensibility is this linguistic and cultural negotiation.

### **4. Irony and Satire: A Reflection of Indian Society**

Ramanujan criticizes social hierarchies, traditional constraints, and generational conflicts, among other facets of Indian society, using irony, satire, and introspection. His poetry is a mirror of Indian reality because of his nuanced yet witty humor, which subverts strict traditions and social norms. In *A River*, for example, he highlights the disregard for suffering in the name of cultural continuity by contrasting the idealized portrayal of Indian tradition with the harsh realities of life. Ramanujan's ability to ask questions while maintaining a strong connection to his Indian heritage is evident in this poem, as it is in many others.

## 5. Symbolism and Imagery: A Blend of the Local and the Universal

Ramanujan's poetry is enhanced by his use of rich imagery, folklore, and regional allusions, which give it a distinctively Indian flavor while still making it readable by a worldwide readership. His poetry is rooted in a distinctively Indian landscape, with frequent allusions to temples, rivers, ancestral homes, and religious rites. However, his imagery frequently transcends national and cultural borders, fostering a universal human bond. His poetic sensibility is distinguished by his ability to strike a balance between specificity and universality.

The poetry of A. K. Ramanujan is a complex tapestry of Indian ethos, cultural identity, and personal memory. He skillfully navigates his dual identity as an expatriate poet while capturing the spirit of Indian sensibility through themes of family, nostalgia, tradition, and irony. His poetry is an important contribution to Indian English literature because of his ability to combine Western and Indian literary influences with his acute observational abilities. Future studies could delve deeper into his diasporic themes, folklore translations, and bilingualism, broadening the conversation about how his poetic sensibility still inspires modern Indian poets.

### Conclusion

The poetry of A. K. Ramanujan provides a deep examination of Indian sensibility, capturing the complex relationships between family and personal identity, tradition and modernity, and memory and displacement. By combining personal experiences with more general cultural and historical narratives, his works capture the spirit of Indian life. Ramanujan's profound interest in ancestry and family ties is one of the characteristics that distinguish his poetic sensibility. The intricacies of Indian family structures, the burden of generational expectations, and the lingering effects of the past on the present are all highlighted in poems such as *Obituary* and *Small-Scale Reflections on a Great House*. His treatment of memory and nostalgia, especially in his thoughts on childhood, home, and cultural heritage, further demonstrates his strong ties to India. Ramanujan's poetry, which is influenced by both Indian customs and Western literature, simultaneously navigates the duality of identity. His poetry is a site of cultural hybridity, with layers of introspection added by his expatriate experience. He is able to critique Indian society while maintaining a strong connection to its culture through the use of irony, satire, and symbolism. His poetic world is both profoundly Indian and universally relevant, crafted through vivid imagery and bilingual sensibilities.

All things considered, Ramanujan's poetry serves as a link between the past and the present, the East and the West, and individual and shared experience. His work is an important contribution to Indian English literature because of his ability to turn ordinary realities into moving poetic expressions. With insights that are still applicable in literary and cultural contexts, this study confirms that his poetic voice is among the most genuine expressions of Indian sensibility. Future studies could examine his influence on modern Indian poetry as well as his contributions to

linguistic studies, folklore, and translation. Ramanujan's legacy as a poet who eloquently encapsulated the Indian experience will be valued and further investigated through such studies.

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## CHANGING RACIAL SENSIBILITY IN POSTBLACK LITERATURE OF 21<sup>ST</sup> CENTURY

Vikas Hari Meshram

*Assistant Professor, Deptt. Of Eng.*

*Gopikabai Bhure Mahila Mahavidyalaya, Tumsar*

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### *Abstract*

*This paper deals with the generational shifts in the African American aesthetics in respect of the traditional depiction the racial sensibility and the changes that occurred in the same in the beginning of the 21<sup>st</sup> century which is also known in African American literature and postblack period. It explores the sensibilities of the black writers in the major literary movements like Black Arts Movement and Harlem Renaissance and discusses the imposed set paradigm which later came to be felt as a stringent rule that limits the freedom of expression of the black writers. It also elaborately discusses the changes of racial sensibility that began at the end of the twentieth century and became the defining feature of postblack literature. This is explained and the theme of the paper is well established by highlighting the views of several prominent postblack scholars who held that black writers have now become objective with respect to race and racial matters and have now started to satirize and parody to cater to the preferences of the white reading world.*

**Keywords:** Racial sensibility, New Black Aesthetics, Postblack literature, Objectivity, Racial representation, Hybridity.

Race and racial sensibility have always been a constant and prominently visible feature of the African and African American literature. The oppressed community subjected to suffer through unimaginable miseries for centuries is, quite expectedly, more prone to give expression to their historical sore experiences and their agitated voices in their expressive arts. This is as true about the African American writers as it is about the Dalits in India. African American people started voicing their protest and grievances through literature in eighteenth century and since that time racial subjugation, slavery and segregation have been constant themes for the Afro-American writers. The world saw an outburst of literary and artistic output in form of Harlem Renaissance in the beginning of the 20<sup>th</sup> century which gave birth to Black Arts Movement which subsequently formulated some stringent rules for the African American writers regarding the representation of African race and ghetto culture. This period is known as the period of original Black Aesthetics according to some scholars as the proponents of BAM not only revolted against the biased paradigm of the whites of judging the African American literature, but also made it obligatory for every black writer to depict only a positive image of the Afro-American ghetto culture and to give

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space to their race. Racial representation and picture of ghetto life had become a prerequisite norm for the black writers to get the approval of the BAM and Harlem scholars. It was compulsory for the writers “to invest their work with the distinctive styles and rhythms and colors of the ghetto” (Fuller 205). In absence of the above features, no literature was called as African American in those days.

However, this restricted the literary and artistic scope of the writers and a revolutionary change began to appear since 1980s in the tastes and choices of the Afro-American writers. The rules of obligatory representation of race and black ghetto culture in literature, which few decades ago was a matter of self-respect and racial loyalty, gradually became loathsome to the new generations and there arose the new sensibility towards race and racial matters in the last decade of the twentieth century which came to be prominently practiced in the 21<sup>st</sup> century by the African American writers and artists. This sensibility came to be christened as New Black Aesthetics by Trey Ellis who wrote a manifesto of the same in 1989 to explain how the new generations look at the matters of race and by-gone days of African American community. Ellis states that the new generation of “cultural mulattoes” or “cultural alloys,” who were “educated by a multi-racial mix of cultures” and who could “also navigate easily in the white world” (Ellis 235), do not harbor hatred for the whites, nor do they “need to deny or suppress any part of [their] complicated and sometimes contradictory cultural baggage to please either white people or blacks” (235). On the one hand, these New Black Aesthetes disliked the ‘obligation of representation’ imposed upon the writers by BAM and on the other hand, they started giving as minimum importance and space to racial and anti-white matters as possible so that they could cater to the preferences and approvals of white readers. There were prominent writers of this trend like Ellis, Percival Everett, Colson Whitehead, Paul Beatty, Ishmael Reed, to name only a few who inspired and charted out a new direction to the 21<sup>st</sup> century writers like Maurice Carlos Ruffin and other black writers. These writers started their career in the last decade of the twentieth century and are still writing and gaining world attention. The coveted Man Booker Prize won by Paul Beatty in 2016 for his era-defining satire “The Sellout” is an exemplary case of how the postblack writers are getting approval and appreciation from the community and the world even after writing about their race with “true objectivity’ (Neal).

The literature of 21<sup>st</sup> century came to be known as Postblack literature as the ‘postness’ in this term denoted for some scholars and writers as the indication of advancement of the African American community (symbolized by the election victory of Barak Obama) as well as of the absence of any need of representing race in arts and literature. Many a recent scholars like K. Merinda Simmons and Houston Baker (*The Trouble with Post Blackness* (2015)), Derek Conrad Murray (*Queering Post-Black Art: Artists Transforming African-American Identity After Civil Rights* (2016)), Christian Schmidt (*Postblack Aesthetics: The Freedom to Be Black in*

*Contemporary African American Fiction* (2017), and Cameron Leader-Picone (*Black and more than black : African American fiction in the post era* (2019)), find convenience in calling this new trend in African American literature as Post-blackness, though with different purposes. While there were these who started calling it a postblack literature, Mary Schmidt Campbell, in her article *African American Art in a Post-Black Era* (2007), elaborately discusses the question of whether there is any need of such term like “postblack” and holds that though the fact cannot be denied that the American society is yet to recuperate from the primitive disease of racism, the very fact that young black artists are trying to free themselves from “obligation of representation” makes the case of necessity of the term “post” strong (Campbell 317). The trend of New Black Aesthetics had now become a postblack aesthetics, but the tastes and features remained the same. All the above writers continued to write and exhibit NBA features in the postblack era in a more perfected and diversified manner.

The moot question is, how this postblack literature is different with respect to racial representation and racial sensibility from the black literature of earlier decades. Scholars have pointed out some main characteristics of the postblackracial sensibility which distinguish it from the black writings of earlier era. Several authors and scholars have explained these features in their works with different terminology to explain the same thing. The first thing that distinguishes the postblack literature is the racial objectivity while dealing with the race or racial matters in novels. About this, Graham and Ward have stated that the black writers of 21<sup>st</sup> century “confronted race, directly, obliquely, or not at all, and they examined or reexamined issues of class, gender, sexuality, and intragroup relations to a far greater extent than ever before” (Graham and Ward 14). For instance, Percival Everett is the writer who doesn’t like to be called a black or Afro-American writer and deals with themes unrelated with race or objectively parodies the racial matters in his novels. Mark Anthony Neal is another Afro-American scholar and professor who holds that these NBA writers exhibited “a state of objectivity that the traditional civil rights leadership is both unwilling and incapable of doing” (103). This ‘objectivity’ towards race is a prominent feature in the novels of current era, because, just as Ellis remarks, the cultural mulatto writers of the current age have no first-hand experience of past oppression and are now living on good terms with whites in their neighborhood. They are more concerned with the problems and issues of mulatto (generation of mixed cultural upbringing) generation than with the historical wrong done to their community. They took a colorblind stand and in their attempt of producing super-sophisticated works of art, they exploded and revised the old definitions of blackness.

Another feature of the postblack literature is the revolt against the ‘obligation of representation’ and authentic black experience. Leader-Picone opines about post-blackness, reminiscing the words of Trey Ellis about New Black Aesthetics, that it is “in the broad sense refers to resistance to discourses of authenticity and a normative emphasis on the agency of the

individual in relation to racial performance” (Leader-Picone, *Whispering Racism* 77). Likewise, Derek Conrad Murray is another scholar-critic who, in his book *Queering Post-Black Art: Artists Transforming African-American Identity after Civil Rights* (2016), also holds the same view that “post-black signifies the resistance to and departure from normative understandings of blackness,” especially those that “negate forms of difference, particularly the subjectivities of women and those that are queerly identified” (21). Christian Schmidt, a celebrated scholar of this postblack era, sums up this discussion by saying that this period in black literature embodies “resistance to claims of authenticity; assertions of individual agency over the meaning of Black identity and Black art; rejection of the idea that Black art is primarily concerned with responding to the ongoing history of American white supremacy and an often-parodic relationship to key figures and historical moments in Black history” (5).

Hybridity in art and literature is another aspect of the new sensibility of African American writers which is responsible for the works with mixed-up and hybrid experiences of black people living in urban white areas. As NBA is the movement raised and upheld by cultural mulattoes who were hybrid in their ethical ideology and racial experiences, the thoughts they expressed in their works were also of the hybrid quality. Bertram Ashe says, “If there is one idea that appears to define the post-soul aesthetic, this one is it. A hybrid, fluid, elastic, cultural mulattoesque sense of black identity [that] marks the work of many post-soul artists” (Ashe 614). The hybrid nature of their art and identity was strikingly opposite of the racial subjectivity of past writers.

Their works were also marked by revisionism of black arts and culture. The postblack writers and artists had little interest in expressing the same old stories of protest and social resistance, so they started revising the old black styles, themes, methods as well as the issues of class, gender, sexuality and intragroup relations in their writing. This revisionism exhibited in form of ridiculing and parodying the old traditions and cliché cultural experiences of the black people which we can observe in the works of most of the NBA writers like Trey Ellis, Percival Everett, Colson Whitehead, and Paul Beatty. At the same time, extensive use of satire and parody have also become a marked feature of the postblack literature. Several of these NBA writers relied upon satire and parody for refuting the charges of the old Black Aesthetics and “exploding” the matters of racial representation. Madhu Dubey and Elizabeth S. Goldberg argue that one use of parody in postmodern black fiction “is marked by a refusal to correct misrepresentation by way of more realistic and reliable representations” (Dubey 585), something that BAM writers of the past had found pride in doing.

However, there is another view put forth by Christian Schmidt in his redefining work *Postblack Aesthetics* (2017) which makes the matter of racial sensibility more complicated in postblack era. He is of the view that “postblackness is neither a refusal to deal with issues of race nor is it a naïve position that acts as if race no longer were an issue” (6). This stand not only proves

Margo Natalie Crawford's observation right that blackness is regaining its place in the African American discourse, but also explains why Snyder described this ambivalent stance of the Postblack writers as "Complicating blackness." It signifies the black writer's "aim to counter the flattening of black experience by and through mainstream portrayals of blackness as well as the injunction to create" (345). While explaining this ambivalent middle ground that exists in Postblack aesthetics, Schmidt says that this complexity is due to the Postblack writers' stand of "refusing to be 'merely' black social realist protest fiction but at the same time inevitably always dealing with the racially tinged realities rendered in their fictional Universes" (7). Thus, we find that according to all these scholars, the Postblack writers cannot break themselves from race and even if they inevitably deal with it in fiction, they do not want others to identify them as "realist protest fiction" writers. There is this vortex of dilemma that the present black writers are going through today. Both Christian Schmidt and Thelma Golden duly identify this characteristic dilemma or complexity in Postblack aesthetics. The writers parody the black legacy and their cliché ghetto experiences, but at the same time they cannot even part themselves from these very cultural roots which are sinewing threads of their art. Schmidt goes on to the extent of saying that "if race does not register at all in a fictional text, I will not call it a postblack text" (7).

Thus, we find that the African American literature, which had race and racial subjugation at the center of its expressive arts from the earliest times of its history, has now shifted its attention and energy from depicting socially realist kind of protest literature to reader-friendly and less-racially-motivated and self-parodying works in the postblack era. This change in the racial sensibility of the African American people is indicative of not only the growing social status of the black people in America, but also of the market-oriented tastes of the black writers.

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**THEME OF CASTE AND CONSCIOUSNESS IN BAMA'S NOVEL*****KARUKKU*****Dr. Bhang Prakash B.***Dept. of English**Shri Guru Buddhiswami Mahavidyalaya, Purna (jn.) Dist. Parbhani*

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**Abstract:**

*This research article investigates the interconnected themes of caste and consciousness within Bama's influential work, Karukku. As an autobiographical account, Karukku presents a profound examination of the author's experiences as a Dalit Christian woman in Tamil Nadu, India. Through a thorough analysis of the text, this study explores how Bama conveys the widespread effects of caste-based oppression and her path toward self-awareness and social activism. The memoir is recognized as a significant contribution to Dalit literature, illuminating the intricacies of identity, systemic discrimination, and the transformative potential of both individual and collective consciousness.*

**Keywords:** caste, consciousness, discrimination, marginalization, identity**Introduction:**

Bama, widely recognized as Karukku Bama, was born in 1958. She is a Tamilian author, a dedicated educator, and a social activist. Writing under the penname Faustina Mary Fatima Rani, she has established herself as a prolific literary figure. Her notable novels, including Karukku, Sangati, and Vanman, have been translated into several Indian languages, as well as English and French. In addition, she has composed twenty short stories that remain unpublished in book form. Bama has been awarded an honorary doctorate and received the Crossword Award for her semi-autobiographical work, Karukku. She is frequently invited to speak at various conferences by both Indian and international universities. A multi-dimensional individual, she embodies extraordinary courage, conviction, and resilience against oppression. Her keen appreciation for the beauty of nature, along with her deep understanding of issues related to caste, religion, and women's rights, is evident in her work. Bama possesses clarity in her thoughts and expressions, and she is committed to the upliftment of marginalized communities, driven by her passion for education and her vision of a casteless society.

Published in 1992, Karukku stands as a seminal work in Dalit literature, offering a candid exploration of the intersections of caste, gender, and religion. Bama, who writes as Faustina Mary Fatima Rani, employs her personal experiences to confront the deeply rooted social hierarchies that oppress Dalit communities. The title, Karukku, which translates to "palmyra leaves," serves as a metaphor for both the duality of a double-edged sword and the resilience found within the Dalit

struggle. This article seeks to analyze the themes of caste and consciousness present in the memoir, emphasizing how Bama's narrative fosters a deeper comprehension of Dalit experiences and their resistance.

### **Caste as a Central Theme:**

Bama's narrative intricately interlaces the theme of caste throughout her life story, illustrating the systemic discrimination encountered by Dalits across various domains, including education, employment, and religious institutions. From her initial experiences with untouchability to the pervasive biases within the Catholic Church, Bama reveals the complex nature of caste-based oppression. Her journey highlights the irony of seeking refuge in religious conversion, only to face similar hierarchies within the new faith community. This depiction resonates with academic observations that conversion does not inherently lead to social change, as caste identities continue to impose stigma on individuals even within theological frameworks.

Bama's *Karukku* stands as a pivotal autobiographical work that vividly captures the realities of caste-based discrimination in India, particularly from the perspective of Dalit Christians. Through her personal narrative, Bama illuminates the systemic oppression and social exclusion experienced by Dalits, both in secular society and within religious institutions.

### **Early Encounters with Caste Discrimination:**

From an early age, Bama becomes acutely aware of her marginalized position. She recounts childhood incidents that starkly highlight the pervasive nature of caste discrimination. For example, she describes how Dalit children were often segregated in schools, made to sit apart, and assigned menial tasks, underscoring the entrenched prejudices that infiltrate educational settings. These experiences emphasize the systemic obstacles that Dalit individuals encounter from a young age, restricting their opportunities and reinforcing social hierarchies.

### **Caste Discrimination in Religious Institutions:**

A considerable portion of *Karukku* examines the discrimination that exists within the Catholic Church. Bama recounts her experiences as a nun, exposing the hypocrisy and prejudice faced by Dalit Christians in religious environments. Although the Church promotes ideals of equality and compassion, caste-based discrimination remains prevalent, with Dalit nuns and priests frequently assigned to subordinate roles and denied the same opportunities as their upper-caste peers. This contradiction underscores the deep-rooted nature of caste biases, even within organizations that claim to support universal brotherhood.

### **Social Isolation and Economic Marginalization:**

Bama offers vivid descriptions of the social and spatial isolation experienced in her village, where Dalits are restricted to designated areas, both physically and symbolically separated from

upper-caste populations. This isolation is accompanied by economic marginalization, as Dalits are often relegated to low-paying, menial jobs, which reinforces their disadvantaged position. Bama's narrative illuminates the systemic frameworks that sustain economic inequalities, hindering social advancement and perpetuating existing hierarchies.

### **Resistance and Assertion of Identity:**

Karukku stands as a powerful testament to resilience and the pursuit of self-identity amidst widespread discrimination. Bama narrates her path to self-awareness, illuminating instances of defiance against oppressive systems. Her choice to depart from the convent and her dedication to documenting Dalit experiences represent a reclamation of agency and a declaration of identity. Through her storytelling, Bama underscores the significance of education, self-respect, and collective action in confronting and dismantling caste-based oppression.

Ultimately, Karukku functions as a compelling narrative that not only chronicles the realities of caste discrimination but also stimulates discussions on social justice and equality. Bama's poignant storytelling highlights the resilience of marginalized communities and emphasizes the urgent need for systemic reform.

### **Awakening of Consciousness:**

A crucial element of Karukku is Bama's evolution toward self-awareness and socio-political consciousness. Her narrative illustrates a shift from internalized oppression to a determined opposition against systemic injustices. Inspired by the teachings of Dr. B.R. Ambedkar and the rising Dalit movement, Bama's awakening is characterized by a critical analysis of the societal frameworks that sustain discrimination. This transformation highlights the significance of personal narratives in cultivating a broader social consciousness and challenging established norms. Scholarly analyses indicate that such life narratives act as forms of resistance against ideological and repressive structures, empowering marginalized communities to assert their agency.

Bama's Karukku is a groundbreaking autobiographical work that profoundly explores the author's journey toward self-awareness and social consciousness within the realms of caste and gender oppression. The narrative provides a deep examination of how personal experiences are interwoven with larger socio-political realities, culminating in a transformative awakening.

### **Narrative Style and Linguistic Choices:**

Bama's approach to storytelling is marked by a non-linear format and the incorporation of colloquial Tamil specific to her community. This intentional decision not only maintains the genuineness of her experiences but also acts as a form of defiance against linguistic dominance. By embracing her native dialect, she reclaims her cultural identity and cultivates a sense of unity among readers who share similar backgrounds.

**Impact and Legacy:**

Since its release, *Karukku* has played a crucial role in enhancing conversations surrounding caste, gender, and religion. Bama's honest reflections have motivated a new generation of writers and activists to delve into intersectional identities and advocate for systemic reform. The memoir serves as a powerful testament to the ability of personal narratives to confront oppression and promote collective awareness.

In summary, *Karukku* transcends a mere recounting of Bama's life experiences; it acts as a powerful call for reflection and action. It highlights the significance of self-awareness in identifying and addressing societal injustices, thereby paving the way for empowerment and social change.

**Narrative Techniques and Stylistic Elements:**

Bama utilizes a unique narrative style that intertwines personal stories with broader socio-political insights. By employing colloquial language and vivid imagery, she infuses authenticity into her experiences, rendering the narrative both accessible and relatable. The metaphor of "karukku" functions as a literary device to express the dualities of suffering and resilience, encapsulating the complexities of Dalit existence. This stylistic choice not only enhances the narrative but also challenges traditional literary conventions, positioning the memoir as a subversive work that elevates marginalized voices. As noted in critical analyses, Bama's writing illustrates a journey from suffering to resistance, transforming personal anguish into a collective appeal for social transformation.

**Impact and Reception:**

Since its release, *Karukku* has received widespread acclaim for its honest examination of caste and gender issues, making a significant impact on Dalit literature and feminist discussions. The memoir has sparked important conversations regarding inclusivity and representation within Indian literature, challenging prevailing narratives and providing an alternative viewpoint that elevates the voices of marginalized groups. Nevertheless, the memoir also underscores persistent challenges, including the necessity for improved accessibility and the risk of mainstream literary markets appropriating Dalit narratives. Despite these obstacles, *Karukku* remains a powerful affirmation of the resilience and agency of Dalit women, greatly enhancing the understanding of caste and gender dynamics in modern India.

**Conclusion:**

Bama's *Karukku* stands as a significant reflection of the resilience and agency of Dalit women. Through her examination of caste and self-awareness, Bama not only recounts her personal experiences but also enriches the collective comprehension of systemic oppression and the transformative potential of self-realization. Her memoir is an essential work in the ongoing

dialogue surrounding social justice, equality, and the redefinition of identity within marginalized communities.

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## REFLECTION OF HISTORY AND POLITICS IN INDIAN POLITICAL NOVEL

**Dr. Vishal Balajirao Maske**

*Associate Professor in Department of English*

*Indira Gandhi Sr college Cidco Nanded.*

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### **Indian Political Novel:**

In the modern age of man, history and politics both have an inner relationship for growing political ideology in common person. Michael Zeraff remarks that "with the novel society enters history and history enters into society, society functions as the level of domination and the term " politics" which shows the relationship between the sections like upper class and lower class. We confine ourselves to the idea of dominance in the limited area of government and related institutions.

Political novel, which shows the lives of political leaders, political movement, and satire on politics, allegories, lives of common men and women, is affected by politics. Indian political novels examine the past history of India and present doctrine of political matters in the contemporary society. According to Joseph Blotner political novel means interpreting or analysing political phenomena. but Irving Howe says "a novel in which political ideas play dominant role or in which political milieu is the dominant setting. In the art of fiction, the ideology of politics which mostly defined by various authors.

This view based on the different situation occurs in the different areas of world. H.A.L. Fisher says that political novel " concern itself with men and women engaged in contemporary political life and discussing contemporary political ideas, Political fiction shows lot of difference between art and ideas, novel and novelist, society and history. Heavenly politics is shown in the Mahabharata and the Iliad. Political motif, which used by number of authors in different places of world. Britishers who ruled on Indian places and they used Indian people as their slaves in different work but this situation occur before independence. The achievement of independence was in 1947. Pre-independence political literature shows the political movement, freedom struggle, imaginary and real individuals involved in them. But the post-independence novelist shows the theme of frustration, disillusionment and exploitation. The blood of common people sucked by new rulers. This study is so vast and this novel shows political scenario, ideas and reaction against political situation, which occurs in the world.

Most of the Indian political literature, which is divided into English literature and Hindi literature. English is language by rulers and Hindi make original impact on common people. Both the literature shows the historical, cultural, mythological sources and socio-political scenario. Post-independence political scene of India's existence in third world countries. Five years plans which

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Indian government implements. The deterioration in the standard of political leadership, Kashmir problem, religious sentiments and the rise of minorities affect the politics leaders. Fiction has often acted as a means of articulation of national urges as the writer's responses to the socio-political scenario.

Post-independence political novel shows pride in technology, military achievement and satirical voices against other countries. In Indian political novel, political consciousness which impart the theme of liberalism, terrorism, Satyagraha, non-cooperation, parliament election etc. After independence real problem of partition is occurred there. Most of the Muslims remain in India.

Between the Hindu and Muslim in the time of partition lot of quarrel occurs even the birth pangs of independence were nightmarish with the dance of death and destruction on both sides of the border. In *Death of Hero*, Mulk Raj Anand portrayed the partition and the invasion of Kashmir by Pakistani readers Malgoankars *A Bend In The Ganges* has a wider canvas and its last portion ideals with the holocaust of the post partition movement.

Khushwant Singh's recent novel *Delhi* has a few pages giving an account of the abduction of Hindu girls by Muslim in the newly created Pakistan. A really important novel Khushwant Singh's *Train to Pakistan* that focuses on a closely-knit community of an imaginary village mano majral. This novel shows the sentimental and melodramatic aspect of literature.

Partition movement again includes in Chaman Nahals *Azadi*, the title of which can be treated as ironical Lala Kanshi Ram whose calm and quiet life in the Punjab is rudely shaken and uprooted. Few family members died after they land up in India. This novel is unique in its social and spiritual affirmations at the levels of the community and individual. H. S. Gill's novel *Ashes and Petals* shows the partition movement hated and love in Muslim and Sikh family. The marriage of Ajit Singh and Muslim girl Salma that shows nationalism and bravery both in love and war.

The Rape novel shows the thrilling aspect in political situation. Sikh boys' father rapes assertion of revenge.

Attia Hussain's novel *Sunlight on A Broken Column* suggests the theme of partition, which was created by British Raj. Attia Hussain portrays national politics as it affects a family and divide it between those who go to Pakistan and those who stayed on a fine family by Gurucharan das covering the panorama of a few decades from 1942 to 1980. How ordinary family face the trauma of partition with composure and balance. In Amitav Ghosh novel *The Shadow Lines* protagonist cover a wide range of domestic, social and political life in Bengal before and after the partition. Another special feature of this novel is that it looks at social and political realities from a supra national perspective. This novel shows the lot of riots in Bengal. There is comment on the Indo-Pakistan or the east Pakistan west Bengal reality incident in nation. The shadow lines are a highly evocative novel which with all its sincerity ease and simplicity.

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After independence Britishers had not only created Pakistan but also left princely states of various sizes and importance. Even before 1947, a few writers in English and Hindi referred to the condition of India in their novels. The English writers are Cornelia Sorabji, Jogendra Singh and Umrao Bahadur, S. Fazee Rhaman, Nalini Turkhood. Among the Hindi writers who touched the theme before independence Premchand, Rangbhom, Kaya Kalpa and Premash Ram and Pandey Bechans Sharma Ugra. These novelists prove the rules as corrupt and tyrannical.

The first among post-independence novelists in English is Mulk Raj Anand. In his novel *The Private Life Of An Indian Prince*, *Untouchable*, *Coolie* has portrayed various themes on political and economic conditions in India. In Sartha Rama Raos, *Remember*, *The House* shows political theme but there is a search for identity by the protagonist Indira Goray.

A highly significant work on the theme of princely states is Monohar Malgonkar's *The Princes*. It covers a vast range of political events like independence, the second world war, the final phase of the movement after release of the political leaders in 1946. The life of Raj who is contrasted with his father and the harani who falls in love with Muslim and leaves for Pakistan. But the princes deserve a place of pride as a novel about the princely state of India.

Kamala Markandaya's *The Golden Honeycomb* remarks on the queen and British people who take all honey which was the hard work of all common people. The novel though long and full of technical novelty does not present the character in as much depth as was done by Mulk Raj Anand and Manohar Malgoankar. It does not integrate characters, events and the political background sufficiently.

Ravi who is royal personage and a commoner, his education has equipped him to play some role in politics. Markandaya had an opportunity to show the final destruction of the honeycomb but she has missed it. Novel portrays the politics of the state and its ruler but practically stops there only Ravi is memorable creation.

Hindi novels are not that much on princely state governed Mishras Huzoor Durbar compares the life and government in the princely state. The novel presents the life of Maharaja Rudra Pratap Narayan Singh. He is a very complex character. The novelist tries to balance between the past and present life of India.

The novel transcends its socio-political realism into supra-political dimension between the power and individual. It gives remarkable picture of Maha Raja and Nepal Rani and depicts socio-political event in princely state. *Goli* the novel by Acharya Chaturisen shows a striking contrast with Huzoor Durbar it shows the cruelty of princely state like the ruler in huzoor durbar, in *Goli* is also a multifaceted personality the author emphasized on the repulsive side of his character. The narrator "champa" who had undergone untold hardships and thankful to Sardar Patel for the integration of the states. The end of the tyrannical corrupt rule of the princes. *Goli* ends with the problem of Indian union state has finished.

Premchand's novels examine the references of princely states.

Yadavendrachandra sharma's *Mitti Ka Kalank* deals with the agitation of the people's congress in Rajasthan. In the first 40 years of independence. India had to fight wars with Pakistan and China. The Indo-Pak wars shown in Anand's *Death of Hero*.

The Naxalite movement which comes in area of violent dissensions and also the Anga rebellion and Sikh agitation. The Naxalite movement is presented in Nayantara Sahgal's *A Situation in New Delhi* and Khwaja Ahmad Abbas *The Naxalites*. Thus, these both Hindi and English novels present the life about political struggle and inner conflict of India.

Post-independence fiction, wrote about the religion, region, cast and class. The feeling of hope expressed in Nayantara Sahgal's *A Time To Be Happy* and *This Time Of Morning* soon gave place to disillusionment, despair and despondency. Here she presents political scenario and the life of politicians, henchman capitalists and businessman.

We can understand the major thematic thrusts in post-independence novel that is written in Hindi or English language. *A Time To Be Happy* and *This Time Of Morning* both deal with two different sets of dualism. One with the values of pre-independence and other shows contradictory values of selfish service and personal aggrandisement. Her *Storm In Chandigarh* depicts the rise of violence and regionalism in Indian political life in post Nehru era. *The Day In Shadow* focuses on the erosion of political and moral values at the national and personal level. Her last novel till the date on the Indian political scene, *Rich Like Us* shifts the focus from the situation after Nehru's death. Nayantara Sahgal has been writing consistently on political themes. The most popular theme among novels up to emergency is that of corruption at the national and the individual levels.

Salman Rushdie's *Midnight Children* examines India's freedom struggle up to the end of emergency. It is a picture of modern India in all its tolerance of multifariousness. The same is also about the Indian sub-continent. This is based on the dictatorial and fundamentalist ethos of Pakistan as different from that of India. Ranga Rao's *Fow-Fitcher* also to present certain aspect of contemporary political reality. V.A. Shahna's *Prajapati* presents contemporary social and political reality through the use of ancient myth and legends.

Shashi Tharoor's *The Great Indian Novel*, which affects the reality of politics, which played in the Indian Epic Mahabharata. Arun Joshi's *The City and Her River* shows the new aspect of modern politics and reflects eternal conflict of the good and the evil. Because the wars happened between China and Pakistan. There was an emergency in June 1975 by Prime Minister Indira Gandhi.

Manohar Malgonkar's *The Garland Eaters* remarkable for parallelism with the actual world of the emergency. The title refers to the courtiers who keep the garlands presented to the dictator. In the novel an elected leader becomes a dictator and arms himself with emergency powers. For there is always a threat, real imaginary for foreign invasion.



Balwant Gargi's *The Nakes Triangle* absorbs the background of emergency with in the larger framework of human relationship. The references to the emergency cover practically all phases of it. The defeat of Mrs Gandhi and the coming to power of the urine drinking Morarji. The writer's stance is nerversouly ironical and emergency is just one of it targets. This post-independence novel shows the theme of emergency in the Raj of Mrs Indira Gandhi. These all the factors show the political matters in the period of Indira Gandhi.

Indian literature after (1947) takes a new social and political ethos which present in political fiction. The most prominent theme of them is national movement and exploitation of poor. Novelist like Mulk Raj Anand, R.K. Narayan, Khwaja Ahmad Abbas, KamlaMarkandaya, B. Rajan, kushwant Singh, N. Nagarajan and ChamalNahal,these novelist expose the the theme of nation movement, corruption, class struggle and political matters in society.

Mulk Raj Anand presents a theme of Untouchabilty in the novel. The road is different in untouchable before pro-independence. Indian political novel explains the tragedy of the partition, wars between Pakistan and China, election, rise of casteism, regionalism and communalism.

Modern Indian politics, which mirrored in the novel *Midnight Children* by Salman Rushdie. The declaration of the emergency is marked by the birth of his son Aadam Aziz who falls ill of a darkly metaphorical illness unlike the children born in the hour of India's independence. This novel shows the modern political ideology in Indian political novel. Nayantara Sahgal's *Rich Like Us* attempts to absorb the sordid reality of emergency. The nervous and sensitive consciousness of some of its major characters and their reaction toward emergency. Emergency explains about the worship or the dictator, the preparation for family rule, the nexus between politics, business and crime.

Some writers explain the Naxalite movement, the student agitation, the terrorist violence and growth of a new political culture of deep and multifaced corruption. This hauntion theme which re-assures us of our national identity and unity has inspired quite a few novelists in English and Hindi. English novelist, which largely focused on the political matters in the country.

As regards the ideological perspective form which they have examined the Indian political and economic reality. They are of a broad spectrum-Gandhism, Sarvodaya, Hindu nationalism, democratic socialism, and Marxism. Indian political novel shows the personal experiences and political ideology, which give a real picture of, growth and development of India.

Mostly some writers show the drawbacks of political situations, which occurs in our country. But a few of them show the politics and it development in the common people mind and psyche.

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*GOEIJR*

**THE ALCHEMY OF ISOLATION: TRANSFORMING SOLITUDE INTO  
EMPATHETIC RESONANCE IN GLORIA NAYLOR'S LITERARY  
WORLD.**

**Ms. Charlotte Dorothy Francis**

*B.Ed, M.Ed, M.A, English lit*

*Research Scholar*

*PGTD of English, Rtmnu, Nagpur University*

**And**

**Dr. Mrs Gizala Hashmi**

*Associate Professor of English*

*Seth Kesrimal Porwal College of Arts, Commerce and Science*

*Kamptee, Nagpur*

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**Abstract :**

*Gloria Naylor's oeuvre transcends simple depictions of isolation, revealing a complex alchemy where solitude transmutes into profound empathetic resonance. This paper diverges from conventional interpretations by exploring solitude as a necessary, even generative, space within Naylor's narratives. Through a lens that incorporates existential philosophy and narrative theory, we examine how characters in *The Women of Brewster Place*, *Mama Day*, *Linden Hills*, *Bailey's Cafe* navigate their isolated experiences to cultivate a deeper understanding of others. We argue that Naylor's use of non-linear storytelling and mythic elements reinforces the idea that true empathy arises from a confrontation with the self, a process akin to an alchemy transformation. Through innovative, non-linear storytelling and mythic imagery, Naylor reconfigure solitude into an alchemist process. This narrative alchemy challenges conventional ideas of community by proposing that genuine connection is not achieved through physical proximity alone, but through a solitary journey towards self-understanding and compassionate engagement with the world.*

**Introduction**

Gloria Naylor's narratives are not merely social commentaries; they are profound explorations of the human psyche, where the experience of solitude is rendered as a crucible for the development of empathy. To understand Naylor's unique contribution to American literature, we must move beyond simplistic interpretations of isolation and recognize the transformative power she attributes to it. This paper will delve into the alchemy nature of solitude in *The Women of Brewster Place*, *Linden Hills*, *Bailey's Cafe* and *Mama Day*, revealing how Naylor employs narrative strategies and mythic undertones to demonstrate that authentic empathy is born from a

deep, often solitary, confrontation with the self. Utilizing inventive, non-linear narrative techniques paired with mythic symbolism, Naylor transforms solitude into an alchemyway, one in which isolation evolves into a creative catalyst that awakens an almost otherworldly capacity for empathy and connection.

### **The Phenomenology of Solitude: Naylor's Existential Landscapes**

Naylor's portrayal of solitude is not merely descriptive; it is phenomenological, capturing the lived experience of isolation in its rawest form. In *The Women of Brewster Place*, the dead-end street becomes a metaphor for the existential cul-de-sac faced by its inhabitants. Their isolation is not just physical but also ontological, reflecting a deeper sense of being cut off from meaningful connection.

Mattie Michael's experience, for example, is not simply a tale of abandonment; it is an exploration of the self in the face of profound loss. Her solitude is a space where she confronts the fundamental questions of existence, akin to an existential confrontation. Naylor's narrative mirrors the existentialist concept of "being-in-the-world," where the individual is thrown into existence and must grapple with its inherent absurdity and isolation.

Cora Lee's artistic journey also reflects this existential dimension. Her solitary pursuit of art is a form of self-actualization, a way of creating meaning in a seemingly indifferent world. Her murals are not just decorations; they are expressions of her inner life, projections of her attempt to connect with the world on her own terms. As Simone de Beauvoir argues, "One is not born, but rather becomes, a woman" (Beauvoir 301). Cora Lee's art is a testament to this process of becoming, a solitary journey that ultimately leads to communal connection.

Gloria Naylor's works often explore solitude as an existential condition, shaping identity and self-awareness. In *Linden Hills*, characters experience isolation within a seemingly affluent Black community, where material success masks emotional emptiness. Willie Mason and Lester Tilson, in particular, confront the alienation imposed by societal expectations, highlighting solitude as both oppressive and revelatory.

Similarly, *Bailey's Cafe* presents solitude as an entryway to self-discovery. The café, a liminal space, becomes a refuge for lost souls burdened by trauma and displacement. Naylor crafts existential landscapes where loneliness fosters introspection—characters like Eve and Mariam find meaning in their suffering, transforming solitude into agency. Across her novels, Naylor's existential vision suggests that solitude, though painful, is a necessary passage toward personal truth and liberation.

### **Mythic Resonance: Mama Day's Solitary Wisdom**

In *Mama Day*, Naylor elevates solitude to a mythic dimension, imbuing it with spiritual and ancestral significance. Mama Day's isolation on Willow Springs is not a state of deprivation but a source of profound wisdom. Her connection to the island's history and her ability to

commune with her ancestors grant her a unique perspective on the human condition. Naylor's use of mythic elements, such as the legend of Sapphira Wade, reinforces the idea that solitude is a necessary condition for accessing deeper truths. Mama Day's ability to heal and guide others stems from her own solitary communion with the past, a process that transcends the limitations of conventional understanding. As Joseph Campbell notes, "The cave you fear to enter holds the treasure you seek" (Campbell 72). Mama Day's solitary journey into the depths of her ancestral knowledge is precisely this kind of transformative journey.

The relationship between Cocoa and George further illuminates the mythic dimension of solitude. George's initial inability to understand Cocoa's connection to Willow Springs reflects his alienation from his own ancestral roots. His journey toward empathy is a journey toward reconnecting with the mythic dimensions of his own being.

### **Narrative Alchemy: Transforming Isolation into Connection**

Naylor's narrative techniques are integral to her portrayal of solitude and empathy. Her use of non-linear storytelling, multiple perspectives, and mythic undertones creates a sense of temporal and spatial fluidity, mirroring the fluid nature of human consciousness.

In *The Women of Brewster Place*, the fragmented narrative structure reflects the fragmented lives of the characters. Each woman's story is a solitary journey, but when woven together, they form a tapestry of shared experience. This narrative alchemy transforms individual stories of isolation into a collective narrative of resilience and connection.

In *Mama Day*, the blurring of temporal boundaries and the integration of mythic elements create a sense of timelessness, emphasizing the enduring power of ancestral wisdom. This narrative alchemy transforms the solitary experiences of the characters into a collective myth, a story that transcends the limitations of individual lives.

Gloria Naylor's narrative alchemy transforms isolation into connection as characters in her works move from profound loneliness to meaningful interaction. In *Linden Hills*, the superficial tranquility of suburban life masks a deep-seated emotional disconnection; the outward promise of material success conceals the inner voids of its inhabitants. These individuals find themselves confined by societal expectations that isolate them, yet it is within this isolation that they are compelled to confront their inner emptiness, setting the stage for personal transformation. Their solitude acts as a crucible, refining raw emotions and ultimately leading to self-discovery. In contrast, *Bailey's Cafe* serves as a symbolic sanctuary where the act of sharing stories and engaging in genuine dialogue transforms isolation into collective understanding. The cafe becomes a refuge for those burdened by trauma and displacement, offering a space where barriers fall and authentic connections are forged. Through candid conversations and shared experiences, each character's loneliness is transmuted into resilience and empathy, revealing that vulnerability can be a powerful precursor to unity. Naylor's work, therefore, challenges traditional narratives of

isolation by demonstrating that the path to both personal and communal healing lies in the willingness to expose one's inner self and embrace shared narratives—a process that redefines solitude as a dynamic force for connection.

### Conclusion

In conclusion, Gloria Naylor's literary oeuvre exemplifies a profound narrative alchemy that transforms isolation into a dynamic source of empathetic connection. By delving into the existential and mythic dimensions of her narratives, we gain a deeper understanding of the transformative power of solitude. Naylor's work challenges us to reconsider our understanding of community, suggesting that true connection emerges not from mere proximity but from a shared, solitary journey toward self-understanding and compassion. Her narratives are a testament to the resilience of the human spirit and the enduring power of empathy to bridge the gaps created by isolation and difference.

In *Mama Day*, Naylor intertwines mythic elements with everyday experience, suggesting that solitude—when embraced—can become a fertile ground for self-discovery and intergenerational healing. *The Women of Brewster Place* further explores this transformation by depicting a tapestry of African American women whose personal isolation converge to form a powerful, collective resilience, proving that the path to genuine community is forged through shared experiences of loneliness and struggle. In *Linden Hills*, the veneer of suburban prosperity is peeled back to reveal an undercurrent of existential isolation; here, characters navigate the dissonance between material comfort and inner emptiness, ultimately discovering that true connection requires confronting and transforming that solitude. Similarly, *Bailey's Cafe* serves as a microcosm of Naylor's broader thematic vision—where a seemingly ordinary space becomes a crucible for dialogue, vulnerability, and mutual understanding. Through innovative, non-linear storytelling and evocative mythic imagery, Naylor challenges conventional narratives of community by suggesting that isolation is not a static state but a transformative journey toward empathy and self-realization.

Gloria Naylor's literary exploration redefines solitude not as an absence of connection but as a transformative, generative force. Her innovative use of non-linear narrative techniques and mythic imagery reveals that isolation, far from being merely a state of loneliness, serves as a crucible for profound self-discovery and empathetic resonance. By delving deep into the interior lives of her characters, Naylor demonstrates that the journey through solitude cultivates an intrinsic capacity for empathy—a process that, while deeply personal, ultimately fosters broader communal bonds. Her work challenges conventional ideas of community by showing that genuine connection arises not from mere physical proximity but through the arduous, introspective journey toward understanding oneself and, in turn, others. This research underscores the enduring significance of Naylor's literary contributions, illustrating how her narrative alchemy transforms isolation into a



vital, life-affirming element of the human experience.

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**SENSORY DEVELOPMENT: SUSTAINABLE DEVELOPMENT****Dr. Tukaram Vaijnathrao Powale***Associate Professor, Department of Economics,**Late Babasaheb Deshmukh Gorthekar Arts, Commerce and Science Mahavidyalaya, Umri**Tal. Umri, Dist. Nanded*

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**Abstract:**

*Sustainable development entered the mainstream with the publication of the Brundtland Commission Report in 1987, which defined sustainable development as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” Sustainable development is essential to addressing serious environmental, social, and economic challenges, from the broader economic consequences of the pandemic to the impact of the Ukraine-Russia conflict on global food and energy. As a result, individuals can acquire the knowledge and skills needed to contribute to finding solutions to problems such as climate change, poverty, inequality, resource depletion, and environmental degradation.*

**Introduction:**

Every country in the world wants its country to develop rapidly and comprehensively. It has two objectives. One, to improve and elevate the standard of living and standard of living of the people of the country. The second is that our country should emerge as an economically advanced country and an economic superpower in the world. The adoption of such efforts and development policies by many countries of the world, mainly the developed countries, has helped in the degradation of the global environment and natural resources. This has raised the question of the existence of all living things and the earth today. This was considered very seriously at the global level and in 1987, the modern concept of sustainable development was presented in the Brutland Report. Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs. In sustainable development, while using the resources of the earth for development, future generations are also expected to use the resources carefully. Originally proposed for sustainable forest management, this concept has been developed with the objectives of economic development, social development and protection of the environment for future generations. In 2008, the concept of green economy was adopted in the Joint National Environment Programme. ‘Green economy’ is the efficient use of natural resources without harming the environment. The Earth Summit - 2012 discussed green economy and sustainable development and the conference focused on poverty eradication, inclusive economic development, Millennium Development Goals, women-inclusive development, gender inequality, etc.

Sustainable development came into the mainstream after the publication of the Brundtland Commission Report in 1987. Formally known as the World Commission on Environment and Development (WCED), it defined sustainable development as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs”. This definition, which essentially advocates for intragenerational as well as intergenerational equity, was the first official attempt to outline a new type of development framework.

According to the Commission on Environment and Development, ‘development that meets the needs of the present without compromising the ability of future generations to meet their own needs’.

According to David Pearce, ‘sustainable development is a set of social goals. It includes an increase in real per capita income, improvements in health and nutrition, educational progress, the right to use resources, an equitable distribution of income, and an increase in freedom’.

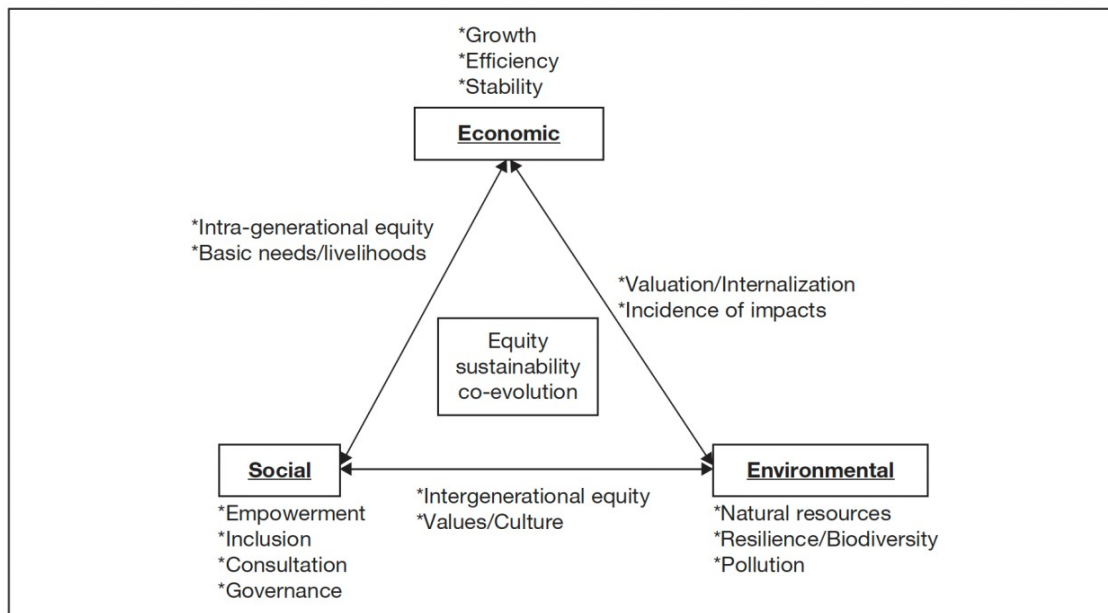
The above definitions explain the meaning of the concept of sustainable development from a narrow and broad perspective. It emphasizes the proper and prudent use of all means of production, especially natural resources; while the broad perspective focuses on achieving socio-economic goals.

Development depends on the use of natural resources. Natural resources are naturally produced and are in limited quantities. Natural resources are not owned by any particular society but belong to the entire living world. Also, it is not just for one generation but for many future generations. Keeping in mind that if natural resources are used indefinitely, there will be no resources left for future generations, the concept of sustainable development has been introduced. This concept is based on the economical and effective use of natural resources, physical development through the use of renewable resources, development based on social justice and equality, etc. ‘Sustainable development’ has two terms, namely sustainability and development. Sustainability means lasting forever, not deteriorating. Sustainability is considered to maintain the balance between humans and the ecosystem. Sustainability is the replacement of used resources with other resources of the same quality without degrading the natural ecosystem, while development means growth, progress, positive change. These changes take place in natural, economic, environmental, social and demographic factors etc. Development is visible and useful. Development is a process of economic and social transformation, which is based on cultural and environmental factors and their interactions.

The diagram presented below (Figure 1) shows the triangle of sustainable development, which was presented by Mohan Munasinghe during the Earth Summit in Rio de Janeiro, Brazil in 1992. This widely accepted concept recognizes the interrelationship of the three major areas of economy, society and environment. This figure shows that environmental change institutions influence social, economic, and cultural progress in the short and long term. Similarly, changes in

social values and behavior can affect economic development and environmental management.

**Figure 1: Elements of sustainable development**



Source: Munasinghe, 2007

The Millennium Development Goals (MDGs) were a set of eight international development goals established by the United Nations in 2000 with a 15-year timeframe. They were designed to address serious global challenges such as poverty, hunger, disease, gender inequality and other pressing issues. In addition, they highlighted the importance of SMART (specific, measurable, achievable, relevant and time-bound) targets to monitor progress through indicators and data. As a next step, the 17 Sustainable Development Goals were announced in September 2015 by consensus of all 193 member states of the United Nations.

The Sustainable Development Goals are: Eradicate poverty, End hunger, Ensure food security, Provide nutritious food, Prioritize sustainable agriculture, Create healthy lives and achieve the well-being of citizens, Provide inclusive and quality education, Provide gender equality and empower women and girls, Ensure the availability of water and sanitation resources, Provide affordable, sustainable and modern energy sources, Provide inclusive economic growth and productive employment, Build infrastructure, Achieve inclusive and sustainable industrialization, Eliminate inequalities within countries, Make cities and human settlements safe and sustainable, Make production and consumption patterns sustainable, Take measures to prevent climate change and its impacts, Conserve the oceans and their ecosystems and sustainably use their resources, Sustainable use of ecosystems, Sustainable management of forests, Avoid desertification, Prevent soil degradation, Maintain biodiversity, Promote peaceful and inclusive societies, The goals are to determine the path towards sustainable development, build effective institutions at various levels to ensure justice for all, and provide the means of implementation for

a global partnership for sustainable development.

The United Nations has classified the 193 countries of the world into three groups in terms of the 17 sustainable values determined above. These groups are developed countries, developing countries and underdeveloped countries. It is seen that most of the developed countries (about 30-35 European countries, the United States, Canada, Japan, South Korea, Singapore, etc.) will succeed in the goal by the end of 2030. On the other hand, 40-45 developing countries (India, China, Morocco, UAE, Turkey, Mauritius, Indonesia, Malaysia, etc.) will probably take the next 25-30 years to reach the above goal, and if the underdeveloped countries are expected to make any progress, they will need huge financial assistance from the United Nations as well as developed countries. Another obstacle in this is that it is not known when wars between various countries will stop, and internal conflicts are also a big problem. For example, In many countries like Bangladesh, Pakistan, Nigeria, Ethiopia, Somalia, Sudan etc., it is not even possible to collect information about it.

#### **Sustainable Development Criteria:**

To measure the progress of various countries in achieving the Sustainable Development Goals, 1 to 3 indicators, i.e. a total of 304 indicators, have been proposed for each goal. It includes gross domestic product growth rate, population stability, human resource development, clean air, energy intensity, renewable energy share, resource use intensity, water use, land or soil degradation, forest area, recycling rate, transport intensity, gross domestic product per capita, share of net investment in gross domestic product, ratio of total exports and imports to gross domestic product, net domestic product including the environment, share or proportion of exports, annual energy consumption, proportion or proportion of natural resource intensive industries in the manufacturing sector, discovered reserves of mineral resources, discovered reserves of fossil fuel resources, discovered reserves of renewable energy, resource use intensity, contribution of the manufacturing sector to gross domestic product, proportion of renewable energy use, ratio of net resource migration to gross national product, ratio of total foreign development assistance to gross domestic product, gross expenditure on environmental protection Ratio to domestic product, permanent development fund, import of capital goods, foreign direct investment, import ratio of environmentally friendly capital goods, technical assistance grants, etc.

#### **Perspectives or aspects of sustainable development:**

It is necessary and useful to consider how the concept of sustainable development should be approached. The major areas of sustainable development are (1) Environment, (2) Economy, (3) Political situation, (4) Culture. There are four perspectives or aspects of sustainable development.

##### **(1) Environment:**

Human settlements are an integral part of humans and their natural, social and specific environments. This is called human ecology. This includes human health. The availability of basic



human needs such as air, water, food and shelter is the ecological foundation for sustainable development and is called environmental sustainability. Environmental sustainability is related to the natural environment. Environmental sustainability depends on how diverse and productive the environment is. It is necessary to prepare a plan of action to meet human needs by preserving the life support systems on earth. The rate of use of natural resources in human activities should be in proportion to the natural replenishment of those resources. That is, sustainable development should be linked to sustainability. Long-term environmental degradation is harmful to human life.

A farmer in sustainable agriculture is self-sufficient and self-reliant. Expert knowledge is used for agriculture. Mutual cooperation and joint thinking as well as various skills are used to solve problems related to agriculture and natural resources. In this, biologically and ecologically harmful inputs are not used in agriculture. Agroforestry, mixed farming, multi-cropping systems, rotational cropping patterns, etc. are included in sustainable agriculture. By using agricultural technology keeping in mind the environmental importance, non-agricultural land can be made arable by increasing the quality of the environment.

## **(2) Economy:**

Environmental resources are important sources of economic wealth. In sustainable development, importance is given to improving the quality of life without increasing the use of resources. But it is necessary to reduce it. Environmental conservation and economic development are not contradictory or conflicting, but complementary to each other. The entire environment includes not only the biosphere on Earth, but also human interaction with air, water, land, nature and man-made environments. Economic growth is necessary without increasing the level of environmental pollution.

Energy is a very important economic factor in sustainable development, and clean and long-lasting energy is sustainable energy. Renewable energy sources such as water, solar, and wind reduce pollution. Using renewable energy sources instead of fossil fuels improves people's health and can bring social equality among people. Sustainable development in the energy sector is helpful for economic sustainability and national security. Energy resources such as mineral oil and coal may be exhausted. If coal continues to be used at the current rate, the world's coal reserves may be exhausted in the next 150 years.

Products that are produced for human consumption or sale are called manufacturing. For this, workers and machines, tools, chemical and biological processes, etc. are used. Products that use energy and natural resources in an economically efficient manner are beneficial to the environment. Sustainable manufacturing increases the safety of employees, society and products. Technology is also a factor that helps meet the needs of sustainable development. Technology is considered a central concept in sustainable development. It is necessary to use the right technology in the right place.

The growing transportation system in the world emits a large amount of greenhouse gases into the atmosphere. This system causes human health as well as climate change. Therefore, to achieve sustainable development of the transportation system, it is necessary to create a public transportation system, make means of transportation that run without fossil fuels, manufacture fuel-efficient vehicles, develop pedestrian paths, use bicycles, etc. Public vehicles can be used by economically weaker sections. It can help solve problems such as social inequality. Thus, sustainable transportation has many social and economic uses.

The appropriate and efficient use of natural capital is necessary for sustainability. But it is often difficult to reconcile the impact of ecological factors and economic value. Both economic efficiency and social efficiency are important for sustainable trade. Natural and social capital are used to make trade more profitable. Thus, four criteria are required for sustainable development: economic efficiency, social efficiency, self-sufficiency and economic equity.

Sustainable development can eradicate poverty. Under sustainable development, poverty can be eliminated through financial, environmental and social measures such as good budgeting, a good environment for a good standard of living and income equality. Also, new urbanization and neoclassical architecture have led to a growing sustainable approach in construction. This includes traditional architecture, classical design, use of local materials for construction, etc.

**(3) Political situation:**

Political policy is useful for sustainable development. International trade, capital investment, economic policy, climate change and solutions, energy generation, measurement and evaluation, natural resource management, communication technology, etc. are indicators of sustainable development. The political sub-sector includes organization and governance, law and justice, communication, representation and negotiation, security and compromise, dialogue and re-adjustment, ethics and accountability, etc.

**(4) Culture:**

The fourth area of sustainable development is culture. Cultural sustainability is important in the four areas of sustainability. A new policy has to be designed by considering the cultural diversity of the society. In every nation, region, there is cultural difference in the society. Every society lives by preserving its culture. Some countries in the world are advanced, some are developing, while many are underdeveloped. Accordingly, the cultural life of the people also differs. Underdeveloped countries have to struggle for progress. Cultural differences have an impact on sustainable development. The use of resources depends on the cultural situation of the region. Education of the people is an important factor in the cultural situation. Social sustainable development depends on the educational status of the society.

The development of human resources depends on education. Education is useful for solving problems, creativity and living in peace and tolerance with nature. If everyone is given quality

education, cultural change can occur. Education is useful for mobilizing the nation. Education is considered the kinetic energy of sustainable development.

In our Indian culture, universal brotherhood, this world is my home, equality among all religions, respect for women, good behavior, truthfulness, character, courage, generosity, morality, humanity, happiness and peace, a family system that takes care of everyone is our teaching to the world. ‘VasudhaivaKutumbakam’ was the slogan of the ‘G20 Group’ organized by India last year. The phrase ‘This world is my home’ or ‘The whole world is one family’ is mentioned in the sixth chapter of the Maha Upanishad. If we want to bring happiness, peace and prosperity to the whole world, the practice of the five principles is very necessary.

Thus, the above four are the perspectives of sustainable development. In short, along with sustainable values, internal development goals are also being discussed in the United Nations. However, there is doubt about how successful implementation of this will be possible in the world in the current situation. Although the United Nations is an organization working at the global level, the developed countries have a grip on it. Therefore, we should consider how beneficial these policies are for developing as well as underdeveloped countries. Another thing is that there is no certainty about what action can be taken if a country ignores the directives of the United Nations. It would be appropriate if the United Nations provides financial assistance and advisory services to underdeveloped countries in this regard.

#### **India and Sustainable Development Goals:**

The task of coordinating the Sustainable Development Goals in India has been entrusted to the NITI Aayog. Accordingly, the NITI Aayog has implemented plans related to the Sustainable Development Goals and their objectives. Also, the relevant ministry has been given the responsibility for each goal. The Government of India is implementing various programs like ‘Mahatma Gandhi National Rural Employment Guarantee Act’, ‘Beti Bachao Beti Padhao Abhiyan’, ‘Sagarmala’, ‘Swachh Bharat Abhiyan’ and ‘Aadhaar Act’ to achieve the Sustainable Development Goals. States are also involved in these schemes of the government. Apart from this, the Ministry of Statistics and Programme Implementation has been entrusted with the task of developing national indicators for the Sustainable Development Goals.

#### **Summary:**

Thus, sustainable development is related to social, political and economic ideology. By keeping the social existence in mind and keeping the principles of political ideology for the welfare of society and nature, it is possible to achieve sustainable economic development for the advancement of human beings. Apart from this, there is a need for people to participate in the process of sustainable development. Planning at the micro level, planning based on basic needs is also a part of sustainable development. For the conservation of the natural environment and natural resources, people need to become active and implement various projects at the individual and

collective levels. Developing our lives within the limits of the environment is a central principle of sustainable development. Sustainable development is broader or more comprehensive than the environment. It is for a strong and healthy human society. However, it is not expected to reduce the quality of our lives to accommodate future generations. The concept of sustainable development enables us to make good decisions as a social entity.

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**SENSE OF INDIAN SOCIETY IN R. K. NARAYAN'S NOVELS****Dr Abhijit Govindrao Joshi***Sambhajirao Kendre Mahavidyalaya, Jalkot**Dept. of English*

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**Abstract:**

*Literature in India is written and produced both in Indian and English languages. It has published both in India and world Indian diaspora. The English readers everywhere in the world read the Indian writings produced in English. Through the writings written in the English language the Indian authors like R K Narayan is able to expose to the world of English literature, the Indian traditional values, the Indian customs, traditions and changing of life. It is making the world aware of what India has been through times memorial: the social, cultural and religious living of people in the past and present. It has also made the world aware of what India is capable of achieving through expressive and creative voice in Indian scenario. . The present paper is of the view that take the understanding and contribution to the Anglo Ind writings.*

**Key-words:** Indianans, Colonization, Nationalism , Tradition, Anglo- Indian etc

Society is a collection of people. It is a group of people living together. Society has values, customs, institutions. Societal structure is a framework that shapes of its members. In other words, society is a distinctive, stable arrangement where people live together. As society is a group of people living together, society has issues that affect seriously on its prospects. A social issue is a problem that affect a large number of people in a society. Society issues are often the result of the factors that are beyond the control of

R K Narayan is one of the most celebrated novelists among the Indian writers in English. He occupies a remarkable position among the top ranking living Indian novelists in English for his great achievement. The nature of Narayan's novels is the variable world of different human experiences. His novel offers us the comprehensive and suggestive picture of contemporary India. Indianness in terms of customs, traditions, image of women in society. Narayan evokes an exact atmosphere of India through his writing. It is very interesting to read Narayan's work that is coloured with all kinds of human passions and emotions. Not only this but also the unique vision of life that is truly Indian.

Since Narayan's early life was spent in loneliness. He was a shy and sensitive boy. He could not graduate till twenty-four because he has several failures at his intermediate examinations. Later on, he graduates from Maharaja College, Mysore in 1930. He worked for a short period at Mysore Secretariat and later as a teacher for four days in the village school. The



most faithful event of his life took place in 1935 when he accompanied his sister, Janki from Mysore to Coimbatore, where he met Rajam and married her. But soon after his wife died due to typhoid. Slowly, after some hand to mouth journalism for a few years, Narayan published his first novel *Swami and Friends* in 1935. In all he has written about ten novels and about 151 short stories.

The basic theme in R K Narayan's novel is the place of man in this universe and his predicaments to which he says the mood of comedy, the sensitivity to atmosphere, psychological probing and the crisis in the individual soul with its resolution. The strength of Narayan lies in the creation of Malgudi, a small town that is the representation of all human being. Most of his characters are belonging to the middle class milieu, facing the difficulties of life. They are common men reflecting sense of Indianness. All-Jagan (The Vendor of Sweets), Margayya (The Financial Experts), Raju (The Guide), Savitri (The Dark Room) working in their own way to achieve maturity in their life. And through it, novelists peep into the social-religious atmosphere of India, its traditional scene and above it vision of life, a need for perfect balance in life. Thus, Malgudi reflects the essential human motives and true picture of our India. It is Narayan's skill that us such beautiful and real picture of our society. Malgudi and its characters, atmosphere are special thing for study, as S P Swain maintains- "The underlying situation in the novels of R K Narayan is real to all Indian and it is intimately linked to their immediate psyche awareness and social experiences".

*The Guide* gives a unique picture of society from Malgudi, village and the Mangal. This is most common town where people in India are seen, live and the character Rosie is invited to dance. Thus, it is mini India that can be seen everywhere. It is this society sense that represents the story more than merely regional. With this single region, Narayan succeeds in presenting the larger picture of the society. It is, both in general features and specifically post-independence views. Malgudi, the imaginary town in Madras, is presented as a nondescript place. It is an imaginary town in Madras. It is located between the sacred river Sarayu and the Mempi Hills.. The Malgudi community is predominantly Hindu. But in Narayan's novel it can be seen as a place where other religions persons live in harmony. Raju's friendship with Gaffur indicates that Hindus and Muslims have lived peacefully for generations. During Raju's childhood the town was old-fashioned. It includes hut-shops, alleyways and "pyols" and horse-drawn carriages. With the coming of Railways, a change occurs which symbolizes the intrusion of colonial and western culture into the tradition of Malgudi. Now Malgudi becomes a tourist spot filled with strangers. The lifestyle also changes. When Raju is a young man, he is running his platform stall. Malgudi has well-stocked shopping areas along Market Road, cinema halls, hotels and taxis. Narayan's interest lies far more in the social than the topographical and physical aspects. He shows a close observation that penetrates below the surface to expose the hollowness of many of Indian

conventional pieties. Malgudi is shown to be litigious, caste-ridden, and narrow-minded. Rosie, is an MA in Economics and a talented dancer but she is rejected by this patriarchal society for being illegitimate and of low caste. Even Marco affirms patriarchal norms. His act of insisting Rosie to a homebound submissive wife and forbidden to dance shows this. Narayan satirizes the customary Indian conception of a good marriage and the failure of Rosie's marriage is linked directly to the emotionally unsatisfactory basis on which it is grounded. In modern Malgudi, society that Raju embraces during his days of prosperity is hardly any better, from the point of view of either modernity or humanity. Narayan presents a ruthless picture of official and social corruption in the "permit raj" decades. Liquor, gambling and manipulation of rules are present among the newly affluent urban middle class. For people, culture is a commodity that is bought by and valued for material prosperity. Rosie is still stigmatized as a 'Devdasi', but her fame rests on her wealth. Raju's moral lapse in bending the law to gain a personal advantage, when he forges Rosie's signature, is symptomatic of this morally lac of society.

Narayan's first novel *Swami and Friends* focuses on Swami's loneliness. It is physical and emotional. It is because of his separation from his hero friend, Rajam. The novel highlights father-son relationship. It also exposes gaps in education system. His second novel *The Bachelor of Arts* is a love story. In it, the marriage of Chandran depends on fortune, on the matching of his horoscope with that of Malathi. Malathi's horoscope will be sent to Chandran only if everything is auspicious. Moreover, it is not enough that the horoscopes match. The matching of horoscopes should be in accordance with the kind of almanac in which some parents believe. According to D.W. Krishna Iyer who is the rigid believer in horoscopes, the horoscopes of the boy and the girl do not match in accordance with the *Vakya* almanac. Narayan brings before us this belief of society very cleverly. He has portrayed the ethos of Malgudi, the ancient heritage of India, the social criticism regarding the early marriage of the girls, the working of psychology, theme and description. Narayan describes the restlessness of the protagonist in the novel due to the custom and tradition. The arrow of Cupid has pierced his heart and he is not interested in reading *Tono Bungay*. Narayan brings another aspect of the Malgudi society, the caste system as the integral part of the story. Narayan's writing is in which society, religion, fate and horoscopes play a more significant role in deciding the love story. The genius of Narayan's writing is that he brings in different aspects of his art together naturally. He blends the story, the ethos of Malgudi, the ancient heritage of India, the social criticism regarding the early marriage of the girls, the working of psychology, theme and description. This pleases us exultingly with the architectonic felicity.

Narayan is the writer of society. His entire nature and structure of work rests in individual's experiences. His works as *The Guide*, *The Vendure of Sweets*, *The financial Expert*, *The Dark Room* reflect their society, social problems like money, education, individual desire for

attaining something as peculiar perspectives of Indian society. Through it Narayan gives a perfect picture of society and its religious atmosphere. According to William Walsh- “The wonderful richness and variety of his characters and his great skill in the evocation of atmosphere.”

Narayan’s Malgudi is deeply rooted in Indian tradition and reflects essential Indianness. In Indian society, customs and ways of life shape individuals life. Narayan presents middle class life that reflects Indian tradition, life and attitude. The family atmosphere and position of woman also finds expression in Narayan’s novels. Narayan is the detached observer of Indian customs and psyche. William Walsh says- “Narayan shows the duty of the women to translate and refine the principle of orthodoxy, and correctness into codes and extinguishers covering the basic for food, shelter and company’- Narayan’s Malgudi exhibits actual society. It is microcosm of India. So whatever happens here happens all over in India. It is universal society. In this society , Narayan’s protagonists shows different stages of life. Knowledge of life through experiences seem to the pattern of Malgudians attitude towards life. Narayan is the firm believer in Hindu tradition and ideology. So, in his novels, we find the theme of renunciation and birth-rebirth pattern. His Malgudi is alive to such vision of life as suffering, search for identity. At the same time, Malgudi life believes in human relationship of various kinds. In other words, Malgudians are true to life as Walsh says- “The reader will have felt the effect of the principal which orders the pattern of and affect the structure of Narayan’s fiction, namely that of balance”.

Narayan would like to be a detached observer of life, to concentrate on a narrow scene, to sense the atmosphere of place and records in his work. He would explore the inner regions of Indian mind, heart and soul and discover uniqueness in ordinary, the tragic in prosaic. His description of Indianans , society and attitude towards life is one of the greatest contribution for India. In the e words of Iyengar- “He is one of the few writers in India who take their craft seriously constantly stirring to improve the instrument pursuing with a sense of dedication what may often seem to be the mirage of technical perfection. There is a norm of excellence below, which Narayan can’t , possible , lower himself”.

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**THE BELEAGUERED STATE OF EDUCATION, ENVIRONMENT AND  
HUMAN RIGHTS IN *I AM MALALA: THE GIRL WHO STOOD UP FOR  
EDUCATION AND WAS SHOT BY THE TALIBAN***

**Harmeet Kaur Jhaji**

*Assistant Professor*

*SCD Government College, Ludhiana*

**Abstract**

*In this continuing strife-torn world, the worst sufferers are the multitudes of common people and the singular earth. Of people, the ones most affected are women and children. Bearing an equal brunt is our environment. Blown up by bombs, razed to the ground by conflagrations, there is no telling what this lust for power, coupled with ignorance and illiteracy, will spell for the world. Added to this are environmental disasters many of which are triggered by thoughtless human activity. Caught in such a vortex of events, sensitive individuals document their experiences through memoirs and autobiographies either for catharsis or for mobilizing public opinion to bring about the much-needed social change. I Am Malala is one such inspiring story which fiercely holds the promise that “One book, one pen, one child and one teacher can change the world.”*

**Keywords:** Oppression, injustice, courage, belief, education, human rights, environment.

**Autobiography as a Genre**

Confessions, journals, memoirs, meditations, self-portraits, life-writings are recognized as different forms of autobiography. Autobiography and memoirs are often used interchangeably. Jay Paul argues in his essay, *What's The Use? Critical Theory and the Study of Autobiography* that autobiography can be “...private, meditative, nostalgic, and seemingly informal, preoccupied more often than not with the personal life, and imbued with sentiment, and a kind of wistfulness...” (51). Paul also states, “Marxist theory can be helpful in understanding its public, social and political value (and function)” (48). Malala Yousafzai is very upfront and vocal about the beleaguered state of education, environment and human rights both by the Taliban and the military in her country from where she has been in exile for more than a decade now. Here the Marxist theory helps us to understand the depiction (or embodiment) of ideological and socio-economic forces as they determine what we too often term “individual” behaviour or individual consciousness” (Paul 49). The popularity of autobiographies lies, as K. Satchidananda observes in his article *Reflections: Thinking of Autobiography* -

...the literature that most immediately and deeply engages our interest and holds it and that in the end seems to mean the most to us because it brings increased awareness, through an



understanding of another life in another time and place, of the nature of our own selves and our share in the human condition. (5)

Gandhi: *Story of My Experiments with Truth* (1925-1927); Anne Frank: *The Diary of a Young Girl* (1947); Rigoberta Menchu Tum: *I, Rigoberta Menchu* (Nobel Peace Prize winner) (1983); Babytai Kamble: *Jina Amucha* (1986 in Marathi; 2008 in English); Betty Mahmoody: *Not Without My Daughter* (1987); Nelson Mandela: *Long Walk to Freedom* (1994); Souad: *Burned Alive* (2003); Urmila Pawar: *Aaydan* (2003 in Marathi; 2008 in English); Linda Sarsour & Harry Belafonte: *We are Not Here To Be Bystanders: A Memoir of Love and Resistance* (2020); are only a few famous examples of gritty people who have talked about the agonies they suffered. Some of them are ghostwritten, i.e., co-written with someone.

Having had to face defeat in a speech competition, Malala Yousafzai realized very early that she must tell her own story and it must flow straight from her heart if it is to have an impact. *I Am Malala* (2013), co-written with Christina Lamb, is a story of high hopes and aspirations, rare optimism in the face of despair and threat to life.

### **Nostalgia**

The account begins with a Prologue. Written in first person, the book begins with Malala longing to be back in her motherland – Swat Valley in Pakistan with its “tall mountains, lush green fields, crystal-clear rivers” (Yousufzai) and smells of home cooked food, sounds of the nearby bazaar, her brothers fighting over TV channels, and being surrounded by her own people and her own things rather than be in a foreign land despite the advantages.

### **Memory**

Her mind travels back to that fateful day when on October 9<sup>th</sup>, 2012, her world changed completely. Two young men with their faces covered stopped her school bus and fired at her at point blank range. Malala was only fifteen then. Thereafter, she uses the flashback method to tell her story right from the time she was born in a Pashtun family in the North West Frontier Province of Pakistan.

### **Legacy**

The Pashtuns as a tribe, value sons more than daughters. But for Malala it was different right from the start as her birth was welcomed by her father who was very radical in his views. He entered her name in the family tree to the astonishment of other members because a family tree carried names of only the male descendants. Named after a Pashtun legend, Malalai of Maiwand, Malala too was destined to script history. The process began from early childhood. Himself a role model, her father instilled independent thinking and a fierce self confidence in her. Not intimidated by daunting setbacks and difficulties, her father overcame many obstacles to fulfill his dream of setting up a school. Extremism and fundamentalism were on the rise in the region. The Taliban



were committing heinous crimes against the people and the environment. This added to his woes. Despite constant intimidation and later threat to life, her father doggedly believed that only education could navigate strife and destruction. Malala inherited the same resolute spirit from him. She was his firm supporter in his drive against ignorance and illiteracy; in his observance of 'Pashtunwali' - the Pashtun traditions of hospitality despite financial constraints; in fact, she would encourage her father to enroll the under-privileged children for free in the school run by him.

### **Finding One's Voice...**

Malala tells us that she literally grew up in her father's school- its doorways opening the fascinating world of knowledge to her and her friends. She also shared her father's passion about the need to save the environment. Peace and education among the local people were crucial for this. She describes in vivid detail the pristine beauty of the idyllic life in her ancestral village high up in the mountain pass. But now its rivers are sullied, its countryside defaced by the felling of trees and the destruction of the imposing Buddha statues and stupas by the Taliban who were alarmingly becoming powerful in the Swat valley due to the internal political strife of Pakistan, the ongoing conflict in the neighbouring Afghanistan; and the 9/11 attack on the World Trade Centre. Militancy started gaining a firm foothold in the Swat valley and Malala gives a vivid account of how the mullahs took control over the lives of the people. They imposed restrictions on girls' education claiming that Islam was against educating girls. In fact, they were bent on removing all traces of womankind from public life. Perceiving education to be a threat, they began closing down many schools. Children could no longer play in the streets because of fear. People were afraid to venture out of their homes after sunset. Gunfire rang through the days and the nights. To make matters worse, terrible natural disasters like earthquakes and floods played havoc with the lives of the ordinary people which the mullahs proclaimed as divine retribution for their 'un-Islamic' ways. TVs, radios, DVDs were smashed. People not complying with their diktat were publicly flogged and killed, and their bodies displayed in the "bloody square". Innocent fun and laughter of the children, particularly the girls were silenced. People accepted all this without even a whimper of protest due to the terror instilled in them by the ruthless Taliban. "It was as though everyone was in a trance." (Yousafzai)

### **...And Using It for the Good of Others**

Both father and daughter crusaded against these barbaric activities of the Taliban and tried to mobilize public opinion about establishing peace, the right to education of every child and, and the need to preserve the environment at numerous public meetings and interviews on TV news channels. The narrative becomes gripping with the account of the assassination of Pakistan's progressive leader Benazir Bhutto. The Taliban began blowing up schools and beheading people. It was then that the Pakistan Army openly confronted the Taliban and what followed was a wave of suicide bombings across the country. At such a juncture she agreed to write a blog under the

pseudonym, *Gul Makai*, about life under Taliban to show the human side of the catastrophe in Swat Valley for the BBC Urdu website. It received wide spread attention and proved that words flowing from a pen are far more powerful than bullets fired from machine guns. Her name and fame spread far and wide. A host of awards and honours were bestowed upon her for her daring courage. She was also shortlisted for the International Children's Peace Prize.

### Self-Knowledge

But all this publicity did not bode well for her. She was perceived as a threat by the Taliban and on that fateful day of Oct 9<sup>th</sup>, 2012, tragedy struck. The narrative comes full circle here and then Malala tells how Providence had other plans for her. She miraculously survived the attack and was sent abroad for intensive rehabilitation. She gradually recovered and thanked Allah for sparing her life which she believed was meant for a higher purpose.

“Whether the men are winning or losing the battle, O my country,

The women are coming and the women will win you an honour.”

Malala rewrote this Pashto ‘tapa’ while she was recovering. On her sixteenth birthday she addressed the United Nations Assembly. Since then, her birthday, 12<sup>th</sup> July has been marked as ‘International Malala Day’. The Epilogue brings this inspiring tale to an end. Hers is a story of sheer grit and integrity that foregrounds the global problems of destruction of peace, women's / girls' education and our environment. It seeks remedial measures without making any attempt at self – glamourisation or self- glorification.

### Takeaway

Such autobiographies are usually banned in their home countries. Malala's journey is onerous and many challenges inevitably lie ahead. Education must be taken seriously. For a high physical, mental and social well-being, peace is imperative. So is a firm foundation of noble values for creating a being of the highest moral order. These are some of the abiding lessons to learn from her exceptional story.

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**IMAGINARY TALES IN A FICTITIOUS WORLD****Dr. T. Sai Mamata***Assistant Professor**Department of English**Loyola Academy, Secunderabad*

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*Every human life is an untold story. If the stories are unveiled, a bundle of emotions twined in every family may be entertaining or excruciating. Sometimes unable to accept the distress and disturbance in the monotonous life circle, people dream of a fantasy world. If such a world with real stories exists, how amazing it would be. Many writers, movie directors created a make-believe world to amuse their readers. One such town which was the brainchild of R K Narayan, the Malgudi, had a store of tales covering innocence to shrewdness of different personalities in the indigenous world. Every story of Malgudi Days describes the subtle realities of life. An answer to many individual combats is found in the tales. The general psychology of people is they always hunt for an unknown world that does not really exist. Perhaps this can be viewed as escaping from a hapless to hopeful state of being. Whatever it may be, literature is always the mirror of life. We transform ourselves may it be internal or external beauty by viewing ourselves as performers in celluloids. It is really amusing for the readers to enjoy a world of extraordinariness encapsulated in simple words and expressions. If it is a single story, the impression may not last for long, but when you have voluminous tales; it's a real treat to the readers. The present paper is going to focus on R K Narayan's stories, which took birth in a small imaginary town called Malgudi. Though it is a made-up world, when one travels into it, he feels he is at home. The characters, the visual imageries, the personalities, the attitudes all circle back reminiscing his own self.*

**Key Words:** sensible human relations, common issues, humour, irony and so on

**Fiction To Reality**

Every story is an emotion, every emotion is an unhidden feeling, and every unhidden feeling is life. *An Astrologer's Day* is a simple tale which describes the life of a man who ran away from his house bearing an unshared guilt on his mind for ages. The story begins with the description of the astrologer, who knew nothing about the stars, but being a hawk eyed, he had a complete working analysis of human troubles. His consciousness and common sense helped him to sustain in an unknown world of mysteries. He ran away from his house as he was under the impression that he had the blood of a man. Destiny is never predictable, as a miracle the man came in search of him and he spun a yarn and got rid of the trouble forever.

*The Missing Mail* clearly portrays the craftiness and canniness of the naïve and

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sophisticated people in the modern era. Gone were the days, where people like the post man were commonly present in every locality. Now you need to search for generosity and humanity. A postman shoulders the responsibility of searching a bridegroom for a girl, helps in the arrangements and though he knows it may blow his job, he also conceals a letter which can stop the marriage. Thanappa, the post mumbled, ‘You can complain if you like sir. They will dismiss me. It is a serious offence.’ (*Malgudi Days*, 18), maybe we can never see such attitudes prevailing amongst us in the modern scenario, where win-loss situation is predominant in our society.

*The Doctor’s Word* showcases the subtle genuineness of human attitudes. Dr Raman who is straight forward and doesn’t want to sugar coat any trauma, wanted his patients to know their real situation. But the same man had to change his philosophy when it was his friend. He was caught between the devil and the deep sea when his friend wants to write the will to his successors, he had to pacify him that it is not the need of the hour; he can do it later at anytime. Though it was against his principles, he could give life to a man. This story clearly depicts that a positive word can change the destiny.

### **LIFE IN HURDLES**

*The Gateman’s Gift* is a simple story which makes the readers realise that innocence is not a bliss but a curse. A prodigious artist with incredible talent ruins his life because of a false belief. Perhaps the statement is true, ‘When a dozen persons question openly or slyly a man’s sanity, he begins to entertain serious doubts himself.’ (*Malgudi Days*, 27), of course human psychology is unfathomable. The journey of Govind Singh to find the matter in the letter of a sealed envelope had driven him crazy. A common man like Govind Singh is neither interested nor influenced by the modern ways. They lead a serene life which doesn’t muddle in the internal affairs of their contentment. So, he feels when he receives a cheque for his extraordinary craft work, he feels it as a registered post send to him to ruin his life. He moves from pillar to post to get it known but none should open it to know what is inside. Though he was rewarded, he could not enjoy it.

Through the story *Iswaran*, the writer envisaged the future of students in 2020s where the pressure tends them to give up rather than challenge and believe in themselves. Iswaran was a student who couldn’t clear his intermediate exams. He was the talk of the town when the results were out. Though his family members were not interested, he didn’t give up. He wrote the exams and on the day of the results, he amused himself watching movies and having a sumptuous feast at a restaurant. While all the students and parents were anxious about the result, his parents were sure as all had a fixed notion, “No such worry for Iswaran. His results are famous and known to everyone in advance.” (*Malgudi Days*, 67). What is the real education one needs, sustenance or survival? Success has no fixed definition. He passed the test with a second class after a decade. With overexcitement and over joy he leapt into the Sarayu. The note found in his pocket reminds me the sorrows of millions of parents which I read in newspapers. “My dear father: By the time



you see this letter I shall be at the bottom of Sarayu. I don't want to live. Don't worry about me. You have other sons who are not such dunces as I am" (*Malgudi Days*, 76).

### HUMOUR AMIDST CHAOS

When one reminisces his memorable childhood, the memories of school going days remind him, how he fabricated stories to escape school. They are everlasting and ever entertaining recalls where school going mornings were really amusing and our tomfoolery to escape school. *The Father's Help* is such a story which mirrors every individual to scan his past. When one reads the story, they will discover Swami in them. Swami, a school going boy wants to stay at home on Monday and his mother agrees to it. Later when his father doesn't listen to his balderdash excuses and sends him to school. Swami complains about his teacher Samuel canning him and his father writes a letter to the principal. The whole day Swami waits for a chance to justify the content in the letter. At the end he succeeds but when he goes to give the letter, the headmaster is on leave and if he wants, he can hand it to the in-charge headmaster, who is none other than Samuel. Samuel may be a flibbertigibbet, but his father is stern and strong.

*Engine Trouble* makes one to realise how luck can also turn the fate. The story revolves around a road engine, which a man gets in a lottery in a fair. No one knows how to drive it and there is no parking space for the man. He moves earth and heaven to make a place for it. At last, the engine is lodged in a well and sealed with concrete. The general belief is that if we get anything free, we are lucky but the man had to struggle a lot with his meagre income and sources to upkeep his gift. The story of *Attila*, a dog which is known for maintaining friendly relationships helps even the beggars to break-in, steal and go. The family with whom Attila stays understood that it never stops a thief but encourages him. So, they never let her out at nights. They felt it was fit for nothing. One night when a thief ran into their house, Attila was so excited to see the new friend and it follows him and the family follow it. Unknowingly through her acts, they could catch the thief and all could recover their stolen jewellery. It became the hero of the action. May be this story clearly shows circumstances and fate can turn anything into either positive or negative.

### SUSTAINING AMIABLE RELATIONS

*Leela's Friend* is a story which makes everyone to rethink before we judge an issue or person. Siddha who is employed in Leela's house was misjudged when Leela's gold chain went missing. They lodged a police complaint against him. Later they found the chain in a tamarind jar. Though he was proved innocent, he lost his honour. Can it be repaid? Just think before you act. *Wife's Holiday* shows how one can be scandalized at the impropriety of their behaviours. Kannan, a lay man steals money which his wife and child have saved. What should he teach as a husband and a father to his wife and kid? Why should he face such consequences, "He followed them in, resigning himself to face an oncoming storm" (*Malgudi Days*, 180).

*A Shadow* shows how affection continues despite the person is alive or dead. If a true love is

showered on kids, they can never come out of the trauma of the deceased parent. A young boy goes to watch a movie starred by his deceased father. He was absorbed in the movie recollecting the bond between them.

He forces his mother to watch the movie, she refuses but when she finally goes to watch the movie, she faints in the theatre. In these days, where family relations are at stake, watching a deceased father in cinema and soothing his pain is really commendable. *Naga* is a story which shows the loyalty of a snake. A snake charmer and his son live together. They also bring a monkey to their house. But one fine day the boy finds that his father and the monkey were missing. He comes to know from his neighbours that his father left with another woman. He wanted to get rid of Naga, though he tried many ways, it returned back to him.

#### TRAPPED IN MISBELIEFS:

Mother is a great influence on any child. In the *Second Opinion* a typical mother wants her son to get married. As he was not interested, he denies the proposals.

Later he comes to know that his mother was not in the pink. So, he wants to obey his mother's request but before that he wants to take a second opinion from a doctor and comes to know that she is not suffering from any serious ailment that is going to consume her life. He feels distressed at his decision.

*The Cat Within* is a humorous and ironic, where a cat enters a shopkeeper's store. He calls an exorcist to get rid of the cat which had put its head in a jug and was struggling hard to get out of it. Unknown about the incident, the exorcist who is crazy and cunning, traps the shopkeeper and makes him let the skeleton from the cupboard.

The shopkeeper lets the cat out of the bag. The cat struggled on its own and came out of the shop but people never realise the reality. Look at the innocence of the shopkeeper and how the exorcists gain from it. 'Call me again if there is trouble.' (*Malgudi Days*, 300)

#### CONCLUSION:

R.K. Narayan's *Malgudi Days* stories are a treasure of the socio-cultural aspects of the early 20<sup>th</sup> century Indian society. He has sensitively portrayed the conflicts between the tradition and modernity.

His stories undeniably undermine the age-old beliefs, but never neglect the value of family or the community. Certainly, one can observe how women were depicted as different in terms of philosophies and principles.

The people of Malgudi as created by Narayan are unassuming and unpretentious. Being pragmatic in approach, Narayan's style remains unparalleled and unmatched to the numerous volumes of works that have filled the libraries.

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## EXPLORING ECOCRITICAL PERSPECTIVES IN ANITA DESAI'S *FIRE ON THE MOUNTAIN*

Mr. Sagrole Mashnaji Shesherao

*Assistant professor in English*

*Shahir Annabhau Sath Mahavidyalaya,*

*Mukhed. Dist. Nanded- 431715(MS)*

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### **Abstract:**

*Anita Desai in her magnum opus novel Fire on the Mountain (1977) explores the theme of threat to human society as well as the mother earth. The excessive use of natural resources has left us on the verge of environmental issues. The forests are being cut down, fossil fuels are rapidly consuming and Ecological disasters are occurring continuously around the world. As a result of this our environment is falling in danger. Ecocriticism is a worldwide growing movement that came into being as a reaction to man's mental attitude of dominating Nature. This paper tries to emphasize on Ecocritical ideas in literature especially in Anita Desai who is a notable writer in the realm of Indian writing in English and brings ecological literacy among the readers through her writings.*

**Keywords:** Ecocriticism, Nature, Environment, Literature, Deforestation and Loneliness.

### **Introduction:**

Modern man has been destroying the resources of Nature for his selfishness by using various technologies and modern science. These create many environmental issues like Pollution, Deforestation and human wildness towards Nature. In order to solve such problems many writers have showed their deep concern for ecofriendly world in their work of art. Renowned romantic poet Wordsworth States that "A person who grows up in the lap of nature is a perfect man in every respect." So we need to understand the role of Nature in the development of human beings. This attitude towards Nature is called as Ecocriticism.

Ecocriticism is a term which is derived from the Greek word Eco and Logy. The word 'Eco' derives from the Greek word 'Oikos, etymologically which means household or earth and logy from 'logos, which denotes logical discourse. The term Ecocriticism is defined in The Eco criticism Reader as,

Ecocriticism is the study of the relationship between

Literature and the physical environment. (Barry, 248).

Anita Desai's *Fire on the Mountain* is more than just a personal examination of isolation and human feeling; it's also a statement on the environmental devastation that comes with modern existence. The novel's rich depiction of nature and the landscape encourages readers to evaluate

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their relationship with the environment. The fire that threatens the mountain is more than just a destructive force; it is a call to action, a reminder of the fragility of both human life and the natural environment. Desai emphasises the necessity of reconnecting with nature in the midst of an environmental crisis by integrating ecological themes throughout the narrative weave. Not only Anita Desai but also some of the Indian English writers, Like KamlaMarkandaya in her work *Nectar in a Sieve* depict Nature as both a preserver and a destroyer of life. She reveals the adverse effects of industrialization on peasant's life. In the same way Arundhati Roy in her great work *The God of Small Things* portrays the exploitation of Nature under the name of modernization and development. The social Movements like Chipko Movement and Narmada BachaoAndolan are urging for saving environment under the leadership of MedhaPathkar.

Anita Desai is a prominent Indian English novelist portrays nature in her fictional works by using experiences, myths and cultural history. Her Novel *Fire on the Mountain* (1977) won the prestigious SahityaAkademi award in 1978. Through this novel the writer projects the relationship between human being and Nature. The novel depicts the beautiful landscape of Kasauli, and Carginano which projects picture of the real world and human connection with it.

The Novel *Fire on the Mountain* focuses on the interaction between people and nature. It advocates the necessity to adopt ancient values and live in harmony with nature through the character of Nanda and Raka. The novel set in the remote and beautiful Himalayan village of Kausali and portrays the contrast in beauty of nature and the harsh realities of human life. The story revolves around Nanda Kaul, a retired university professor who has withdrawn from society to live alone in a remote mountain residence. She desires calm and seclusion, away from the strains of family life and her history who never wants the disturbance from anybody. She gets disturbed even if the postman arrives to deliver the letter and feel unwelcomed. I would like to quote the text. "She wanted no one and nothing else. Whatever else came, or happened here, would be an unwelcome intrusion and distraction. (Desai, 03) here I put Kundu's opinion who defines like "The postman suggests a connection with the world below to mountain, along with its various demands calls, impositions, botherations which she thinks she has left behind forever" (Kundu,73)

Life in the company of nature always becomes enrich and peaceful. The protagonist is intimately connected with the company of nature which is visible through her daily routine and her longing for the natural world. As the wife of vice – chancellor, she believes that she has performed her duty as a wife and mother of several children. She has bored with her scornful day to day life and wishes for get rid of it. She states, "She wants to discharge the materialistic life and wishes to be relieved of it. I have discharged all my duties." (Desai, 33) She is completely afraid about the materialistic life because she is not getting pleasure in routine life as the wife of vice – chancellor. She has engrossed with nature and takes long walk in the woods, studies the life of birds and animals. Nanda Kaul raptures with the beauty of nature at Carginano and observes the process



of Nature, and uttered “Hills melted into sky, sky into snows, snows into air”. (Desai, 30). She became the admirer of nature who feels sad when she sees the helpless condition of her daughter. Her peaceful life is disturbed with the arrival of her great-grandson Raka. When she is started living with her. She is a modern girl and the follower of modern technology like television, music and different video games. These technologies create the noise and disturbed one’s mental peace. Desai through the character of Rakashows the adverse effects of modern technology on environment at one hand and human interaction with nature on the other hand. The novel depicts the contrast between tradition and modernity.

The protagonist Nanda Kaul represents the ancient way of life that is brave, merciful and connected with the harmony of nature. On the contrary her great grand-daughter Raka who embodies modern values, greedy and detached from Nature. Communication gap between Raka and Nanda is inaccessible throughout the novel. From these two characters we can understand the human lives and their actions related to living in the company of nature. Anita Desai in this novel represents the concept of wild Nature through forest. Nanda and Illa are suffering from the male dominated society and for them Nature becomes the hope of sympathy. The novel focuses on the Nature and natural images to exhibit inactive and vigorous human emotions. D. Maya remarks:

In the evocation of images that transcribed the human condition and in  
The poignant fictionalization of the human predicament, Anita Desai’s  
Skill is incomparable. (Maya, 135-136).

The novel revolves around three women characters like Nanda, Raka and Illa and shows the inner suffering of an old lady called Nanda Kaul, a great grandmother who wants to be united with Nature and to be free from wearisome worries. She laments on the negligence of people towards Nature. Nanda’s love for Nature shows the power of nature regarding providing inner peace and happiness to human beings. Nanda finds same love towards Nature in her granddaughter Raka and says, “You are exactly like me Raka” (71) Raka think that Nature is the best teacher of her. Raka loves the company of Nature and wants to lead a free life. She dislikes restriction in life.

Illa Das represents in the novel as the voice of struggle and reform. Her character is marked by her resilience and dedication to social change despite her own difficult circumstances. She is not worried about her personal poverty stricken life but works as a social reformer in the Himalayan hills who is true to her work and came across the hurdles while working. She utters “Isn’t the world full of troubles where ever you look? In my village, out of my village - it is the same everywhere.” (144). She is an intelligent woman who is not worried about anti-social people and fights against the child marriage system in the society. She is finally raped and killed by the antisocialist like PreetSingh. She has killed like the nature being destroyed by the greedy human beings. On the other hand, Rakaputs the fire on forest to show cruelty which is the major cause of woman’s suffering. The death of Illa Das shatters of Nandas dream world. Through this novel we

can realize the worsening picture of Carginano and patriarchal attitude towards nature and how human beings are eager to exploit nature for their sake. It is the only cause of ecological imbalance. The novel reveals that how modernity is abounded with environmental devastation and against the traditional Indian culture.

**Conclusion:**

Anita Desai's *Fire on the Mountain* is more than just a personal examination of isolation and human feeling but it's also a statement on the environmental devastation that comes with modern existence. The novel's rich depiction of nature and the terrain encourages readers to evaluate their relationship with the environment. The fire that threatens the mountain is more than just a destructive force; it is a call to action, a reminder of the fragility of both human life and the natural environment. Desai emphasises the necessity of reconnecting with nature in the midst of an environmental crisis by integrating ecological themes throughout the narrative weave.

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**THE JOURNEY OF A VISIONARY: A CRITICAL ANALYSIS OF A.P.J.  
ABDUL KALAM'S *WINGS OF FIRE***

**Mr. Sagar Ravindra Hanmantrao**

*Assistant Professor of English,*

*Dept. of English*

*Nagnath Arts, Commerce and Science College, Aundha Nagnath.*

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**Abstract:**

*A.P.J. Abdul Kalam's autobiography, *Wings of Fire*, is a compelling text, that chronicles the life of one of India's the most revered scientists and statesmen. The study critically examines his journey from a humble background to becoming the 'Missile Man of India' and the President of the nation. Through a close reading of the text, the research explores themes of perseverance, education, leadership, and national development. The analysis is supported by relevant critical reviews and scholarly perspectives, situating his work in the broader context of Indian literature and autobiography. The paper employs a qualitative research methodology, drawing on textual analysis and secondary sources to provide a comprehensive understanding of his life and legacy.*

**Keywords:** autobiography, Indian literature, leadership, science and technology, national development, etc.

**Introduction:**

A.P.J. Abdul Kalam's *Wings of Fire* is more than just an autobiography; it is a testament to the power of dreams, hard work, and unwavering determination. Published in 1999, the text traces his journey from his childhood in Rameswaram, a small town in Tamil Nadu, to his pivotal role in India's space and missile programs, and eventually to his tenure as the President of India. It is not only a personal story but also a reflection of India's post-independence aspirations and achievements in science and technology.

The text is significant for several reasons. Firstly, it provides an insider's view of India's scientific community and the challenges faced in developing home-grown technology. Secondly, it offers insights into his leadership philosophy, which emphasizes integrity, humility, and a commitment to the progress of nation. In short, *Wings of Fire* serves as an inspirational text for young readers, encouraging them to pursue their dreams despite obstacles.

The present paper critically analyzes the text, by examining its themes, narrative style, and the portrayal of his character. The study also engages with critical reviews and scholarly perspectives to place the autobiography in the broader context of Indian literature and autobiography.

**Research Methodology:**

The research employs a qualitative methodology, focusing on textual analysis and critical interpretation. The primary text, *Wings of Fire*, is analyzed in detail, with particular attention to its themes, narrative structure, and rhetorical strategies. The study also draws on secondary sources, including critical reviews, scholarly articles, and interviews with Kalam, to provide a comprehensive understanding of the autobiography. The analysis is guided by the following research questions:

- How does Kalam's narrative reflect the socio-political and scientific context of post-independence India?
- What are the key themes in *Wings of Fire*, and how are they developed throughout the text?
- How does Kalam's portrayal of his own character and experiences contribute to the inspirational quality of the autobiography?
- How has *Wings of Fire* been received by critics and scholars, and what are its contributions to Indian literature and autobiography?

**Literature Review:**

The literature on *Wings of Fire* is diverse, encompassing reviews, scholarly articles, and interviews with Kalam. Critics have praised the autobiography for its inspirational quality and its insights into India's scientific achievements. For instance, Ramesh Menon, in his review for *The Hindu*, describes *Wings of Fire* as "a story of hope and determination, a testament to what can be achieved with hard work and a clear vision" (Menon). Similarly, scholar Anil Kumar Singh, in his article "The Making of a Visionary," highlights Kalam's emphasis on education and his belief in the power of dreams. (Singh 45) However, some critics have pointed out the limitations of Kalam's text. For example, in her article "The Politics of Autobiography," Nandini Chandra argues that *Wings of Fire* tends to gloss over the complexities and challenges of India's scientific and political landscape, presenting a somewhat idealized view of Kalam's journey (Chandra 78). Despite these criticisms, the autobiography remains a significant text in Indian literature, offering valuable insights into the life and philosophy of one of India's most beloved figures.

**Analysis of the Text:**

*Wings of Fire* is structured as a chronological narrative, beginning with Kalam's childhood in Rameswaram and ending with his tenure as the President of India. The autobiography is divided into several chapters, each focusing on a different phase of his life. Throughout the text, Kalam emphasizes the importance of education, hard work, and a clear vision in achieving one's goals.

One of the key themes in *Wings of Fire* is the power of dreams. Kalam frequently reflects on the role of dreams in shaping his life and career. For instance, he writes,

Dreams are not what you see in sleep, they are the things that do not let you sleep. (Kalam 23)

This encapsulates Kalam's belief in the importance of having a vision and working tirelessly to achieve it. The theme of dreams is closely linked to Kalam's emphasis on education, which he sees as the foundation for personal and national development.

Another important theme in the autobiography is leadership. Kalam's portrayal of his own leadership style is characterized by humility, integrity, and a commitment to the nation's progress. He writes,

A leader should have the courage to take decisions, the wisdom to make the right choices, and the humility to accept mistakes. (Kalam 145)

This quote forms the text reflects Kalam's strong belief in the importance of ethical leadership and his commitment to serving the nation.

Further, the text, also provides valuable insights into the challenges and achievements of India's scientific community. He describes the difficulties faced in developing indigenous technology, particularly in the face of limited resources and international sanctions. For instance, he recounts the challenges of developing the Agni missile, writing, "We had to work with limited resources, but we were determined to succeed" (Kalam 98). It highlights the resilience and determination of India's scientific community, as well as Kalam's own contributions to the nation's technological advancements.

The autobiography also reflects Kalam's deep sense of patriotism and his commitment to the nation's progress. He frequently emphasizes the importance of national development and the role of science and technology in achieving this goal. For instance, he writes, "A nation's progress depends on the quality of its people, and the quality of its people depends on the quality of their education" (Kalam 67). This quote underscores Kalam's belief in the transformative power of education and his commitment to the nation's development.

A.P.J. Abdul Kalam's *Wings of Fire* is a profound autobiographical work that serves as a text of vision and inspiration, reflecting his journey from humble beginnings to becoming one of India's most celebrated scientists and the President of India. The book documents both his life story and proves that dreaming hard and staying determined leads to success. Through clear vision Dr. Kalam made use of challenges to create new chances in his life journey. He developed his love for flight at an early age and wished to help India's space and defense industries become reality. A person needs a clear purpose to decide where to put his/her energy according to him. The author recommends a sincere vision and a permanent demands effort, toward reaching an objective. The knowledge that India needed to be self-reliant in tech inspired Dr. Azim Premji to push through monetary and material challenges in his work. Throughout the text, Kalam praises his teachers and mentors who taught him important life lessons. His gratitude towards figures like Dr. Vikram Sarabhai, the father of India's space program, highlights the importance of guidance and inspiration from others:



My good fortune came among three extraordinary minds: Professor Vikram Sarabhai, Professor Satish Dhawan, and Doctor Brahm Prakash. Without his instructors Kalam learned both science and its fundamentals of respect and commitment. (Kalam 67)

Kalam expresses his belief in how mentors teach people new ways. The text reveals the importance of learning from experienced individuals who have already taken the same route.

Through his life story, Kalam proves that persistence leads the way to success. He did not let missile test failures stop him from following his mission. These words show how A.P.J. Kalam persevered through difficulties. “Failure will never overtake me if my determination to succeed is strong enough” (Kalam 112). Through these words the author shows readers that failure needs to be seen as part of the journey to success. Throughout the book the audience sees how Kalam learns from mistakes while maintaining his determination.

In *Wings of Fire* Kalam demonstrates his loyalty to his country through consistent examples. He set goals both for himself and the nation to advance scientific progress in India for all people. “Our nation’s potential far exceeds a million people despite our present population being one billion. Dream, dream, dream!” (Kalam 189). It reflects Kalam’s belief in the collective potential of our nation and his call for every citizen to contribute to the nation's growth. He provides readers with motivation to merge their life objectives with national advancement efforts. However, educational experiences made Kalam realise what a person can accomplish. His education from an ordinary family background helped him discover choices which led to his success. “Education is the most powerful weapon which you can use to change the world.” (Kalam 45) Through these words’ education becomes a medium to provide power and make society better. His journey from Rameswaram to the top of scientific success proves that education builds both wisdom and potential.

The book *Wings of Fire* offers both its autobiographical value plus serves as a guidepost to help readers reach their dreams. His life performance shows us how important it is to set large goals while also working hard and never giving up. His focus on mentoring students and teaching combined with his commitment to serve the nation creates a path for us to improve both personally and as a society. Millions of readers follow the book to persist in their goals without losing direction.

### **Critical Reviews and Scholarly Perspectives:**

*Wings of Fire* has been widely praised for its inspirational quality and its insights into India's scientific achievements. However, some critics have pointed out the limitations of Kalam's narrative. For instance, Nandini Chandra argues that the autobiography tends to gloss over the complexities and challenges of India's scientific and political landscape, presenting a somewhat idealized view of Kalam’s journey (Chandra 78). Similarly, scholar Anil Kumar Singh notes that

while Kalam's emphasis on education and dreams is commendable, the autobiography could have provided a more nuanced analysis of the socio-political context in which he operated (Singh 45). Despite these criticisms, *Wings of Fire* remains a significant text in Indian literature, offering valuable insights into the life and philosophy of one of India's most beloved figures. The autobiography has inspired countless readers, particularly young people, to pursue their dreams and contribute to the nation's progress. As Ramesh Menon notes in his review, "Kalam's story is a reminder that with hard work, determination, and a clear vision, anything is possible" (Menon).

### Conclusion:

A.P.J. Abdul Kalam's *Wings of Fire* is a powerful and inspiring autobiography that chronicles the life of one of India's most revered scientists and statesmen. Through a close reading of the text, this paper has explored the key themes of perseverance, education, leadership, and national development, as well as the portrayal of Kalam's character and experiences. The analysis has been supported by relevant critical reviews and scholarly perspectives, situating the text, in the broader context of Indian literature and autobiography.

*Wings of Fire* is not only a personal story but also a reflection of India's post-independence aspirations and achievements in science and technology. Kalam's narrative serves as an inspiration to readers, encouraging them to pursue their dreams and contribute to the nation's progress.

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**SEARCH FOR IDENTITY IN BUCHI EMECHETA'S *DOUBLE YOKE***

Miss. Sulochana Ganesh Malve  
Assistant Professor, Dept. of English,  
Rajiv Gandhi Mahavidyalaya,  
Mudkhed. Dist. Nanded (Maharashtra)

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**Abstract:**

*Double Yoke delves into the struggle against gender discrimination and the profound dilemma faced by women as they navigate the rigid traditional African values alongside the new possibilities presented by a modernized African society. The narrative follows the journey of Ete Kamba and Nko, two college students, develop a love relationship. Their love story is intricately woven with the persistent challenges that many Africans encounter, particularly the need to transform their traditional ethnic identities while striving for equilibrium between their ancestral heritage and the contemporary African landscape. Emecheta offers insightful commentary on women in general, with a particular focus on the experiences of African women within a patriarchal society. Her extensive and incisive areas of work reflects a thorough examination of the social dynamics within West African Nigerian tribal society, encompassing its customs, ethnic diversity, and the role assigned to women. The present article aims at focusing theme of the struggle for identity of woman in the novel Double Yoke. Being the protagonist of the story, Nko is facing several obstacles in pursuing her goal to acquire higher education to mould her character and life with her own choices. Emecheta emphasizes how women's agency within the community is often constrained, while she increasingly highlights their sense of self.*

**Key Words:** discrimination, dilemma, values, identity, customs and ethnic diversity.

Buchi Emecheta was a Nigerian woman author, born in Lagos on July 21, 1944. She was a renowned author in twentieth Century. She died on 25<sup>th</sup> of January, 2017. She often tried to portray a realistic image of African and Nigerian woman through her fictions. She has written more than twenty novels and had penned several books for children. The name of her autobiography is *Head Above Water*. Most of her novels illustrate a realistic picture of struggle for identity as a dominant theme of her works. The protagonist of her works such as Adah, Nnu- Ego, and Nko etc finding their existence in male societies. Emecheta wrote *In the Ditch* (1972), *Second Class Citizen* (1972), *Joys of Motherhood* (1979), *The Slave Girl* (1977), *Double Yoke* (1982) and *The Rape of Shavi* etc. in her literary career. In the present novel, Emecheta represents a female character named Nko who is undergoing traditional and modern conflict while pursuing her degree as a means of a progressive woman in her community. Shalini Nadaswaran, in her article, *The*

*Legacy of Buchi Emecheta in Nigerian Woman's Fiction*, depicts that

“Kahinde, Nko and Gwendolen embody the new changes happening to postcolonial female characters. They help redefine the concept of ‘wives’ and ‘mother’ from the colonial period, advocating a revision in the representations of female Igbo characters as ‘women’” (Nadaswaran, p.150)

*Double Yoke* signifies the conflict between the way of living in traditional way and modern way. Simultaneously, it also focuses on the amalgamation of different ideologies and its impact upon thinking and one's way of living the life. The present novel is published in 1982 in United States. It highlights the struggle of women to maintain a proper balance between old tradition and new modernity. It is the hybridity of culture. The central character in the novel is Nko and another dominant figure is Ete Kamba. They are studying in university. The novel deals with the events taken place in the lives of these two young Nigerian students who are pursuing their higher education from the University of Calabar. It also ponders over the difficulties encountered by them in order to complete their education. The novel explores the themes like conflict between old and new, modern life in city, higher education and emotional bondage. Nko aspires to become a businesswoman; whereas Ete Kamba wants to serve his nation as a teacher. The character, Nko, resembles with the protagonist of Emecheta's *Second Class Citizens*, named Adah who also victimized and oppressed on various level by her husband, Francis.

The narrative highlights the experience of students and faculty within the universities in Nigeria, specifically focusing on the University of Calabar. The protagonist, Ete Kamba, a young man anticipated to achieve success in his life. He encounters Nko at a celebration for her cousin Arit, who has just completed her hairdressing apprenticeship. During their return to Nko's residence, Ete inappropriately forces himself upon her; however, Nko does not oppose. Ete subsequently declines to marry Nko, asserting that he cannot wed someone who is not a virgin. In due course, Ete Kamba discloses Nko's situation to Professor Elder Ikot, who exploits the scenario by demanding that Nko engage in a sexual relationship with him in exchange for passing her examination. By taking Nko's consents, Professor takes indulgence of Nko. Ultimately, Nko realizes that she is pregnant with Professor Ikot's child.

*Double Yoke* narrates the experiences of two undergraduate students who must navigate the opposing pressures of tradition and modernity. Nko continues her desire of completion of higher studies by facing opposition from those who believe that a woman's identity is fulfilled within traditional marriage. Simultaneously, Ete Kamba's affection for her is deep, so that he grapples with the rooted behavior from which Nko seeks to liberate herself. Additionally, Nko must confront unethical behavior of Professor Ikot who may exploit her as a woman in a predominantly male environment. Through this narrative, the author candidly examines the status of women in developing African community, illustrating that the choices facing Ete Kamba and Nko are neither



straightforward nor ideal. In *Double Yoke*, Buchi Emecheta addresses these challenges directly. Nko stands for both the worlds as she demands her mother to give her a chance to live her both the worlds. She states,

“Oh mother, I want to have both worlds, I want to be an academician and I want to be a quiet nice and obedient wife, the type you all want me to be. I want the two mother. Oh please mother, help me. I know I can be of more use to you and my brothers if I had these two worlds.” (*Double Yoke*, p. 94)

This statement of Nko symbolizes her progressive nature to balance both the roles as a modern and traditional woman. But on the other hand, Ete exhibits considerable suspicion, particularly when he realizes that she did not experience bleeding during their initial sexual encounter, leading him to question her virginity. In a male-dominated society where women are often idealized, they nonetheless face suspicion from men who frequently seek to assert dominance over them. The traditional male-centric ministerial society in Nigeria restricts women's access to education. The purpose is to prevent them from surpassing men, thereby maintaining control. Ete Kamba fears that if his girlfriend attains a higher level of education, she will begin to advocate for equal rights that would undermine his masculine pride. Throughout the novel, the author has presented Nko with a significant challenge to the prevailing societal norms and has illustrated her determination to achieve her aspirations, obtaining a university degree with outstanding grades despite the constraints of her traditional environment.

Nko is on the way of embracing new, progressive ideologies; whereas her partner adheres to traditional views, believing that his future wife should emulate his mother, who embodies old customs and considers her role as subordinate to men. Here, Nko is thinking about people who are talking about her career and her love as,

“She must either have her degree and be a bad, loose, feminist, shameless, career woman, who would have to fight men all her life; or do without her degree, and be a good loving wife and Christian woman to Ete Kamba and meanwhile reduce her family and herself to being beggars at Ete’s table. Oh blast it all! She was going to have both. She was going to manoeuvre these men to give her both. They thought they could always call the tune and women like her must dance to it. With her, they were going to be wrong.” (*Double Yoke*, P.135)

As a daughter, Nko is facing multiple obstacles in the way of leading a good student by receiving her education as well as to become an obedient wife as her mother. But further, a traditional ideology of her mother can be seen from the following dialogue which is taken place between Nko and her mother.

Nko’s mother says,



“I know, Nko, I know. You know sometimes I think you modern girls are not so lucky. When I was your age, all I was thinking of was how to go to the fattening room and make myself round and beautiful for your father. I did not have to sit up night after night with no sleep; I did not have to eat just oranges to keep myself thin; I did not even have to look for a husband. Now you have this new thing, this mad education for women and yet still, you want to have everything we had... it is going to be difficult. We had to keep quiet, because we did not know many of the things our men knew. You may call us ignorant, but we were happy and contented in our ignorance.” Nko’s mother sighed and then went on in a much more confident voice, “I am sure Jesus Christ who said that all those who carry heavy yokes should come to Him, will help you. I think you should go to Him in prayer. Because daughter, you know what you are under, you are under a double yoke. So you need a stronger shoulder with which to carry it. I did not carry this, so how can I help, eh? I, who like you is bewildered by it all.” (*Double Yoke*, P. 94)

Nko is very positive and ambitious girl who is struggling to create her identity through her education. Ete kambathinks that a woman should attain higher academic achievements or positions than him. Ete advises Nko on various issues which insists that she must hide her face in the presence of Professor Elder Ikot, and he discourages her from excelling in her studies. A man often fears being dominated by a woman. Ete also probes his girlfriend about her virginity, reflecting his commitment to the stringent norms of their Igbo culture. In contrast, Nko has an independent mindset. She has come to university to carve out a distinct identity within her community, striving to get a degree with good marks and to fulfill the aspirations of both her parents and herself.

Ete becomes convinced that Nko is not a virgin and has had multiple relationships with others. Consequently, he confronts her and labels her a prostitute without trusting her saying. There exists a negative stereotype among traditional men that a woman should experience bleeding during her first sexual experience; however, this is not universally applicable and does not necessarily indicate a lack of chastity, as various biological factors may contribute to this phenomenon. This situation highlights Ete’s lack of trust and affection for his girlfriend. The question would be whether he truly loved her. He does not even hesitate to take doubts about her fidelity. On this juncture, Alpaslan Toker, in her article, *Patriarchal Hegemony: Gender Inequality as Reflected in Buchi Emecheta’s Second Class Citizen and Sefi Atta’s Everything Good Will Come*, tells,

“Women in the Patriarchal Igbo society were assigned traditional gender roles. They were depicted as being submissive, inferior, inarticulate and respectful. In marriage, they were supposed to be obedient to their spouses,

take care of household chores and run errand, and bear children.” (Toker, p.174)

Male members are portrayed strong and decision makers; whereas women are represented as helpless and victimized. Women are still trying to stand strong and create their identity. The author endeavors to illuminate the oppressed status of women in society, promoting empowerment and depicting female characters that can stand on equal ground with men. Nko finds herself navigating two competing ideologies: one that compels her to fulfill the role of her lover’s ideal wife and another that encourages her to pursue a university education and establish a prominent presence within her Igbo community.

Emecheta portrays Nko as a contemporary woman who challenges the constraints of a patriarchal society in pursuit of her higher education. The author contrasts the traditional norms upheld by male characters with the modern perspectives embraced by female characters. She highlights the tensions between established traditions and emerging modernity. Professor ElderIkot, who occupies a prominent role at Calabar University, misuses his position by pressuring Nko to engage in an inappropriate relationship with him in exchange for assistance with her academic aspirations. When Nko visits Professor, he demands Nko to have a physical relation with him in order to get her degree with good marks. Nko utters,

“You mean I take sex like food? That all the girls on this campus do that simply to pass their exams? I’ll tell you sir that most girls here come to read for their degrees. If they become what you think, which is ‘prostitute Nigerian style’, it is because people like you made them so. But with me sir, you are not going to be let off lightly.”(*Double Yoke*, 141)

Nevertheless, Nko, embodying a progressive mindset, aspires to achieve top grades in her studies. In traditional values, women often face discrimination and are led to believe that their priorities should lie in marriage and motherhood rather than in education. Thereby, allowing societal norms to suppress women in favor of men. However, Emecheta emphasizes the resilience of a strong woman who has managed to assert her identity and realize her aspirations.

The author portrays an educated woman who becomes aware of discrimination and confronts the challenges posed by Igbo society on her. Following her sexual abuse by Professor Ikot, Nko becomes pregnant. Finally, she decides to leave her life alone and away from men. The novel *Double Yoke* centers on a strong, ambitious woman who hails from a rural background. While her lover wishes to confine her to a submissive role, she holds opposing perspectives to those of Ete Kamba. The narrative begins with a romance and culminates in a harrowing pregnancy resulting from Professor Ikot’s actions, ultimately empowering the woman to live life on her own terms. Lloyd W. Brown in her book titled *Women Writers in Black Africa*, states,

“ Emecheta is clearly drawing our attention to the degree to which the woman’s body is her fate, in a limiting and invidious sense, for it is really a kind of biological destiny designed by society rather than by nature, restricts her physical mobility.” ( Brown, p.55)

Buchi Emecheta delves into the struggles faced by the female protagonist, Nko. It is the harsh realities of Nigerian society, wherein women often feel compelled to engage with men of higher status to affirm their identity, particularly in the pursuit of an education. Nevertheless, Nko’s resilience and determination lead her to choose to survive independently and carve out her own identity within the patriarchal confines of Igbo society. Here, the words of Nko’s mother seem true, when she states,

“I am sure Jesus Christ who said that all those who carry heavy yokes should come to Him, will help you. I think you should go to Him in prayer. Because daughter, you know what you are under, you are under a double yoke. So you need a stronger shoulder with which to carry it. I did not carry this, so how can I help, eh? I, who like you is bewildered by it all.” (*Double Yoke*, P. 94)

The author wants to improve the society through her feminist writing and wants to make women aware that if injustice is done to them, it is better to fight against it. If you have the right to fulfill your dreams, you must have strength to fulfill them and run after fulfilling them. Emecheta wants to show that education gives women new thinking and convinces them that injustice is done to them and they have full right to make their self-identity in the male dominated society.

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## ECO-CONSCIOUS VOICES: INDIAN NOVELISTS AND THE DISCOURSE ON SUSTAINABILITY

Gitanjali Ajay Shevkari

*Research Scholar*

*Waghire College of Arts, Commerce and Science Saswad, Pune.*

And

Dr. Sanjay H. Zagade

*Guide*

*Waghire College of Arts, Commerce and Science Saswad, Pune*

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### **Abstract:**

*In the face of global ecological crises, literature has emerged as a powerful medium for fostering environmental awareness and advocating for sustainability. Indian novelists of the 21<sup>st</sup> century have woven narratives that foreground the interplay between humanity and the environment, exploring the socio-political and cultural dimensions of sustainability. This paper examines how contemporary Indian novelists address ecological degradation, climate change, and sustainable living through their works. Analyzing key texts from writers like Amitav Ghosh, Arundhati Roy, and others, the paper explores the thematic concerns, narrative strategies, and cultural contexts that shape their eco-conscious storytelling. Further, this study underscores the critical role of Indian literature in shaping sustainable futures.*

**Keywords:** Eco-conscious literature, Indian novelists, sustainability, environmental discourse, 21st-century literature, ecological storytelling, Indian fiction etc.

### **Introduction:**

The escalating environmental challenges of the 21st century, including climate change, deforestation, and resource depletion, have necessitated a global rethinking of sustainability. Literature, as a mirror to society, has increasingly reflected these concerns. Indian novelists, drawing upon the nation's deep cultural and ecological heritage, have positioned themselves at the forefront of this literary movement. Through their works, they critique unsustainable practices, explore the human-nature relationship, and envision paths to environmental justice.

### **Indian Novelists and the Environmental Discourse:**

#### **1. Amitav Ghosh and the Climate Crisis:**

Amitav Ghosh has emerged as a significant literary figure addressing one of the most pressing global challenges—climate change. His works, particularly *The Great Derangement: Climate Change and the Unthinkable* (2016) and *The Hungry Tide* (2004), showcase his unique ability to weave ecological concerns into compelling narratives, urging readers to reflect on



humanity's relationship with nature and its role in the climate crisis.

### ***The Great Derangement: Climate Change and the Unthinkable (2016)***

In *The Great Derangement*, Ghosh offers a scathing critique of the literary world, particularly the realist novel's inability to grapple with the enormity and urgency of the climate crisis. He argues that contemporary literature often sidelines climate change, relegating it to the periphery of storytelling. This neglect, according to Ghosh, reflects a broader societal failure to acknowledge and address the scale of ecological disruption.

Ghosh identifies climate change as an "unthinkable" phenomenon that defies conventional narrative forms. He questions why climate disasters—catastrophic floods, hurricanes, and wildfires—rarely occupy central positions in literary works, despite their increasing prevalence in reality. Through this critique, Ghosh challenges writers to incorporate environmental themes into their work and calls for a reimagining of literary forms to capture the complex and interconnected nature of the climate crisis.

### ***The Hungry Tide (2004)***

Ghosh's novel *The Hungry Tide* exemplifies his approach to storytelling that integrates environmental and human narratives. Set in the Sundarbans, a vast delta region spanning India and Bangladesh, the novel delves into the precarious existence of both the natural ecosystem and the people who inhabit it. The Sundarbans, a UNESCO World Heritage Site, is a region of extraordinary biodiversity, home to the iconic Royal Bengal tiger and an array of other species. However, it is also a landscape increasingly vulnerable to rising sea levels, cyclones, and human encroachment.

Through the intertwined lives of his characters—Piyali Roy, a marine biologist; Kanai Dutt, a translator; and Fokir, a local fisherman—Ghosh paints a vivid picture of the Sundarbans' beauty and fragility. The novel explores themes of displacement, survival, and the collision of scientific and traditional knowledge systems. Ghosh portrays the region not merely as a backdrop but as a dynamic entity with its own rhythms and vulnerabilities. The characters' interactions with the environment reveal the intricate and often fraught relationship between humans and nature, emphasizing the delicate balance that sustains both.

### **Ghosh's Contribution to Climate Discourse**

Ghosh's works bridge the gap between fiction and environmental advocacy, urging readers to confront the realities of climate change. His ability to humanize ecological issues, combined with his deep understanding of cultural and historical contexts, makes his writing profoundly impactful. In *The Hungry Tide*, the Sundarbans becomes a microcosm of global environmental challenges, reflecting the interconnectedness of ecosystems and human societies. Similarly, *The Great Derangement* serves as a wake-up call, urging literary and intellectual communities to rethink their engagement with the climate crisis.



### Arundhati Roy and Environmental Justice

Arundhati Roy, celebrated for her lyrical prose and incisive socio-political critique, subtly integrates environmental concerns into her literary and activist work. In *The God of Small Things* (1997), her Booker Prize-winning debut novel, Roy vividly portrays Kerala's verdant landscapes while hinting at the ecological degradation that looms over them. Beyond fiction, her activism and later writings confront the environmental and social impacts of large-scale industrialization, especially the displacement of indigenous communities and the destruction of ecosystems. Through her unique narrative approach, Roy underscores the deep interconnection between ecological and human struggles.

#### *The God of Small Things* (1997)

At its heart, *The God of Small Things* is a story of familial bonds, societal hierarchies, and unspoken tragedies, yet it is also deeply entwined with the natural world. The novel is set in Ayemenem, Kerala, a region known for its lush greenery, tranquil backwaters, and abundant biodiversity. Roy's descriptions of the landscape are evocative and sensory, painting a vivid picture of the region's natural beauty. However, these landscapes are not static; they subtly bear the marks of encroaching industrialization and environmental decline.

The Meenachal River, a recurring symbol in the novel, embodies this tension. Once a vibrant and life-sustaining waterway, the river is depicted as polluted and diminished, reflecting broader ecological degradation. This deterioration parallels the unraveling of familial and societal relationships within the narrative, linking environmental damage to human suffering. By weaving these elements into her story, Roy invites readers to consider the often-overlooked consequences of industrial progress on both nature and human communities.

#### Later Works and Activism

After the success of her debut novel, Roy increasingly focused on activism, particularly highlighting the environmental and social costs of India's rapid development. She became a prominent voice against large-scale infrastructure projects such as dams and mining operations, which often lead to the displacement of indigenous communities and irreparable damage to ecosystems.

In her essays, such as those compiled in *The Algebra of Infinite Justice* (2002) and *Listening to Grasshoppers* (2009), Roy critiques the pursuit of economic growth at the expense of marginalized groups and the environment.

Her most notable advocacy has been against the Narmada Dam project, which displaced thousands of people and submerged vast tracts of forest and farmland. Roy's writings and speeches on this issue underscore the inequities of development, where the benefits are reaped by a few while the costs are borne by the most vulnerable.

### **Narrative Approach**

Roy's prose style, both in her fiction and non-fiction, combines poetic lyricism with sharp socio-political critique. In *The God of Small Things*, her descriptions of Kerala's landscapes are rich with sensory detail, creating an almost tangible connection between the reader and the natural world. This lyrical quality heightens the impact of the subtle environmental concerns embedded in the narrative.

In her non-fiction, Roy's approach is direct and confrontational, yet it retains a storytelling quality that makes complex issues accessible and compelling. She often situates environmental struggles within broader socio-political contexts, emphasizing the interconnectedness of ecological degradation, economic policies, and social injustices.

### **Roy's Contribution to Environmental Discourse**

Roy's work stands out for its holistic view of environmental issues, where ecological concerns are inseparable from questions of equity, justice, and human rights. In *The God of Small Things*, the threatened landscapes of Kerala serve as a microcosm for the environmental challenges posed by unchecked industrialization. Meanwhile, her activism and essays spotlight the human cost of these challenges, particularly for indigenous and marginalized communities.

Through her writing, Roy calls for a reimagining of development that prioritizes sustainability and inclusivity. Her work reminds readers that the destruction of nature is not an isolated phenomenon; it is deeply entwined with the exploitation of vulnerable populations. By blending lyrical prose with incisive critique, Roy fosters a nuanced understanding of the interconnected struggles for ecological preservation and social justice, inspiring action and awareness in equal measure.

### **Kiran Desai and the Human-Nature Dichotomy**

Kiran Desai's *The Inheritance of Loss* (2006), which won the Booker Prize, offers a poignant exploration of the consequences of globalization, on human lives and on ecological systems. Set in the foothills of the Himalayas, the novel intricately weaves together themes of displacement, identity, and environmental degradation. Through the lives of her richly drawn characters and their interactions with the Himalayan environment, Desai critiques the commodification of nature and the resulting alienation of communities from their traditional ecological knowledge.

### ***The Inheritance of Loss* and the Himalayan Environment:**

The novel is set in Kalimpong, a small town in the Indian Himalayas, where the stunning natural beauty of the landscape contrasts sharply with the struggles of its inhabitants. Desai paints a vivid picture of the region's forests, rivers, and mountains, highlighting its ecological richness while underscoring the precariousness of its existence in the face of globalizing forces.

Through characters like Sai, an orphaned teenager, and the aging Judge, Desai examines the changing relationship between people and their environment. The Judge's colonial-era bungalow,

Cho Oyu, is surrounded by the wildness of the Himalayas but is also a symbol of human detachment from nature. The Judge's disdain for the local community and its ways reflects a broader estrangement from the land—a rupture intensified by the forces of modernization and global capitalism.

The Gorkhaland Movement, a backdrop to the novel, further emphasizes the connection between ecological and human struggles. The political unrest stems, in part, from economic marginalization and the exploitation of the region's natural resources. Desai subtly portrays how the degradation of the environment exacerbates social and political tensions, illustrating the deep entanglement of ecological and human systems.

### **Critique of the Commodification of Nature**

Desai's narrative critiques the commodification of the Himalayan environment, a process driven by tourism, global markets, and urban expansion. The lush beauty of the region is marketed to outsiders, often at the cost of displacing local communities and eroding their cultural and ecological knowledge. This commodification strips nature of its intrinsic value, reducing it to a resource to be exploited or a backdrop for consumption.

In the novel, this commodification is evident in the portrayal of tea estates, which dominate much of the region's landscape. These estates symbolize the imposition of an extractive economic model that benefits outsiders while alienating the local population from their land. The environmental degradation caused by monoculture plantations serves as a metaphor for the broader impacts of globalization on both ecological systems and human relationships.

### **Alienation from Traditional Ecological Knowledge:**

Desai highlights how globalization disrupts the traditional ecological knowledge of indigenous communities, severing their historical connection to the land. Characters like the cook, who works for the Judge, and Biju, his son who struggles as an immigrant in the United States, embody this alienation. The cook's nostalgia for a simpler, more rooted way of life contrasts with the globalized aspirations of his son, who is caught in a cycle of exploitation and disillusionment in a foreign land.

Through these narratives, Desai underscores the loss of ecological wisdom that comes with cultural displacement. This loss impoverishes communities and weakens their ability to sustainably manage and protect their environment.

### **Narrative Approach:**

Desai's prose is both lyrical and incisive, capturing the grandeur of the Himalayan landscape while probing the socio-political forces that threaten its integrity. Her detailed descriptions of nature evoke a deep sense of place, making the reader acutely aware of what stands to be lost. At the same time, her nuanced portrayal of her characters' struggles reveals the human cost of globalization, emphasizing its uneven impacts.

Desai's interweaving of environmental and human narratives reflects a sophisticated understanding of their interconnectedness. The alienation of individuals from their environment mirrors their alienation from one another, highlighting the fracturing effects of globalization on both ecological and social systems.

#### **Desai's Contribution to Environmental Discourse:**

Through *The Inheritance of Loss*, Kiran Desai offers a compelling critique of globalization's ecological and social impacts. By situating her narrative in the Himalayas, she draws attention to the fragile beauty of this region and the threats it faces. Her exploration of commodification and the erosion of traditional ecological knowledge provide valuable insights into the broader consequences of global economic systems.

Desai's work stands as a reminder of the urgent need to reimagine our relationship with nature. She challenges readers to question the costs of modernization and to consider how economic and cultural practices are reshaped to preserve both ecological systems and human dignity. In doing so, she contributes to a growing body of literature that seeks to bridge the gap between environmental and human concerns, advocating for a more holistic and sustainable approach to development.

#### **Themes and Narrative Strategies:**

##### **1. Interconnectedness of Ecology and Culture:**

Indian novelists often depict the symbiotic relationship between cultural practices and environmental stewardship. This is evident in works that highlight traditional ecological knowledge and sustainable practices, such as Vandana Shiva's emphasis on seed sovereignty and community resilience.

##### **2. Eco-Dystopias and Speculative Futures:**

Many writers employ speculative fiction to imagine dystopian futures shaped by ecological collapse. These narratives serve as cautionary tales, urging readers to rethink unsustainable behaviors. For example, Anuradha Roy's *All the Lives We Never Lived* (2018) examines the loss of biodiversity and its emotional impact on individuals.

##### **3. Activism and Advocacy Through Fiction:**

Indian novelists blend storytelling with activism, using their platforms to advocate for policy changes and community action. Their works often feature characters engaged in grassroots movements, reflecting real-world struggles for environmental justice.

#### **Cultural Contexts and Challenges:**

The cultural diversity of India provides a rich tapestry for eco-conscious literature. However, this diversity also poses challenges, as environmental issues vary widely across regions. Writers must navigate the complexities of representing local concerns while addressing global sustainability goals. The tension between development and conservation remains a recurring

theme, reflecting India's ongoing struggle to balance economic growth with ecological preservation.

**Impact and Reception:**

The works of eco-conscious Indian novelists have resonated globally, sparking critical discussions on sustainability. Their ability to weave ecological themes into compelling narratives has influenced readers and policymakers alike. For instance, the global recognition of Ghosh's and Roy's works underscores the power of literature to shape public discourse on environmental issues.

**Conclusion:**

Indian novelists have made significant contributions to the discourse on sustainability, using their craft to illuminate ecological crises and inspire action and their works offer a unique perspective on the challenges and possibilities of sustainable living. The voices of these writers remain vital in envisioning a sustainable future.

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**21<sup>ST</sup> CENTURY NOVEL AND SENSIBILITY****Mahammad Rauf Ibrahim***Assistant Professor**Lal Bahadur Shastri College, Dharmabad.*

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**Abstract:**

*Human beings stand different from other creatures due to their skills of expression and reaction. Sentimentalism is work as the revelation of the feelings and the emotions. Like other genres of literature sentimentalism also evolved and explored more feelings of human beings. This trend was the reaction against the rational writings of the Augustan Age. Sentimentalism took its proper shape during the time of the Age of Enlightenment. The Eighteenth-century novel genre evolved and reached humans' emotions in the twenty-first century. The 21st century explored more psychological, emotional, and social aspects of human lives. Sentimentalism is recognised as the common factor between the writer and reader to connect. The novels with emotions easily relate to all kinds of literature explorers because emotion is the most common thing in the human being. This paper will explore the existence of sentimentalism in the 21<sup>st</sup> century novels.*

**Keywords:** Sentimentalism, 21<sup>st</sup> century, new trends in the 21<sup>st</sup> century, writers and their work.

**Introduction:**

Literature has become a part of human beings and fulfils the all needs of young minds. Aspects and the terms of literature developed with time. Literature of Ancient, medieval or modern ages adopted the social needs and human behaviour with the time. Poetry, Drama, Novels or any other form of literature served its purpose of social entertainment, education and motivation. The best thing about literature is that it changes itself according to the demands of the society. Novel work as a detailed description of the novelist's mind. Novelists tried to portray the society in his works. The Eighteenth century witnessed new terms in the literature. *Sentimental* novels or novel *sensibility* came up with concepts of Sentiment, sentimentalism and sensibility. It was the representation of the low or soft side of the writer's heart. The sentiment word itself shows 'the human emotions with feelings'.

**Origin Of Sentimentalism**

Mid to late eighteenth-century literature came with new literary trends and terms. Augustan Age's concept of rationalism was focused on the rational and logical capabilities of humans but the Eighteenth century successfully depicted the human minds and emotions. New genres with more exploration of the human aspects were discovered by the novelist. Novels now not just work as a form of entertainment and education but change into an analysis of human beings. This genre depicts different problems and the trends of society like identity, social Evils,

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catastrophe, personalization of narrative, perils of technology, fracturing, effects of capitalism, history and memory, migration and diaspora etc.

Sensibility successfully portrayed in the works of Samuel Richardson, Lawrence Sterne, Henry Mackenzie, Jean-Jacques Rousseau, Oliver Goldsmith, Frances Burney, Jane Austen, Charlotte Brontë etc writers deliver world-famous sentimental works.

### 21<sup>st</sup> Century Sentimental novels

This genre of the novel arose in the eighteenth and nineteenth centuries. Sentimentalism was recognised in the second half of the Eighteenth century but it had numerous changes in the nineteenth century. The word '*sentimentalism*' first appeared in English literature in the 1740s. It has a subgenre called *Domestic Fiction* or conducted novel, such novel focuses on domestic novels with tragic stories of undereducated women. Domestic novel major was to draw the emotional attention of the readers and connect with the pain and sufferings of the women.

This will show the reaction against pure thought-based literature. It primarily focused on the emotional response of the readers and characters. It challenged the reader's capacity for tenderness, compassion, sympathy etc. Novelists try to induce the emotions and feelings of the readers about how the character feels and how readers are emotionally connected with the character. Paul Langford stated, "The novel was a deliberate attempt to portray the sentimentalist as a benevolent man."

The goal of the novelist is to stimulate the reader's emotions. Henry Fielding with his work *Tom Jones* founded the base for sentimental style, like his early work *Shamela* and *Joseph Andrews*. The plot shows the permanent threat to the love relationship and usually ends with tragedy and hazard. The readers can notice some major elements in the novel like the writer's emotions, the distinction between sentimentality and truth, a detailed note on a specific emotion, emotions with simple scenes, the character's past trauma or the sad history to challenge more emotional, use of the sober incident to improve characters, (nostalgia) worked as the emotional evoking. After all such attempts of the writer readers can attach to the novel and feel sympathy for the character, and vice versa also to feel anger towards the character, hints for upcoming events and emotional challenges. The Sinclair 1905 novel *The Jungle* focused on the poor conditions of the immigrants in the meat-packing industry.

The nature of human beings depends upon the atmosphere and social changes. Emotions play a very vital role in the mental growth of the humans. Sentimental novels primarily focus on the emotional side of the character, which includes fainting, weeping, feeling weak emotional attachments etc. The novelist tries to explore all sorts of causes of the pain and adverse impact on the character's heart. Intense emotional presentation and revelation of the expressions are always criticised by critics. In America, the movement mainly focused on the problems of the women. In the nineteenth century, American women writers wrote on anti-Enlightenment emphasis

on feelings and vehemence. About women's fiction, Nina Baym stated, 'the story of a young girl who is deprived of the supports she had rightly or wrongly depended on to sustain her throughout life and is faced with the necessity of winning her way in the world'. About the genre, Susan K. Harris called it "the dominant novelist subgenre of the 1850s and 1860s, Brown called it "sentimental" and Kelly's domestic.

### Key features of Sentimental novels of the 21<sup>st</sup> Century:

Sentimental novels highly focus the rely on emotional manipulation, the characterstry to touch the readers' sensitive aspects like sympathy, nostalgia, tenderness etc. Many major aspects the novelist tried to explore like loss, family problems, redemption, complex character development and personal growth, all are themes of the sentimentalismtwenty-first century. A few major key features of sentimentalism are:

- **Emotional intensity:** sentimental novels based on the pure emotional response of the readers as well as characters. The actions of the characters tried to reach the soft corner of the readers through theirappealing actions and scenes. Once the readers' emotions are evoked then it successfully attaches to the next stage of Sentiments.
- **Nostalgia:** The characters in the novel were affected by the adverse memories of the past and those triggeredthe sentiments of the charactersand helped the sentimental atmosphere.
- **Moral Sensitivity:**Human beings can relate to each other due to their emotions and feelings. Emotional attachment and appeal are sufficient to create a bond between two persons and we can call it aSentimentalbonding. Sentimentsare deeply attached to trust and beliefs. The novelist tried to reach the heart of the reader.
- **Entertainment:**Sentimental novels work as a link betweenwriters' emotions to directreader's emotions. Human beings try to keep busy themselves somewhere and work which appeals the personal taste and appeals to work as asource of relief. Novels with sentimentsoffer good pleasure because readers easily relate to themselves with emotions. Both men and women experiencedanemotional connection and good impact after the readings of the sentimental novels.
- **Female Perspective:** 21st-century novels tried to depict the all-major problems of femalesthrough their femalecharacters. Female characterscan easily attach and express their grief through their actions. Readers can easily attach to the grief and sadnessof the femaleprotagonist.
- **New auditoriums:**The Sentimental novel showed the problems and mental instability of the youth generation. It focuses onthe social life of the characters and the social belongings of the characters. Especially in the 21<sup>st</sup> century,sentimental novel women charactersare portrayeddifferently than in previous eras. Women'scharacter development and the sentimental journey took place indifferent aspects. Women'sproblems and economic

places are portrayed by the novelist. Sentimental novels were developed and took new aspects with them.

### **Criticism over Sentimentalism**

#### ***Cheap Sentiment:***

Human beings try to improve their life by creating or rediscovering new features in it. The same condition applied to the literature; with time human writings included many new terms in it. Sentimental novels share the writer's experience and the view angles but all experiences are not up to the mark or applicable to society. The low quality, illogical sentiments can cause the readers negatively.

#### ***Excessive bodily display***

Readers felt nervous and overly sensitive: all sentences were not useful or applicable to the audience. All humans' emotional experiences and pasts are different from others. Writers pour their sentiments and emotional appeal into their works but readers with more sentiments and tragic experiences can experience tragic downfall.

#### ***Anti Sentimentalism:***

This genre isn't sentimentalism. This work followed no importance to human feelings and emotions. It focuses on logical based results and outcomes. The subject relies on facts rather than sentiments.

### **Movements like sentimentalism**

Sentimentalism works as the source to evoke the readers' emotions through characters. Many movements were inspired by or closely related to the sentimentalism. Few popular sentimental works with a glimpse of emotions. The German sentimentalist music movement, the source to create such musical melodies came from musicians and publisher Johann Christoph Bode translated the Laurence Sterne's novel *A Sentimental Journey Through France and Italy* to Germany. Another inspired variety was *Empfindsamkeit*. This aspect of Sentimentalism is used to express "true and natural" feelings in contrast to baroque. This is also known as secularized pietism due to its preference for the representation of the church and religious ties.

### **Popular Sentimental Writers:**

Novel writers tried to deliver different themes and experiences through their versatile writings. 18<sup>th</sup> century flourished novel genre developed and blooms in the 21<sup>st</sup> century.

### **21st-century Sentimental novels**

#### ***The Kite Runner* by Khaled Hosseini**

This novel was published in 2003. Khaled tried to depict the tragic background in the Afghan family. The major character Amir and his father's relationship is shown in the novel. The novel has the theme of guilt and redemption. Major characters suffer from tragic sentiments and trauma. Amir's friend Hassan becomes the victim in the novel, though Amir tries to prevent him

from the tragedy. The antagonist Assef presented as a sociopath in the novel.

*The Book Thief* by Markus Zusak

This is a fiction novel published in 2005. The novel is set in Nazi Germany during World War I. Zusak's character Liesel Meminger was a young girl who lived with her foster parents Hans and Rosa Hubermann. The novel explored varied themes like loss, the power of words, the adverse impact of the war, and family bonding during the war. The novelist tried to show the girl with intense emotions with moral values.

*Where'd You Go, Bernadette* by Maria Semple

This novel publishes in 2012. This novel's major character Bee Branch a 15-year-old girl. Novel exploited various themes like the importance of the family, identity and values of happiness. Family bonding and sentimental attachment are realised by the characters when they depart from each other.

### Conclusion:

21st-century humans get a chance to explore more dimensions and study new aspects of human beings. Many genres like Digital fiction, Flash fiction, Graphic novels, and Hyperpoetry are popular among the 21st generation but one genre directly attached to the human sentimentalism. The adaptation of sentimentalism in novels offers more information and a chance to connect with the feelings and emotions of the writer. The 21st-century novel values the day-to-day life of the common people through works like sentimentalism novels.

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## THE RISE OF DALIT AND MARGINALIZED VOICES IN INDIAN ENGLISH LITERATURE

Dr. Ganesh L. Lingampalle

*Assistant professor*

*Vasantrao Naik college Vsarni, Nanded*

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### *Abstract :*

*The emergence of Dalit and marginalized voices in Indian English literature marks a crucial shift in the nation's literary discourse. Historically silenced and excluded from mainstream narratives, Dalit writers and thinkers have redefined Indian literature by foregrounding their struggles, aspirations, and lived experiences. This paper explores the trajectory of Dalit literature in English, examining key themes, influential authors, and the socio-political implications of their writings. By analysing the intersection of caste, identity, and resistance in literature, the study underscores the importance of these voices in shaping India's literary and cultural consciousness.*

**Keywords :** Dalit literature, marginalized voices, Indian English literature, caste discrimination, social justice, identity, resistance, Ambedkar thought, subaltern studies, Dalit feminism.

### **Introduction :**

Indian literature has long been dominated by upper-caste narratives that often marginalized or ignored the voices of the oppressed. Dalit literature, emerging as a powerful subaltern discourse, challenges these hegemonic structures and asserts the identity of historically oppressed communities. Although Dalit literature initially flourished in regional languages, the growing body of Dalit writings in English has gained significant academic and political recognition.

The term "Dalit," meaning "broken" or "oppressed," signifies the historical exploitation of those belonging to the lowest strata of the caste hierarchy. Dalit literature, particularly in English, plays a crucial role in redefining the literary landscape by providing firsthand accounts of caste-based discrimination, struggles for dignity, and resistance against social hierarchies. The shift from regional languages to English has allowed Dalit writers to reach a broader audience, enabling them to challenge caste narratives on a global platform.

The emergence of Dalit English literature is closely tied to the legacy of **Dr. B.R. Ambedkar**, who championed education and literature as tools for liberation. His writings and speeches have inspired generations of Dalit writers to document their experiences, resist systemic oppression, and assert their dignity through literature. Furthermore, the **Dalit Panther Movement (1972)** in Maharashtra played a crucial role in fostering a literary tradition that directly confronted caste-based atrocities and inequalities.

This paper traces the evolution of Dalit literature in Indian English writing, analysing its major themes, key writers, and the socio-political challenges it seeks to address. The discussion also highlights the role of literature as a tool of resistance and empowerment, showcasing how Dalit voices continue to reshape the narrative of Indian literature.

### **Historical Context: The Suppression of Dalit Voices :**

Dalits, historically positioned at the lowest rungs of the caste hierarchy, have suffered systemic oppression for centuries. Literature, a medium often reserved for the privileged classes, excluded their voices until the rise of movements advocating for social justice. The **Dalit Panther Movement** was inspired by the Black Panther movement in the United States and encouraged Dalit writers to document their experiences of caste discrimination, violence, and resilience.

While early Dalit literature primarily emerged in Marathi, Hindi, Tamil, and Kannada, the transition to English was slow but inevitable. The increasing recognition of Dalit narratives in academic and international circles necessitated a shift to English, a language of wider reach and global advocacy.

### **Themes in Dalit and Marginalized Literature :**

Dalit literature, especially in English, revolves around several recurring themes that highlight the systemic discrimination, resilience, and aspirations of marginalized communities.

#### **1. Caste Discrimination and Social Exclusion**

Dalit writings frequently expose the brutal realities of caste-based oppression. Works like **Omprakash Valmiki's Joothan** (translated into English) provide a first-hand account of the indignities suffered by Dalits in everyday life. Similarly, **Bama's Karukku** reflects on the intersectionality of caste and gender, showcasing how Dalit women face double marginalization.

#### **2. Identity and Assertion**

Dalit literature serves as an assertion of identity and dignity. Writers like **Sharan Kumar Limbale**, in *The Outcaste: Akkarmashi*, explore the quest for self-respect in a caste-ridden society. The writings emphasize reclaiming history, culture, and heritage that have been systematically erased.

#### **3. Resistance and Political Awakening**

Inspired by the works of Dr. B.R. Ambedkar, Dalit writers use literature as a means of resistance. The emphasis on education, self-respect, and activism is a prominent theme in their works. **Arundhati Roy**, though not a Dalit writer herself, has extensively written about caste in India, particularly in *The Doctor and the Saint*, which critiques Gandhi's views on caste and highlights Ambedkar's radical approach.

#### **4. Gender and Dalit Feminism**

Dalit women writers, such as **Meena Kandasamy**, highlight the triple oppression faced by Dalit women—caste, class, and gender. Her poetry and prose expose sexual violence, patriarchy

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within Dalit communities, and the role of women in resistance movements.

### Notable Dalit Writers in Indian English Literature

The emergence of Dalit literature in English has been driven by a few influential writers who have carved a niche in mainstream academia and literature.

1. **Omprakash Valmiki** – His autobiography *Joothan* was originally written in Hindi but gained international recognition through its English translation.
2. **Bama Faustina (Bama)** – Her novel *Karukku* is one of the first Dalit feminist narratives in Tamil, later translated into English.
3. **Sharan Kumar Limbale** – His autobiography *The Outcaste: Akkarmashi* presents a raw and unsettling portrayal of a Dalit child's struggle for dignity.
4. **Arundhati Roy** – Though not a Dalit writer, Roy's essays and activism have brought international attention to caste oppression. *The God of Small Things* subtly deals with caste issues through the character of Velutha.
5. **Meena Kandasamy** – A powerful voice in contemporary Dalit literature, Kandasamy's poetry collections like *Touch* and novels such as *The Gypsy Goddess* blend caste critique with feminist resistance.

### Challenges Faced by Dalit Literature in English

Despite its growing recognition, Dalit literature in English faces several challenges:

- **Language Barrier** – Many Dalit writers prefer to write in their native languages, and translations often dilute the rawness of their lived experiences.
- **Limited Representation in Mainstream Publishing** – Dalit literature still struggles to find space in elite literary circles dominated by upper-caste intellectuals.
- **Authenticity and Appropriation** – Non-Dalit writers attempting to write about Dalit experiences often face criticism for misrepresenting or appropriating their struggles.

### The Role of Dalit Literature in Social Transformation :

Dalit literature is not just about storytelling; it is a form of social and political activism. It has played a crucial role in:

- **Raising Awareness** – Bringing caste discrimination to mainstream discourse.
- **Empowering Marginalized Voices** – Encouraging Dalits to document their own stories.
- **Challenging Social Hierarchies** – Questioning Brahminical hegemony in literature and academia.

### Conclusion :

The rise of Dalit and marginalized voices in Indian English literature marks a significant shift in the country's literary landscape. From being invisible to becoming agents of change, Dalit writers have reclaimed their identity and history through powerful storytelling. Although challenges remain, the increasing recognition of Dalit narratives in English is a testament to their

growing influence in shaping Indian literature and socio-political discourse.

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**BHARATRATNA DR. BABASAHEB AMBEDKAR VIEWS ON  
“ANNIHILATION OF CASTE” SYSTEM IN INDIA....,**

**Yelme Prakash Shesherao**

*Assistant Professor*

*Department of English*

*Pansare Mahavidyalaya Arjapur, Tq. Biloli, Dist Nanded*

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**Introduction:**

On December 12, 1935. I received the following letter from, Mr. Santram, the secretary of the Jat - Pat –Todak Mandal Lahore., at present it is not fully clear to me.

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Our executive committee persists in having us as our President for our annual conference. we can change our date to accommodate your convenience independent Harijan of Punjab are very much desirous to meet you. if you kindly accept our request and come to Lahore to preside over the conference, it will serve double purpose we will invite Harijan leader of all shades of opinion and you will get an opportunity of giving your idea to them.

The Mandal has deputed our assistant secretary. Mr Indira Singh to meet you at Bombay in X-mas. I am discussing the whole situation with a view to persuade you to accept our request.

\*\*\*\*\*

**Jat - Todak - Mandal**, I was given to understand to be organization of caste Hindu social reformer with one and only aim namely eradicate the caste system among the Hindu as a rule. I do not like to take any part in a moment which is carried on by the caste Hindu, their attitude toward social reform it's so different from mine that I have found it difficult to pull on with them indeed I find there company quite uncongenial to me on account of our difference of opinion therefore when the Mandal first approach me I declined their invitation to preside the Mandal however would not take a refusal from me and send down one of it is member to Bombay press to me the invitation in the end.

I agree to preside the annual conference was to be held at Lahore the headquarters of Mandal the conference was to meet at Easter but was subsequently postponed to the middle of May 1936.

**What was the speech, Dr Babasaheb Ambedkar about: -**

- in the speech Dr. Babasaheb Ambedkar argued that caste has no scientific basis and that it was essential to destroy caste in unit India
- He also criticized the practice of caste and denounced Hinduism; he argued that it was necessary to destroy religious notions on which caste was founded.



**What was the impact by Dr Babasaheb Ambedkar.**

- the speech created a for among upper caste leader including
- it was gained widespread popularity and promoted translation in multiple India language
- it has been viewed as manifesto for the evolution caste system in India

**Overview:-**

The social reform to take precedence over the political and religious reform in India society Dr. Babasaheb Ambedkar big social political reformer he has been big flighted by speech and exposed upper caste Hindu backward class untouchable community providing instance of discrimination and advocating for the reconstruction Hindu society idea in the contest of India asserting that the socialist revolution is unattainable able as long as caste system persist

Dr. Babasaheb Ambedkar criticized on Hindu religion it caste system and it religion text which is male dominant and spreading hatred and suppression of female interested, Dr. Babasaheb Ambedkar Central argument revolved around it that detrimental impact on ethics morality and public sprite within Hindu society. He has rejected traditional defense of caste based on the division of labor blood and historical legitimacy instead. He argues that caste is a divided force creating hierarchy that impacts social cohesion.

**Dr. Babasaheb Ambedkar argument on the caste system in Lahore: -**

“The enemy you must grappled with is not the people who observe caste but the Shastra, which teach them this religion”

“The breaking of the caste system was not to bring about inter caste marriage to destroyed the religious notion on which caste on founded”.

“There cannot be more degrading system of social organization than the chaturya Varna its, which dead paralysis and cripple the people from help activity”

“The effect of caste on the ethics of the Hindu is simply deplorable caste has killed public spirit caste has destroyed the sense of public charity caste has made public opinion impossible”

Dr. Babasaheb Ambedkar critically examined the caste system in India, arguing against its defense based on division of labor. He contended that caste is not Marley a division of labor but a divisional of laborer leading force occupation, job version and ineffective the scientific basis of caste and highlighted the dehumanization impact on Hindu Dharma Shastra particularly Manu Smriti...

**Conclusion:**

India is a country of diversity. Since the beginning, people of different castes and religions have lived happily in India. If we consider the geographical area, India is considered a very prosperous country. It is a country that is socio-politically and culturally prosperous in India. In the past, there was a distinction made in India between the touchable, untouchable, and upper caste. According to Dr. Ambedkar, a person should be born as a person. He thought that a person should

be identified not by caste but by his work. That is why he was of the firm opinion that a person should live happily with people of different castes and religions. He always said that all people should be treated equally in society. He did not accept that India was a country that preserved a patriarchal culture because women had a secondary position in society. According to Ambedkar, if we want to live among developed nations, we must become scientifically prosperous and overcome the barriers of caste and religion and create a sense of unity. Only then can India be recognized as a prosperous country in the eyes of the world.

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## IDEOLOGICAL LITERATURE AND SENSIBILITY IN THE 21<sup>ST</sup> CENTURY

**Biradar Yogyashree Shivajirao**

*Assistant Professor,*

*Shree Renukadevi College, Mahur*

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### **Abstract:**

*The 21st century has witnessed significant transformations in ideological literature, driven by globalization, digitalization, and shifting socio-political landscapes. Literature serves as a critical medium for ideological discourse, reflecting contemporary concerns about identity, politics, technology, and environmental sustainability. This paper explores how literature continues to be a site of ideological contestation, where traditional narratives are challenged, and new perspectives emerge. It examines the role of postmodernism, intersectionality, and cultural hybridity in shaping literary sensibilities. Additionally, the study delves into the influence of digital media, activism, and global connectivity on contemporary literary production. By analyzing key literary works and themes, this research highlights how literature remains a powerful tool for shaping public opinion, fostering empathy, and advancing social change in an era of rapid transformation. Ultimately, this paper argues that ideological literature in the 21st century not only mirrors social realities but also plays a proactive role in shaping future ideological discourses.*

**Keywords:** Ideological literature, 21st-century sensibility, postmodernism, identity politics, globalization, digital literature, political discourse, climate fiction

### **Introduction:**

Literature has long been intertwined with ideology, serving as both a reflection of and a challenge to dominant socio-political narratives. From the revolutionary fervor of 19th-century Romanticism to the postcolonial critiques of the 20th century, literature has shaped and been shaped by ideological movements.

In the 21st century, ideological literature has evolved in response to new global realities, including technological advancements, mass migration, climate change, and the rise of digital media (Eagleton, 2011).

The concept of sensibility—the ability to perceive, feel, and respond to social and political issues—plays a crucial role in literature. Through storytelling, literature engages with readers' emotions, influencing how they perceive ideologies, power structures, and cultural identities.

Today, ideological literature is not confined to traditional print media; it extends to digital platforms, social media, and interactive storytelling, making ideological discourse more accessible

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and dynamic (Gaiman, 2019).

The emergence of intersectionality—the recognition of overlapping social identities such as race, gender, class, and sexuality—has further transformed literary narratives. Writers today engage with complex ideological debates, addressing themes of systemic oppression, political resistance, and cultural hybridity (Crenshaw, 1991). At the same time, literature grapples with the impact of digital surveillance, artificial intelligence, and climate crises, reflecting contemporary anxieties and aspirations (Klein, 2014).

This paper seeks to analyze the evolution of ideological literature in the 21st century, highlighting its key themes, influences, and challenges. By examining works from diverse literary traditions, this study explores how literature shapes and is shaped by contemporary ideological sensibilities. Furthermore, it investigates the role of literature in fostering empathy, influencing public discourse, and driving social change in an increasingly interconnected world.

### **The Evolution of Ideological Literature in the 21st Century From Traditional to Contemporary Ideological Literature:**

Historically, ideological literature has played a crucial role in shaping public consciousness. The 19th and 20th centuries witnessed movements such as Romanticism, Marxism, Feminism, and Postcolonialism, each reflecting and challenging dominant ideologies. In the 21st century, literature continues this tradition, albeit in a more fragmented and hybridized form (Jameson, 1991).

Contemporary ideological literature is deeply influenced by the multiplicity of voices enabled by globalization and digital platforms. Unlike earlier movements that were often regionally or nationally confined, modern literature operates in a transnational space where ideas and ideologies intersect freely (Rushdie, 2002). The increasing prominence of translated literature and cross-cultural literary collaborations demonstrates how ideological narratives are no longer bound by national or linguistic barriers.

### **Postmodernism and the Decentralization of Ideology :**

Postmodernism, which gained prominence in the late 20th century, continues to shape 21st-century literature.

Characterized by skepticism toward grand narratives, postmodern literature often embraces ambiguity, metafiction, and intertextuality. This approach challenges traditional ideological structures and promotes alternative perspectives (Hutcheon, 1988).

Authors such as Haruki Murakami, Zadie Smith, and Paul Auster employ postmodern techniques to interrogate the fluidity of identity, reality, and historical truth. This has significant ideological implications, as it fosters critical thinking and encourages readers to question dominant cultural narratives.

## Key Themes in 21st-Century Ideological Literature

### Identity and Intersectionality:

One of the most significant ideological concerns in contemporary literature is identity politics. Literature today explores issues of race, gender, sexuality, and class through an intersectional lens, recognizing the interconnectedness of various forms of oppression (Crenshaw, 1991).

For example, works like "The Hate U Give" by Angie Thomas and "Americanah" by Chimamanda Ngozi Adichie address racial identity and systemic discrimination. These narratives challenge dominant ideologies by exposing social injustices and amplifying marginalized voices.

### Political and Social Activism in Literature:

Literature remains a powerful tool for political resistance. Many contemporary writers engage with socio-political movements such as feminism, LGBTQ+ rights, and climate activism. Naomi Klein's "This Changes Everything" critiques capitalist structures responsible for climate change, while Margaret Atwood's "The Handmaid's Tale" continues to resonate in discussions about gender rights and authoritarianism (Klein, 2014; Atwood, 2017).

### Digital Technology and Literature:

The rise of digital technology has significantly influenced ideological literature. Social media, online publishing, and digital storytelling platforms allow for new forms of literary expression (Gaiman, 2019).

Genres such as cyberpunk and speculative fiction, seen in works like "The Circle" by Dave Eggers, explore the ideological implications of technological advancements. These narratives question issues of surveillance, digital privacy, and artificial intelligence, reflecting contemporary anxieties about technology's role in shaping ideology and human sensibility.

### Environmental Concerns and Climate Fiction:

Environmental degradation and climate change have become central themes in 21st-century literature. Climate fiction (cli-fi) addresses ecological crises, raising awareness about sustainability and human impact on nature (Powers, 2018).

### Conclusion

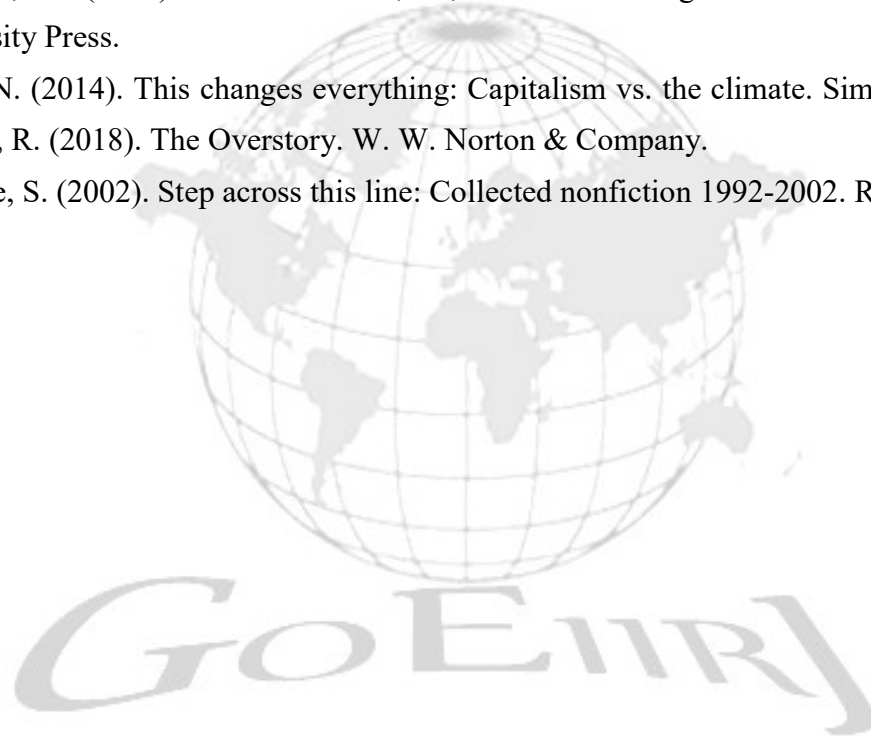
The 21st century has witnessed a profound transformation in ideological literature, shaped by globalization, technology, and shifting socio-political landscapes. Literature remains a critical medium for ideological discourse, challenging dominant narratives, advocating for social justice, and shaping public sensibility.

Through themes of identity, activism, technology, and environmentalism, contemporary literature continues to reflect and influence the ideological frameworks of modern society. As literature adapts to new challenges and mediums, its role in shaping human thought and emotion will remain indispensable.



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## BOLLYWOOD'S SOCIAL AWAKENING: CINEMAS HIGHLIGHT SOCIAL, CULTURAL & ENVIRONMENTAL SENSIBILITY

Dr. Pradnya Dhondibarao Ghodwadikar

*Research Guide, SRTM University,*

*Head Department of English*

*Baliram Patil College, Kinwat, Dist. Nanded*

Priyadarshani Hiranmanrao Sonsale

*Researcher, SLLCS, SRTMU, Nanded*

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### **Abstract:-**

*Cinema is a powerful medium of communication. Cinema has a large impact on the world. As cinemas are published and represented in many languages, shows the Sensibility. Indian Cinema always talks about the sensibility by many angles. It's a unique way or portraying sensibility. Cinema always reflects the country's diverse culture and social and emotional sensibility. It includes the human relationships, emotional experience and difficult social issues. It refers to the ability of a movie to bring emotions understanding and empathy in its audience.*

### **Objectives:**

1. To study Sensibility in Cinema.
2. To study the social and emotional landscape in cinema.
3. To study cinema as gender sensibility.
4. To study representation of social issue to make audience fix in chair through cinema.

### **Introduction:-**

Cinema is a unique creation of entertainment of art and technology. It conveys the narrative expression of emotions to audience. As this is the combination of moving pictures, Dialogue, Music and sound effect, it tells the stories fictional as well documentary. It is the best mean of the entertainment and gives enjoyment for the worldwide audience. It keeps the audience stuck with emotional perspectives. Cinema always is a mean of social commentary. It's an inspirational way to change the social thinkers. Cinema gives the food for thinking in the dip present kind of area. e.g. Cinema is a cultural representative, shows the diverse cultures, traditions and various cultural understanding.

### **Cinematic Sensibility:**

Films addresses social, economical, cultural and Environment sensibility from the point of view social stereotype Manju said.

“The cinematic interventions of contemporary Dalit filmmakers in India, Nagraj Manjule and Pa Ranjith among others, represent modes of resistant historiography, employed by Dalits, against the aesthetic regime or stereotypical representation, through innovative techchinal in

visuals, sound, music and cinematography. These film makers not only disturb, the unconscious of caste through and explicit anti-caste aesthetics but also produce affective, expressive archives. In other words, they bring into presence what was previously impossible through the processes or denunciation (OfCasteist image) and innovation (Of anti-cast aesthetics).

(Manju Edachira, 2022,P.47)

There are many movies which are socially sensible as: Lagaan (2001) that shows taxation and Dyslexia and inclusive education. The movies like 3 Idiots (2009), Udaan (2010), Article 15 (2019) shows Education system, Student pressure, patriarchal society, Individual freedom, Caste based discrimination and police brutality. Some movies are showing the cast and social hierarchy like Sairat (2016), Fandrya (2013) Court (2014), Newton (2017) and Kabali. These movies expresses inter-cast love, Social hierarchy, Social exclusion Caste-based violence, Judicial system, Politics electoral system. Caste based oppression and resistant. So the cinema explores the social sensible.

Some moves has the gender and Women's Empowerment sensibility Queen (2013), Mary kom (2014), Pink (2016), Thappad (2020,) Gulaab Gang (2014) etc. These are the landscape far women's independence, empowerment, women's safety and consent, Domestic violence women's rights and women's social change. The environment sensibility and sustainability showed through the cinemas like Swades (2004), KadviHawa, Panchayat (2020), these explores rural development, water conservation, environmental awareness, education, electoral system. Climate change environmental degradation, rural development and environmental sustainability.

### **Conclusion:**

Cinema addresses the social issues like inequality, justice, human rights. It explores complex emotions, relationship personal struggle, cultural diversity, traditions and heritage. This paper tries to show the empathy. authenticity, subtlety and respect through the sensible cinema. The cinema's sensible impact is raising awareness, promoting empathy, inspiring change. It show the fostering cultural exchange.

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**BLACK FEMINISM: AN ANALYSIS OF AMERICANAH AND HALF OF A  
YELLOW SUN BY CHIAMAMANDA NGOZI MUHAMMAD ABDULLAH  
AND SAIMA ANWAR DHAMYAL**

Research Scholar

Yogita Babasaheb Bhagat

Research Guide

Dr. Sudhir Digambarrao Mungle

*Assistant Professor, Department of English,**Shri Chhatrapati Shivaji College, Omerga. Dist. Dharashiv*

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**Abstract**

*In Americanah and Half of a Yellow Sun, Chimamanda Ngozi explores the suffering of African women immigrants and African women undergoing cultural change and conformity in their own country. She contends that until a person interacts with a society where their race and heritage distinguish them from others, they are unaware that they are a member of the Black race. The behaviors that reveal how racial and gender-based concerns generate problems for Black women at home and in the diaspora are shown by the textual analysis of the books. In the context of African feminism, a close reading of Americanah and Half of a Yellow Sun not only offers the opportunity to examine the thoughts of African women, whether they are immigrants or colonized natives, but also examines the close relationship between gender and race—a close relationship that unfairly places black women at the bottom of society. The study also emphasizes how important it is to recognize the variety of feminist agendas. It demonstrates how a generalized perception of Black women's strength is imbued via the representation of strong female characters. A different, more accomplished, self-aware, and wiser realization of Black women is produced by the literary resistance that emerges in Ngozi's writings. The study also emphasizes how important it is to recognize the variety of feminist agendas. The feminist cause is strengthened because this all-encompassing, diversity-sensitive version makes the idea relevant to more lives than just White, middle-class, northern hemisphere women.*

**Keywords:** Black women, African feminism, Third World feminism, race, gender, and sexual orientation

**1. Introduction**

Feminism signals a refusal of oppression, and a commitment to struggling for women's liberation from all forms of oppression—internal, external, psychological and emotional, socio-economic, political, and philosophical (Salo & Mama59). Surviving the differences and celebrating the differences, feminism as a phenomenon encompasses the struggle of all women worldwide against patriarchy. Situational and contextual variations shape their feminist struggle.

Feminism is a concept that is directly linked to women's self-awareness and signifies their wakefulness for their own rights and others' obligations to them. All women are subject to different types and levels of patriarchal oppression because of the "differences," some of which we share and some of which we do not. It is true that the oppression of women transcends racial and ethnic barriers, but it does not imply that it is the same inside them (Lorde95). The statement "all women suffer the same oppression simply because [they] are women, is to lose sight of the many varied tools of patriarchy" (Lorde97) says it all. The many ideas of oppression, subversion, and empowerment must not be divorced from women's actual experiences.

## 2. Objectives Of study

- 1) To study black feminism in Americanah and Half of a Yellow Sun
- 2) To explore indissolubility of gender and race
- 3) To study sexuality and African Feminism
- 4) To study Third world feminism and Black women
- 5) To explore 'American Africanism'

## 3. Methodology

- 1) Analytical Research
- 2) Qualitative Research
- 3) Descriptive Research

## 4. Black feminism

There are discernible variations in feminist experiences even within the third world. African feminism is one such experience. The narrow White, middle-class, Northern-hemisphere form of feminism, which alienated and objectified women of color, gave rise to this retrograde worldview. Rebecca Walker makes it apparent that the most obvious thing to a colored woman in the United States is white supremacy. For Black women in the West, racism appears to be the most significant phenomena, and this seems to be reasonably justified. In hindsight, the exclusion of Black women has not only forced Western feminists to pay attention to the opinions of African and third-world feminists, but they are also reconsidering their previously exclusive standards and now have a more inclusive view of the feminist movement. Scholars from Latin America, Asia, and Africa have outlined and organized postcolonial feminism. Due to the work of postcolonial feminists from the third world, Western feminists are now emphasizing the importance of race, culture, and class in determining gender issues.

Since the reign of Queen Nzinga, who ruled over what is now Mozambique and Ghana's YaaAsantewa, feminism has existed in Africa. The question of whether contemporary feminism is African or un-African has been contested by several feminists from throughout the globe. It is clear from studying the history of the feminist movement that African women were inspired by it



and made significant contributions to feminism in both critical and innovative ways. They contribute through literature, art, music, and policy. They are truly change makers, not just on the African continent but also throughout the African Diaspora, and they have dedicated their lives to bringing the voices of African women into the workplace. Patriarchy, racism, tradition, underdevelopment, sexuality, global feminism, and love are among the main topics covered in African feminism, a subset of Third World feminism. 'Race' is the most important and defining of all these concerns. Women who are subjected to racial prejudice experience double oppression: one because they are Black, and the other because they are women.

This study examines the issues that black women in Africa and female African immigrants in the United States face due to the inseparability of gender and race. Two of Adichie's writings, *Americanah* and *Half of a Yellow Sun*, have been closely examined in order to place the thesis. In order to explain textual observations, the entire discussion is framed around theoretical estates drawn from African feminism. This framework mainly clarifies the experiences and psychological foundations of the events that Black women—whether they are immigrants or colonized natives—face. It further highlights how gender and race, and their association disadvantages Black women towards downtrodden, second class citizens in their own lands and beyond.

In *Americanah* and *Half of a Yellow Sun*, Adichie explores intricate 'racial dynamics' at play. Her writings emphasize the human ecology of race and ethnic interactions in order to highlight their significance in Black lives. She broadens her horizons and illustrates the connection that Black people have with one another in various parts of the world, including the US, Africa, and England, in addition to offering an analytical interpretation of the complex issues that keep Whites and Blacks in a state of perpetual turmoil. The issue of maintaining one's identity and assimilation is vital to comprehending American cultural politics, particularly in light of the country's high immigration rate.

Adichie's writings are rich in discourse because of tensions, discrimination, racial resistances, and related responses for inclusion as a social defense mechanism. Nigerian women are exploited as sexual objects by political leaders and soldiers, which is a general characteristic of postcolonial and colonial Nigeria. As a result, African women experience double colonization: first from the British colonizers, and then from the African male who assumes a superior position than her in society. Men use their elevated positions in society to have sex with girls because they know these young girls cannot refuse, or else they will be dealt with violently. Even Father Marcel, a white priest, recognizes that people can be used in any way because they are hungry. In return for food, the young girls offer themselves to him. Women are sexually exploited, particularly by Biafran's Commander, a white male mercenary who publicly rapes young girls. Without offering them any help, these males abandon the women they have sex with when they get pregnant or ill. When they have done "eating their food," which is sex, they leave them. In Biafran Nigeria, this

was a common occurrence. Even Ugwu, a character in the book, is compelled to rape an innocent girl while he is with his group. He is forced to do it in order to prevent others from calling him a coward. Younger women in particular were utilized as sex-related tools. African women's sexuality is also reflected in the services they provide to support their families. This is because they go to refugee camps with their children to get food while their husbands are in war. This activity is also followed by Olanna, who is caring for a baby who is Odenigbo's daughter from Amala. She goes to the food center to acquire corned beef and egg yolks for the baby when she becomes sick and has kwashiorkor.

Though we may observe new efforts that tackle them concurrently, race and gender have historically been thought of independently. Bell Hooks's work provides a stunning example of the inseparability of gender and racial relations. Unquestionably, gender and race are linked, and black women undoubtedly pay the price for this long-standing relationship. A two-way relationship between gender and race as crucial components that inevitably create a black woman's identity may be established through a socioliterary understanding of *Americanah* and *Half of a Yellow Sun*. We are made aware of the several tests that the women in Adichie's books must pass by reading her works. This study affirms that Black women experience double oppression due to the inseparability of gender and race concerns; they must have both their blackness and womanhood acknowledged and protected.

### Conclusion

The hardships African women face during the acculturation and adaption processes, whether at home or in exile, are made clear by Chimamanda Ngozi's writings. The "Afropolitans" are a new generation of Africans that she introduces. Pan Africanism is an ideology that is similar to Afropolitanism. The newest generation of African immigrants, known as Afropolitans, are either currently here or will arrive in a law firm, chem lab, or jazz bar in your area. You will recognize us by our humorous fusion of academic achievements, New York lingo, African ethics, and London fashion. While some of us are just cultural mutts—American dialect, European affect, African ethos—others are ethnic combinations, such as Ghanaian and Canadian, Nigerian and Swiss.

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**RELEVANCE OF JANE AUSTEN'S SENSIBILITY IN THE 21<sup>ST</sup> CENTURY****Dr. Vinay Bhogle***Associate Professor, Department of English,**Degloor College, Degloor Dist. Nanded*

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**Abstract:**

*In reality, a very difficult situation had arisen after the Second World War. Considering the war-related situation, tyranny was widespread in society. Literature has done the work of giving a new direction to society during this period. It is seen that the picture of social sensitivity has become blunted somewhere during this period. It has been noticed that differences between individuals and imbalances in society are becoming a major obstacle to the development of the individual. Therefore, the human sensitivity that writers like Jane Austen have mentioned through their novels is truly needed by society today. This novel clearly shows how important it is to create intimate relationships while preserving relationships and spreading the feeling of love in society. Therefore, the purpose of this study is to portray the social situation as much as possible through the idea of this novel by the writers. This paper will deal with the relevance of sensibility in Jane Austen's novel Sense and sensibility.*

**Keywords:** Depression, Sensibility, Society, Friendship, Love, Social Imbalance, Anxiety, Social Harmony etc.

**Introduction:**

The novelist has depicted the two main characters, Elinor and Marianne Dashwood, through this story. They are two sisters who live in the Dashwood family with their mother, Margaret, and half-brother John. Since their father, Henry Dashwood, has recently passed away, John has inherited all his property. Their father had left only ten thousand pounds for Helen and Marianne. At the time of their father's death, John promises them that he will take good care of both sisters.

While mainly describing the emotions, the novel depicts John as very wealthy, having inherited his ancestral property from his mother and having married a girl from a wealthy family, namely Fanny Ferrars.

After his father's death, his mother cleverly tells him not to make any kind of estate plan for his stepbrother, mother and half-sister. From the beginning, Mrs. Henry Dashwood does not like Fanny and is very willing to leave the place where he lives, but Elinor does not agree to this

As the plot progresses, things start to unfold in this story. Over time, Fanny's brother, Edward Ferrars, comes to live with them and immediately falls in love with Elinor. Message from him is that Dashwood and Marianne are expecting to get married, but Elinor does not agree to this

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because Elinor knows very well that Mrs. Ferrars and Fanny Edward will never accept her, so she quietly listens to what her brother and mother have to say without responding.

One day, Dashwood and his family go to live at Barton College and meet Sir John, who later introduces him to his wife and four children.

The plot then shows that Marianne and Margret are descending the stairs when Marianne loses her balance and is slightly injured. She then goes to the house of a stranger named John Willoughby, and after going there, she realizes that John Willoughby will inherit all the property after the death of his elderly mistress. It is shown here that Marianne and Willoughby fall in love and both of them unexpectedly leave for London without explaining anything to anyone. Later in the story, Lady Middleton's mother, Mrs. Jennings, lives in Barton Park, and her father's friend, Henry, teases her about Colonel Brandon, who admires Mary. Mary realizes that she likes the Colonel. Mrs. Jennings tells Mary that Colonel Brandon is married and has a daughter named Miss Williams.

Lady Middleton, her younger sister, is visiting a party with her husband one day. After they leave, Sir John invites two young women, Mrs. Steele, whom he met in Exeter and finds out to be related to Mrs. Jennings.

Here we see a reflection of human emotion when Lucy tells Elinor that she is secretly married to Edward Ferrars and has been living with him for four years. Hearing this, Elinor is shocked and forms the opinion that Lucy and Edward have liked each other since their youth and that they were in love.

When she hears that Mrs. Jennings is asking Elinor and Marianne to stay with her in London, Marianne is very eager to go to London because she hopes to meet Willoughby there. After arriving in London, Marianne eagerly awaits Willoughby's visit and writes him several times to let him know, but Willoughby never responds in any way, and he never calls her to tell her about his feelings for her. During a performance, Elinor and Marianne go to see a show, where they see Willoughby dancing with a dancer, *Me All Together*. When the comedian sees Marianne there, he tells her clearly that he has never been interested in Mary and openly tells Marianne that he is going to marry Miss Grey.

Later in the story, when Colonel Brandon learns about Willoughby's actions, he becomes very sad and tells his whole story to Elinor. He further says that in his youth he loved his cousin Kelly very much but he did not treat her well and lived with her very cruelly. After a few years, he realizes that he will not do it. When Colonel Kelly is not with her husband but with another man, the Colonel becomes very sad.

After this, John Dashwood comes to London with his wife to stay for a few days. When he meets his sister, he gets acquainted with the Middleton family and

The Middleton family and the Dashwood family develop friendly relations and the family invites

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John and Fanny to meet them.

Fanny is very angry after seeing Lucy and Anne there and persuades her mother to throw them both out of the house but at this point Edward's mother keeps her word to Lucy and decides to take orders and offers to free Lucy from her marriage but takes a promise from Lucy that she will not leave Anne under any circumstances.

When Marianne goes to Cleveland to visit Charlotte Palmer's son with Elinor and her mother, Marianne falls ill and realizes that she is very close to death. However, here he hears that Willoughby is ill and he discusses with Elinor and their mother to meet her. When Elinor sees Willoughby there, she is surprised. Here, however, after coming to meet Willoughby, he has behaved very badly with Marianne and he is now regretting it because he realizes that Marianne loved him very much, but hearing this, Elinor feels very sorry for him.

Elinor, however, here, after coming to Barton Cottage, tells Marianne what Willoughby has expressed about her. Marianne feels very sorry after hearing this because she hopes that Willoughby will never meet her again, but she is very sad to hear that her family has to suffer the suffering of her original Willoughby. When Elinor returns to Barton Cottage, Edward Ferrars explains that he did not marry Lucy, but instead she has run away with his brother Robert. The novel is ultimately depicted in such a way that everyone is very happy. Edward admits his mistake to his mother and finally marries Elinor, while Marianne agrees to marry the Colonel, and both the families, both the sisters, live very happily with their husbands.

### **Conclusion:**

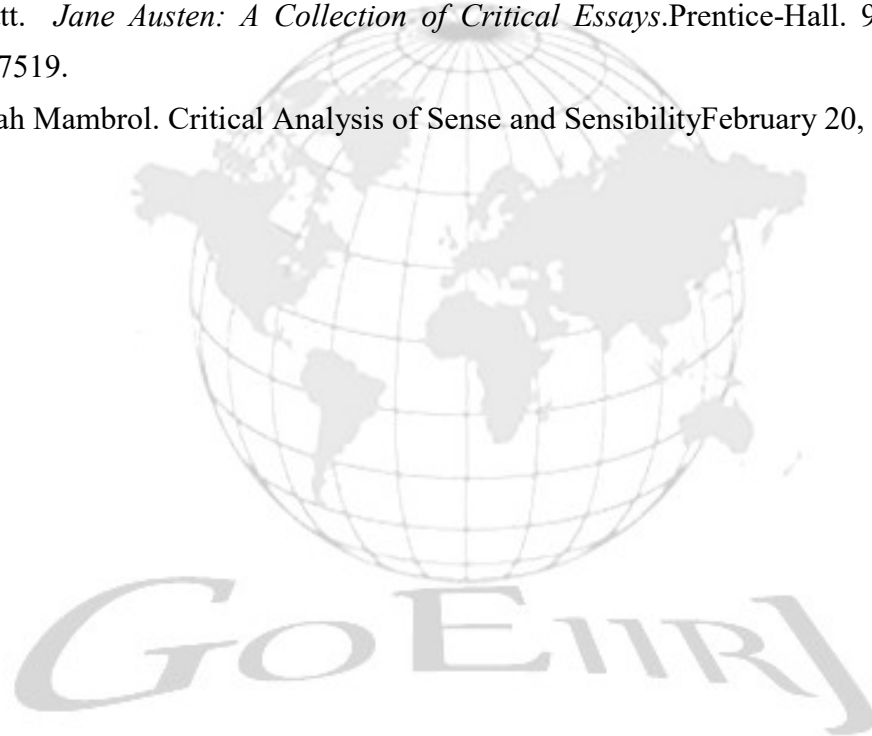
The novel contains the theme of establishing the harmony in the relationships. The major character in the story Elinor and Marianne have tried to establish healthy relationship with the persons who come in their contact but unfortunately it proved futile. They suffer a lot in their life because of their failure in understanding the mental state of the persons. The major themes consist in sense and sensibility are love and marriage, character-sense and sensibility, society and class, status of women, capitalism etc.

The novel has a deep insight into human relationships where money and property matter a lot to the characters rather than maintaining a good environment among people. The major characters in the story visited many places during their journey in order to get in touch different types of people living in different environment. The novelist has shown that the Dashwood family in the novel is an example of representation of a family who wants others to live in social harmony. The novelist has depicted how the stubborn opinion of Elinor changes when she decides to marry Colonel Brandon. Both the sisters get married and the novel ends with a happy note. This is needed in 21<sup>st</sup> century writings. In the present scenario, capitalism takes hold of the society where money making is more important rather than keeping balance in human relationships. The lack of love and affection in the current society get the people more materialist. The aim of

literature in not only to reflects social events in their literary writings but to give a new dimension to the society about developing healthy human relationships.

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**SENSIBILITY IN 21<sup>ST</sup> CENTURY INDIAN NOVELS****Dr. Nandkishor Moghekar***Head, Dept. of English**Nagnath Arts Commerce and Science college, Aundha**Dist. Hingoli*

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**Introduction:**

The 21st century has witnessed a dynamic evolution in Indian literature, marked by a shift from grand postcolonial narratives to nuanced explorations of identity, culture, and socio-political realities. Central to this transformation is the concept of \*sensibility\*—a term encapsulating the emotional, intellectual, and cultural consciousness that shapes literary expression. In contemporary Indian novels, sensibility manifests through diverse themes such as gender, urbanization, caste, globalization, and ecological crises. This article examines how 21st-century Indian authors employ these themes to reflect the complexities of modern India, blending tradition with innovation and local specificity with global resonance.

**Feminist Sensibility: Reclaiming Voices and Redefining Agency.**

Feminist sensibility in 21st-century Indian novels is characterized by a deliberate focus on women's lived experiences, resistance to patriarchal norms, and intersectional critiques of caste and class. Writers like Nayantara Sahgal and Arundhati Roy foreground female protagonists who navigate systemic oppression while asserting autonomy. For instance, Sahgal's *A Time to Be Happy* critiques post-independence gender roles, portraying women's quest for identity amid societal expectations. Similarly, Dalit women writers such as Urmila Pawar and Shantabai Kamble challenge the erasure of marginalized voices. Pawar's memoir 'Weave of My Life' juxtaposes her mother's labor as a basket-weaver with her own academic struggles, highlighting the intersection of caste and gendered labour.

The rise of Dalit feminism in literature underscores a dual marginalization—caste and gender—as seen in 'Babytai Kamble's 'Prisons We Broke, which critiques the sexual division of labor in Dalit communities. Meanwhile, authors like Manju Kapur and Anita Nair explore urban middle-class women's negotiation of modernity and tradition, as in Nair's *Ladies Coupé*, where female train passengers share stories of resilience. These narratives collectively redefine agency, moving beyond victimhood to emphasize resistance and self-determination.

**Urban Realism: Navigating Dislocation and Inequality.**

The "New Urban Realism" trend captures the contradictions of India's rapidly globalizing cities, marked by stark inequality and cultural dislocation. Authors such as Aravind Adiga (*The White Tiger*) and Karan Mahajan (*The Association of Small Bombs*) expose the underbelly of urban aspiration. Adiga's protagonist, Balram Halwai, embodies the moral ambiguity of climbing

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the social ladder in a neoliberal economy, reflecting the sensibility of disenchantment with the "Indian Dream".

Urban spaces also serve as sites of fragmentation. In Samina Ali's *Madras on Rainy Days*, the city becomes a metaphor for the clash between tradition and modernity, as a young Muslim woman navigates arranged marriage and personal freedom. Similarly, Kiran Desai's *The Inheritance of Loss* juxtaposes rural nostalgia with urban alienation, critiquing globalization's impact on identity. These works highlight a sensibility of anxiety, where progress is intertwined with loss.

### 3. Caste and Class: Reinscribing Marginalized Histories

Contemporary Indian novels increasingly center caste as a lived reality rather than a historical footnote. Perumal Murugan's *One Part Woman* and Sujatha Gidla's *Ants Among Elephants* dismantle romanticized notions of caste by depicting its visceral violence and everyday humiliations. Murugan's novel, set in rural Tamil Nadu, critiques societal pressures on childless women while exposing caste-based ostracization.

Dalit literature, particularly by women, challenges the upper-caste hegemony of Indian feminism. Gogu Shyamala's *Father May Be an Elephant* uses Telangana's rural landscapes to interrogate caste-based labor exploitation, merging folk idioms with political critique. Meanwhile, Aravind Adiga's *Last Man in Tower* critiques Mumbai's real estate boom, illustrating how class divides perpetuate systemic exclusion. These narratives reflect a sensibility of resistance, demanding recognition of marginalized histories.

### 4. Ecological and Dystopian Sensibilities: Imagining Futures

Environmental degradation and dystopian futures emerge as critical themes, reflecting anxieties about unchecked urbanization and climate change. Amitav Ghosh's *The Hungry Tide* intertwines ecological crises with human displacement in the Sundarbans, while Prayaag Akbar's *Leila* reimagines India as a dystopian "Purity City," segregating citizens by caste and religion. Akbar's work, often compared to *The Handmaid's Tale*, critiques rising communalism and environmental collapse, offering a uniquely Indian take on dystopia.

Ecological fiction also intersects with indigenous knowledge systems. Hansda Sowvendra Shekhar's *The Adivasi Will Not Dance* highlights tribal communities' struggles against land exploitation, framing environmentalism as a fight for cultural survival. These novels evoke a sensibility of urgency, urging readers to confront the consequences of ecological neglect.

Globalized Identities and Diasporic Sensibilities.

The 21<sup>st</sup> century has seen a surge in diasporic narratives exploring hybrid identities and cultural dislocation. Jhumpa Lahiri's *The Lowland* and Akhil Sharma's *Family Life* dissect the immigrant experience, balancing nostalgia with the alienation of displacement. Meanwhile, Chitra Banerjee Divakaruni's *The Palace of Illusions* reimagines the 'Mahabharata' from Draupadi's

perspective, blending myth with feminist and diasporic themes.

These works reflect a sensibility of in-betweenness, where characters negotiate multiple cultural affiliations. For example, Kiran Desai's 'The Inheritance of Loss' juxtaposes a retired judge's Anglophilia in Kalimpong with his granddaughter's struggles in New York, critiquing colonial legacies and globalization's inequities.

**Formal Innovation:** Experimenting with Language and Structure'

Contemporary authors are redefining literary form to mirror fragmented realities. Githa Hariharan's 'Fugitive Histories' employs non-linear storytelling to explore memory and Partition trauma, while Anjum Hasan's *Neti, Neti* uses stream-of-consciousness to depict urban ennui. Graphic novels like Sarnath Banerjee's 'The Harappa Files' blend visual and textual narratives to satirize modernity's absurdities.

Multilingualism further enriches this sensibility. K.R. Meera's 'Hang Woman', translated from Malayalam, incorporates regional idioms to challenge the hegemony of English, asserting the vitality of vernacular storytelling.

**Conclusion:**

The 21st-century Indian novel is a mosaic of sensibilities, reflecting the nation's contradictions—tradition and modernity, local and global, oppression and resistance. By centering marginalized voices, experimenting with form, and engaging with urgent socio-political issues, authors have transformed literature into a site of critical dialogue. Whether through the feminist reclaiming of agency, the dystopian warning against ecological collapse, or the diasporic negotiation of identity, these novels collectively articulate a sensibility that is as diverse as India itself. In doing so, they not only document contemporary realities but also imagine possibilities for a more inclusive future.

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## SECONDARY STATUS OF WOMEN IN MRINAL PANDE'S SHORT STORY *GIRLS*

Dr. Rajesh S. Gore

*Associate Professor & Head, Dept. of English*

*Toshniwal Arts, Commerce & Science College, Sengaoon*

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### *Abstract*

*As we know from our ancient times, women have obtained a secondary status in the patriarchal society. It is called a 'gender inequality' in the societal life of human beings. Therefore, gender equality is a key principle with which we want to shape our society in which we are living. Secondary status of women/girls begins at our home; parents give a special treatment to boy children whereas their negligible attitudes toward the girl children. It is worthwhile to note that 'the sex is a natural and biological entity whereas gender is a socio-cultural and man-made concept'. Gender refers to the masculine, feminine qualities, behaviour patterns, role and responsibilities. The present research paper intends to describe the secondary status of women/girls in Indian socio-cultural context with reference to Mrinal Pande's short story *Girls*. The secondary status of women and girls based on gender inequality includes social, political, cultural, physical, psychological and economic discrimination in the society. *Girls* is a story of an eight (08) years old nameless, middle class girl child. The story is narrated using the first person narrative point of view. The present story *Girls* describes the world of children and adults. It also explores the effect of the world of adults to reveal the discriminatory patriarchal practices that devalue women and treat them as a secondary status or second-class citizens. Eight (08) years old girl, the protagonist of the short story describes the systematic culturalization of women internalizing the belief of their inferiority to men. Women have a key role in society but the patriarchal anarchy gives them a secondary status. In Indian socio-cultural context, women and girls are worshipped as goddesses and vice-versa they are humiliated as unwanted human beings on the earth. Even though we worship the (female) goddesses but not considering women an equal status to men in the present society.*

**Keywords:** secondary status, patriarchal, gender inequality, masculine, feminine qualities, behaviour patterns etc.

### **Introduction**

Mrinal Pande's short story *Girls* was first published in Hindi weekly *Dharmyug* in 1983. She is an Indian born author and became a published author at the age of twenty one (21). She occupies a prominent place of eminence among her contemporary writers. Her literary works are based on the issues of women and women oriented. According to Elaine Showalter, *Towards a*

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*Feminist Poetics* (1978), in her essay she defined the issues of women written by women writers as Gynotexts. She holds the mirror to the society, depicting day today life as it exists in the lives of women/girls. She looks very deeply in the diverse facets of women's lives, observes them with a keen eye and depicts them with fidelity. Being a feminist writer, Pande believes and supports the equality of sexes and eliminates all types of discrimination based on gender, race and culture especially against women. The main objective of the feminist movement is to elevate women's status in society and give them equal rights to men. Simon de Beauvoir's *The Second Sex* (1949) is a groundwork for the radical second wave of feminism. It is worthwhile to note, "Beauvoir the notion of women's radical otherness or the cognitive and social process of 'othering' women as the second sex in patriarchal societies by producing an authoritative definition of patriarchy" (AAWL, 33). The characters sketched by Mrinal Pande in her short story are plausible, with realistic situations and highly engaging plots. She has narrated her personal life through her characters- what she observed, felt and experienced and articulates it dexterously through the stories that are steeped in the spirit of emancipation. Mrinal Pande narrates the story of women who have taken into consideration and condition women/girls accept the secondary role in the family.

#### **Secondary Status of Women/Girls in the short story *Girls*:**

An eight-year-old girl narrates the short story *Girls* by Mrinal Pande. The monosyllabic title of the story *Girls* is highly suitable to the background and context of the story of a young girl. The text of the story revolves around their indoctrination of the patriarchy and the culture of silence in the home that the female gender had to endure from a very early age. The story presents a slice of life from a contemporary society; it focuses on an authoritative order of women to the status of second-class citizens. The nameless young girl is the protagonist of the story. She is the second daughter of Lali, a mother who belongs to the middle class family in an Indian society. The story deals with the realities of the girls and how they are treated in patriarchal Indian society. The story is narrated using the first person narrative point of view of an eight (8) years old girl. In this story, we come across three major narrative point of views- first the point of view of the old generation of women, second the point of view of a young girl, and the third is the author's point of view. The story highlights issues of gender discrimination and gives them a treatment of secondary citizens in the home, family, and society. It reveals the biases of patriarchal society towards a girl/woman. The eldest daughter in the story reveals her silence and performs her secondary role in the male dominated society. Eight (08) years young girl (narrator of the story) is rebellious against the orthodox behaviour of patriarchal society. She is highly conscious about the discrimination against the girl children. At her young age, she was very conscious about gender-based discrimination against girl children. The younger one is very mature to understand what is going on and around her. In the story, we come across the three daughters of Lali who represent three different victims of gender discrimination in the society. The story begins with the protagonist, a little girl, who

leaves home to go to her mother's parental house due to the fourth child pregnancy of her mother. For the younger one, her mother is a very irritable woman. For her mother everything is a problem. She has three daughters and is going through her fourth pregnancy and she hopes that she will give birth to a boy this time so that she will be get rid of the nuisance of going through another pregnancy. As per the traditional approach of Indian society, the girl child has a secondary or inferior status whereas the boy child has primary or superior status in an Indian family because parents think boys run their names ahead and the girls are not able to run the name of their parents. Still, we find gender discrimination created by the people on the basis of girl and boy child in our society. Orthodox people of the society are not giving an equal status to girl children as compared to boy children.

The theme of secondary status of women is encapsulated in the statement “bend properly. You are born a girl and you will have to bend for the rest of your life, so you might as well learn”. This statement fetches our attention to the secondary status of women in Indian society; women are supposedly inferior to men and the consequent subjugation. Therefore, women are supposed to learn to bend instead of to walk straightforward or tight and implying to accept authority of men and the patriarchy over themselves. The story narrates how that conditioning begins at an early age in the life of a young girl. The author interweaves an emancipatory strain though the protagonist of the story prefers resistance to submission to the culture of silence. She calls out the hypocrisy of the society that, on one hand, we put girls on a pedestal and worship them as Goddess Durga incarnate, and on the other, indulges in male superiority and idolatry. Mrinal Pande has selected an 8-year-old girl as a narrator, who is the protagonist that helps to focus attention on the gender discrimination and secondary status of women and girls. The protagonist is unhappy and miserable at the hypocrisy of Indian society.

The short story girls is set in post-independence, traditional, orthodox and patriarchal Indian society. The story is full of gender discrimination against women. The balance of power massively tilts in favour of men leaving women disempowered to women, subjugated and marginalized and acutely aware of the secondary status to men. Girls are seen as devoid of any value, responsibility and as a burden whereas the boys are valued perceived as a breadwinners, caretakers and head of the Indian family. Parents are forcing their girl child to work as a cook, sweeper, cleanliness and neatness of house chore. Vice-versa they are enthusiastically forcing the boy child to do study and take care of his eating, providing all types of facilities which he required during his life. The parents give freedom of marriage to their boy child and decline the freedom of marriage to their girl child without considering her choice and opinion they are selecting her life partner. The girl child should follow all types of constraints laid down by the society whereas the boy child is free from all types of constraints, rules and regulations. The orthodox people of the society offer a secondary status to women by considering their marginal positions in the male

dominated society.

In the short story, the unjustified idolatry of the male child burdens women with multiple pregnancies until they give birth to the male child. The customs, rituals and beliefs are exploited by the writer to lend veracity to the setting of the story *Girls*. At the very outset, the story opens with Lali, a mother of a younger daughter who is a fourth time pregnant mother of three daughters and doing a train journey to her parent's home for the delivery of fourth child. In the Indian context, this is important customs and traditions where pregnant daughters return to their parents' house for the childbirth and stay there at least three months before returning to their marital home. In the story *Girls*, Saru's mother refers to the custom when she says: "This time you'll be away for at least three months, won't you?" And Lali replies, "Yes, they won't allow me to come back sooner" (AAWL 59). Mrinal Pande talks of the controversy of Indian society, the festival of Navratri and the ritual of Kanya Bhoj on Ashtami when girls are worshipped as goddess incarnate further lends reliance to the setting of the story. Pande also employs the superstitious beliefs and customs in omens in the text; "Be sure you put the oil vessel under the bed, otherwise one of these kids will kick it over in the morning... Ah, a bad omen" (AAWL 59). There are certain beliefs and customs expressed through various characters that make the setting of the story real and longing for the child: "I hope it's a boy this time. It will relieve me of the nuisances of going through another pregnancy." And Naani, with folded hands, prayed, "Oh Goddess, protect my honour! At least this time let her son back from her parents' home". Mrinal Pande emphasizes the secondary status of girl child, the birth of a boy child welcomed by the martial family of the daughter whereas the girl child is not happily welcomed by the family members in orthodox society. According to Mrinal Pande, the belief about the secondary status of women and their dependence on men when the younger girl, the protagonist, is asked to bend-"...bend properly. You are born a girl and you will have to bend for the rest of your life, so you might as well learn" gives a realistic dimension to the setting of secondary status of women/girls in the story. The second daughter is a very young and sensitive 8-year-old girl who feels uncomfortable because of the invisibility of girls and gender discrimination practiced in her Naani's house. She "felt disgusted at the thought of entering Naani's house" as she saw women as inferior to men. Meenakshi Bharat writes; "While stressing the pivotal importance of the strategy of using the child's consciousness as the basic narrative vehicle, the particular choice of the girl child serves to focus attention on issues of gender". She also writes "the conscious adaptation of the perspective of a girl child...aims at rendering her visible by bringing out her qualities both as a member of her 'marginalized sex' and as a 'universal child' (AAWL 61). She is highly regretful when her mother said, 'You are the cause of all my problems', it shows the mother's apparent lack of love for her girl child. The woman is herself the biggest enemy of her girl child. Her words of contempt reveal the secondary status of women/girls. The mother describes her serious concern for the lack of a



boy when she said to Tulsa Dai, ‘If I have a boy this time then I will be relieved of this burden forever.’ The protagonist is shocked by listening to the words of her mother upon such conversation, it creates friction between her and her mother. Naani uses a pathetic expression like “Ah, a woman’s fate...” or “Oh three girls...” A woman without a male child is pitied like her mother. Naani passes her patriarchal beliefs to her daughter Lali.

The protagonist of the short story is fed up with the secondary and discriminatory attitude towards girls and women, who are neither valued or respected, long to become a boy and reminiscences Babu used to say that if I worked hard I could become anything I wanted just as Dhruva became a star. The protagonist of the story said, “But I can’t become a boy, can I?” Or, when she screams- “When you people don’t love girls, why do you pretend to worship them?” or her renunciation of the divine status-I don’t want to be a goddess.” And the desire to be treated as human, and to be pampered like a male child –all move us into discriminatory society that should have died, but somehow, continues to flourish. The plot of the short story traces the journey of the protagonist navigating her through the unfair societal behaviour which affects her right to equality and creates her secondary status in society. Any transgression by her of the set boundaries, like resistance to the culture of silence, or refusal to conform to the tenets of patriarchy or rejection of the status of second-class citizenship leads to confrontation, and propels the plot towards crisis.

Her unease being tagged as “a problem” and a “nuisance”, her pain at being devalued and her silent suffering at being invisible on account of her gender, her inquisitiveness and her propensity for asking uncomfortable questions- “I have told you 100 times not to question grown-ups... One day people will beat you so hard that you will die.” It shows her feminist consciousness as a woman. She strongly declines to be silenced and holds her ground. Through these instances, the author shows us that girls, at an early age are forced to imbibe the virtue of silence and perceive the mortal threats of violence due to their gender. Naani’s house is perceived by her as a patriarchal and orthodox setup. It is imbibed patriarchy and internalized sexism in the mind of women through cultural isolation. It conceives the notion that women are inferior or secondary to men. The notion is inculcated into the minds of young girls. Now again we come across “Choti Mausī complains of her ill-treatment in her marital home - I don’t get as much respect as a dog does in that house.” The women pacify each other into submission-”..., one just has to endure it” (AAWL 60). She is taunted by showing her temper. She is asked not to question grown-ups, but she obstinately retorts- “I will ask questions. I will. I will.” Mrinal Pande focuses in the middle part of the story on the deep desire for a male child. Now it becomes an honour for Naani that daughter should take back a male from her home.

### **Conclusion:**

Mrinal Pande depicts the secondary status of women through various instances in her short story *Girls* that highlights gender discrimination in Indian society. Some key instances are here as



follows:

*Preference for Sons:* The narrator's mother expresses disappointment of having three daughters instead of sons. The family sees girls as burdens rather than as valued members, reinforcing the idea that boys are more desirable. The family member thinks girls are secondary to the boys and they cannot become descendants of their family. Even today, parents are showing their serious concern on the lack of boy children. These people are welcoming the boy child, not to the girl child.

*Neglect of the Girl Child:* The narrator, a young girl, notices how her needs and opinions are often ignored or dismissed by adults. She is scolded and silenced when she asks questions, showing how girls are expected to be obedient and unquestioning.

*Unequal Treatment in Education and Upbringing:* While boys are encouraged and praised, girls are expected to conform to traditional roles. The protagonist's curiosity and intelligence are not nurtured in the same way they would be if she were a boy.

*Domestic Expectations:* The narrator's mother and grandmother reinforce the notion that girls must learn household chores and prepare for marriage, whereas boys are given more freedom to pursue education and careers.

*Symbolism of the Doll:* The broken doll, given to the protagonist while her brother receives a better toy, symbolizes how girls receive second-class treatment compared to boys, both in material and emotional terms.

*Women as Enforcers of Patriarchy:* The narrator's mother and other female family members like Naani perpetuate the cycle of discrimination by internalizing and enforcing societal norms that devalue girls.

Mrinal Pande describes these instances collectively through *Girls* how women/girls, from her childhood age, are conditioned to accept the secondary status, shaping their roles and opportunities in a patriarchal society.

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## LITERARY ECHOES OF ISOLATION AND CONNECTION IN THE 21ST CENTURY

Samiya Abdullah

*Affiliation: Mangalayatan University Aligarh*

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**Abstract:**

*This paper explores the themes of solitude and empathy in 21st-century literature through an analysis of *Never Let Me Go* by Kazuo Ishiguro. The novel reflects the increasing individualism and emotional interconnectedness in modern society. By examining Ishiguro's narrative, the study highlights how solitude is both a source of personal growth and social alienation. The paper also discusses how literature fosters empathy in an era dominated by technology and social fragmentation. The findings suggest that 21st-century literature serves as a mirror to evolving human emotions and social dynamics, bridging the gap between isolation and understanding.*

**Keywords:** 21st-century literature, solitude, empathy, individualism, emotional interconnectedness, social fragmentation, Kazuo Ishiguro, dystopian fiction, human resilience.

**Introduction:**

The 21st century has ushered in an era of rapid technological advancement, globalization, and shifting cultural paradigms. Literature of this era reflects these changes, particularly in its exploration of solitude and empathy. With the rise of digital communication and remote lifestyles, themes of loneliness and emotional connection have become central to contemporary narratives. Kazuo Ishiguro's *Never Let Me Go* portrays solitude as both a crisis and a transformative experience while emphasizing empathy as a counterforce to social disconnection.

This paper investigates how *Never Let Me Go* exemplifies the balance between isolation and human connection in the modern world. It examines how the novel's characters experience solitude, the impact of structured societal systems on their sense of self, and how empathy emerges as a key emotional force against existential loneliness. Through an analysis of Ishiguro's narrative techniques and character development, this study argues that literature, particularly dystopian fiction, continues to serve as a tool for exploring human emotions and social realities.

Solitude is intricately woven into the lives of Ishiguro's characters, who exist within a structured and confined system that restricts their autonomy. Kathy, the protagonist, often finds solace in her memories, revisiting moments of past intimacy and companionship. However, these recollections also heighten her awareness of her own solitude, emphasizing the transient nature of human connections. She reflects, "The memories I value most, I don't see them ever fading. I lost Ruth, then I lost Tommy, but I won't lose my memories of them." This passage underscores the novel's meditation on solitude—not merely as a state of physical isolation but as a deep, existential

condition shaped by human relationships.

Tommy's struggle with emotional expression and Ruth's desperate attempts to belong further illustrate how solitude manifests in different ways. While Tommy experiences isolation due to his inability to conform, Ruth's performative socialization is a defence mechanism against loneliness. Ruth's admission, "I kept you and Tommy apart... I knew how it would end," reveals her own vulnerability masked by manipulative tendencies. Through these characters, Ishiguro critiques a society that conditions individuals to accept solitude as an inescapable reality. The clones' prescribed existence mirrors contemporary concerns about human agency in the face of systemic control and technological advancement, reflecting how solitude can be institutionalized rather than merely personal.

Beyond individual experiences, the novel presents solitude as an inevitable outcome of a controlled and hierarchical society. The clones at Hailsham are raised within a bubble of artificial normalcy, shielded from the realities of their predetermined fate. This imposed ignorance fosters a unique form of isolation—one that is neither entirely chosen nor completely enforced. Ishiguro uses this ambiguous solitude to critique real-world institutions that shape individuals' experiences of loneliness, from educational systems to socio-political structures. In doing so, *Never Let Me Go* becomes a lens through which readers can examine their own realities, where solitude often emerges as a byproduct of systemic control rather than personal choice.

Additionally, the novel's dystopian undertones amplify the psychological effects of solitude on individuals. The characters, despite living among peers, often experience a profound sense of alienation due to their predetermined purpose as organ donors. This parallels contemporary concerns surrounding individuals' struggles with identity in an increasingly mechanized world. The 21st century has seen an increase in mental health concerns related to isolation, making Ishiguro's depiction of solitude deeply relevant. The novel thus serves as a poignant commentary on how social structures enforce a particular kind of emotional detachment while maintaining the illusion of community.

Despite its sombre tone, *Never Let Me Go* emphasizes the power of empathy in bridging the gap between isolation and human connection. Kathy's role as a carer symbolizes the novel's overarching theme of emotional reciprocity.

Her willingness to provide comfort to others, even in the face of her own suffering, highlights literature's ability to cultivate empathy in readers. Ishiguro employs a first-person narrative to create an intimate reading experience, drawing the audience into Kathy's internal world and fostering a sense of shared emotional understanding. The structure of the novel—told in fragments of memory—also mirrors how empathy operates in real life: piecemeal, through individual moments of recognition and understanding.

The bond between Kathy and Tommy demonstrates how empathy emerges from shared

vulnerability. Their relationship, though fraught with uncertainties, underscores the importance of human connection in navigating the existential challenges of solitude. Ishiguro presents empathy as both a survival mechanism and a form of resistance against societal dehumanization. When Tommy expresses his longing for understanding, saying, “I think I was meant to find you and take care of you,” it signifies the necessity of human relationships in mitigating existential loneliness. This aligns with Bauman’s concept of “liquid modernity,” where relationships become transient and uncertain, yet remain essential for self-definition and survival.

Moreover, empathy in *Never Let Me Go* is not limited to interpersonal relationships; it extends to the reader’s engagement with the text. By immersing readers in the internal worlds of its characters, the novel fosters empathy in a way that other forms of media often fail to do. Ishiguro’s restrained prose and subtle emotional cues encourage readers to engage deeply with the psychological landscapes of his characters. This engagement fosters an emotional connection that extends beyond the novel, influencing how readers perceive solitude and empathy in their own lives.

Furthermore, the novel’s exploration of empathy resonates with contemporary concerns regarding social detachment in the digital age. The increasing reliance on virtual communication has altered the way people experience relationships, often prioritizing efficiency over emotional depth. Ishiguro’s depiction of Kathy’s memories—fragmented, incomplete, yet deeply personal—mirrors the way modern individuals reconstruct their past through digital archives and social media. The novel, therefore, serves as both a critique and an exploration of how 21st-century individuals seek connection in an era of rapid technological change.

This research underscores the significant role of *Never Let Me Go* in addressing solitude and fostering empathy in the 21st century. The novel illustrates that solitude, while often painful, is also a space for self-reflection and growth. At the same time, the narrative highlights the necessity of human connection in combating existential isolation. Ishiguro’s work ultimately suggests that empathy is not just a response to solitude but a fundamental aspect of human resilience. The novel’s ability to resonate across cultural and historical contexts further underscores its relevance in discussions on contemporary human experiences.

As literature continues to evolve alongside technological advancements, it serves as both a reflection and a remedy for modern existential dilemmas. Future research should explore how digital and interactive literature further shape readers’ emotional landscapes and social consciousness.

The intersection of artificial intelligence, storytelling, and human empathy presents a promising avenue for understanding how literature can continue to mediate between solitude and social connection in the digital age.



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## UNPACKING THE NARRATIVES OF CULTURAL AND GENDERED TRAUMA IN MANJU KAPUR'S *HOME*

Dr. Ajiat R. Jachak

*Assistant Professor of English*

*Bar. Sheshrao Wankhede Mahavidyalaya*

*Mohpa, Nagpur*

### **Abstract:**

*Trauma may be caused by diverse causes. It is mostly related to the past memory or historical incident. Freud compares it with catastrophe that occurs during childhood. It remains comatose in the mind and forces one to think and react in a very strong way. The cultural process affects everyone right from how and what a person experiences in the childhood, and what kind of environment is given to him or her. If there is the slightest difficulty in the environment, the person feels uneasy. Such uneasiness also can also lead to trauma. About the trauma, the forthcoming paper will explore the novel *Home*, and intends to analyze Manju Kapur's story from the perspectives of cultural and gender trauma studies.*

**Key Words:** Trauma, Cultural, Gender, Patriarchy, Feminism etc

Manju Kapur's third novel *Home* (2006) is an engrossing story of family life, across three generations of Delhi shopkeepers. When their traditional business – selling saris – is gradually sidelined by the new fashion for jeans and stitched salwar kameez, the Banwari Lal family must adapt. However, instead of branching out, the sons remain apprenticed to the struggling shop, and the daughters are confined to the family home. As envy and suspicion grip parents and children alike, the need for escape – whether through illicit love or in making of pickles or the search for education – becomes ever stronger. Very human and hugely engaging, *Home* is a masterful novel of the acts of kindness, compromise, and secrecy that lie at the heart of every family.

Moreover, Banwari Lal's grandson, Vicky becomes a bone of contention. Banwari Lal, Vicky's grandfather, feels guilty about what happened to Sunita and hence responsible for him, but his sons and their growing families have less reason to make space for Vicky. Of the two sons, Yashpal falls in love with beautiful Sona and employs astute emotional blackmail to get his parents to accept her. The other son, Pyare Lal has a proper arranged marriage, and all the sons, daughters-in-law and, in due course, grandchildren pull their varying weights in the cramped family house and the family sari shop.

But the times are changing and, in the 1980s, the family is rife with tensions. With the death of the benevolent Banwari Lal, the shop was modernized and the family house was changed into self-contained flats. The joint family and even the business was fragmenting; the price of both

cohesion and fragmentation was being paid in different ways by different characters. Of these, Nisha, Yashpal and Sona's beautiful daughter, are the brunt of the tensions that were tearing at the family, making home a site of manipulation, repression, even sexual abuse.

Home carries the universal significance in the people, regarding it, Hindustan Times writes: "In today's Kahani Ghar Ghar Ki Age, Home is infused with bits-and-bobs that you find at once so recognizable. What begins like a short story, perhaps bringing your neighbors to mind, stretches to as many as 337 pages, with nuances that are at times rather singular, and at others, so universal" (Cover Page).

Therefore, we can say that the novel, though shorter, brings the innermost feelings of the people living in the modern world with the old-mannered people. Similarly, the female characters in the novel are not happy with the present system. The traditional society has been mainly dominated by the patriarchs. Male characters generalize the traditional system and want to manipulate women.

The novel has connection of three generations. It talks about the past history of India. During and after partition, many people moved from one place to another. They had to adjust them in the new culture in the novel way on the one hand; they had brought their own culture on the other. In this way, there is conflict between traditional people and the new or modern people. Home like *Difficult Daughters* is set against the background of partition. She comments in the very beginning of the novel:

The Banwari Lal family belonged to a class whose skills had been sharpened over generations to ensure prosperity in the market place. Their marriages augmented, their habits conserved. From an early age, children were trained to maintain the foundation on which these homes rested. The education they received, the values they imbibed, the alliances they made had everything to do with protecting the steady stream of gold and silver that burnished their lives. Those who fell against the grain found in their homes knives that wounded, and once the damage had been done, gestures that reconciled. (1)

Lala Banwari Lal, a pragmatic head of the family, soon approves of his son's choice. This was not a democracy, in which freewheeling individualism could be allowed to wreck what was being so carefully built. United we stand, divided energy, time and money are squandered. Sona, the wedded wife of elder son is inflicted with numerous taunts from her mother-in-law as she is unable to bear any child for the family.

She relentlessly prays to god: "Please, I am growing old, bless us with a child, girl or boy, I do not care, but I cannot bear the emptiness in my heart" (20). The growing up age changes her life style. She wants to discontinue with her past life. She wants to change the life style with the growth of her age.

Now the researcher intends to focus on the female characters and what they think about

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their positions in traditional society. In such a society, women are evaluated in terms of their power to produce children. Male characters think that women can be perfect only after they give birth to the children. Women worry when they are not able to produce children. The example can be drawn from the beginning of the novel in which two sisters, Mrs. Sonal Lal and Mrs. Rupa Gupta are childless:

"Mrs. Sona Lal and Mrs. Rupa Gupta, sisters both, were childless. One was rich, the other poor, one the eldest daughter-in-law of a cloth-shop owner, the other the wife of an educated, badly paid government servant" (1). In these lines, it is noticed that women are judged in terms of their capacity to produce children. They are suffering from the traumatic situation. Infertility is one of the weaknesses of the female characters that do not lead them to spend their life successfully and happily. The property and education play very minor role in their life. Their status is determined by their fertility power. In the modern age, women are determined to fight against gender oppression within their own model of society.

Traditionally, women are considered to be inferior in all aspects in contrast to men. Women are deprived of getting equal access to leadership and decision-making positions.

Most of the female characters in the novel *Home* have a traumatic situation. They are struggling with their life. They regard home to be the best place to get rid of the trauma. In the title "Home" we can see trauma lurked because it is the displacement from the fragmented mind to sympathize psychologically. Trauma of the past can be seen everywhere in the novel. When the characters are not happy or they are in a dilemma they remember the past incident:

Sona protested for form's sake that Vicky was being spoiled, in her time nobody had heard of tutors. She didn't raise too many objections though, because in her heart she was grateful to him for her children. That she couldn't bear to see him was another matter. Her womb had opened when he came. (65)

She thinks that during the ancient time, women were called unsuccessful when they could not bear children. The same thing happens to her as she cannot become a mother for several years. The trauma of the past always tortures. Therefore, she feels grateful towards her husband that he gives her children.

Cathy Caruth is one of the major theorists of trauma. She opines that trauma is incomprehensible by nature and by the same token it is referential as well. The subtlest fact concerning it is referential. She claims that a victim of trauma, however, reluctant to express one's hidden traumatic truth, unknowingly reveals certain personal truth.

In the novel, because of a traumatic situation, one cannot be happy completely in the present. The life becomes disorderly. The persons are anxious with their current life. It happens in the story of Lala Banwari Lal when he goes to the past at the age of seventy: "Lala Banwari Lal was now approaching seventy, but such was his heart, exclaimed the family, that he insisted on taking the

boy to Bareilly himself.

They would travel by the train, spend the day there, and return the next morning" (75-76). Even in his old age, he is not happy with the present life, but he remembers the childhood, which is the indication of trauma.

The main characters have been affected by PTSD in the novel since the time of partition in India. At that time, many people experienced violence and separation. The experience is not deleted from their mind though they do not realize consciously. It remains imprinted for a long time. Sometimes it passes to the next generation as the older generation may talk about it several times with their children. The traumatic situation is experienced when Rupa provides love to Nisha: As Nisha grew, Rupa bestowed careful love on her, mentally standing before the tribunal composed of her sister and brother-in-law, defending herself against neglect on the one hand and stealing the child's heart on the other. The business that had occupied her attention so successfully seemed more meaningful when she saw Nisha peering into the pickle jars, or testing the sweet and salty aam paper drying in the sun under an old muslin sari. (91)

She provides careful love to her because of the traumatic situation that she has experienced in her life that what would happen without the children. She thinks that the child leads her life to the successfulness and the meaningfulness.

As the traumatic situation covers one's mind one cannot live meaningful life. The life becomes meaningless due to the past experience. It does not lead one to the happy life. In the novel, we can experience such thing when: "The misery Sona felt at Raju's performance was exacerbated on parent-teacher day. Every year he did a little worse, belying his promises and her hopes and expectations. This perpetual disappointment drove to violence" (97). It is because of the trauma that she compares present situation to the past. The violence comes when there is conflict in the mental state.

Today, women have realized that they are oppressed by the men in their own place. Because of sexual harassment, betrayal, gender discrimination, and the like, female characters such as Nisha in the novel, Home, suffer from gender trauma. In order to tackle it, she is determined to be an independent woman. Not only Nisha other characters like Mrs. Sona Lal and Mrs. Rupa Gupta have also the feeling of trauma of gender. Traditional society looks at women with different angles from that of men. Women are incomplete without the help of male counterparts. Males create such situation in their mind that women think that they cannot attain success without the assistance of males.

Kapur's Home depicts such characters who are feeling oppressed in the family and society. They have to act the role determined by the male society. Sona, for instance, has such feeling in her marriageable age. The text goes like this: "It was necessary for marriageable girls to blossom during such occasions, it being likely that cast a glance and hold it steadily upon her person. Then it



was hoped subsequent enquiries would yield result" (2).

There is no such fixed rule for the boys what they should do. However, for the women they should do according to the rules made by the patriarchal society. They feel frustrated, disappointed, betrayal and so on. They have realized psychologically what they have to do after marriage when they go to their in-law's house. For instance, Nisha follows the tradition as she has experience in her childhood. As she gets married she has to submit herself as a descent wife and daughter-in-law in the new house: "Nisha first touched her mother-in-law's feet, and then moved into the kitchen to see how the maid was managing. She was now a daughter-in-law, she had to anticipate responsibility, not wait for her lack of involvement to be pointed out" (321).

Kapur's characters are psychologically affected that they are weaker in every aspect not only from the male counterparts but also from the white educated women. The third world women are confined to their houses and their tiny problems like having children, spending luxurious life, serving the family and the like. These women only focus on children. Their life is complete only after they are able to produce children, otherwise, their husbands may marry for the second time.

One of the main characters of the novel Rupa has also such view about children:

Look at me, thought Rupa. I also don't have children, or half the other things she has. From the time we were children, she was the special one, always noticed for her fairness, her prettiness, and every day I had to hear how well she would marry, while I would be lucky to find anybody, dark and ugly I was. (27)

It shows the women's narrow concept of their life and their position in the family. Women are thought to focus on the physical structure rather than their mental capability.

Therefore, Manju Kapur wants to show the plight of Indian women who have become the victim of the patriarchal values. She wants to subvert the traditional society and establish the new one where there is equality between men and women. The novel, Home is about the portrayal of the characters who want to escape from the traditional society and want to live modern life on their own. However, the trauma, the psychological crisis or wound does not allow them to adapt the new system in full-fledge.

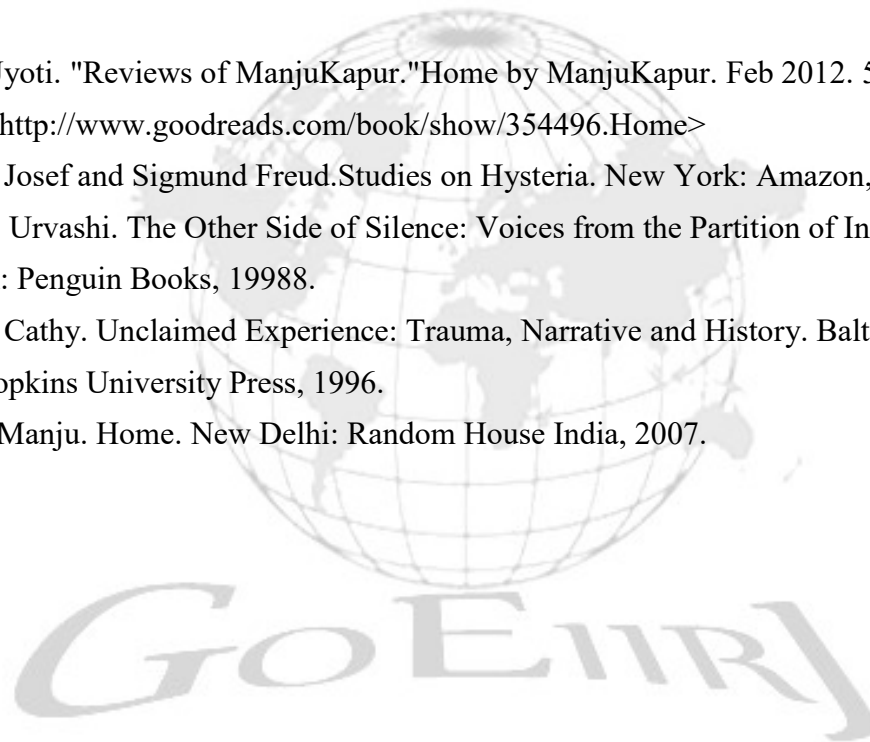
Most of the female characters in the novel Home have traumatic situation. They are struggling with their life. They regard home to be the best place to get rid of the trauma. In the title "Home", we can see trauma lurked because it is the displacement from the fragmented mind to sympathize psychologically. Because of gender trauma, women are thinking themselves weaker in all respects in comparison to men. Their psychological periphery does not allow them to go beyond the perimeter they are provided by the patriarchal society. They feel that they are puppets of patriarchal world. They realize and assimilate that they are created for serving and making happy to male characters.

In conclusion, the novel depicts the male and female characters going through the various

difficult adversity of life. They suffer in their own ways. Although male characters dominate women, the former suffer in their own ways. They have to struggle in new place, which is completely new place for them. Partition has made their life traumatic. They are not able to remove the bitter past experience in the present time. Although they are attracted by modernism, traditional concepts do not allow them to adopt modernism. Women are suffering from the patriarchal society. There is a dual psychological problem for them, one from the traditional concepts and another from the patriarchal society. Therefore, the modern women, daughter-in-law of Banwari Lal family go beyond the familial values.

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**MULTICULTURALISM IN THE NOVELS OF KIRAN DESAI****Dr. Swapnil R. Dahat***Professor & Head**Department of English**Seth KesarimalPorwal College of Arts & Science & Commerce, Kamptee*

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**Abstract**

*Kiran Desai has emerged as one of the most significant young novelist on the contemporary literary scene. She has penned two novels namely;*

*Hullabaloo in the Guava Orchard (1998) and The Inheritance of Loss (2006).*

*Her novels register the multicultural reverberations of the new millennium. It may have innumerable world residing in its basements but India resides at its centre. One finds in her novels a diasporic India where past and present live in uneasy juxtaposition, where lives are being pulled and pushed into varied corners, in a world where migration is unavoidable law of life. Her novels are multifaceted which revolves round the essence of race ,ethnicity and cultural identity.*

*Kiran Desai illustrates the true history of mankind in both of her novels “Hullabaloo in the Guava Orchard” and “The Inheritance of Loss”. She represents the changing phenomenon of life and reality artistically. As a work of art, it manifests the social, political, cultural and spiritual ethos of the people of contemporary society. The novels illustrate multiple traditions and narratives which discuss freedom of thought and expression, multiculturalism, gender related problems, quest for dignity and problems caused by migration, displacement, cultural identities and conflicts, cultural dislocation, existential dilemmas and East-West encounter. Moreover the novels depict the emotional disquietude and psychological trauma arising out of ongoing migration and the impact of multiculturalism.*

**Key words:** multiculturalism, cultural identities and conflicts, migration.

**Multiculturalism:**

**Multiculturalism** is the cultural diversity of communities and the policies that promote this diversity. As a descriptive term, multiculturalism is the simple fact of cultural diversity and the demographic make-up of a specific place, sometimes at the organizational level, e.g., schools, businesses, neighborhoods, cities, or nations. As a prescriptive term, multiculturalism encourages ideologies and policies that promote this diversity or its institutionalization. In this sense, multiculturalism is a society “at ease with the rich tapestry of human life and the desire amongst people to express their own identity in the manner they see fit.”

Multicultural ideologies or policies vary widely, ranging from the advocacy of equal respect to the various cultures in a society, to a policy of promoting the maintenance of cultural diversity, to

policies in which people of various ethnic and religious groups are addressed by the authorities as defined by the group they belong to.

Two main different and seemingly inconsistent strategies have developed through different government policies and strategies. The first focuses on interaction and communication between different cultures. Interactions of cultures provide opportunities for the cultural differences to communicate and interact to create multiculturalism. This approach is also often known as interculturalism. The second centers on diversity and cultural uniqueness. Cultural isolation can protect the uniqueness of the local culture of a nation or area and also contribute to global cultural diversity.<sup>[5][6]</sup> A common aspect of many policies following the second approach is that they avoid presenting any specific ethnic, religious, or cultural community values as central.

Multiculturalism is often contrasted with the concepts of assimilationism and has been described as a "salad bowl" or "cultural mosaic" rather than a "melting pot".

### **Multiculturalism around the world**

Multiculturalism centers on the thought in political philosophy about the way to respond to cultural and religious differences. It is closely associated with "identity politics," "the politics of difference," and "the politics of recognition." It is also a matter of economic interests and political power. (Stanford Encyclopedia of Philosophy). Despite the fact that multiculturalism has mainly been used as a term to define disadvantaged groups. Many theorists tend to focus their arguments on immigrants who are ethnic and religious minorities, minority nations, and indigenous peoples. Multiculturalism can refer to a demographic fact, a particular set of philosophical ideas, or a specific orientation by government or institutions toward a diverse population. Most of the debate over multiculturalism centers around whether or not public multiculturalism is the appropriate way to deal with diversity and immigrant integration. Recognition in the context of multicultural education is a demand not just for recognition of aspects of a group's actual culture but also for the history of group subordination and its entire experience.

The term multiculturalism is most often used in reference to Western nation-states, which had seemingly achieved a de facto single national identity during the 18th and/or 19th centuries. Multiculturalism has been official policy in several Western nations since the 1970s, for reasons that varied from country to country, including the fact that many of the great cities of the Western world are increasingly made of a mosaic of cultures.

Kiran Desai is a daughter of Anita Desai. She was born on 3<sup>rd</sup> September 1971 and spent her early years of life in Pune and Mumbai. She studied in the Cathedral and John Connon School. She left India at the age of 14, and she and her mother lived in England for a year, and then moved to the United States, where she studied creative writing at Bennington College, Hollins University and Columbia University.

Kiran Desai first came to literary attention in 1997, in the New Yorker and in The Vintage

Book of Indian Writing, an anthology of fifty years of Indian writing edited by Salman Rushdie and Elizabeth West. Kiran's 'Strange Happenings in the Guava Orchard' was the closing piece.

Hullabaloo in the Guava Orchard, is set in a small town named Shahkot in the foothill of the Indian Himalayas. It tells the story of Sampath Chawla who, after losing his job at the post office following a scandal, climbs into a guava tree in search of a life of freedom, peace and contemplation and refuses to come down. Unexpectedly he becomes a sort of a petty guru, Monkey Baba, telling people's secrets and uttering philosophical profundities. The regaling tale, with its rich themes and motifs, grips the readers' undivided attention until they too, begin to laugh and learn alternately with its strange but all-too-human characters.

The Inheritance of Loss may register 'the multicultural reverberations of the new millennium,' it may have innumerable worlds residing in its basements but India resides at its centre. One finds in the novel a diasporic India where past and present live in uneasy juxtaposition, where lives are being pulled and pushed into varied corners, in a world where migration is the unavoidable law of life. It is, in brief, a novel which, according to its author, is concerned with "the enormous anxiety of being a foreigner."

### **Assimilation and Integration**

Kiran Desai's novel *The Inheritance of Loss* won Man Booker Prize in 2006. The novel focuses primarily on Indian Culture and how it has both integrated with and influenced Western culture. The result of cultural clash is clear in the fiction. We see that the two different cultures coincide peacefully without dominating the other. It is clearly visible that the individuals are the creation of their environment. All the characters in the novel are suffering from the problems of their past. Their past dominates on their present. They are unable to come out from the nostalgia of their past. When each of the characters in the novel encounters a foreign culture, their experiences vary, but are mainly negative, which is sadly quite realistic. Every experience shows again that the past identity carries with them will always influence their view of others. It clearly states that the culture should not mix completely with the language, though culture and language both are interconnected.

When separate cultures congregate sometimes they basically bounce off each other, but often they begin to amalgamate even though this may be unconsciously done. There are no longer many examples of accurately chaste cultures that have not adopted at least some foreign ideas and traditions. Sai and the Judge, for example, without more ado, think of American films and actors instead of popular Bollywood movies. The cook has a fetish for modern western appliances. Sai speaks English as her first language instead of a more indigenous Indian language. The mist, therefore, also represents this idea of globalization and integration among different people all over the world that has blurred the division between cultures.



### Cultural Identities and Conflicts

Studies dealing with mixed societies and cultural practices bring to the fore terms like 'hybridity' which can be applied metaphorically to the above situations. What results in the hybridizing culture is the scattering and settlement of people in alien cultures around the world or formation of Diasporas.

As a modern International expatriate Indian novelist, Kiran experienced displacement, dislocation and cultural clash. In her novel she writes of the cultural hybridity of the Post-Colonial migrant and the expatriate condition of hybridity. Her novel *The Inheritance of Loss* deals with her own situation of migration, expatriation and alienation from the mother country. Kiran Desai lived in India until she was about fourteen. In the years since she has lived in New York and in Kalimpong.

The diaspora depicted in the novel shows the voluntary migration for studies to European countries affected the culture of the Indian people. The Judge is a living example for the life stunted by the encounter with the West. The atmosphere of loss and displacement spreads all over Cho Oyu. The judge who lives in that dilapidated house thinks that he is more British than Indian; he regards himself superior to all other people. He keeps alive an unhealthy contempt for his Indian heritage.

The recurrent theme of the novel is the anxiety of being a foreigner.

### Problems of Immigrants

*The Inheritance of Loss* spans two continents and three generations. The story moves between New York and Kalimpong with scenes that contrast the life of illegal immigrants in New York and the growing unrest in Kalimpong.

Diaspora can be defined as a community of people who have settled outside their natal country but acknowledge their loyalties towards the ties with the country of their origin by voicing or implying a sense of co-ethnicity with the people of their country back home or as fellow members of their diaspora. It (Diaspora) refers not only to geographical dispersal but also brings in the issues of identity, memory and home which such dispersal causes. There is no denying the fact that migration is a global phenomenon of the contemporary time. Crossing national boundaries has been a recurrent issue of the writers of postmodern literature. Writers of the Diaspora often rewrite history, and frame new narratives of family, society and nation with a desire to revisit the past. It is here that memory and nostalgia play a very important role. The diasporic writer occupies a kind of space that is one of exile and cultural solitude. While immigrant and expatriate writing are more inclined towards the contemporary experience in the host society, diasporic works are more preoccupied with the idea of the deserted or imagined homeland. Kiran Desai, in *The Inheritance of Loss*, has skillfully blended immigrant and diasporic sensibilities.

Alienation and estrangement are inherent aspects of the migrant situation in which the

individual's identity is torn between the old and new worlds of experience and "a major feature of post-colonial literature is the concern with placement and displacement".

### **Conclusion**

As the most society oriented genre, Kiran Desai illustrates the true history of mankind in both of her novels. She represents the changing phenomenon of life and reality artistically. As a work of art, it manifests the social, political, cultural and spiritual ethos of the people of contemporary society. The novels illustrate multiple traditions and narratives which discuss freedom of thought and expression, multiculturalism, gender related problems, quest for dignity and problems caused by migration, displacement, cultural dislocation, existential dilemmas and East-West encounter. Moreover the novels depict the emotional disquietude and psychological trauma arising out of ongoing migration and the impact of multiculturalism.

As a gifted writer, Desai keenly observes the existing social values, political issues and ideologies and depicts them through the people of her fictional world with exceptional creative imagination and deep analytical insight. She attempts to unravel the hidden as well as the complex inner urges of man and portrays with evocative power and sublimity the various losses which result out of the feelings of alienation, frustration, isolation, up rootedness and rootlessness. Being a product on intercultural forces, Desai's personal, social and cultural sides of her personality are very much influenced by her expatriate sensibility. Unquestionably, her profound sense of involvement in the social, political and cultural life of India, her studious observation combined with great judiciousness and feminine sensibility and perception set her apart from other writers.

The inheritance of Loss is set in Kalimpong which is situated at the foot of mount Kanchenjunga in the North Eastern part of post-independence India. Though the novel is set in India mainly against the historical backdrop of the Nepali insurgency, it deals with the events that take place in India, England and New York. The novel highlights some of the outstanding issues of contemporary society such as globalization, immigration, hybridity, racial discrimination and political violence. Kiran Desai who has personally undergone through experiences of multiculturalism, cultural clash, displacement and dislocation, presents situations in which characters find themselves rootless and lead a life of loneliness and solitude. The novel not only shows how people who move out of India and migrate to countries like England and America feel rootless and alienated in a strange land but it also reveals how people in their own motherland feel isolated and suffer from loss of identity.

Being an expatriate Desai can very well understand the kind of mental agony and physical sufferings one has to undergo when one settles down in an alien land. She is of the firm opinion that racial discrimination is only man-made and racialism is born out of the social and political ideology of parochial-minded and selfish people. With futuristic vision Desai strongly suggests in the novel that tolerance and mutual respect for one another will lead to the abolition of racial

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prejudice and discrimination.

The inheritance of Loss manages to explore with intimacy and insight, just about every contemporary international issues like globalization, multiculturalism, and economic assortment of outsiders, fundamentalism and terrorist violence. The characters form as motley assortment of outsiders, retirees, daydreamers and failures- some of whom, like Sai, are still involved in search of happiness, while others have resigned themselves to a life where time stands still. It has been observed that the this is a novel about the everyday difficulties of modernity- the little struggles and contradictions, the fork and knife, the visa queues, the daily humiliations, the self-consciousness of learning English in small-town of India. It is also about the inevitability and many faces of oppression, the paradoxes of growth and injustice and communities struggling with the violence and pain of change.

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## REIMAGINING WOMANHOOD: A STUDY OF THE NEW WOMAN IN SHOBHA DE'S SELECT NOVELS.

Dr. Ghizala R. Hashmi

*Associate Professor*

*English Department*

*S.K.Porwal College, Kamptee. 441001*

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### **Abstract:**

*Shobha De is one of the most prominent modern woman novelists who, by her extraordinary portrayal of various themes, drew attention of the whole literary world. Her narration is so impressive, furious and stormy that readers are forced to study it again and again. Her delineation of contemporary women's plight in various fields is abstracted from real life and by her experience. Her revolutionary and piercing ideas make the modern critics agitated and complaining. The modern intellectuals and thinkers condemn her greatly and reject most and disapprove most of her comments and reasons. But she is enthusiastic enough to face all the challenges alone. She may be considered as a leader of feminism and champion of women's liberation. She is a unique promoter of woman's identity, which is to be established on account of women's own power, capability and virtue. Analyzing her contribution to womanhood and feminism, we can distinguish her from other women novelists.*

**Key words:** Woman novelist, Feminism, New Woman, Individuality, Rebellious streak, etc.

Many a times Shobha De is mistakenly termed as a rebel who disharmonizes the established norms of morality. Due to her stormy and explosive narration, she, consciously or unconsciously disfigures the old concepts of morality. She seems to shake and question all the conducts and behaviours regarding morality. But such kind of label cannot be justified because it is the consequence of personal affront and prejudiced approach. In her opinion, in the process of evolution in the society, all the human values must be protected and morality is one of them. Her descriptions make us cautious against all the immoral behaviour and conduct. She delineates the genuine phenomenon of various sects of society and pours her own experiences to evolve a new type and pattern of values of the Indian women. She advocates the freedom of expression strongly and assertively. In her works, she is found attacking on the suffocation and bondage of any kind aggressively.

Shobha De is often found to be enthusiastic enough to attack on moral orthodoxy of patriarchal system. Her women characters are representatives of different fields and they never hesitate to defy and rebel the orthodox and oppressive men who consider themselves superior to women. She advocates women's power, rights and freedom strongly and boldly and ensures their

well-being and progress more than men. She is in favor of giving them sexual liberation, which gives birth to the concept of new woman who are giving a challenge and defiance to reestablished traditions and superstitious thoughts and activities, which are found in the society. While prescribing freedom to Indian women,

Shobha De utterly ignores the established and accepted ideals and norms of the society. She introduces her heroines who are strong, constant and firm minded and they are confident and powerful enough to defeat men by fair or foul means. At first, they tolerate some unjust behaviour but when it becomes unbearable for them, they are determined to break all the conventional and superstitious thoughts and activities without caring for the consequence. They don't care for any social custom and practice which are to check their ambition and their efforts to establish self-identity.

In '*Socialite Evenings*' Karuna's marital relationship is disharmonized because her individual life became unbearable for her and in order to establish her self-identity, she got different traumatic experiences. In *Starry Nights*, Aasha Rani struggles hard to achieve success in film industry and takes help of her sex potential. In *Second Thoughts*, Maya aspires to protect her own existence because she finds herself unable to breathe in the open and free atmosphere. Having been secluded from her husband, she makes unsuccessful efforts to establish her identity and at last surrenders and redefines her relationship with her husband. The protagonists in De's novels face critical situations throughout their lives. But at last they survive and succeed to gain power, quality and freedom. They also get success to establish their own identity, when they become victims of male members of the family and are deprived of their rights, freedom and fulfillment; they exhibit their protest by leaving home. In order to keep themselves away from burden of conventional conduct and manner as well as social values.

As a successful feminist writer, De tried her best to endow the Indian women such virtues and capabilities, which enable them to be new women breaking all the taboos and pushing the men to their secluded world. Advocating the theme of feminism, she traces out various problems pertaining to women and rebels against the gender differences supported by patriarchal society. In *Second Thoughts*, she depicts the plight of an unfortunate girl in Indian society. Driven by complications of her environment, she is forced to stay in her paternal home where too she is unable to maintain peace and harmony all around her because her stay there is considered as a burden. Having been married with a man of upper class family, she could not succeed to maintain the balance in her marital relation.

Although Maya's mother attempts to solve her problem by advising to adopt herself according to the environment but Maya finds herself unable to obey her mother. Her rebellious thoughts and stormy protest narrates the predicament of society in which we find bitter reality of double standards for men's and women's interests and their various values. The traditional



patriarchal society requires a woman who doesn't have individual feelings. All her feelings including sexual desires should be adopted according to her husband's feelings and desires. She is expected to be charming, graceful and demure but not bold.

Shobha De is endowed with indomitable enthusiasm to revolt against traditional and superstitious status and role prescribed by the society in which patriarchy dominates. All the other feminist writers also attack on discriminatory conventions prevailing in the society but they are less aggressive and violent. The cardinal issue in De's novels is to provide Indian women power and right in equal quantity to men. She succeeds to represent genuine analysis of women's psychology. Being a revolutionary and epoch-making novelist, she is capable to have perception of women's psychology. She possesses deep and wide understanding of various aspects of women's life and heralds that women should make their own efforts in order to solve so many complications of their lives. They can do it all only by securing power and capability

In *Starry Nights*, De portrays women's miserable condition in their own way. As a whole, Shobha De represents a burning example before other feminist writers. De's women protagonists are capable to establish excellent ideals before the society. Her impressive and epoch-making works are capable to draw attention at the international level. In spite of flaws and criticism, it succeeded to alter the outlook and life style of women folk greatly. The female characters of Shobha De have created a new phenomenon in which male realize themselves helpless and are pushed into a corner to live a secluded existence. The significant novels of Shobha De like *Socialite Evenings*, *Starry Nights* and *Snapshots* convey stormy ideas and revolutionary message to Indian females who are forced to utilize all their capabilities and resources in order to acquire power, freedom and fulfillment in various fields of their lives. To attack and defeat their counterpart, they take the help of their wisdom, intellect, conscience and reason. They neglected everything, which was beyond the approach of intellect and reason. They succeeded to make approach to their social stage, which is based on equality and freedom.

Karuna, in *Socialite Evenings*, is associated with a husband who is unexciting, uninspiring and untutored and whose incapability results in unsuccessful marital relation. In her extreme dejection and violent mental state, she walks out of completely secure marriage and prefers to establish her own identity. She doesn't like to be recognized by her husband's name and fame. In the same novel, Anjali is another female character who never cares for the criticism against her various relations in the society. She does not hesitate to divorce a husband who is incapable to satisfy her feelings and needs and who is unable to bring fulfillment in her life.

Shobha De clearly points out that in Indian society the success of marriage should not be ensured on the part of women only. Men and Women both are required to give sustenance to the bond of marriage otherwise Indian women will never hesitate to crumble it away. The marital relation must not interfere the bright career of women. Indian women are to make marital relation

stable only if it doesn't create obstacles on the way of their success and fulfillment. It is the moral duty of men and women to harmonize marital relation and career both. But it should be clear that women may sacrifice marital relation in order to brighten their career. Most of female characters including protagonists belong to aristocratic family and follow the manners and conduct popular in upper class of the society. They are exhibited adopting glittering, glamorous and fashionable manners and customs. They are interested in enjoying all the artificial, ornamental and fashionable habits such as dancing, drinking, smoking and others popular in a modern metropolitan life. The women, who belong the advanced family, feel very proud to display their wealth and to adopt showy and artificial life style. Some of the advanced females create terror and wonder when they are portrayed having Bollywood connections, political patron and underworld links. They succeed to create artificial and false social relationship with high profile personalities who are quite unaware of their common neighbours.

All the female characters of Shobha De seem aspiring to get freedom, power and equality. They are sexually liberated women who don't accept any social pressure or interference in their individual decisions. In most of her novels, we find either an exaggerated use or negative misuse of sex and power. After a thorough scrutiny of Shobha De's novels, critics condemn De's novels at several points. Although her characterization is praiseworthy because her female characters are representative of their fields and skillfully enables the novels to acquire name and fame. But sometime their personality and demeanour reaches to such an extent that they stand as example of half disapproval and approval, half acceptance and rejection of readers.

In *Socialite Evenings*, Anjali represents the female characters who try to subdue their pathetic and melancholic sadness under the glamorous custom of attending the clubs and other unhealthy company. Having been overwhelmed with artificial life style, they aspire to relieve themselves from the suffocating and dirty environment. They realize that they are losing human values, which are very significant in life of a person. In the process of solving so many critical problems of human life such as marriage, women's education, poverty, population explosion and many others, we find a clash between olden values and new values. Consequently modern values are born. This modern value is modernity, which is essential for the refinement of a civilization. But the distorted figure of modernity generates helplessness and lack of morality in lives of common people. De's women sometimes become victim of curses of modernity and they feel an emptiness and loneliness in their hearts. They find themselves in dark and are unable to decide the purpose of life. Their gloom, dejection, pain and agitation reach beyond limit.

All the upheavals in the sphere and concept of society is the consequence of modern aristocratic manners, beliefs and behaviour. The lack of conventional taboo and popularity of freedom and exposition create a new type of morality. This new morality is being responsible to shatter the traditional beliefs and manner of conduct and our civilization may be influenced

badly. Through her novels, Shobha De makes successful effort to represent some aspects of those experiences that may create violent anger and strong feelings in the heart and mind of a feminist writer. She seems to shatter and attack various repressive forces, which marginalizes Indian women. On account of these significant characteristics, she is regarded as a feminist writer. She succeeds to redefine the lives of women and to fulfill the aim of feminist literature in the effective way. Her impressive and epic making writing exhibits that she has a unique understanding of the new woman as well as the pattern of feminism existence.

Shobha De is endowed with the capability and skill to portray social environment with a feminine perspective. She depicts modern society in the authentic way and does not take the help of imagination and exaggeration. In this process, she skillfully projects the suppressed longings, hopes and aspirations of Indian women who, apart from traditional and superstitious beliefs, are struggling to establish new morality, domesticity and womanhood. On account of this violent and stormy outburst, she is criticized as rebel which is the consequence of prejudice and narrow-mindedness. Our classical and traditional beliefs don't allow such change in human value as well as social order. But in the rapidly changing and developing social phenomenon throughout the world, an adopting and positive mental background has been evolved by Indian people gradually. In the competition of progress and development, everyone embraces modern thoughts and beliefs which are based on intellectuality, conscience and reasoning. The conventional superstitions are unable to check path of success and progress.

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**IMAGE OF NATURE AND WOMEN IN KAVERY NAMBISAN'S NOVELS****Dr. Shrinivas S. Gadhe***Associate Professor Dept. of English**Late Babasaheb Deshmukh Gortheekar**Mahavidyalaya. Umri. Nanded. (M.S.)*

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**Abstract**

*She is one of the famous India women novelists who have been writing interesting short-stories and novels over duration of two decades. The present paper aims to examine the picture of nature and women through the above referred problems in two novels. The Scent of Pepper and Mango-coloured Fish are two great novel of my study. The title mango-coloured changes dissimilar colours like mango colour to characters incident. The characters flourishing and attain colours similar to life. Shari selects Gautam, a white coloured computer executive who she has met in a party, yet is not relaxing with her choice. The researcher has focused on the Shari's kinship with Naren is a subject of care. She wants soul-relation with Naren, but was unable to part her pain with him, as she could part her satisfaction with him. Apart from Kaleyanda clan the author presents other race in corgi Such as Kurubas, Kudiyar, and Yeravas. Yeravas had worked as a shapes washer ladies, cowherds, and sweepers for ages. The setting of the novel was in coorg when English invaded in Eighteen century. To sum up the researcher has pointed out the journey her to know herself. Shari rebels against continuously against a pattern, dullness. The trip undertaken by Shari to Delhi, Vrindavan had enabled her to growth trust to take her own decisions. In the second novel, while Nanji grapes to tilling and improvement malign prefers to colour the home which was a waste of time as per to Nanji. So the novels picture ladies as one who Find independent and freeness from their age old conventional wrapped of life. They prepare things develop and to prepare. Nanji's characters display the interaction between nature and ladies which had a culture and his tropical value.*

**Words :** Community, Independence, Pasteurized, Evolution, Expedition, Conventional, Culture, Melancholy, Destruction, Hunting, Diligent, Accompanied, Rationalized, Significance, Recognition.

**Introduction**

Kavery Nambisan is one of the popular surgeons by profession. She is one of the famous India women novelists who have been writing interesting short-stories and novels over duration of two decades. In her novels the focus is on the issues of identity and independence faced by modern women. She has a surgeon while she knows the pain of young women in their efforts to cope with modernity. The present paper aims to examine the picture of nature and women through the above referred problems in two novels. The Scent of Pepper and Mango-coloured Fish are two great

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novel of my study.. She mango-coloured fish pasteurized the pains of Indian ladies in the Institution of wedding. Wedding is an institution which completes one's religious and social duties. The novel presented the existing wedding system in India community. There are various characters in the novel but Shari the principal character conflicts to identify her own self. The main central point of the novel has not on Shari but on more Shari's in India. The writers focus on the liberation of young education ladies who dislike conventional ladies long to be released and have recognition of their self. The question was that why do ladies require wedding for recognition and why is that ladies were not recognition as personal.

#### **Picture of nature and women:**

The novel decorated through several the evolution of impression in civilized ladies. The title mango-coloured changes dissimilar colours like mango colour to characters incident. The characters flourishing and attain colours similar to life. Shari selects Gautam, a white coloured computer executive who she has met in a party, yet is not relaxing with her choice. so that overcome panic Shari takes up expedition to Vrindavan, where her cousin Krishna dwells and haul for six weeks. This expedition is as a service as a self-invention. Throughout the novel Shari investigations for role models in the weddings of her cousin, and all family member and friends but she is not find any. Through the characters of Shari the author pictures the entire system of social relationship. During Shari journey to Vrindavan, Gautam was not object. Neither had he said that he will miss her. But he be firmed on no calls but only letters. Going to America own a good job and incoming money had been a long time vision for Gautam. Shari for fear of not being able to manage with others although she would love to see places whatever she sores to live up to his hopes.

The researcher has focused on the Shari's kinship with Naren is a subject of care. She wants soul-relation with Naren, but was unable to part her pain with him, as she could part her satisfaction with him. She felt her love for Naren was great and whole some but it must how been unperfected. The next novel 'The scent of pepper' concentrates on the life of Kodugu. The author presented the Kaleyanda clan who are heartfelt in the vegetation, coffee plantation, culture, shooting and hunting. The conventional Kaleyanda ladies and the qualities consumed by this lady is the main concentrates in the novel. At the outset, they show vast power and were leaning on farming. The principal character in the novel was Nanji, dowager. Belliappa, a father Rai Bahadur wins three hundred acres of coffee estates receives dowager rewordings and present the wedding. The novels picture the strength qualities that Kaleyanda clan would groups. Apart from Kaleyanda clan the author presents other race in corgi Such as Kurubas, Kudiya, and Yeravas. Yeravas works as shapes washer ladies, cowherds, and sweepers for ages. Nanji cared then and trained then that it was joy to work. It was understood that kodavas kill themselves due to melancholy. Rao Bhadur had hurtled from mental unhappiness and lastly committed self-destruction. After the death of Rao



Bhahdur, Chambava lived in different home called crystal Royal house. The crystal place was a home with twenty eight rooms Kaleyanda dowager lived.

In tear of bad times at house with Rao Bhahadur's death and Belliappa's mental unhappiness Nanji proves to be powerful doing her home hold things and the ground work. Nanji has bore thirteen children, during her first pregnancy she goes to her stepmothers home, she is poorly fed and lastly the boy died. There after she adjusts all the pregnancies and deliveries by herself. Nanji is aimed to be diligent thus she loved to work hard. The setting of the novel was in coorg when English invaded in Eighteen century. While Kodavas where cleaning to modern thing Nanji never dispelled any of desire.

Nanji reveals aversion to with stand obstacles in life. She adjusted all pregnancies and deliveries. Her sixth child is born crushed, he does not crawl. Nanji haunted firm and carried him everywhere on her hip. Lastly, after lot of meditation he is beginning walking. She named him Subbu. The only law that Nanji follow up was to do work. Subbu accompanied Belliappa to the market on Sunday's. After the marketing Belliappa goes to the country club where had friends been waiting? Belliappa will spend the last Anna in the club drinking toddy. So Belliappa's health decline slowly. Nanji does not scarify. She has been working regularly. She knows ladies are strength than people.

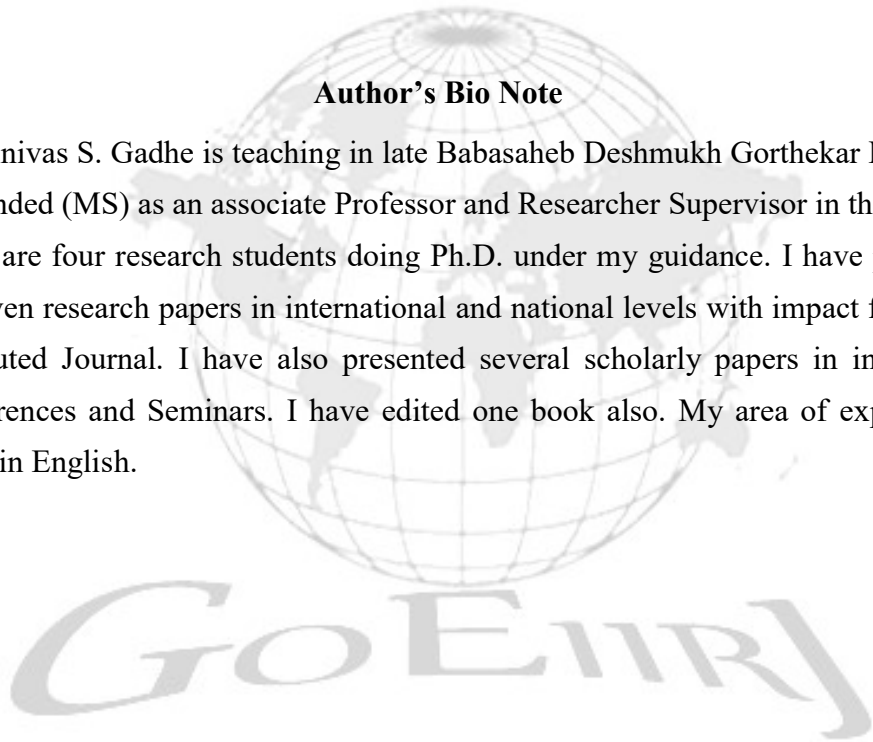
### ***Conclusion***

To sum up the researcher has pointed out the journey her to know herself. Shari rebels against continuously against a pattern, dullness. Shari was a rational educated ladies catch between rationality and convention. Towards the last Shari became free to receive her own decisions. The last line of the novel is very remarkable point out about Shari. In the first novel, Shari receives bold journey to invent her own self. The trip undertaken by Shari to Delhi, Vrindavan had enabled her to growth trust to take her own decisions. In the second novel, while Nanji grapes to tilling and improvement malign prefers to colour the home which was a waste of time as per to Nanji. Both the novels picture the struggle between rational and conventional. The bonding in wedding was another significance aspect dealt in both the novels. So the novels picture ladies as one who Find independent and freeness from their age old conventional wrapped of life. It was examined that in both the novels ladies work was unnoticed. They work to supplies life to masses. Ladies and nature were creators of life Ladies played the role as creators to food and nourishment. They prepare things develop and to prepare. Nanji's characters display the interaction between nature and ladies which had a culture and his tropical value. The last part of the novel Nanji was lived a calm life in her old days. she has spent most of her time in worships and rituals. Nanji be regarded as pure conventional Kaleyanda group where as malign be regarded as a rationalized Kodagu.

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#### Author's Bio Note

Dr. Shrinivas S. Gadhe is teaching in late Babasaheb Deshmukh Gorthekar Mahavidyalaya, Umri. Dist. Nanded (MS) as an associate Professor and Researcher Supervisor in the department of English. There are four research students doing Ph.D. under my guidance. I have published more than twenty seven research papers in international and national levels with impact factor and UGC care listed reputed Journal. I have also presented several scholarly papers in international and national Conferences and Seminars. I have edited one book also. My area of expertise includes Indian Writing in English.

**HUMAN CONDITION IN EARNEST HEMINGWAY’ S NOVEL****“THE OLD MAN AND THE SEA”: A STUDY****Dr. S. B. Manoorkar***Assistant Professor and HOD,**Department of English,**Lal Bahadur Shastri Mahavidyalaya Dharmabad*

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*Human condition, sensibility and aspects of human nature is well described and depicted in the literary genre like novel. The American novel writing has also depicted this condition. The “Old Man and Sea” of Ernest Hemingway has been a masterpiece, skillfully crafted and well knitted with human condition, its dignity, struggle, emotions at several places in the novel. Through the character of Santiago, the novel explores the emotional, psychological and philosophical aspects of human nature.*

*This paper is an attempt to explore the complexities of human conditions as portrayed in the novel. Besides, it will also put light upon the struggle and dignity, death and life as seen and experienced by the characters.*

**Key Words:** Human condition Ernest Hemingway, Human Nature, Santiago.

Human sensibility is a vital aspect of literature, allowing authors to explore and convey the complexities of human emotions, experiences and relationships. Literature explores emotional depth. A sense of authenticity and resonance of emotions. Besides it offers explorations of human psychology, revealing character’s motivation, desires and flaws. Authors provide glimpses into character’s inner worlds allowing readers to understand their thoughts, feelings and experiences. It also involves social and cultural context that produces a novel. It offers social commentary and cultural representations that promote social currents and cross-cultural understandings and empathy.

Human condition that is the main concern of the paper which is explored by the diverse writers like, Tolstoy, Dostoevsky, Toni Morrison, and James Joyce. Fundamental questions about human existence such as the meaning of life, mortality and the search for the meaning.

Universal experiences like Love, Loss and transformation that made literature relatable and impactful has also been explored.

Mortality seems a curse to human life. The novel also explores this age-old question: “every day is a new day; it is better to be lucky. But I would be rather exact. Then when luck comes you are ready.” (Hemingway 1967: 102) Moreover, he has a strong belief in human pride, dignity and human respect: “you did not kill the fish only to keep alive and sell for food, he thought. You killed him for pride and because you are strange old man.” (Hemingway 1967: 105)

Hemingway's "Old man and sea" explores human condition and sensibility through the protagonist Santiago's journey his deep understanding and respect for the sea demonstrates his capacity for empathy and connection with nature. His gentle and respectful treatment of the Marline the fish, shows his ability to form connection with other living beings. His past failures left emotional scars that made him more vulnerable and human. His struggle with the sea shows his unsurpassed ability to live and perseverance in maintaining human dignity: "Man can be destroyed but not defeated." (Hemingway 1967: 113)exemplifies his belief, human dignity, perseverance and winning spirits against all odds.

Hemingway's writing has many classical virtues. His novels are known for human spirit and manliness with which he spreads the message of masculinity. His clear and objective observation of what really happened in action, stripping away what is not absolutely necessary, his concentration on the significant motive details, his avoidance of exuberant and rhetorical writing, his habit of ravishing his work over and over again, and his deliberate suppression of certain details for effect points to his classical bent of mind. That a new book should try for something beyond attainment mark him out as a romanticist. Hemingway believes that art is a microcosmic representation of the world, and the important thing is to create a truthful work of artistry: In the picture of the crucifixion, which has haunted Hemingway from "Today is Frida"(1929) to The Old Man and the Sea, it is the unparalleled courage of the forsaken and crucified man – God that demands his attention. it a division of a universe offering no assurance being the grave, and we are to make what we force out of life by a pragmatic ethic spun bravely out of the man himself in full and steady cognizance that the death is darkness. (Ramarao, 2007: 2).

"The Old Man and the Sea" is a profound and contemplative work that delves into the human condition, our relationship with nature, and the enduring spirit of individuals who refuse to succumb to defeat. It speaks to the themes of perseverance, resilience, and the pursuit of personal meaning in the face of inevitable challenges and setbacks. In "The Old Man and the Sea," Santiago's solitary battle with nature is a central theme that is explored throughout the novella. Santiago is depicted as a solitary figure, both physically and emotionally isolated from society. He lives alone in a small shack, shunned by the other fishermen who believe him to be cursed due to his prolonged streak of bad luck. His only companion is the young boy Manolin, who is forbidden by his parents to fish with Santiago.

When Santiago sets out into the sea in his skiff, he is confronted with the vastness and power of nature. The story focuses on his arduous struggle with a marlin, a creature as determined and strong as he is. Their battle extends for three days and nights, with Santiago using all his skill and strength to hold on to the line and prevent the marlin from escaping.

During this battle, Santiago is tested physically, mentally, and emotionally. He endures immense pain, exhaustion, and dehydration, yet he refuses to give in. His determination and

resilience reflect his indomitable spirit and his refusal to be defeated by the forces of nature. Furthermore, Santiago's battle with nature highlights his deep respect and admiration for it. He sees the marlin as a worthy adversary and forms a connection with the fish. Despite his wish to catch it, he also sees the marlin as a magnificent creature deserving of his admiration. Santiago's battle is not just with the marlin itself, but with the larger forces of the sea, including the sharks that threaten to devour his prized catch.

Through Santiago's solitary battle with nature, Hemingway explores themes of human pride, perseverance, and the inherent struggle between man and the natural world. Santiago represents the human longing for conquest and validation, while nature represents the indifferent and unpredictable forces that can either uplift or challenge human existence. Ultimately, Santiago's battle serves as a testament to the human spirit, showcasing the strength and determination that can emerge when facing overwhelming odds.

Santiago's character in "The Old Man and the Sea" serves as a powerful metaphor for the endurance of the human spirit.

Throughout the novella, he faces a series of challenges and setbacks, mirroring the struggles and obstacles that people often encounter in their own lives. Santiago's battle with the marlin can be seen as a representation of the larger struggles that individuals face, whether it be in their personal relationships, careers, or personal goals. The marlin symbolizes a formidable obstacle, one that appears insurmountable at times. Similarly, the repeated attacks from the sharks represent the setbacks and adversities that life throws in our way. Despite these difficulties, Santiago's determination and resilience never waver. He continues to fight against all odds, refusing to give up or be defeated.

This unwavering spirit reflects the endurance and resilience of the human spirit in the face of challenges. (Dr. Vaishali Takode: 2022)

To sum up, man seems helpless before fate and nature and but his resilience and winning spirit can not be defeated. Secondly, eternal curse of death can be overcome by facing it in a joyous and cheerful mood. Thirdly, the novella encompasses the human condition that can be decided by human itself.

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**DYSFUNCTIONAL FAMILY DYNAMICS IN TONI MORRISON’S *GOD HELP THE CHILD***

**Jatin Anand**

*MA ENG 2*

*SCD Government College, Ludhiana*

**Abstract**

*Toni Morrison’s God Help the Child (2015) is a significant work on the long-term impact of childhood trauma. The novel explores the nuances of familial relationships. In the novel all grownups fail in fulfilling their parental duties. They do not understand their children’s inner feelings. Instead of being affectionate, they are cruel towards their offspring, and they subject them to neglect and abuse. Childhood traumas shaped by family dynamics influence the behaviour of the novel’s characters who have to struggle throughout their lives in dealing with these traumas that they are carrying forever. This paper focuses on how parental neglect, ignorance and abuse shapes the characters of their children as they grow up. Additionally, this paper also examines the impact of abusive and distant relationships on different characters.*

**Keywords:** Familial relationship, abuse, emotional trauma, guilt, solitude.

**Frame of Reference**

'Familial relationships' refer to the connections among different family members: parent-child relationship, a child's bond with grandparents, other relatives, and siblings. These relationships provide bonding, care and emotional encouragement in one's life. A healthy bond between the parents and the children makes them well-rounded individuals. The bond with grandparents provides the child with wisdom and confidence.

Elaine Tyler May, in her article “*Family Values*”: *The Uses and Abuses of American Family History* (2003), notes that debates over family values began in America in the late 20<sup>th</sup> century due to American political discourse. “At the center of debates over “family values” is the claim that the nuclear family, with a married heterosexual couple and their children, is the foundation of a solid and healthy democracy—and the key to solving social problems from poverty to crime” (7-8). Politicians set the standard for American familial structure expecting all ethnic groups—Black, Chicana, or others—to adhere to it. “... the family was expected to contribute to the well-being not only of its members, but of the larger society as well” (May 14). Thus, under the guise of a developing nation, politicians reshaped the family structure.

Rand D. Conger, Katherine J. Conger, Monica J. Martin, in their article *Socioeconomic Status, Family Processes, and Individual Development* (2010), assert that the economic decline during the last decade has placed significant pressures on many families. As a result, divorce rates

and other social challenges have contributed to dysfunctional familial structures in American society. The members of such families have to go through many hardships in their lives. Depression, abuse, and family members leaving become common, weakening the bond between them.

Many writers have explored such dysfunctional familial relationships. Sam Shepard, in his play *Buried Child* (1978) depicts broken ties, unhealthy interpersonal relationships among family members. In her novel, *Sharp Objects* (2006), Gillian Flynn deals with a toxic mother-daughter relationship.

Toni Morrison is one of the most prolific African-American writers. She is the first black woman to receive the Nobel Prize in Literature in 1993 for her masterpiece *Beloved* (1987). From her first novel, *The Bluest Eye* (1970) to her last novel, *God Help the Child* (2015), Morrison depicts the existing reality of family relationships in the black American society that is completely opposite to the projected notion of an ideal family. Relationships in such families are abusive, cruel, indifferent, emotionless and insincere, and hence they fail to support the growth of the child. A dysfunctional family leads to emotional and psychological distress through neglect, abuse and emotional suppression.

In *God Help the Child*, the protagonist, Lula Ann Bride experiences numerous adverse situations due to parental neglect and abuse. Her boyfriend, Booker also leaves home after a heated exchange with one of his siblings.

### **Dysfunctional Family Dynamics**

This novel depicts family relationships which are either fake or insensitive. Lula Ann Bride, the protagonist, receives neither emotional support nor love from her family. Her father abandons her at birth because of her “Midnight black, Sudanese black” complexion (Morrison 1). He refuses to even touch his daughter. Lula Ann’s relationship with her parents is shaped by colourism. Her colour is the main reason why her mother, Sweetness, behaves with her in a toxic and cruel manner. For Sweetness, nursing Lula Ann “was like having pickanniny sucking [her] teat” (Morrison 2). At one point, she even tries to kill her for her colour. She forbids Lula Ann from calling her “Mother” or “Mama,” forcing her instead to address her, ironically, as Sweetness.

In their article *Rejection and Compassion in Toni Morrison’s God Help the Child* (2019), Princy K.F and Dr. Suma Aleya Johns say that “...Lula Ann experiences [only] rejection from her parents” (113). Therefore, due to harsh relationship with her parents, Lula Ann confronts emotional trauma in her life.

Dr. Ahmed, in his article *God Help the Child (2015): Toni Morrison’s Healing Narrative* (2023), writes, “Bride was willing to do whatever it required to gain her mother’s empathy” (699). In her desperation for her mother’s affection, she falsely testifies in court against Sofia Huxley just to experience her mother’s touch. She recalls, “As we walked down the courthouse steps she held

my hand, my hand. She never did that before and it surprised me as much as it pleased me because I always knew she didn't like touching me" (Morrison 20). Bride even admits, "I used to pray she would slap my face or spank me just to feel her touch. I made little mistakes deliberately, but she had ways to punish me without touching the skin she hated..." (Morrison 20).

Her mother later confesses that she felt "bad sometimes about how [she] treated Lula Ann when she was little" (Morrison 27). She reasoned that she "had to protect her" and she wanted her to face the world in a strong manner (Morrison 28). As a result of her parent's neglect, Bride seeks affection from the outside world, engaging in multiple relationships. By her twenties, Bride does not even "call or visit" her mother anymore (Morrison 28). Instead, she only "sends [her] money and stuff every now and then..." (Morrison 28). Their relationship remains distant and transactional, with no emotional connection. Sweetness lives alone now. She receives letters from Bride-but without a return address. Their familial bond is irreparably broken.

Sofia Huxley also experiences indifferent and cold familial relationships. Her husband shows little interest in her. During her time in prison, she receives just "two letters from Jack" (Morrison 45). Her parents also neglected her, sending packages on Christmas and on her birthday, "but they never wrote, called or visited" (Morrison 46). Reflecting on her upbringing, she admits, "they were always hard to please... They never said so, but I suspect they were glad to be rid of me" (Morrison 46). Her mother was strict and often punished her for reasons she no longer remembers, so she "couldn't wait to get out of Mommy's house and marry the first man who asked" (Morrison 51). Even in prison, her parents fail to provide any emotional support.

Similarly, Rain-or Raisin, the girl Bride meets after an accident was a victim of abusive and toxic relationship with her mother. A white girl without a father, she explains, "I don't have a daddy... I don't know who he is because he didn't live in my mother's house..." (Morrison 71). Her mother exploited her for money, presenting her to child abusers, and threw her out when she resisted. Rain despises her mother so much that she vows to "chop her head off" if she ever sees her again (Morrison 69). Left homeless, she struggled to survive on the streets, forced to "escape drunks, dope heads... The biggest problem was finding food and storing it for later" (Morrison 69). A kind-hearted couple, Evelyn and Steve give shelter to Rain. They also help Bride recover after the accident. However, Rain tells Bride that she feels "they stole" her as she did not ask them to take her and they did not ask if she wanted to go (Morrison 68). The family of Evelyn, Steve and Rain is a 'fake family'. They behave like a family but the real emotional connection is weak. Rain cannot openly share her trauma with her foster parents, as her foster mother does not listen to her properly. Therefore, Rain shares her past traumatic feelings with Bride. They become friends. After Bride leaves their home, Rain admits, "I feel sad now she's gone. I don't know who I can talk to" (Morrison 71). Both her biological and foster family fail to provide emotional support.

Booker, Bride's boyfriend, also experiences broken family ties. After his brother, Adam is murdered by a child abuser, Booker moves in with his aunt, Miss Queen Olive. "Adam was the brother he worshipped, two years older and sweet as cane" (Morrison 78). Booker respects and loves his brother so much that he wants his family to honour him. However, his father, Mr. Starbarn, never truly understands Adam or Booker's emotions. Booker resents his family for giving Adam's room to his sister, Carole. When he protests, an argument erupts:

"You acting like you the only one in this family who loved him. Adam wouldn't want that," said his father.

"You don't know what he'd want." Booker successfully fought back tears.

Mr. Starbarn rose from the couch. "Well, I do know what I want. I want you civil in this house or out of it." (Morrison 83)

This exchange highlights the father's failure to acknowledge his sons' emotions. Booker's grief and need for connection remain unmet, resulting in estranged family relationships. Additionally, Queen Olive, Booker's aunt, also lives in solitude. "She had many husbands and many children but lives alone with the photographs and memories of her children. Each husband took their children with them..." (K.F and John 115). She, too, has failed in her familial relationships. She carries guilt for ignoring her daughter Hannah's complaints that her father fondled her. Queen Olive's failure as a mother adds to the novel's recurring theme of broken family ties, child abuse and neglect.

The novel presents a realistic portrayal of various family dynamics. Rain's treatment by her mother is even crueller than that of Sofia Huxley and Bride by their mothers. While Huxley's parents and Bride's mother were emotionally neglectful, they did not abandon their children whereas Rain's mother had her own daughter heartlessly sexually exploited for some money. Similarly, Adam and Booker's father fails to understand them, further illustrating broken familial relationships. Such abusive and toxic mother-child relationship, cold and distant husband-wife relationship, and unemotional father-son relationship leave permanent scars on impressionable young minds causing their entire lives to be a saga of never-ending misery.

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## WRITING RESISTANCE: RACE, GENDER, AND IDENTITY IN MAYA ANGELOU'S AUTOBIOGRAPHIES

Shibani Gorai

*Assistant Professor*

*Department Of English*

*Srinath University, Jamshedpur, Jharkhand*

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### *Abstract*

*Maya Angelou's seven-volume autobiography series is a landmark in American literature, chronicling her life from childhood to adulthood with remarkable honesty and lyrical storytelling. Beginning with *I Know Why the Caged Bird Sings* (1969) and concluding with *Mom & Me & Mom* (2013), Angelou's autobiographies explore themes of racial and gender identity, trauma and resilience, artistic expression, and political activism. This paper examines the thematic depth, narrative style, and socio-political impact of Angelou's autobiographies, arguing that they are not merely personal reflections but powerful historical and cultural texts that redefine the genre of autobiography, particularly in the context of Black women's literature.*

**Keywords:** racial identity, gender identity, black women's literature, African-American literature, trauma and resilience

### **Introduction**

Maya Angelou (1928–2014) was a celebrated American poet, memoirist, and civil rights activist whose works have profoundly impacted literature and social justice. Born Marguerite Ann Johnson in St. Louis, Missouri, she experienced a difficult childhood, marked by racial discrimination, personal trauma, and instability. Despite these early struggles, Angelou emerged as a powerful storyteller, chronicling her life's journey in a series of autobiographies that reshaped the literary landscape.

Angelou's influence extended beyond literature. She was an active participant in the civil rights movement, working with both Dr. Martin Luther King Jr. and Malcolm X. Her activism, combined with her poetic voice, made her a beacon of strength for marginalized communities. She gained further prominence when she recited her poem *On the Pulse of Morning* at President Bill Clinton's inauguration in 1993, becoming the first Black woman to do so. Angelou made history in 1993 by becoming the first Black woman to recite a poem, *On the Pulse of Morning*, at a U.S. presidential inauguration. Her legacy continues to inspire writers, activists, and individuals worldwide. Through her literature and advocacy, Maya Angelou remains a powerful symbol of courage, dignity, and the transformative power of words.

Angelou's seven-volume autobiography series, beginning with *I Know Why the Caged Bird Sings* (1969), details her journey from a troubled youth to a celebrated writer and activist. Her autobiographies explore themes of racial and gender identity, resilience, and empowerment, making her a defining figure in Black women's literature. Her autobiographies challenge literary conventions by blending autobiography with elements of fiction, poetry, and oral storytelling. Her works do not merely recount events; they explore personal and collective struggles, reflecting the broader African American experience. Her legacy lives on as a symbol of resilience, dignity, and the transformative power of words. Through her literary works, activism, and unwavering spirit, she continues to inspire generations to rise above adversity and embrace their own unique voices.

### **The Seven Autobiographies: An Overview**

Angelou's autobiographical series is unique in its scope and structure. Unlike traditional memoirs that cover an entire life, Angelou's books focus on different stages of her journey, creating a layered and evolving self-portrait.

#### **1. I Know Why the Caged Bird Sings (1969)**

The first and most celebrated book in the series, *I Know Why the Caged Bird Sings*, covers Angelou's childhood and teenage years in the Jim Crow South. It explores themes of racism, identity, sexual violence, and self-discovery. The book's candid depiction of rape and trauma was groundbreaking, challenging societal taboos and redefining autobiographical writing.

#### **2. Gather Together in My Name (1974)**

This volume follows Angelou as she navigates early adulthood, single motherhood, and financial instability. She struggles with self-worth, working in a series of unconventional jobs—including as a prostitute and a nightclub dancer—before beginning to find her voice as a performer.

#### **3. Singin' and Swingin' and Gettin' Merry Like Christmas (1976)**

Focusing on Angelou's career in entertainment, this book recounts her experiences touring with the Porgy and Bess opera company and her growing love for the arts. It highlights the intersection of race, gender, and performance in the mid-20th century.

#### **4. The Heart of a Woman (1981)**

This book shifts toward Angelou's political activism, detailing her involvement in the civil rights movement. She befriends key figures such as Malcolm X and works with organizations fighting for racial equality. It also explores her struggles with relationships and motherhood.

#### **5. All God's Children Need Traveling Shoes (1986)**

Angelou's time in Ghana is the focus of this volume, where she deepens her connection with African culture and history. This book reflects on identity, belonging, and the Pan-African movement, offering a unique perspective on the African diaspora.

**6. A Song Flung Up to Heaven (2002)**

This book covers Angelou's return to America during the 1960s and her encounters with the assassinations of Malcolm X and Martin Luther King Jr. It concludes with her decision to write *I Know Why the Caged Bird Sings*, coming full circle to the beginning of her literary career.

**7. Mom & Me & Mom (2013)**

The final book in the series is an intimate exploration of Angelou's complex relationship with her mother, Vivian Baxter. It offers a more personal and emotional perspective, emphasizing themes of forgiveness, love, and familial bonds.

**Major Themes in Angelou's Autobiographies****Racism and Social Injustice**

Racism is a central theme throughout Angelou's autobiographies, beginning with her childhood experiences in the segregated South. In *I Know Why the Caged Bird Sings*, she describes the psychological and physical toll of systemic racism. Her later books explore racial dynamics on a global scale, particularly in *All God's Children Need Traveling Shoes*, where she grapples with her identity as an African American in Ghana.

**Gender and Black Womanhood**

Angelou's autobiographies present a nuanced portrayal of Black womanhood, addressing issues of sexism, sexual violence, and independence. In *Gather Together in My Name*, she confronts the challenges of being a single Black mother, while *The Heart of a Woman* highlights the difficulties of balancing activism, career, and motherhood. Her works emphasize the resilience of Black women, portraying them as powerful and self-reliant.

**Trauma and Healing**

One of Angelou's most powerful contributions to literature is her exploration of trauma and healing. Her candid discussion of rape in *I Know Why the Caged Bird Sings* was groundbreaking, providing a voice to survivors of sexual violence. Throughout her autobiographies, she demonstrates how storytelling, art, and community aid in overcoming personal and historical trauma.

**Art and Creativity**

Angelou was a dancer, singer, poet, and actress, and her autobiographies reflect her deep connection to the arts. *Singin' and Swingin' and Gettin' Merry Like Christmas* illustrates how performance became a source of empowerment and financial stability for her. Additionally, her literary career, detailed in *A Song Flung Up to Heaven*, underscores the transformative power of writing.

**Political and Social Activism**

Angelou's later books, particularly *The Heart of a Woman*, document her involvement in the civil rights movement. She worked with both Malcolm X and Martin Luther King Jr.,

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providing a firsthand account of the era's challenges and triumphs. Her activism was not limited to America; her experiences in Ghana furthered her understanding of global Black identity and resistance.

### **Literary Techniques and Narrative Style**

#### **Poetic Prose**

Angelou's background as a poet is evident in her lyrical writing style. Her prose is rich with metaphor, rhythm, and imagery, making her autobiographies as much works of art as historical narratives.

#### **Blending of Fact and Fiction**

Unlike traditional autobiographies, Angelou's books incorporate storytelling techniques from fiction, including reconstructed dialogue, detailed scene-setting, and dramatic tension. This approach enhances emotional depth and reader engagement.

#### **Nonlinear Storytelling**

Angelou does not always follow a strict chronological order. Instead, she structures her narratives around themes and emotions, prioritizing personal and cultural truths over rigid timelines.

#### **Cultural and Historical Impact**

#### **Redefining the Autobiography Genre**

Angelou's approach to autobiography—fusing personal narrative with historical and social commentary—expanded the possibilities of the genre. Her works paved the way for future Black women writers, including Toni Morrison and Alice Walker.

#### **Influence on Feminist and Black Literature**

Angelou's autobiographies contributed to Black feminist thought, challenging stereotypes of Black women and highlighting their struggles and strengths. Her impact is evident in contemporary discussions of race, gender, and identity.

#### **Educational and Popular Recognition**

*I Know Why the Caged Bird Sings* remains one of the most frequently taught books in American schools, despite occasional censorship due to its candid discussion of sexual abuse and racism. Angelou's works continue to inspire readers worldwide, demonstrating the enduring power of her voice.

#### **Conclusion**

Maya Angelou's autobiographical series is a monumental literary achievement, offering a powerful exploration of race, gender, trauma, and resilience. Her ability to transform personal pain into universal truth has cemented her legacy as one of the most influential writers of the 20th century. By redefining the memoir genre and amplifying the voices of Black women, Angelou's autobiographies remain vital contributions to literature and cultural history.

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**21<sup>ST</sup> CENTURY LITERATURE AND SENSIBILITY****Dr. Prasad A. Joshi***Associate Professor & Head, Department of English**Mahatma Jyotiba Phule Mahavidyalaya, Mukhed Dist. Nanded*

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**Abstract:**

*In contemporary Indian literature, there has been a marked emphasis on "New Urban Realism," which delves into the intricacies of contemporary urban life in India. Other prominent themes include gender, secular history, and the effects of globalization. Many works in this genre take a critical look at the social issues that India has faced in the past and continues to face today. One notable trend is the increased representation of female writers. The course "21st Century Literature in India and Sensibility" would most likely delve into the current tendencies in Indian English literature as it pertains to the new millennium. It would most likely analyse how authors such as Arundhati Roy, Jhumpa Lahiri, and Vikram Seth have shaped this literary scene by experimenting with form and shedding light on topics like caste, urban life, technology, gender equality, and globalisation. For reasons that will be discussed more thoroughly in the language note that follows, this will mostly centre on novels written in English. Also, it should be noted that Indian novels, not fiction written by Indians in diaspora, are the primary focus here.*

**Keywords:** Indian Literature, Urban Realism, Digital impact, gender, globalization...

**Intrdoduction:**

Despite the preponderance of male authors in the New Urban Realist canon, it is possible to identify works by female authors, such as Samina Ali's, that fit this description. Arundhati Roy is the most notable newcomer to this field; in her 2017 work, *The Ministry of Utmost Happiness*, she focusses on city life and adult viewpoints, in contrast to her earlier work, *The God of Small Things*, which had a decidedly pastoral atmosphere and focused on children's experiences. Set mostly in Delhi, Roy's latest book deftly examines the history, customs, and daily lives of the transgender (Hijra) population.

The politics of Kashmiri secessionism and the state's very harsh response to that movement are explored in another significant plot point of the novel. Though Roy's story takes place mostly outside of Delhi in its later sections, the city remains deeply embedded in the lives of the novel's protagonists. *The Ministry of Utmost Happiness* is a prime example of the urban realist style due to its focus on political violence, its urbanized aesthetics, and the central theme that moral judgement in modern India is hopelessly muddled (Roy implies, echoing Chandra, that we are all involved in unspeakable violence).

**Religion and Gender:**

Secularism, which has been defined uniquely in India as tolerance of all faiths and practices, has been in shambles in India's public discourse since the 1980s. Many contentious public discussions revolve around the position of women within Indian religious communities. The case of Shah Bano, a Muslim woman whose husband had divorced her under Muslim personal law, was one of the first major scandals; the rising Hindu right became interested in her, while secularists saw their engagement as an attempt to exert pressure on the minority Muslim community for their own self-interest. The destruction of the Babri Masjid in Ayodhya was subsequently halted in December 1992 as a result of a long-running campaign by the Hindu right. Shortly after, bombs went off in Bombay (Mumbai), and religious riots ensued, killing hundreds. In 2002, there was yet another horrific incidence of sectarian violence in Gujarat, which is still having consequences today.

However, many books have been produced after 2000 that approach the secularism arguments with a female viewpoint. All of these books seem to be influenced by Arundhati Roy's seminal work, *The God of Small Things* (1997), which dealt with caste violence in a Christian community in Kerala and was very attuned to the fact that caste is prevalent even across religious lines. *The Toss of a Lemon*, by Padma Viswanathan, is a remarkable example of a book that delves into the lives of several Tamil Brahmin women. It begins with the protagonist's child marriage when she is 10 years old (1896), continues with her struggles with young widowhood and caste prejudice, and ends with her dealing with these issues and more.

Since the year 2000, there has been an increase in LGBTQ literature. This includes Manju Kapur's *A Married Woman* (2003), which tells the story of a woman in a traditional marriage who becomes involved with another woman, and Sandip Roy's *Don't Let Him Know* (2015), which follows a group of married men and women over the course of forty years as they navigate a love triangle involving same-sex desire. Although neither of these works directly addresses gendered religious violence, Kapur's novel does center around a married main character who becomes connected with a Muslim man, which leads to a kind of political enlightenment. Amruta Patil's graphic novel, *Kari*, similarly examines a similar set of problems, but with a superhero twist. Finally, Arundhati Roy's *The Ministry of Utmost Happiness* has made a breakthrough in the way transgender persons are portrayed in Indian fiction.

**Revisiting India's History as It Goes Global:**

Since the early 1990s, engagement with globalization has significantly influenced Indian fiction, and many of the discussed books, such as *The White Tiger*, can be interpreted through the lens of globalization. Although the topic has become ubiquitous, the mental landscape it encompasses is not inherently straightforward.

A number of authors have chosen to examine globalization's effects through the lens of

cultural simultaneity and acceleration, arguing that fundamentally, everything is changing and that all traditions and institutions are being dismantled. It seems appropriate to bring up some of Salman Rushdie's post-Midnight's Children works here, particularly *The Satanic Verses*, which embraces displacement and hybridity. And in an essay that came out shortly after, "The Satanic Verses celebrates hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, films, songs." This description by Rushdie echoes the credo of the globalization aesthetic more generally. The 2005 books *Transmission* by Hari Kunzru and *Tokyo Cancelled* by Rana Dasgupta are more recent works in the same genre (2005). Particularly Dasgupta's novels appear to be homeless due to their obsession with creating a global elegant aesthetic; an international airport serves as the sole connecting element in *Tokyo Cancelled*'s framing narrative, which assembles the several episodic stories.

In opposition to a reterritorialized, presentist globalism, several Indian novelists have been delving into an aesthetic since the year 2000 that combines the idea of globalization with a profound focus on location and the ways in which both ancient and modern history persist in shaping the present. Strong forces of reaction, cultural retrenchment, and nationalist assertion coexist with hybridity here. Instead of giddily rejoicing in globalization as a time when everything and everyone comes together, this new collection of novels seeks to overcome the obstacles and disconnects that still separate us. Amitav Ghosh, one of India's most celebrated novelists, may have left his imprint on world literature by inscribing historical events into novels with an international focus. *The Glass Palace* is an expansion of a technique he first used in his first nonfiction piece, *In an Antique Land*. *The Ibis Trilogy* and *The Hungry Tide*, both published in the 2000s, are examples of his finest work in this genre.

One aspect that may be seen as distinguishing the series is the way Ghosh incorporates different slangs, patois, and pidgins into his characters. This showcases the series' global perspective. The 'Lascars' who join the *Ibis*'s crew after the usual (English-speaking) crew members fall ill at the beginning of the novel speak an imaginative pidgin.

#### **Literature and the Modern Sensibility:**

Writers that specialize in South Asian literature tend to be among the most eloquent critics of the genre. Salman Rushdie is probably the finest; subsequent research and analysis owe a great deal to the ideas presented in his seminal work, *Imaginary Homelands*. Following Rushdie's work, Amit Chaudhuri has also contributed to our understanding of how the Indian novel has been framed. In his book *Clearing a Space: Reflections on India, Literature, and Modernity*, Chaudhuri lays forth a new framework for understanding Indian literature that does away with the idea of national allegory. The two articles on *The White Tiger*—Amitava Kumar's in *Boston Review* and Sanjay Subrahmanyam's "Diary"—might serve as a decent jumping off point for the discussion of authenticity in Indian literature after the year 2000. Obviously, "The Cult of Authenticity" by

Vikram Chandra is an earlier essay on authenticity that these pieces are reworkings of.

There has been some great scholarly work on Indian literature in recent years, however the major literary journals (e.g., The New Yorker, NYRB, and LRB) are usually the greatest places to look for information on the subject. Chapter 3 of *In Stereotype: South Asia in the Global Literary Imaginary* by Mrinalini Chakravarty, "Slumdog or White Tiger," can serve as a good place to begin. *The Disgusting and Enchanting Slums*. Ulka Anjaria's *A History of the Indian Novel in English* is another great resource, though it doesn't fully address the topics discussed here until much later in the book. For example, Priya Joshi's "Chetan Bhagat: Remaking the Novel in India" and Shameem Black's "Post-Humanitarianism and the Indian Novel in English." An important work on the subject of gender and secularism is *Limiting Secularism: The Ethics of Coexistence in Indian Literature and Film*, written by Priya Kumar. Undergraduates looking for an introductory text on South Asian literature in the late twentieth century may find Paul Brians' *Modern South Asian Literature in English* to be an excellent resource.

### **Conclusion:**

Literature is essential to any society's or culture's imagination, and vice versa. Indian literature has a long history of accurately portraying the cultural, political, and social aspects of Indian culture. Novels, poetry, essays, and other forms of creative writing have all taken note of and commented on the rapid technological development in every facet of human existence in recent years. Also, everyone knows that novels have the power to show human existence in all its complexity and detail, which is why they are the most beloved genre of literature. Human society has progressed via the emergence of new trends, philosophies, obstacles, and lack of answers. Similarly, the new millennium brought with it new aspirations, desires, and challenges, all of which the authors of this generation have done their best to address. These writers cover every conceivable genre, and it seems like they've tackled every conceivable modern issue facing Indian society. In a time when bluster, cheap talk, and deceit are permeating politics worldwide, Indian fiction writers will surely be drawn to the post-truth society's issues in the not-too-distant future. Fiction writers have planned to draw inspiration from this astounding academic progress at a time when the traditional multi- and interdisciplinary division of knowledge is under serious attack from the new post-disciplinary paradigm. Contemporary novels set in India or written by Indians currently living abroad have an international flavor and are products of a complex cultural matrix. Because we live in a globalized society that does not respect geographical, political, or cultural borders, it is impossible to study, evaluate, or appreciate these works without taking into account influences from all over the globe. *Ano bhadra krtavo yantu vishwatah* (1.89.1), which translates to "let noble thoughts come to me from all directions," is another verse from the old Rigveda. Overall, the trajectory of fiction writing in India has been remarkable, and this study aims to prove that it will continue along similar promising paths in the future.



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**THEME OF SOCIAL SENSIBILITY IN CHETAN BHAGAT'S ONE  
NIGHT@ THE CALL CENTER**

**Dr. Sandeep G. Ladkar**

*Associate Professor & Head, Department of English,*

*Late Babasaheb Deshmukh Gortheekar ACS Mahavidyalaya, Umri Dist. Nanded*

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**Abstract:**

*The present paper explores the theme of Social Sensibility incorporated in Chetan Bhagat's One Night@ The Call Center. The Contemporary 21st century Indian writers include Arvind Adiga, Salman Rushdie, Arundhati Roy, Neelam Saxena Chandra, Rakhi Kapoor, Jhumpa, Lahiri and Kiran Desai have portrayed contemporary Indian society through their literature. We see that all these writers have exposed the various problems existing in the society of the time through their literary writing. Among all these writers, Chetan Bhagat is the only writer whose literature has been used to make films of various genres. The films on his novels are Five Point Someone, Half Girlfriend or Two States, the plot of the film based on such quality books has been created in which veteran actors are included. Because Ketan Bhagat has described the social situation of the time in a very good way through his literary writing, he is known as an inspiring writer for the young generation. We see that several literary writers have written about the mentality of the people in the contemporary age but very few writers have gained the popularity but rarely are writers as well-known as Chetan Bhagat.*

**Keywords:** Frustration, Unhappy, Isolation, Career, Satisfaction, Existentialism, Internal Voice etc.

**Introduction:**

Since, literature is a mirror of society, we can see the reflection of various events that have taken place in society through literature. Although there are different types of literature, novels are one such type in which the story is presented in a very simple way. Through Indian English literature, the traditional Indian society, all the customs, rituals, traditions and traditions that are going on in it, have been depicted by contemporary writers through their literature. Kamala Markandaya, Anita Desai, Shoba De, Jhumpa Lahiri, etc., women writers have also tried to present various problems of contemporary society through their literature. In the modern era, Chetan Bhagat has become a famous writer. He has presented the suffering of the young generation in India through his literature, especially through novels. We can see this eloquent depiction of the unemployment in India, after which the Indian youth is becoming addicted to a large extent through his novels.

Through this novel, the novelist has described human emotions like pity, love, hatred,

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ambition, etc. This story is about six characters in a call center. Which includes three men and three women, although all these people have different mindsets, but they had one thing in common that they were very bored with the work given to them and they are trying to make a different life come to them. They were bored with their lives because every day some or the other different events happen in their lives. Various aspects of human life are described through this novel.

The main character in this novel is Shyam Mehta. He is a simple-minded, calm and loving person, as the novelist has drawn this character. He wanted to become a lot in his life, so he lived his life with great ambition. He was in love with a girl whose name was Priyanka. But Priyanka had recently got engaged to Ganesh, an NRI boy. He felt that there was no joy left in his life. That is why he was always sad. He felt that his boss had betrayed him. Shyam's work was to create a customer-friendly website for his company. Shyam's friend Varun never wanted to do the work he was doing, but he worked in this call center to meet the needs of his daily life.

After this, the novelist has drawn the next character of a girl named Isha Singh, who had a dream and a strong desire to become a model. Due to which she ran away from home and agreed to work in this call center. She felt that the money she was getting from the work she was doing in the call center would be useful for her in the future to become a model, so she worked with the hope that she would be able to become a model in the future. For this, she had to compromise with many things, as part of which a person told her that she did not have the qualities that a girl should have to become a model. Due to this, she finally became very desperate.

While describing a married woman named Radhika, the novelist says that she loved her husband very much, but when she noticed that her husband would not take her name but another woman's name during an event, she became very disappointed and started wondering why her husband would take another woman's name instead of hers.

Then there is the last character, the military uncle, who, despite being very old, used to work in a call center. He would think that his grandson should always be happy and should send him messages constantly. Therefore, it is evident from this that even the elderly grandfather is not happy in his life.

A person named Bakshi was the boss of the company where Shyam was working. He was very intelligent by nature. When Shyam, after working hard, created a customer-friendly website, Bakshi took all the credit for it and was preparing to go to Boston. From this it can be seen that all the people working at the call center were bored with their lives and were busy in unraveling the mystery of what was happening in their lives. All these characters are depicted in this novel by the novelist and the most important day of their lives was that night when they received a call from God. The presence of God always makes a person feel like a person who increases his spiritual strength and his inner strength gives him the courage to face any crisis without fearing it. He felt that his life would definitely be happy.

The novelist and the story express the life of six different people who are working together but they do not enjoy their work but only work as a burden. This novel does not only try to tell the facts but also tries to shed a new light on life through those facts.

Finally, the way Shyam thinks, he always feels that he can get what he wants by any means. After all, while working in this call center, he has tried to save the jobs of many people. He has realized the way he taught his boss who always used to dominate him, that is, the character of Shyam described by the novelist at the beginning.

This shows that Shyam is now completely mentally capable and has the ability to digest any success or failure in life. Shyam now feels that what he initially thought was impossible is now easily possible. When he initially thought that he would never get married to the girl, he now sees that he has succeeded.

Through this novel, Chetan Bhagat has expressed optimism in such a way that if a person faces any problem in life without fear and with more courage and listens to his inner voice, then he can definitely bring about successful changes in his life. In this novel, we clearly understand how God gave such a message to these six characters and the benefit of that message was that their future lives were spent differently.

### **Conclusion:**

Chetan Bhagat, through his novel, has depicted the various issues facing the youth of contemporary Indian society and the mindset that is created from it. Through this novel, six people with different mindsets work in a call center, working only as a means of livelihood in their lives. They do not see any kind of joy while working there. The novelist further says that all of them are bored with their daily lives and live their lives in the hope that a different change should take place in their lifestyle.

When the revelation of God makes them aware of their inner self and their power, they realize that if we truly listen to our inner voice, we can definitely change our lifestyle by confronting any problems that come in life with a very positive attitude. Finally, all the characters in this novel have gained such confidence. From this, we can see that the novelist has given a fundamental message through this novel that we should always try to change our lives happily by finding the right path instead of just focusing on creating problems.

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**A VISION OF INDIAN SOCIETY AND WOMEN'S STATUS IN SHASHI  
DESHPANDE'S *THAT LONG SILENCE***

**Kamble Sanyogita Arvind**

*Research Scholar,*

*S.R.T.M.U. Nanded.*

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**Abstract:**

*Shashi Deshpande is most popular Indian feminist novelist who depicts the women's status in patriarch Indian society through her works. Her characters not only struggle with questions of identity but also try to understand themselves and their place in the society. She highlights the social and cultural issues in India like, gender, class and patriarchy. The present paper tries to focus on identity, marriage, motherhood and the struggle of being a woman in Indian society. The paper explores the theme of self-discovery, patriarchy and complexities of marriage through the novel *That Long Silence* by Shashi Deshpande. The title refers to the silence of women.*

**Key Words:** Self-discovery, identity, marriage and women's status

**Introduction:**

Shashi Deshpande is one of the most famous Indian novelist and short story writers. she was born in Dharwad in Karnataka. She did her graduation in Economics in Bombay. She moved to Bangalore where she received a degree in law. She also studied journalism at the Vidya Bhavan in Mumbai and worked as a journalist for the magazine "Onlooker". While working as a journalist, she started writing short stories. She published her short stories in women's magazine "Femina" and "Eve's Weekly". She received the Sahitya Akadmi Award for her novel "*That Long Silence*" in 1991 and also got Padma Shri Award in 2009. Her novel "*Shadow Play*" was shortlisted for the Hindu Literary Prize in 2014. One of her short stories published in Eve's Weekly was awarded 'Consolation Prize'. Shashi Deshpande brings to light on women's struggle to secure self-respect through her works. She wrote many novels. Some of her famous novels are "*The Dark Holds No Terrors*"(1980), "*Narayanpur Incident*"(1982), "*That Long Silence*"(1989), "*A Matter of Time*"(1996), "*Small Remedies*"(2000), "*Come Up and Be Dead*"(1983) "*Roots and Shadows*"(1983) and "*Moving On*"(2004). In her novels, she creates a picture of women in patriarchal Indian society and present their status, plight, problems and ambitions. Her novels and short stories are translated into various Indian and European languages. There are short story collections written by Shashi Deshpande. Her collection of short stories are "*The Legacy and Other Stories*"(1978), "*It Was Dark*"(1986), "*The Miracle and Other Stories*"(1986), "*It was Nightingale*"(1986) and "*The Institution and Other Stories*"(1994). There is also a collection of

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essays by Deshpande entitle *"Writing from the Margins"*. To talk about Shashi Deshpande, Sunita Patthi states,

*"Shashi Deshpande is a pragmatist on a fundamenta*

*l level. She has created authentic female characters, including vulnerable living beings and flesh-and-blood characters with notable qualifications. She presents plausible story with believable characters and no ambiguous deliberation. She has confidence in presenting life as it is and not as it should be."*(patthi, 71)

The title of the novel is suitable to condition of women in patriarchal Indian society. The novel, *That Long Silence* is divided into four parts and used flashback technique. It is considered as an autobiographical novel by Shashi Deshpande. Deshpande chooses the title of the novel from the speech by Elizabeth Robbins, about the eternal and long silence of women, to the Women Writers Suffrage League in 1907. The protagonist of the novel is Jaya. She is an educated woman and writer. She is married to an engineer, Mohan and has two children, Rahul and Rati. The whole story of the novel revolves around Jaya's life and the changes which she has accepted. Jaya was born into a middle-class Hindu family. She is a clever and curious girl. She wants to be a successful writer. Jaya's grandmother is a conventional Indian lady. Her grandmother is not happy with Jaya's dream. Grandmother believes that girls should be obedient and silent. They have always to take care of their family. They are not allowed to share their thoughts. Jaya's grandmother gives her advice to behave more civilly to get a good husband. Jaya's father always supports her and encourages her to be a successful writer. After the death of her father, Jaya faces many problems.

Eventually, she got married with Mohan who is an engineer. Jaya and her husband spend a happy upper-middle-class lifestyle in Dadar. After her marriage, Jaya plays a role of a subservient woman. She starts to do her duty as a housewife and has failed to be a successful writer. Jaya's life is stable at the beginning but then unexpected disaster comes into her life. Her husband gets into trouble. Mohan is suspended from his job because he is involved in some illegal issues. That's why, they have to leave their flat. They move from their comfortable apartment into a small house. The relationship between Jaya and Mohan is noiseless. They have a lack of communication with them. Jaya says,

*"A pair of bullocks yoked together... a clever phrase,*

*but can it substitute for the reality? A man and woman married for seventeen years. A couple with two children. A family somewhat like the one caught and preserved for posterity by the advertising visuals I so loved. But the reality was only this. We were two persons. A man. A woman."*

*(That Long Silence,8)*

It shows the condition of Jaya and Mohan. Their married life of seventeen years is not happy. Because of lack of communication, they are not emotionally connected. When Mohan suspends from his job, Jaya starts writing articles to earn money and supports her family. Mohan is happy that his wife is a writer, but he gets angry one of her articles where she writes about a married couple. Mohan objects to the article and he says that their personal life is shown in that article. Unknowingly, Mohan hurts Jaya. After this, Jaya stops writing and she becomes silent and quiet. Jaya does not ask any question to Mohan and follows him blindly. She says, "*I almost wag my tail, like a dog that's been patted by its master.*"(TLS,84) There is no way for Jaya to express her feelings and emotions in their relationship. She realizes that her marriage is sham to save her from the remarks of this society.

Jaya's parents are liberal and open minded. They do not differentiate between boy and girl. Jaya's father always supports and motivate her. He named her "Jaya" which means victory. But after their marriage, Mohan changes her name and call sir "Suhasini" which means a soft, smiling and motherly woman. Mohan wants to marry with a woman who is educated, cultured and can speak good English. Jaya is educated and chicken speak good English that's why Mohan married her. Jaya thinks about their relationship and she realise that she has limited herself. Jaya says, "*We live together but there had been only emptiness between us.*"(TLS,185) This shows the loneliness of Jaya. She is not emotionally connected with Mohan. This causes a rift in the relationship. While describeing Jaya silence, Febina T.P. comments,

*"Deshpande does not extol this Indian habit of silence on the part of women, but shows how it can become a weapon in the hands of man, punishment inflicted upon women. Marriage is a weapon for them to make women silent."*(Febina,506)

Here, Febina presents the realistic picture of women's status and the Indian society. When Mohan and Jaya come to Dadar, he wants to discuss his problem with Jaya. Mohan asks her for suggestion, but Jaya remains quiet. She does not know what to say and how to console him. Jaya tries to keep a balance between their relationship, but she finds it hard to share his grief. Jaya's brother Ravi speaks harshly about Mohan. When Mohan comes to know about Ravi's harsh words, he gets angry and leaves his house. After Mohan left her, Jaya finds herself alone without Mohan. However, she waits for Mohan. She thinks that Mohan will return. She is unable to live alone because she has always remained dependent on Mohan. To make things worse, her son Rahul goes missing. Jaya's physical and mental condition is ruined. She is not able to manage all the things without Mohan. Eventually, she realises her mistake in not understanding her husband when he is needed her support. However, Jaya's son, Rahul returns home with his uncle and finally, she gets a

telegram from Mohan informing her that he will return soon. At the end, Jaya transforms into a new woman who decides to never again let such silence come between their relationship.

Shashi Deshpande uses the world silence as a symbol of patriarchal society where women have lower status as compared with men. Deshpande beautifully portrays women characters through the novel. She has also presented other female characters just like Jaya. Jaya's aunt's niece Kusum also suffers being a woman. She is unable to give birth to a male child. As she has three daughters her in-law mistreats her. Because of this treatment Kusum loses her mental balance. When Jaya tries to help her, Mohan does not allow her to help Kusum. At last, she commits suicide. Other female character is Jeeja. She is a maid and works in Jaya's house. She is not able to give birth of a child. That's why her husband marries with another woman. She takes responsibilities of her husband to children. Deshpande presents Jeeja as a strong lady who knows how to fight for life. Mohan's mother bears many problems because of his father's male dominion attitude. She also died while trying to abort her unwanted child. Vimla who is Mohan's sister also childless like Jeeja. She herself left her ovarian tumor untreated. She does not talk about her problem to anybody. At last, she dies in Silence. Expressing the views on the novel *That Long Silence*, S. Surya aptly puts it as,

*"Deshpande depicts her protagonist as a woman with a certain willingness to face the problem in life by her desire to voice her protest as revolutionaries after a long silence. It is her last-ditch effort to save herself from isolation and also falling into self-preservative negativism issuing directly from psychological representation unleashed by the social institution of family." (Surya, 179)*

Shashi Deshpande describes the pathetic picture of women through the central character of the novel, Jaya. Throughout the novel, she keeps on searching her identity. At last, she finds herself as a woman and a writer. Through the characters of Jaya, Kusum, Jeeja, Mohan's mother and Vimla, Shashi Deshpande deals with the issues regarding women's position and status in their family as well as society

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**THE SOCIAL LIFE, MENTAL HEALTH AND EMOTIONS OF A  
NOMADIC TRIBE DEPICTED THROUGH LAXMAN GAIKWAD'S  
AUTOBIOGRAPHY UCHLYA**

**Miss. Pratiksha Vijay Pawar**

*Assistant Professor, Department of Microbiology,*

*Late Babasaheb Deshmukh Gorthekar Arts, Commerce and Science*

*Mahavidyalaya, Umri Dist. Nanded.*

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**Abstract:**

*Man is a social animal, and his lifestyle plays an important role in the development of society. However, inequality, disparity and discrimination are still strongly visible in various sections of society. Especially, the nomadic and liberated caste communities have to face many social, economic and political difficulties. Their lives have become more conflictual due to lack of education, employment and stability. “Uchlya” written by Laxman Gaikwad, vividly depicts the life of a nomadic liberated community through autobiography. The people of this society had to be deprived of the basic needs of education, employment, housing and social respect. The life “Uchlya” of the community is full of struggle and has made them keenly aware of the pain, humiliation and social injustice among them. This autobiography is not just the life story of one person but a reflection of the sufferings of the entire nomadic community.*

**Introduction:**

Nomadic communities have always been marginalized in the social structure of India. In history, they have been branded as “criminal tribes” and due to this, they were socially ostracized. The British government declared them as “criminal tribes” in 1871 and after independence, this law was repealed in 1952, but society still did not give them equal status. The protagonist of this autobiography is the author himself and his life journey shows the pain, injustice, neglect and struggle for existence of this community. Through this autobiography, serious problems like hunger, educational deprivation, homelessness, oppression, social exclusion are directly mentioned. Novels are a reflection of the changing trends of society. Novels in the 21st century do not only tell stories, but also explore social, cultural and political consciousness. Novels based on the lives of Dalits and the underprivileged especially help in understanding social reality. Although the autobiographical novel “Uchlya” was written in the latter half of the 20th century, its sentiments and context are equally important in the 21st century. This autobiography sheds harsh light on the inhuman nature of the caste system that has been going on for years.

**Social Life and Sentiments of a Nomadic Tribe:**

“What is Sensibility?” “Sensibility” in literature means the emotions, pain, struggles, and

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hopes and aspirations of an individual or a society. Sentiments in autobiographies touch the reader's mind and bring about a change in their thinking. There are many examples of distrust and exclusion in the society of the nomadic tribe, which are as follows.

**Discrimination in School:**

Even though the children of the author's community were admitted to school, they were always treated as second-class citizens. They were kept separate from other students and faced scorn from teachers. In his autobiography, he writes that "When a goat entered a pack of wolves, some would throw stones at me, while others would tease me, 'Do you eat crabs, my dear?'" This sentence strongly indicates the discrimination in the school.

The sentence "If you release a wild bird into a hen house while feeding it, the hens would tease the bird by taking its beak and peck it" further intensifies the awareness of caste discrimination. It is clear that even if a person is the same, society treats him based on his caste.

**Police injustice and atrocities:**

The author has described many incidents of injustice and atrocities committed by the police based on his own experiences and those of his society. The nomadic community is constantly suspected of being far from the mainstream. People from this community are easily considered criminals. The police used to harass the nomadic people by beating up the entire family for stealing and taking money from them.

"The police came to our house, brought Anna and the community, made them stand in a line and started beating them with a hunter, and then they started beating the women and children in our house." The sentence written by this author shows the nature of the police atrocities.

"One policeman said to my mother, come with two hundred rupees and we will solve the problem, the police snatched my mother's gold ornaments. We, who are thieves by caste, kept quiet because we didn't know who to complain to."

The system that is designed to give justice to people is the same system that does injustice to people by labelling their caste as thieves and forcing everyone to steal. All this cycle of police atrocities continued.

"A policeman caught me and asked me what the welfare of the people of which community are you doing?" "As soon as I said 'Pathruta', the police slapped me on the cheek. I didn't do anything wrong; they just beat me up when I said 'Pathruta'."

In this way, people from the nomadic tribe are killed just because of their caste, even if no one has committed any crime and is going to school, the police would threaten them with casteism, saying, "Did your father go to school? Go to school in jail," and only if the police were paid, would they arrest them and stop the trial. The police would file "cases" against the Pardhi people and arrest them. Even today, in many places, if a thief is not found, they file "cases" against the Pardhi people. On the one hand, the society does not consider the Pardhi people as thieves and instead of

protecting them, the police prey on them and create a situation for them to steal again. The police register real or fake cases against the people of the nomadic tribe's caste, arrest them and inhumanly torture them in jail. They torture women and children. This society had become fearful while enduring continuous injustice.

**Limitations on employment opportunities:**

People from the nomadic tribe's community face difficulties in getting employment opportunities due to their background. Due to distrust in the society, they could not get good jobs and no one would hire them. Due to which they had to turn to traditional or informal businesses. The author says, "No one would give my father work because our caste was a thief, and our stone-making skills were not used on the fields. Grandma started stealing to escape from her house".

People from this community have to steal because no one gives them work. Due to lack of education, the option of employment is already closed and the suffering of this community is that no one allows laborers to come and work because of their caste.

**Social boycott:**

Nomadic tribes were ostracized by other sections of the society. They were forbidden to go to temples, read religious scriptures or books. They were cursed for being dirty or dirty. They were not allowed to fill water; they were not allowed to drink it. The advanced society in the village used to oppress these people. They used to give money to people at exorbitant interest. At the same time, the village police chief used to collect a monthly tax from the nomadic tribes and thieves. During the village fair, the villagers would deliberately collect more than the amount of money from the people who stole from the village fair, and if they refused to pay, the villagers would be beaten with sticks and axes.

The Vadars would beat and attack the villagers for filling the water tank, and the respected village goons would even kill them for filling the water tank. In other words, the nomadic tribes used to torture and treat them as less than human beings due to social boycott to fulfil basic needs like water.

We get a sense of social boycott from the autobiography of the village. While describing this, the author says, "My copper was stolen." "Your caste that eats pigs and cats, do you read books?" The intensity of the boycott by the society is evident from the sentence.

**Injustice against women:**

On the one hand, because I was born in a nomadic caste and especially when it comes to women, the outside society has done injustice to women, but my own society also oppresses women. The issue is resolved by the caste panchayat, in which there is no system to provide justice to women.

The wives of nomadic freedmen are taken away by the police. There are no female police officers either. At the same time, they are arrested at night and kept in the police station overnight

and tortured. Describing this, the author says,

“Saheb, when I was a child, there was no food to eat, my husband is in jail because of your kindness, and I did not want to have children, I brought half a container of jowar with the two hundred rupees they gave me. Saheb, I did not even get milk for my child at my police station, so I brought jowar, look at this!” From this sentence, we can see the injustice against women and the helplessness of women. A heart-breaking incident, a mother is struggling to make food for her child, and this Indian system is doing injustice to her.

### **Hunger:**

In this autobiography, the author has presented the feelings of hunger. Since there was no food to eat, he was forced to eat rats, rabbits, mongooses, deer, pheasants, ducks, herons, turtles, fish, wild cats, partridges, pigs, pigeons, crabs, waterfowl and peacocks.

People had to find wheat and wheat husks that rats had taken to their burrows in the fields and use them for food. “In the middle of Shravan, there was no bread, so we would scrape the sweet potato leaves from our father’s garden and cook them. We would extract the water from them and share the sweet potato leaves. We would make their pots and live on them for days.” This shows that people in the nomadic community starve without food. The author of this autobiography has presented a heart-breaking picture created by hunger. On the full moon day of Amavasya in the month of Akhad Shravan, if someone was not well or sick, they would have to go to the graveyard to look for the discarded coconuts and coconuts due to hunger. That is, people used to steal and steal because of hunger, no one wanted to give them work and there was no work, so the cycle of hunger would continue. The author himself, as the protagonist, has presented many such feelings in this autobiography as if he were a mirror of the wandering and liberated society.

### **Conclusion:**

Even though the Criminal Tribes Act was repealed after independence, its influence remained in the social mentality and administrative system. Due to this, these tribes were not accepted in the society and the administration was constantly suspicious of them. Whenever any theft or crime was committed, the people of this community were first drawn into the vortex of suspicion, they were arrested and brutally beaten even without any concrete evidence. The police interrogation was only a beating and humiliation. Like men, women also had to face injustice. Life in prison was unbearable. Hunger, beatings, abuse and inhuman treatment were routine. People from the nomadic and liberated community were branded as criminals of the social system, while on the other hand, they were deprived of education and employment opportunities and were unable to improve their standard of living. As a result, this community was trapped in a vicious cycle of poverty and neglect.

“*Uchlya*” is not just an autobiography of one person but it is a reflection of the pain and suffering of the entire nomadic community. Despite the injustices that this community has endured

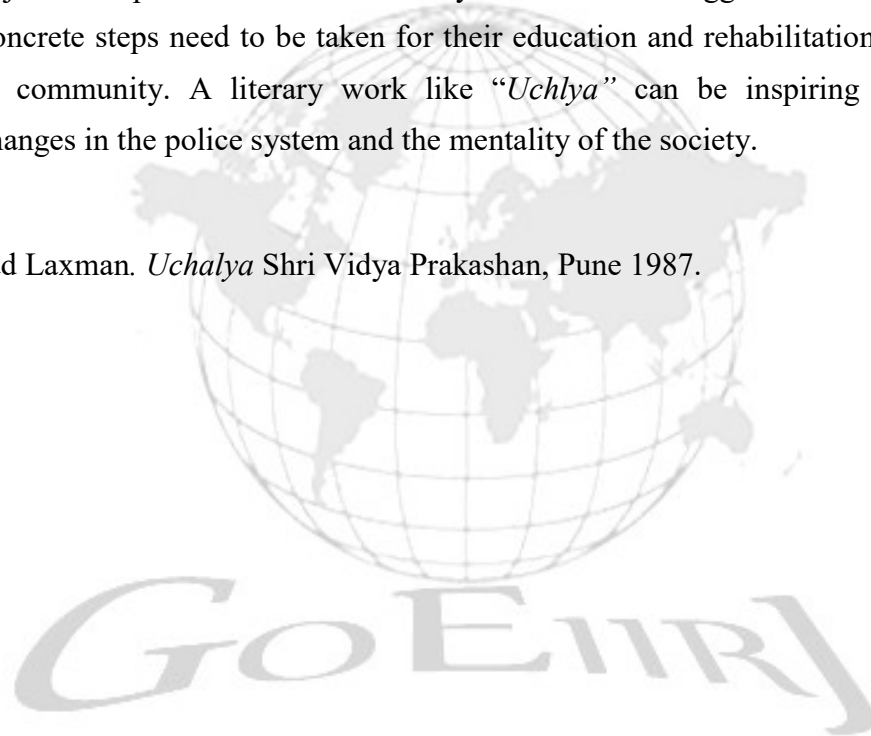
for generations, both the government and the society have remained indifferent to their rehabilitation or justice. Even today, in some parts of India, the nomadic community is not accepted equally.

Although the atrocities committed by the police have reduced to some extent, there has been no major change in the perspective of the administration and society. Therefore, a literary work like “*Uchlya*” is not only a document of the past of the 20<sup>th</sup> century, but it is an important document necessary for social change in the 21<sup>st</sup> century.

This is why the feelings expressed in the autobiography of “*Uchlya*” are not limited to the experience of just one person but become a symbol of the struggle of the entire nomadic community. Concrete steps need to be taken for their education and rehabilitation for the right to justice of this community. A literary work like “*Uchlya*” can be inspiring to bring about fundamental changes in the police system and the mentality of the society.

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## SENSIBILITY IN SPORTS SPECIAL REFERENCE WITH VOLLEYBALL PLYOMETRIC TRAINING

**Dr. Baliram Hanmantrao Ingle**

*Director of Sports*

*L.B.D.G.College Umri*

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### *Abstract*

*The Purpose of this study was to find out the impact of plyometric training on selected coordinative abilities on college level Men Volleyball players. The investigator selected 30 college. Student men volleyball players from Late Babasaheb Deshmukh Gorthekar College Umri. Their age range 20 to 23 years. The subjects were divided into two equal groups. Group 1 consisting 15 students called as the experimental group and group 2 consisting of 15 students called as the control group. The group 1 was assigned the plyometric training programme. The control group was not allowed to participate in any kind of treatment. The selected criterion variables namely space orientation ability tested with numbered medicine ball run test and differentiation ability tested with backward ball throw test. The training period was for eight weeks except on Saturday and Sunday in each week. The data were collected from before and after the eight weeks of plyometric training. The data was analyzed by the use of paired 'T' test. The level of confidence was fixed 0.05. The results of the study show that improvement on selected criterion variables are space orientation ability and differentiation ability due to impact of plyometric training. The control group did not improve space*

**Keywords:** plyometric training, overtraining; space orientation ability and differentiation ability, depth jumps, squat jumps

### **Introduction**

The paper is focused on sensibility in volleyball player from the Plyometric training to get Mental, Emotional and create the feeling of sport among the players. Plyometric training refers to a type of exercise that focuses on rapidly generating maximum force in a short period of time, essentially training muscles to produce explosive movements by utilizing the stretch-shortening cycle, often involving exercises like jumping, hopping, and bounding, primarily used by athletes to improve power and performance in sports requiring quick bursts of energy like basketball, volleyball, and sprinting; it is also known as "jump training" or "plyos.". The main goal is to increase muscle power by rapidly transitioning from a stretched muscle to a forceful contraction. This is the key mechanism in plyometrics, where a muscle is quickly stretched then immediately contracted, creating a more explosive movement.

Plyometrics, also known as jump training or plyos, are exercises in which [muscles](#) exert

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maximum force in short intervals of time, with the goal of increasing power (speed-strength). This training focuses on learning to move from a muscle [extension](#) to a [contraction](#) in a rapid or "explosive" manner, such as in specialized repeated jumping. Plyometrics are primarily used by [athletes](#), especially [martial artists](#), [sprinters](#) and [high jumpers](#), to improve performance, and are used in the fitness field to a much lesser Plyometrics include explosive exercises to activate the quick response and elastic properties of the major muscles.

It was initially adopted by [Soviet Olympians](#) in the 1950s, and then by sportspeople worldwide.<sup>[5]</sup> Sports using plyometrics include basketball, tennis, badminton, squash and volleyball as well as the various codes of football. The term "plyometrics" was coined by [Fred Wilt](#) after watching Soviet athletes prepare for their events in track and field. He began collaboration with trainer [Michael Yessis](#) to promote plyometrics.

### Objectives

To find out the impact of Plyometric training on selected coordinative abilities on college level men volleyball players

### Method and Design

The purpose of this study was to find out the impact of plyometric training on selected coordinative abilities on college level women volleyball players. The investigator selected 30 (N=30) college level women volleyball players from Late Babasaheb Deshmukh Gortheekar College Umri . Their age ranged from 20 to 23 years. The subjects were divided into two equal groups. Group 1 consisting 15 subjects called as the experimental group and group 2 consisting of 15 students called as the control group. The group I was assigned the plyometric training programme.

The control group was not allowed to participate in any kind of treatment. The selected criterion variables namely space orientation ability tested with numbered medicine ball run test and differentiation ability tested with backward ball throw test. The data were collected from before and after the eight weeks of plyometric training. The data was analyzed by the use of paired 'T' test. The level of confidence was fixed 0.05.

Technique of jumping is also very important when executing plyometric exercises. In essence, the athlete goes into a slight squat (crouch) upon landing in which the hip, knee, and ankle joints flex.

The takeoff or jump upward is executed in a sequence initiated by hip-joint extension followed by knee-joint extension which begins during the hip-joint extension. As the knee-joint extension is taking place, ankle-joint extension begins and is the only action that occurs as the takeoff (breaking contact with the ground) takes place. All three actions contribute force to the upward jump, but the knee-joint extension is the major contributor.

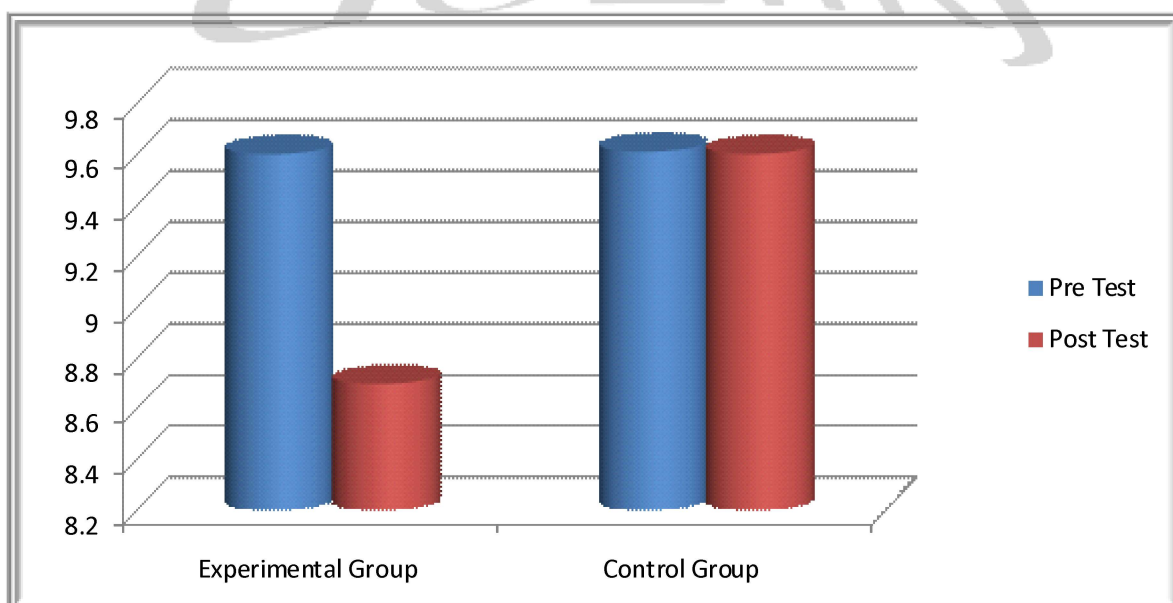
**Table -01 computation “T” ratio between the pre and post tests scores on space orientation ability of experimental and control group**

Group	Test	Mean	MD	SD	DF	‘t’	Table value
Experimental Group	Pre test	9.60	0.86	0.52	13	5.02	2.13
	Post-test	8.70		0.90			
Control Group	Pre test	9.61	0.005	0.30	13	0.080	2.13
	Post-test	9.60		0.21			

Significant Level of significant was fixed at 0.05 with df 14 Table value 2.14

Table-01 Indicates of mean and standard deviation and 'T' results of experimental and control groups of space orientation ability of college level women volleyball players. The experimental group pre and post test mean values are and 9.60 and 8.70 standard deviation values are 0.52 and 0.90 and obtained 't' value is 5.02 is greater than table value 2.13 with df 13. And control group mean values are 9.61 and 9.60 and standard deviation 0.30 and 0.21 the obtained 't' value 0.080 is lesser than table value 2.13. So control group insignificant. The finding of the study indicates statistically proved that experimental group showed significant improvement on space orientation ability due to impact of plyometric training on selected coordinative abilities on college level men volleyball players.

**Figure Showing the mean values of plyometric training on space orientation Ability**

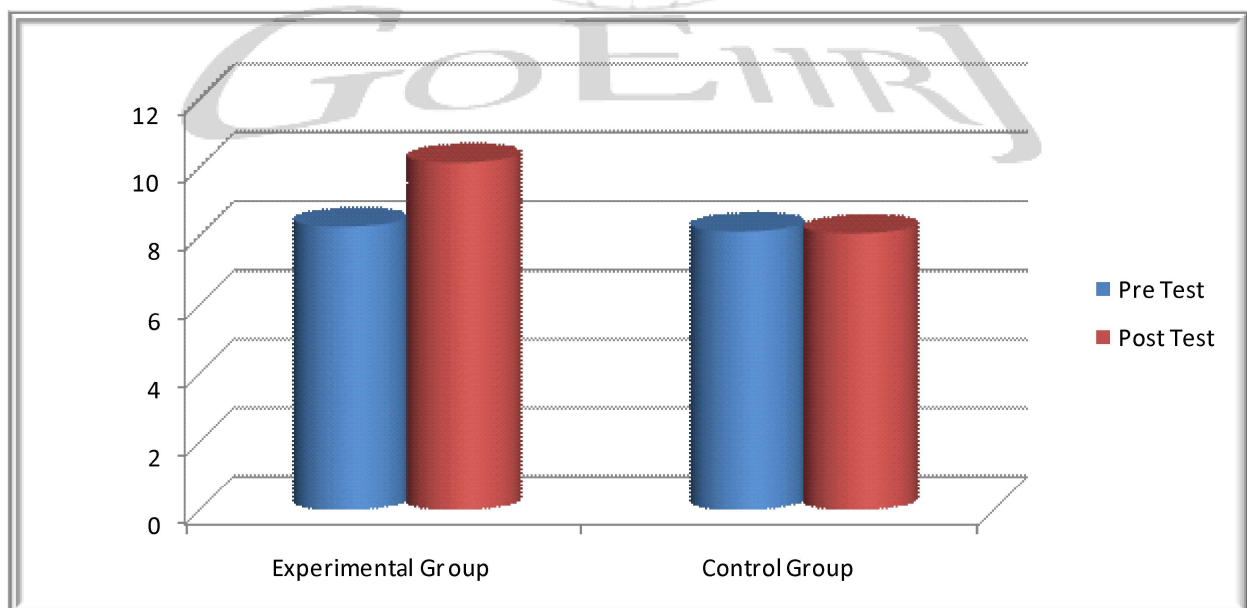


**Table -02 computation “T” ratio between the pre and post tests scores on Differentiation Ability of experimental and control group**

Group	Test	Mean	MD	SD	DF	‘t’	Table value
Experimental Group	Pre test	8.26	1.86	1.28	14	9.73	2.14
	Post-test	10.12		1.36			
Control Group	Pre test	8.12	0.66	1.18	14	0.37	2.14
	Post-test	8.06		1.22			

Significant Level of significant was fixed at 0.05 with df 14 Table value 2.14

Table-02 Indicates of mean and standard deviation and 't' results of experimental and control groups of differentiation ability of college level women volleyball players. The experimental group pre and post test mean values are and 8.26 and 10.12 standard deviation values are 1.28 and 1.36 and obtained 't' value is 9.73 is greater than table value 2.14 with df 14. And control group mean values are 8.12 and 8.06 and standard deviation 1.18 and 1.22. The obtained 't' value 0.37 is lesser than table value 2.14. So control group insignificant. The finding of the study indicates statistically proved that experimental group showed significant improvement on differentiation ability due to impact of plyometric training on selected coordinative abilities on college level women volleyball players.



## Results and Discussion

Many professional and Olympic athletes use plyometrics training to improve muscular strength and jumping abilities which therefore increases their power. There are varying levels of

intensity to plyometrics. Another benefit of plyometrics is that you can vary your level of intensity which means anyone looking to improve strength and jumping training can be involved regardless of fitness. The study reveals that the eight weeks of plyometric training programme significantly improved the space orientation ability and differentiation ability. In the control group there were no changes because they were not given any special training. Subjects chosen for the experimental study was not given any physical exercise other than the treatment, thus it was concluded that any improvement on the selected variable was on the account of treatment given. The result of this investigations showed that there was a significant improvement on the space orientation ability and differentiation ability between pre and post test of experimental group as a result of 8 weeks weight training.

### Conclusion

It was concluded that there was a significant improvement on the selected variables namely space orientation ability and differentiation ability by the application of plyometric training program. Athletes in sports that require quick movements like jumping, sprinting, and changing direction. Proper technique is crucial to prevent injuries, the study also helps to improve the performance and develop the volleyball skills and players feeling, Emotional and mental fitness among the peoples.

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## **SENSIBILITY AND SOCIAL CHANGE: A STUDY OF MAJOR DEVELOPMENTS IN INDIAN ENGLISH WRITING**

**Atram Buddhewad**

*Research Scholar (Ph.Din English)*

*School of Language, Literature and Culture Studies,*

*S.R.T.M. University, Nanded*

**And**

**Dr. Nitin Anbhule**

*Associate Professor*

*Dept: of English*

*Shri Datta ACS College, Hadgaon, Dist: Nanded*

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### **Abstract:**

*Indian English literature has undergone significant transformations in response to social, political, and cultural changes in contemporary times. The intersection of sensibility and social change in literary narratives reflects the evolving concerns of Indian society, addressing themes such as caste, gender, globalization, migration, environmental degradation, and digital culture. This research article explores the major developments in Indian English writing in recent times, tracing the shifts in thematic concerns, narrative techniques, and ideological frameworks. The study also evaluates how literature continues to function as a tool for social critique and transformation, providing insights into emerging literary trends. Using a qualitative and analytical methodology, this research examines selected contemporary works that exemplify these changes. It further discusses the limitations, scope, and significance of such literary studies in understanding modern Indian society.*

### **Introduction:**

The landscape of Indian English writing has always been deeply intertwined with the socio-political realities of its time. Literature has served as a mirror to the transformations in Indian society, from the nationalist fervor of pre-independence writings to the partition narratives, post-independence anxieties, and contemporary concerns about identity, class, gender, and the environment. Recent Indian English literature has moved beyond traditional narratives to embrace transnational experiences, digital expressions, and experimental storytelling. This shift is indicative of an increasing engagement with global issues while still being rooted in local and regional realities.

The primary objective of this study is to examine how sensibility and social change manifest in contemporary Indian English literature. It seeks to explore how themes such as gender



justice, caste consciousness, environmental concerns, digital influence, and political resistance shape modern literary works. Additionally, it aims to highlight how new literary forms, including autofiction, climate fiction, and diasporic narratives, contribute to a reimagining of Indian identity. This study employs a qualitative and analytical approach, drawing upon textual analysis of contemporary Indian English literary works. The research focuses on thematic explorations and narrative strategies, using close reading techniques to examine how literature engages with social change. Secondary sources, including literary criticism, scholarly articles, and reviews, complement the analysis, providing a broader academic context for the discussion.

However, this study has certain limitations. Given the vast body of Indian English literature, it is impossible to cover all contemporary works in detail. The selection of texts is based on their thematic relevance and critical reception, which may result in the exclusion of some significant but lesser-known works. Additionally, as contemporary literature is still evolving, new developments and emerging trends may not yet be fully captured.

Despite these limitations, the study has a wide scope. It contributes to ongoing discussions in literary studies, cultural theory, and postcolonial studies by offering insights into how Indian English literature reflects and shapes contemporary social realities. The findings of this research may also serve as a foundation for further studies on evolving literary forms, readership patterns, and the role of digital technology in literature.

### **Significance of the Study:**

The importance of studying Indian English literature in the context of sensibility and social change lies in its ability to document, critique, and influence society. Literature has always played a pivotal role in shaping public discourse, from colonial-era nationalist writings to modern critiques of power structures. By analyzing contemporary literary developments, this study enhances our understanding of how literature engages with pressing social issues, such as caste injustice, gender inequality, environmental crises, and digital transformations.

Furthermore, the study highlights the evolving nature of literary expression, illustrating how authors are experimenting with form and content to address contemporary realities. As literature becomes increasingly interdisciplinary, incorporating elements from sociology, history, and media studies, its role as a cultural and political tool becomes even more significant. This research underscores the necessity of engaging with literature not only as an artistic endeavor but also as a means of understanding and shaping society.

### **Major Developments in Indian English Writing during recent times:**

Contemporary Indian English literature has expanded its thematic scope and narrative techniques, responding to the complex socio-political changes in the country and beyond. One of the most significant developments in recent literature is the engagement with issues of caste and social justice. Writers such as Meena Kandasamy and YashicaDutt have foregrounded Dalit

narratives, challenging mainstream literary traditions that have historically overlooked marginalized voices. Kandasamy's *When I Hit You* (2017) and Dutt's *Coming Out as Dalit* (2019) interrogate both caste oppression and gender violence, making visible the intersectional struggles faced by marginalized communities.

Meena Kandasamy's *When I Hit You* (2017) and Yashica Dutt's *Coming Out as Dalit* (2019) are two powerful literary works that confront the harsh realities of caste oppression and gender violence while foregrounding the intersectional struggles faced by marginalized communities in India. These texts challenge dominant narratives that often invisibilize Dalit and female experiences, presenting deeply personal yet politically charged accounts that disrupt hegemonic discourse. Both writers use their narratives not just as acts of personal expression but as tools of resistance, exposing the interconnectedness of patriarchy, casteism, and systemic injustice in Indian society. *When I Hit You* is a searing autobiographical novel that recounts the protagonist's experience of domestic abuse within an intellectually stimulating yet deeply patriarchal and caste-conscious marriage. The novel, while fictionalized, draws heavily from Kandasamy's own experiences, making it an intensely raw and urgent work. The narrator, a young poet and activist, marries a leftist professor, expecting an equal partnership rooted in progressive ideals. However, the marriage soon devolves into an abusive relationship where her husband isolates her, censors her writing, and exerts control over every aspect of her life, including her body and thoughts. Kandasamy dismantles the hypocrisy of so-called progressive men who, despite their ideological leanings, perpetuate patriarchal oppression in private spaces. Her narrative interrogates the ways in which gender violence operates within intellectual and political circles, showing that ideological alignment does not automatically translate into ethical or equitable behavior. The novel also speaks to the cultural and caste-based expectations imposed on women, particularly those from marginalized backgrounds, to endure suffering in silence. By reclaiming her agency through writing, Kandasamy transforms trauma into a radical act of resistance, asserting the power of self-narration in breaking cycles of oppression.

Similarly, *Coming Out as Dalit* is a groundbreaking memoir that exposes the deeply entrenched casteism within Indian society, particularly within elite and urban spaces that often claim to be progressive. Yashica Dutt, a journalist, recounts her journey of passing as an upper-caste individual for much of her life, hiding her Dalit identity to escape discrimination. Her narrative explores how caste operates not just in rural India but in urban, English-speaking circles where it continues to shape access to education, employment, and social mobility. The book is both a personal testimony and a socio-political critique, weaving together Dutt's experiences with historical and contemporary accounts of Dalit struggles. She highlights the insidious ways in which caste discrimination manifests in modern India, often disguised under meritocracy, cultural capital, and social exclusion rather than overt violence.

A key aspect of Dutt's narrative is the gendered nature of caste oppression. Dalit women face a compounded form of discrimination, experiencing violence and exclusion both within and outside their communities. Unlike upper-caste feminism, which often focuses solely on gender-based oppression, Dalit feminism demands an intersectional approach that accounts for caste, class, and historical marginalization. Dutt critiques mainstream feminist movements for their failure to address the specific struggles of Dalit women, arguing that their concerns are often sidelined in favor of upper-caste narratives. Her memoir also challenges the erasure of Dalit voices in literature, academia, and media, underscoring the importance of self-representation. By publicly embracing her Dalit identity, Dutt disrupts the dominant discourse that seeks to silence or tokenize marginalized voices.

Both *When I Hit You* and *Coming Out as Dalit* foreground intersectional struggles, demonstrating how caste and gender intersect to create unique forms of oppression. While Kandasamy's work primarily examines domestic violence within intellectual circles, it is deeply informed by her Dalit and Tamil feminist identity, which makes her refusal to submit all the more radical. Dutt's memoir, on the other hand, expands the conversation beyond personal trauma to examine systemic discrimination, emphasizing how even the most 'modern' institutions are complicit in maintaining caste hierarchies. The two works collectively challenge the myth of a post-caste, gender-equal India, exposing the structural inequalities that persist despite claims of progress. Furthermore, both authors use language as a political tool, consciously rejecting the sanitized, apolitical prose often associated with mainstream narratives. Kandasamy's prose is fiercely poetic, blending literary experimentation with political urgency, while Dutt employs a sharp, journalistic style that lays bare the realities of caste discrimination. Their stylistic choices reinforce their larger argument: that writing is not merely an act of storytelling but a means of asserting visibility and resistance in a society that seeks to erase them. Their works demand a re-examination of how literature can function as a space of activism, compelling readers to confront uncomfortable truths about caste and gender in contemporary India. Ultimately, *When I Hit You* and *Coming Out as Dalit* serve as vital interventions in Indian English literature, providing counter-narratives to dominant upper-caste, patriarchal storytelling traditions. They refuse victimhood, instead centering narratives of survival, defiance, and self-reclamation. In doing so, Kandasamy and Dutt contribute to a growing body of Dalit and feminist literature that challenges the status quo and paves the way for more inclusive, representative, and politically engaged literary discourse.

Another crucial development is the rise of feminist and gender-conscious narratives that challenge patriarchal norms and redefine agency. Arundhati Roy's *The Ministry of Utmost Happiness* (2017) presents a fragmented yet powerful critique of gender and political oppression, while Avni Doshi's *Burnt Sugar* (2020) explores complex mother-daughter relationships and

memory. These texts, alongside the growing representation of LGBTQ+ identities in works such as Hansda Sowvendra Shekhar's *My Father's Garden* (2018), indicate a shift towards more inclusive literary landscapes.

Arundhati Roy's *The Ministry of Utmost Happiness* (2017) is a deeply political and multi-layered novel that critiques gender oppression, state violence, and socio-political injustices in contemporary India. The narrative, sprawling across decades and geographies, weaves together the lives of marginalized individuals, centering around Anjum, a transgender woman, and Tilo, a rebellious architect entangled in the Kashmir conflict. Through these characters, Roy exposes the intersections of gender, caste, and political authoritarianism, challenging dominant narratives of nationalism and democracy. Anjum's journey as a Hijra (trans woman) highlights the systemic discrimination faced by gender non-conforming individuals in India. Born as Aftab, Anjum struggles with societal rejection, even within the already marginalized Hijra community, and eventually finds solace in a graveyard, where she builds a sanctuary for the outcast. Her character serves as a powerful critique of the rigid gender norms that exclude and dehumanize individuals who do not conform to binary identities. Roy portrays the Hijra community as both a site of resilience and exclusion, showing how gender identity is deeply entangled with social hierarchies. Alongside gender oppression, the novel fiercely critiques state violence and political repression, particularly in the context of Kashmir. Through Tilo's story and her relationships with Musa, a Kashmiri rebel, and her two other lovers, Roy unravels the brutality of the Indian military occupation in the valley. The novel condemns enforced disappearances, extra-judicial killings, and the silencing of dissenting voices. Roy portrays the Indian state as complicit in widespread human rights violations, challenging the nationalist rhetoric that seeks to erase Kashmiri suffering. The novel's depiction of Kashmir is unflinching, exposing the ongoing conflict as a symptom of a broader crisis of democracy and authoritarianism. Roy also critiques the rise of right-wing nationalism and the erosion of secularism in India. She satirizes political leaders and media narratives that vilify minorities, suppress free speech, and manufacture consent for oppressive policies. Through a fragmented, non-linear narrative structure, she mirrors the chaos of modern India, refusing to present a singular or cohesive national identity. The novel's refusal to conform to traditional storytelling itself becomes an act of resistance, forcing readers to engage with the discomfort of injustice and marginalization. Ultimately, *The Ministry of Utmost Happiness* is a powerful literary indictment of gender and political oppression in India. By centering the lives of those on the fringes—transgender individuals, Dalits, Kashmiris, and political dissenters—Roy challenges mainstream narratives of progress and democracy. The novel asserts that true justice and happiness can only be found in embracing those whom society deems unworthy, making it both a critique and a call to reimagine a more inclusive world.

Environmental concerns have also gained prominence in recent Indian English literature.

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Amitav Ghosh's *The Great Derangement* (2016) criticizes the literary world's failure to address climate change, urging writers to engage with ecological themes. His novel *Gun Island* (2019) reflects on environmental displacement and migration, integrating mythology with contemporary concerns. Climate fiction (cli-fi) has thus emerged as a significant genre, connecting environmental crises with historical and cultural narratives.

Diasporic narratives continue to shape Indian English writing, reflecting the experiences of migration, hybridity, and cultural dislocation. Jhumpa Lahiri, despite transitioning to writing in Italian, remains an influential figure in examining immigrant identity. Similarly, Deepa Anappara's *Djinn Patrol on the Purple Line* (2020) and Madhuri Vijay's *The Far Field* (2019) portray India through the lens of globalized narratives, blending crime, politics, and displacement. These works highlight the ways in which contemporary literature navigates between local realities and global perspectives.

Additionally, the digital age has reshaped literary production and readership. The rise of self-publishing platforms, online literature, and graphic novels has enabled new voices to emerge. Writers like Amruta Patil have experimented with visual storytelling, while digital storytelling platforms have democratized literary access. The influence of social media on literature is also evident in the increasing use of hybrid forms, mixing poetry, fiction, and non-fiction in experimental ways.

### Conclusion:

Indian English literature has continuously evolved in response to socio-political transformations, reflecting and reshaping the nation's collective consciousness. In recent times, writers have engaged with critical issues such as caste discrimination, gender identity, environmental crises, and digital culture, broadening the scope of literary discourse. The rise of experimental and hybrid literary forms further demonstrates the adaptability of literature in an increasingly globalized and digitalized world.

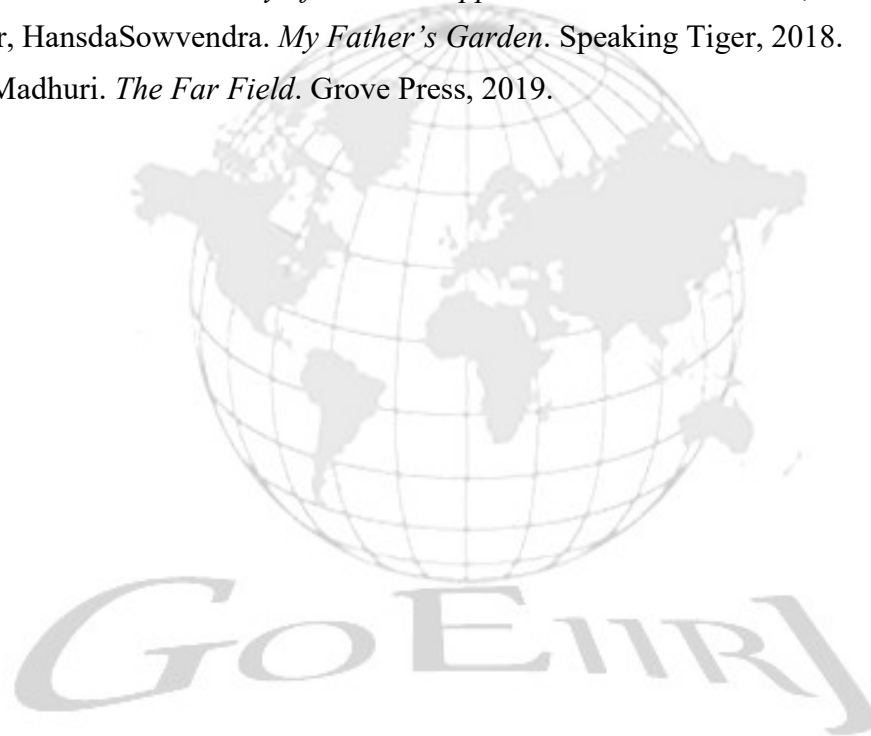
This study has explored how sensibility and social change manifest in contemporary Indian English writing, emphasizing its role in challenging dominant narratives and fostering new perspectives. While the study has certain limitations, it provides a framework for further research into emerging literary trends. The intersection of literature and social change remains a fertile area for academic inquiry, ensuring that Indian English writing continues to be a vibrant and dynamic field that reflects the complexities of the modern world.

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**FEMINIST SENSIBILITY EXPRESSED IN CHITRA BANERJEE****DIVAKARUNI'S NOVELS****Dr. Deepmala M. Patode***Associate Professor,**Department of English,**S. S. Suryabhanji Pawar College Purna (Jn), Dist.- Parbhani*

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Chitra Banerjee Diwakaruni is an eminent author and poet. Her notable works are the *Mistress of Spices*, *Sister of my Heart*, *The Last Queen*, *Palace of Illusion* etc. Her short story collection *Arranged Marriage* won an American Book Award in 1996. Diwakaruni's works focus on the South Asian immigrants. Her writing explore theme of immigration, identity and Indian American experience. Diwakaruni, through her writings, concentrates on the lives of immigrant women. She writes about the abuse and courage of immigrant women. She depicts the experiences and struggles involved in immigrant people trying to find their own identities writing deals with the rootless and restless lives of Indians living abroad. Human relations and inner feelings find no place in foreign land. Diwakaruni has reflected upon modern challenges such as parenthood, mothering, marriage, individualisation, class conflicts, marginalisation and women as wife, mother and sister as well as women as person not simply a sex object. Chitra Banerjee's works show the lives of women seeking ideal, the diverse experiences of female characters as well as their use of conscience highlight the obstacles that women face. Displacement in the 'Mistress of Spices' offers a more complex portrayal of diasporic Identity.

The excellent depiction of character's inner and outer speech adds a significant emotional dimension to *Mistress of Spices* an emancipating novel about women who are actually easy to accept the difficult decisions that life has forced upon them.

***Mistress of Spices-***

The novel "The Mistress of Spices" follows Tilo, a magical figure who runs a grocery store and uses spices to help the customers overcome difficulties. Tilo provides spices, not only for cooking, but also for homesickness and alienation that the Indian immigrants in her shop. Tilo has many disguises and names that reveal her multiple identities. Tilo was born in a village and was named 'Nayan Tara'. In this early life of Tilo, Diwakaruni points the main issue in India that Indians consider girl child as an unwanted thing. This is what Nayan Tara tells her parents about her arrival: "They named me Nayan Tara, the Star of the Eye; my parents' cheeks were heavy with fallen hope at another girl-child, and this one colored like mud" (MS 7). Bhagyavati is the name given to her by the pirates, who kidnap her. The snakes renamed her Sarpakanya when she decided to visit the island.

When pirates attack and abduct her town, her yearning to depart is realized. Bhagyavati, or

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"Bringer of Luck," is her new name (MOS 19). She takes the death of her family, and consequently the ensuing inner grief, into her new life as the pirate queen. A woman has no push, no aspirations to continue pursuing, and no objectives to meet. If she breaches this circle, only tragedy will ensue, and she will be tormented by remorse. Upon becoming mistress of spices, she renamed her "Tilo meaning a life giver, a healer of health and hope" (MOS 42). In the lives of her store's characters, Divakaruni tells captivating tales of difficulty, failure, and success.

Tilo has matured and is unhappy in her duty as spice mistress. She is to heal and be kind to her people, but she is not to become emotionally engaged in their pain. Immigrant characters like as Haroun, Geeta and her grandfather, Jagjit, and Lalita seek the mistress' assistance in overcoming their physical, emotional, and psychological concerns throughout the novel. Tilo's previous existence explains how the Old one, the first mother who taught her magic and groomed her, ordained her as a mistress of spices. The works of Divakaruni are primarily directed at women of all races and faiths who share a universal feminine experience. All of her heroines must traverse the many religious and cultural boundaries.

The feminism theme has an impact on even the novel's minor characters, Lalita, Geeta, and Hameeda. Lalita is Ahuja's wife's name. In spite of her good looks and charisma, she struggles from being bound to her village own tailor business in India and moves to a faraway country with no help, no friends, and no employment. Her existence is devoid of true pleasure. Tilo offers her turmeric because he watches her sorrows and loneliness discreetly. However, it will only draw her closer to her husband and the house, placing even more strain on a life of unusual stillness. Tilo urges her to eat fennel in order to increase her mental stamina. Finally, Lalita exposes herself, and she or he resolves to live her or his life according to her or his heart, chasing joy in her or his own precious manner. Lalita, like Tilo, tried to tackle the opposite difficulties using the spices.

Next, Geeta, the American-born daughter of exiled Indians, is scolded by her grandpa for her reportedly loose conduct with men. The story of Geeta and her grandfather illustrates the Indian-American cultural knot. The grandpa complains that his granddaughter, Geeta, works late with other men and arrives home late, as well as in other automobiles, Geeta's grandfather is surprised when she cuts her hair short, because hair is the essence of women. Geeta's remark, "Oh Grandpa, I needed a new look," (MOS 89) surprises him even more. Here is a combination of India and America. Her affections for Chicano Jaun Condero are expressed. She can also choose to live with him. The grandpa responds by pleading with his son Ram to secure a ticket to India. Geeta's grandpa would go to any extent to ensure that she lives as an Indian girl. After the Indian spices work their magic, Geeta is reunited with her family.

Hameeda, too, suffers much at the hands of her husband, but paradoxically begins life fresh and new with the help of his brother, a sharp reminder of the inherent paradoxes involved in the lives of women in this story. She even attempts to learn English so that she and her daughter can

sustain themselves in America.

### *Sister of My Heart-*

The novel explores the tension between the desires of mothers who embrace traditional Indian Culture and the two young girls who espouse the new western culture. The two girls Anju and Sudha are positioned against their mother figures that represent the diktat of normative patriarchal concepts. During postcolonial era, women experience double subjection due to race and gender. Their lives are affected by both patriarchal system as well as western hegemonic discourses. At this point of time, men who have been feminist under the empire have acquired assertive roles and aggressive masculinity which left women with no option except to be regarded as savior of national values and carrier of culture. They are restricted to being only mothers and have to follow the traditions of the family and can-not even question it.

In *Sister of My Heart*, Divakaruni's writings challenges the imperial and patriarchal discourses simultaneously. Through Sudha who is introduced as being passive, rooted in tradition and unquestioningly accepting the stringent codes of conduct set by the family, Divakaruni Challenges male superiority and uses Anju, the more rebellious of the two girls, to demolish the western myth of superiority and validity. Deeply attached to each other the two women get separated only by their marriages; Anju migrates to America with her husband Sunil and Sudha stays in India with Ramesh. Thus, the novel becomes the combination of two stories that take place in two different countries and cultures.

The first part of the novel, *The Princess in the Palace of Snakes*, follows the two cousins from birth until their wedding day. Born few hours apart from each other on the same day in a big old Calcutta house, Sudha and Anju are the distant cousins and are brought up together by their widowed mothers and aunt, Pishi. More than sisters do, they share clothes, worries, and dreams. They have been bonded in ways even their mothers cannot comprehend. It is apparent through Anju's reminiscences that Anju and Sudha are devoted to each other:

All through childhood we bathed together and ate together, often from the same plate, feeding each other our favourite items, the crunchy brown triangles of paronthas, fried egg plant, spongy-sweet rasogollah balls. Our favourite game was acting out the fairy tales Pishi told.

Anju is somewhat physically unattractive, practical, challenges tradition, enjoys reading, and hopes to travel and a rebel who dreams of higher education. On the other hand, Sudha is beautiful, romantic, and conventional, likes clothes and concocts stories based on Hindu fables and legends. Along with the difference in personalities, the girls also belong to different socio-economic backgrounds. Anju is a proud descendent of the wealthy Chatterjee family and thus, has more social and economic advantages than Sudha that permit her to transcend the restrictive demands of traditional Hindu Indian female gender notions, which might eventually prevent her from fulfilling the roles of wife and mother. Anju gets the privilege of concentrating on her studies

as well as her career, despite the calamities that she has faced in her life:

On the other hand, Sudha and her mother are socially and economically disadvantaged and come from the branch of the family tree that is shadowy and dark. They have to depend on the good graces of Gauri Ma and hence, Sudha is more likely to fall under the burden of the traditional Hindu-Indian gender norms. Being a beautiful girl the only way to prevent herself from falling prey to traditional Hindu-Indian gender norms is by securing a good husband. Sudha's dream for the future is to have a happy and intact family, to become a wife and mother, steeped in the Indian culture. She says:

Perhaps he writes beauty, for though I myself out of the Dark Ages into the modern world of 1980s: "Or is it because I am a daughter that my happiness doesn't matter?" Anju's voice wobbles and she is about to cry. This is her cry against all things traditional. She is determined not to follow the footsteps of the women of the Chatterjee household. She yearns to be modern in her thinking and attitude. She confronts her mother saying, "I bet if I were a boy you wouldn't be saying no to me all the time like this" (SMH 53). Through Anju, Divakaruni explores the psyche of the middle class educated Indian women, focusing primarily on her dilemma at being caught between modernity which implies freedom, individuality and self-expression and the patriarchal and traditional values that continue to permeate contemporary Indian society.

Anju and Sudha get married and attempt to deal, respectively with the fluctuating undulations in the life of an immigrant woman in the US, and the placid life of conformity led by a married woman, back in India. "The house of marriage", turns out to be for both the women, like "many locked rooms" (SMH 166), as Sudha begins to wilt under the duress of 'ownership' that her husband claims on her, while Anju strives to ward off everyone who appears like 'an intruder' on her freedom, including her tyrannical Father-in-law.

Although circumstances differ in America, the predicament remains the same for Anju as for Sudha. Anju discovers that marriage and her adopted land America belie her expectations. Her daily routine in America is to drive Sunil to the station; then attend her classes; write some assignments of the library; visit the grocery and the drycleaners. Of the many realizations, the foremost one that she has discovered is that she hates cooking. In the evening again she has to prepare dinner and drive Sunil home. This is entirely different from her dreams. She had visualized America where she would be free to do whatever she desired. Anju does not wish to lead a mechanical life, which according to her is Indian. She dreams of a healthy, happy relationship with Sunil according to a western model of equality and respect, but the western image has actually trapped her into a conventional bond with all the associated problems.

When Sudha conceives and it is established by tests that her baby is a girl, her mother-in-law tries to force her to abort. But Sudha decides that she should do something to protect her baby. She leaves her husband's home and returns to her parental home in Calcutta. She transforms herself,



from the princess in the palace of the snakes to the queen of swords. She refuses to return to Ramesh; she also turns down the conditional offers of Ashok to marry her. The rejection of male allotted stereotypical roles is complete. Sudha's journey to America is really the beginning of her journey to a new world of women. All the three mothers Abha Pishi, Nalini, Gouri Ma also enter this new world of women. This is symbolically shown when they sell their dilapidated, ancestral house and move to a new flat. The change in them after they move to their new home is amazing. - Along with the old house, the mothers seem to have shrugged off a great burden of tradition (SMH 296). The mothers begin to lead a fulfilling life with a social purpose. They listen to the music that they like and take walks where they please. They no longer worry about the social stigma attached to a divorcee and keep Sudha with them. They lovingly take care of her daughter, Dayita. Divakaruni has satirized the Indian patriarchal system which demands dowry but has no concern for the bride. When Sudha escapes from Ramesh's family to save her unborn child, she is served divorce papers, sent the wedding-card for her husband's second marriage but her jewellery, clothes or any other possessions are not returned. The words of Sudha's mother hints at the diplomacy of the society, -You'd think she'd at least have had the decency to return Sudha's wedding jewellery now that she's getting a whole new dowry with a new daughter-in-law (SMH 319). However, even while expressing the richness of the culture, Divakaruni has hinted at the social stigma of dowry plaguing the Indian society. Sudha's decision to leave her husband's home to protect her daughter comments on the ways the society behaves with girls. Even her mother does not support her, she feels - Oh Goddess Durgal What will people say?' she cries, A pregnant woman without sindur on her forehead! What shameful names will they call your child' (SMH 260)? Where Divakaruni scores, is in making her women characters something more than cardboard cut-outs. *Sister of My Heart* is a delectable novel, rich with family bonds and complexity of relations that each person in a family experiences that microcosm differently. Thus Divakaruni skillfully analyses the typical Indian families and the complex relationships and its core role particularly in patriarchal family structure.

### ***The last Queen***

When Jindan notices a beautiful horse outside her window, she goes to meet it, sugar in hand. Little does she know her new friend is owned by Maharaja Ranjit Singh of the Sikh Empire. Charmed by her knowledge, the maharaja returns and spends afternoons with her. They fall in love, then marry when she's of age. Jindan quickly becomes the favored queen and bears a son. However, after first losing her husband and then the First Anglo-Sikh War, she is imprisoned and her son taken away. Escaping her prison, she travels like a servant through 800 miles of forest to find sanctuary in Nepal, waiting and planning for the day she can be reunited with her son.

The story *The Last Queen* opens in 1826 and follows Jindan's life from a peasant to a queen to an exile to a rebel. Perhaps it could be defined as an Indian Cinderella story, but after marriage,

Cinderella must defeat the encroaching British forces while guiding her son to become the next great maharaja. It's fascinating to see this woman, in a country where women typically were restricted behind the purdah system, as a leader. Maharani Jindan held court, conducted business in public, and spoke to the army in person. While hard to imagine a happy marriage between an 18-year-old girl and the 55-year-old maharaja, the author pens a sweet love story. Jindan also loves her country and, most fiercely, her son. Times are hard for Jindan, but how she faces each challenge is outlined in this compelling, atmospheric narrative. The story illustrates that choices guided by love are the ones that make the most lasting impact. Chitra Banerjee also explains that immigrant life "is interesting to see how people lose touch or continue to keep in touch or continue with their own cultures." Her story proves that she is one immigrant who came to the land of opportunities under the combination of auspicious stars. It spells a message of hope for many people in the future.

Thus, Chitra Banerjee Divakaruni has skillfully portrayed feministic sensibility through her novels. Her female characters, belonging to different backgrounds, strongly asserts their views and faces the circumstances successfully.

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## INDIAN AGRICULTURAL MANAGEMENT AND SUSTAINABLE DEVELOPMENT

**Dr. Pandurang Vishwanath Panchal**

*Assistant professor*

*Dept.of Commerce*

*Shri Shivaji College, Kandhar.*

And

**Dr. Sadanand Rajaram Wadje**

*Dert of Commerce*

*LBD Gorthekar College, Umri*

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### **Introduction:**

The history of agriculture in India dates back to the Neolithic period. India ranks second worldwide in farm outputs. As per the Indian economic survey 2020 -21, agriculture employed more than 50% of the Indian workforce and contributed 20.2% to the country's GDP.

In a developing country like India, agriculture sector and rural economy have a significant role in providing livelihoods, ensuring food security and providing impacts to the growth of industries and service sectors. The process of development inter alia results in declining share of agriculture in gross value Added. There is greater scope to broaden the range of activities related to agriculture to improve productivity and make way for sustainable growth.

The uncertainties in growth in agriculture are explained by the fact that more than 50% of agriculture in India is explained rainfall dependent which aggravate the production risks.

The agricultural sector strategy emphasizes a commodity approach taking in to consideration the economic context and the short to medium term expected trends. It also builds on the Mission and goals stated by the government, by pursuing in increase in competitiveness, particularly of small farmers, market development at both domestic and international level institutional coordination strengthening, and by placing special attention to disadvantaged areas and social groups.

The agricultural management is depended on the institutional development, Development of Agricultural market & Enterprises, and agricultural technology all these factors are important. Government decided a agricultural development & management policy is main role in the economic development.

Agriculture has played a key role in the development of human civilization. Until the industrial Revolution, the vast majority of the human population labored in agriculture development of agriculture techniques has steadily increased agricultural productivity. The paper

highlights that the management, process, policy, Regarding to agriculture sectors.

**Objectives of the study: -**

- To Know the and understand the agriculture management.
- Role of Agriculture Management in Sustainable Development.
- To study the Agricultural management process.
- To study the government policies for agriculture management.

**Research Methodology: -**

The present research work is depended upon the theoretical basis. In this research paper using a descriptive Research methodology and collecting the secondary data through the various Resources life. Reference books, journals, magazines, Research papers, and online websites. etc.

**Indian Agricultural Management: -**

In the Agriculture management a frame work for investing the management practice requires the process, management, decision making, policy and problem solving. Agricultural management is a key force affecting soil processes and functions. The new management practices are emerging with largely Unknown impacts on soil processes and functions. In the field of agricultural should develop the management work like, The growing demand for food and non-food products, sustainable Intensification, soil Productivity, are arrangement of cropping systems and rotations. These types of practices are important to the Agricultural management

**Agricultural management process: -**

Agricultural management is an occupation that involves the science of food production. It deals with farming techniques, the domestication of animals, and the general processing of food. There are many agricultural jobs that require management, especially project working in the scientific disciplines and with farm labour with the changing dynamics of global food production. In this feild for one of the fastest growing in the world.

Agricultural management practices such by crop rotation, tillage, and addition of organic and inorganic amendments Impact Number of mineralization and soil, Number of supplies through their effects on pool, microbial activity and soil aggregation. The main steps for agricultural practices include preparation of soil, sowing, adding manure and Fertilizers, irrigation, harvesting. and storage.

**Indian Government policy frame work for Agricultural management: -**

Central government support to state governments for Extension and management on their Undertaking policy as well by institutional Reforms. government Assistance to state Agriculture Universities for expanded Role in the field of agricultural management.

It is proposed to support the state extension services provided policy reforms and institutional restructuring is undertaken with demonstrated ability to be demand driven, farmer accountable and farming system. based with broad-based integrated delivery.



The agriculture export policy is framed with focus on agriculture-oriented production, export promotion; better farmer realization and synchronization with in policies and Programmer of government of India, India needs to have farmer centric approach for Improved income through vale addition at source Itself which will help to minimize losses across the Value chain. These type of working policies by govt. For the Agri management.

#### **National Mission for sustainable Agriculture. (NMSA):**

Sustaining agricultural productivity depends on quality and availability of natural resources like soil and water. Agricultural growth can be sustained by promoting conservation and sustainable use of these scarce natural resources through appropriate location specific measures. Indian agriculture remains predominantly rainfed covering about 60% of the country's net sown area and accounts for 40% of the total food production. Thus, conservation of natural resources in conjunction with development of rainfed agriculture holds the key to meet burgeoning demands for food grain in the country. Towards this end, National Mission for Sustainable Agriculture (NMSA) has been formulated for enhancing agricultural productivity especially in rainfed areas focusing on integrated farming, water use efficiency, soil health management and synergizing resource conservation.

#### **Role of Agriculture Management in Sustainable Development:**

Agriculture plays a key role in achieving the sustainable development by improving food security and reducing the waste with promoting to the best agriculture practices. In the agriculture sectors increase investment including through and enhanced international cooperation in rural and urban development and plant and livestock in order to enhance agriculture productive capacity in developing countries.

Land, healthy soils, water and plants genetic resources are key inputs into food production and their growing security in many parts of the world makes it impractic to use and manage them sustainably. Boosting yields on existing agriculture land through improved irrigation and stories technologies, combined with development of new policies and methods can contribute to sustain productivity.

The agro based sectors can significantly contribute to GDP growth by increasing the value of agriculture products through process and manufacturing. They generate higher revenue for the national economy, promoting both rural and urban development as per the Indian economic survey 2020-21 agriculture employed more than 50% of the Indian work force and contributed 20.2 % to the country's GDP.

#### **Conclusion: -**

In this research paper focus on the agricultural management, management process and government policies for agricultural management. These all factors are important role in the agricultural development as well as economic development of the country. agricultural

management is a key force affecting soil process and functions. Triggered by biophysical constraints as well as rapid structural and technological developments, new management practices are emerging with largely unknown Impacts on soil processes and functions, management Functions and process are important to agricultural business as well as food production. This the agricultural management is a key role in the Agri development.

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**SUSTAINABLE DEVELOPMENT AND HUMAN SENSIBILITY****Dr. Adkine Navnath Govindrao***Head & Professor in Political Science**Late Babasaheb Deshmukh Gortheekar Arts, Commerce & Science Mahavidyalaya, Umri**Ta. Umri Dist. Nanded (Maharashtra) Pin- 431807**Affiliated- S. R. T. M. U. Nanded (Maharashtra)*

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Man has been intervening in nature for a long time however; the growth of Industrialization during the present century has accelerated the process to intolerable levels. If our activities interfere too radically with the working of nature, then nature might no longer be capable of discharging its duties and providing the benefit, which we now take for granted and upon which our survival depends. Hence, the growth-oriented theories must be replaced by theories of sustainable development that will not damage but will guarantee harmonious co-existence of man, development and the eco-system.<sup>1</sup>

**Concept of sustainable development:**

The concept of sustainable development is not only an ideology but also a movement and a vision. The concept is a synthesis of economic and ecological ideas. It is a collection of concepts, ecological, economic, social and political that have been put together to address what is perceived by many to be world environmental crisis.<sup>2</sup>

Sustainable development is the organizing principle for meeting human development goals while at the same time sustaining the ability of natural systems to provide the natural resources and ecosystem services upon which the economy and society depends. The desirable end result is a state of society where living conditions and resource use continue to meet human needs without undermining the integrity and stability of the natural systems.

While the modern concept of sustainable development is derived mostly from the 1987 Brundtland Report, it is also rooted in earlier ideas about sustainable forest management and twentieth century environmental concerns. As the concept developed, it has shifted to focus more on economic development, social development and environmental protection for future generations. It has been suggested that “the term ‘sustainability’ should be viewed as humanity’s target goal of human-ecosystem equilibrium (homeostasis), refers to the holistic approach and temporal processes that lead us to the end point of sustainability.”

The concept of sustainable development has been- and still is- subject to criticism. What, exactly, is to be sustained in sustainable development? It has been argued that there is no such thing as a sustainable use of a non-renewable resource, since any positive rate of exploitation will eventually lead to the exhaustion of Earth’s finite stock; this perspective renders the industrial Revolution as a whole unsustainable. It has also been argued that the meaning of the concept has

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opportunistically been stretched from ‘conservation management’ to ‘economic development’, and that the Brundtland Report promoted nothing but business as usual strategy for world development, with an ambiguous and insubstantial concept attached as a public relations slogan.<sup>3</sup>

“Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs. It contains within it two key concepts. The concept of ‘needs’, in particular, the essential needs of the world’s poor, to which overriding priority should be given; and the idea of limitations imposed by the state of technology and social organization on the environment’s ability to meet present and future needs.”<sup>4</sup>

#### **Salient Features of Sustainable Development:**

1. Intergenerational Equity: This Principle entails equitable use and conservation of natural resources by the present generation, being the trustee for future generation. Future generation have right to develop with a corresponding present generations duty not to overexploit natural resources.
2. Precautionary Principle: States are obliged to take preventive actions against possible environmental harms by human activity. Precaution is to be taken in case of serious and irreversible damage to environment.
3. Polluter Pays Principle: Polluter has to bear the cost of pollution – Polluter is under an absolute liability to compensate harm to person, property or environment caused by his activity.
4. Doctrine of Public Trust: Trusteeship Principle – State is the trustee of natural resources for its subjects and duty bound to protect “public commons”. There is no private ownership over natural wealth.
5. Use and Conservation of Natural Recourses and Environmental Protection. These are inseparable constituents of sustainable development and complimentary to it.<sup>5</sup>
6. It considers the equity between countries and continents, races and classes, gender and ages.
7. It includes social development and economic opportunity on one hand, and the requirements of the environment on the other.
8. It is a process which leads to a better quality of life while reducing the impact on the environment.
9. It acknowledges the interdependence of human needs and environmental requirements.
  - A. Ecological Footprint: It is the area of land required to support a human being, or a group of human beings. If the footprint of a settlement is larger than its area, that settlement is not independently sustainable. A city is unsustainable because most resources such as food, water, minerals and fuels come from beyond the city.

B. The average foot print in the US-12.5 ha, India-1.1 ha and Bangladesh-0.5 ha.<sup>6</sup>

If implemented with proper spirit, these legal norms would serve the ultimate goal of protection, preservation and conservation of natural heritage, ecosystems, wildlife, biodiversity etc. These norms are instrumental in regulating the developmental activities.

### **The Sustainable Development Goals (SDGs):**

September 2015, the United Nations General Assembly formally adopted the “universal, integrated and transformative” 2030 Agenda for Sustainable Development, a set of 17 Sustainable Development Goals (SDGs). The goals are to be implemented and achieved in every country from the year 2016 to 2030.

1.No poverty, 2. Zero hunger, 3. Good health and well-being, 4. Quality education, 5. Gender equality, 6. Clean water and sanitation, 7. Affordable and clean energy, 8. Decent work and economic growth, 9. Industry, innovation and infrastructure, 10. Reduced inequalities, 11. Sustainable cities and communities, 12. Responsible consumption and production, 13. Climate action, 14. Life below water, 15. Life on land, 16. Peace, justice and strong institutions, 17. Partnerships for the goals.<sup>7</sup>

### **Agenda 21 refers to the 21<sup>st</sup> Century:**

Agenda 21 is a non-binding, voluntarily implemented action plan of the United Nations with regard to sustainable development. It is a product of the Earth Summit (UN Conference on Environment and Development) held in Rio de Janeiro, Brazil, in 1992. It is an action agenda for the UN, other multilateral organizations, and individual governments around the world that can be executed at local, national, and global levels. The “21” in Agenda 21 refers to the 21<sup>st</sup> Century.

Agenda 21 is a 350-pages document divided into 40 chapters that have been grouped into 4 sections: **Section I:** Social and Economic Dimensions: is directed toward combating poverty, especially in developing countries, changing consumption patterns, promoting health, achieving a more sustainable population, and sustainable settlement in decision making.

**Section II:** Conservation and Management of Resources for Development: Includes atmospheric protection, combating deforestation, protecting fragile environments, conservation of biological diversity (biodiversity), control of pollution and the management of biotechnology, and radioactive wastes.

**Section III:** Strengthening the role of Major Groups: includes the roles of children and youth, women, NGOs, local authorities, business and industry, and workers; and strengthening the role of indigenous peoples, their communities and farmers.

**Section IV:** Means of Implementation: Implementation includes science, technology transfer, education, international and financial mechanisms.<sup>8</sup>

### **Sustainable Development: A Gandhian Perspective:**

Gandhi’s vision is represented by the approach of frugal sustainable society. It is the

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economic vision of a decentralized commune of post-industrial age. The emphasis is on personal self-sufficiency and voluntary frugality. It links human beings intimately with nature and puts faith in decentralized commune life where needs and wants are reduced to bare minimum and concept of work will significantly change. It is a vision of self-reliance, self-help, decentralization, labour intensive, localized and small-scale in terms of technology. Qualitative goals of a satisfying and meaningful life are seen as more important than quantitative values.<sup>9</sup>

Gandhi's ideas are also reflected in the total value shift in production, consumption, habits, political structure etc. It places more emphasis on moral responsibility of the individual at personal, social, national and universal level. Gandhiji came up with is extremely relevant today as it was a century ago. His is the most practical approach to building an egalitarian order.

Any approach which limits passion and greed and aims at fulfilling the fundamental needs remains central to the concept and practice of sustainable development Gandhiji's movement was based on strong ethical and spiritual principals. Gandhiji's approach was holistic which covered not only the political spectrum but also the economic, social, religions and communal life.

Gandhian economics, which has a spiritual orientation, has a holistic approach. It is inclusive in nature and relies on the following: Simple living and high thinking. Ends do not justify the means. Relevance of the Mahatma will be felt more in the years to come when man becomes more and more weak and vulnerable due to his unabated greed and lust. If we cannot retrace and reverse, let us at least try to synthesize science and spirituality to ensure a more balanced approach to define and refine our wants and exercise restraint, which is the quintessence of the Indian Culture.

Gandhiji believes the nature of environment is dynamic and holistic, which continually underwent change. The whole universe is interconnected, inter-related and interdependent. No one is an island; we are interwoven in the intricate tapestry of life. Another proponent of sustainable development, Schumacher has emphasized on meeting human needs and caring for the environment.

This would be society where energy would come from renewable sources (like the sun and wind) and all nonrenewable energy would be conserved and recycled and technologies would be appropriate, but not harmful.

In mahatma Gandhi's opinion, in any scheme of development, man should be at the centre. A long term view of development has to be taken, for we owe our debt to prosperity as well. Man has to make a judicious use of natural resources. The ecological balance should not be disturbed. The objective should not be to build the islands of prosperity in the ocean of poverty; but to raise the level of standard of life and to combat poverty.<sup>10</sup>

The real importance of Gandhi as an environmentalist lies not just in his vision and his understanding of the man-nature relationship, but in the fact that he patterned his personal life on

these ideals and set a (then) living example for others to follow. Throughout his life, he continued to give demonstrations on health, hygiene and sanitation.

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## IMPACT OF ECONOMICS ON AGRICULTURAL SUSTAINABILITY

**Dr. Pradip Shivaji Anantwar**

*Assistant Professor,*

*Department of Commerce Late Babasaheb Deshmukh Gortheekar MahavidyalayaUmri,*

*Dist Nanded Maharashtra.*

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### **Abstract**

*Agricultural sustainability is critical for ensuring food security, reducing environmental degradation, and promoting rural development. This paper reviews the literature on the economics of agricultural sustainability, highlighting the benefits, costs, and policy incentives for sustainable agriculture practices. The paper finds that sustainable agriculture practices can improve crop yields, reduce environmental impacts, and increase farm income. However, the adoption of sustainable agriculture practices is often limited by higher upfront costs, lower yields, and market volatility. The paper concludes that policymakers should develop incentives to support sustainable agriculture practices, including subsidies, tax credits, and certification programs.*

**Keywords:** Agricultural sustainability, sustainable agriculture practices, environmental sustainability, social equity, economic viability.

### **Introduction**

Agriculture is a significant contributor to environmental degradation, including deforestation, soil erosion, and water pollution. However, sustainable agriculture practices can reduce these impacts while improving crop yields, farm income, and rural livelihoods. Sustainable agriculture practices, such as organic farming, agroforestry, and conservation agriculture, promote environmental sustainability, social equity, and economic viability. The economics of agricultural sustainability is a critical area of research, with significant implications for food security, environmental sustainability, and rural development. Understanding the benefits, costs, and policy incentives for sustainable agriculture practices is essential for promoting the adoption of these practices.

### **Significance of study**

#### **Environmental Significance**

1. Reducing Environmental Degradation: Sustainable agriculture practices can reduce environmental degradation, including deforestation, soil erosion, and water pollution.
  2. Mitigating Climate Change: Sustainable agriculture practices can mitigate climate change by reducing greenhouse gas emissions, improving soil carbon sequestration, and promoting agroforestry.
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3. **Conserving Biodiversity:** Sustainable agriculture practices can conserve biodiversity by promoting agroecological practices, reducing pesticide use, and conserving genetic resources.

#### **Social Significance**

1. **Improving Rural Livelihoods:** Sustainable agriculture practices can improve rural livelihoods by increasing farm income, reducing poverty, and promoting rural development.
2. **Enhancing Food Security:** Sustainable agriculture practices can enhance food security by improving crop yields, reducing post-harvest losses, and promoting sustainable food systems.
3. **Supporting Social Equity:** Sustainable agriculture practices can support social equity by promoting fair trade, reducing labor exploitation, and empowering marginalized communities.

#### **Economic Significance**

1. **Improving Farm Income:** Sustainable agriculture practices can improve farm income by increasing crop yields, reducing costs, and promoting premium prices for sustainably produced products.
2. **Reducing Environmental Costs:** Sustainable agriculture practices can reduce environmental costs by reducing pollution, conserving water, and promoting ecosystem services.
3. **Promoting Sustainable Economic Growth:** Sustainable agriculture practices can promote sustainable economic growth by creating jobs, stimulating local economies, and reducing poverty.

#### **Global Significance**

1. **Achieving the Sustainable Development Goals (SDGs):** Sustainable agriculture practices can contribute to achieving the SDGs, including SDG 2 (Zero Hunger), SDG 12 (Responsible Consumption and Production), and SDG 13 (Climate Action).
2. **Addressing Global Food Security Challenges:** Sustainable agriculture practices can address global food security challenges, including hunger, malnutrition, and food waste.
3. **Promoting Global Environmental Sustainability:** Sustainable agriculture practices can promote global environmental sustainability by reducing greenhouse gas emissions, conserving biodiversity, and promoting ecosystem services.

#### **Scope of the study**

This study aims to provide a comprehensive review of the economics of agricultural sustainability, focusing on the benefits, costs, and policy incentives for sustainable agriculture practices. The study covers various aspects of agricultural sustainability, including.

1. **Environmental sustainability:** The study examines the environmental impacts of

agricultural practices, including deforestation, soil erosion, and water pollution.

2. Social equity: The study analyzes the social impacts of agricultural practices, including labor rights, fair trade, and community development.
3. Economic viability: The study evaluates the economic benefits and costs of sustainable agriculture practices, including crop yields, farm income, and market trends.
4. Policy incentives: The study reviews policy incentives for sustainable agriculture practices, including subsidies, tax credits, and certification programs.

### **Objectives of economics of agricultural sustainability.**

#### **Primary Objectives**

1. To analyze the economic benefits of sustainable agriculture practices: This objective aims to quantify the economic benefits of sustainable agriculture practices, including improved crop yields, reduced environmental impacts, and increased farm income.
2. To evaluate the costs of sustainable agriculture practices: This objective aims to assess the costs associated with sustainable agriculture practices, including higher upfront costs, lower yields, and market volatility.
3. To examine the policy incentives for sustainable agriculture practices: This objective aims to review policy incentives for sustainable agriculture practices, including subsidies, tax credits, and certification programs.

#### **Secondary Objectives**

1. To identify the key drivers of sustainable agriculture adoption: This objective aims to identify the key factors that influence farmers' decisions to adopt sustainable agriculture practices.
2. To analyze the impact of sustainable agriculture practices on rural development: This objective aims to assess the impact of sustainable agriculture practices on rural development, including poverty reduction, employment creation, and community development.
3. To evaluate the role of certification programs in promoting sustainable agriculture: This objective aims to assess the effectiveness of certification programs, such as Organic and Fair Trade, in promoting sustainable agriculture practices.

### **Economics of agricultural sustainability focus on various aspects.**

#### **Environmental Sustainability**

1. Economic Analysis of Conservation Agriculture: Evaluate the economic benefits and costs of conservation agriculture practices, including reduced tillage and cover crops.
2. Valuing Ecosystem Services in Agriculture: Estimate the economic value of ecosystem services provided by sustainable agriculture practices, such as pollination and pest control.
3. Cost-Benefit Analysis of Organic Farming: Compare the economic benefits and costs of



organic farming practices, including higher premiums for organic products.

### **Social Equity**

1. Economic Empowerment of Women in Agriculture: Investigate the impact of women's participation in agricultural decision-making on household income and poverty reduction.
2. Fair Trade and Sustainable Agriculture: Evaluate the economic benefits and costs of fair trade certification for small-scale farmers and sustainable agriculture practices.
3. Impact of Sustainable Agriculture on Rural Development: Analyze the economic impact of sustainable agriculture practices on rural development, including employment creation and poverty reduction.

### **Economic Viability**

1. Economic Feasibility of Sustainable Agriculture Practices: Evaluate the economic feasibility of sustainable agriculture practices, including the costs and benefits of adopting these practices.
2. Comparative Analysis of Sustainable and Conventional Agriculture: Compare the economic performance of sustainable and conventional agriculture practices, including crop yields, farm income, and environmental impacts.
3. Economic Impact of Climate Change on Agriculture: Analyze the economic impact of climate change on agriculture, including the costs and benefits of adapting to climate change.

### **Policy and Governance**

1. Economic Analysis of Policy Incentives for Sustainable Agriculture: Evaluate the economic effectiveness of policy incentives for sustainable agriculture practices, including subsidies, tax credits, and certification programs.
2. Governance and Institutional Frameworks for Sustainable Agriculture: Analyze the governance and institutional frameworks that support or hinder the adoption of sustainable agriculture practices.
3. Economic Impact of International Trade Agreements on Sustainable Agriculture: Evaluate the economic impact of international trade agreements on sustainable agriculture practices, including the potential benefits and risks of trade liberalization.

### **Technological Innovation**

1. Economic Analysis of Precision Agriculture: Evaluate the economic benefits and costs of precision agriculture technologies, including GPS-guided tractors and drones.
2. Impact of Digital Extension Services on Sustainable Agriculture: Analyze the economic impact of digital extension services on sustainable agriculture practices, including the potential benefits and risks of digital technologies.
3. Economic Feasibility of Vertical Farming: Evaluate the economic feasibility of vertical

farming practices, including the costs and benefits of adopting these practices.

### **Benefits of Sustainable Agriculture**

1. **Improved Crop Yields:** Sustainable agriculture practices, such as crop rotation and organic farming, can improve soil health and increase crop yields.
2. **Reduced Environmental Impacts:** Sustainable agriculture practices can reduce environmental impacts, including deforestation, soil erosion, and water pollution.
3. **Increased Farm Income:** Sustainable agriculture practices can increase farm income through premium prices for sustainably produced products.

### **Costs of Sustainable Agriculture**

1. **Higher Upfront Costs:** Sustainable agriculture practices can require higher upfront costs, such as investing in new equipment or training.
2. **Lower Yields:** Sustainable agriculture practices can result in lower yields, at least in the short term.
3. **Market Volatility:** Sustainable agriculture products can be subject to market volatility, making it challenging for farmers to secure stable prices.

### **Policy Incentives for Sustainable Agriculture**

1. **Subsidies and Grants:** Governments can provide subsidies and grants to support sustainable agriculture practices.
2. **Tax Credits:** Governments can offer tax credits for sustainable agriculture practices.
3. **Certification and Labeling:** Certification and labeling programs, such as Organic and Fair Trade, can provide premium prices for sustainably produced products.

### **Conclusion**

The economics of agricultural sustainability is a critical area of research, with significant implications for food security, environmental sustainability, and rural development. This paper highlights the benefits, costs, and policy incentives for sustainable agriculture practices and provides future directions for research and policy.

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## J.M. COETZEE'S AUTOBIOGRAPHICAL FICTION: FACT, FICTION, AND THE POLITICS OF IDENTITY

Mr. Shivcharan Sakharam Watode

*Research Scholar*

*School of languages and literature.*

*S.R.T.M. University, (M.S), Nanded.*

And

Dr. Vijaya S. Nandapurkar

*Research Supervisor*

*Professor and Head Department of English*

*Shri Shivaji College Parbhani, (M.S) India.*

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### **Abstract**

*J.M. Coetzee's autobiographical fiction challenges the conventional boundaries between fact and fiction, complicating the notion of truth in personal narratives. This paper examines how Coetzee's *Boyhood*, *Youth*, and *Summertime* employ narrative techniques such as third-person perspective, metafiction, and fragmented storytelling to destabilize traditional self-representation. By blending memory, imagination, and literary experimentation, Coetzee critiques the reliability of autobiographical truth and engages with the broader politics of identity in postcolonial South Africa. "Coetzee's autobiographical fiction consistently resists conventional self-representation, rejecting the notion of a stable, unified self." (Head 85) His works reflect the tensions between personal and collective memory, the instability of racial and national identity, and the ethical dimensions of self-narration. Ultimately, Coetzee's autobiographical fiction offers a nuanced exploration of identity, authorship, and historical contingency in a deeply divided sociopolitical context.*

**Keywords:** postcolonial identity, South African literature, narrative experimentation, metafiction, memory and identity, ethical storytelling, self-representation, literary subjectivity.

### **Introduction**

J.M. Coetzee's literary career is marked by a deep engagement with the tensions between truth and fiction, particularly in his autobiographical trilogy—*Boyhood* (1997), *Youth* (2002), and *Summertime* (2009). These works blur the lines between personal history and literary invention, raising fundamental questions about the nature of self-representation and identity. Unlike conventional autobiographies, which often seek to establish a coherent and factual account of an individual's life, Coetzee's works resist such certainties. Through the use of third-person narration, metafictional elements, and multiple perspectives, Coetzee disrupts the traditional autobiographical

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"I" and presents identity as a fluid and historically contingent construct. This paper explores how Coetzee's approach to autobiographical fiction not only subverts conventional memoir-writing but also engages with the broader politics of identity in postcolonial South Africa. As a white South African writer, Coetzee occupies a complex space—both as a critic of apartheid and as someone implicated in its systemic privileges. By reframing his personal history through fiction, he resists self-justification, instead offering a fragmented and multifaceted portrayal of selfhood. In doing so, Coetzee raises crucial ethical and aesthetic questions about the act of storytelling, the role of the author, and the limits of personal memory.

### **Blurring the Boundaries of Fact and Fiction**

Coetzee's autobiographical fiction resists the expectations of traditional memoirs by introducing fictionalized elements that make it difficult to distinguish between reality and invention. His use of the third-person perspective, particularly in *Boyhood and Youth*, distances the narrator from the protagonist, complicating the autobiographical "I." "By writing his own life in the third person, Coetzee turns the autobiographical subject into an object of literary scrutiny rather than personal confession." (Attwell 112) This stylistic choice signals Coetzee's distrust of conventional self-representation and his awareness of how personal narratives are shaped by memory and cultural discourse. The absence of a clear, stable authorial voice raises questions about the authenticity of autobiographical truth and highlights the constructed nature of identity. By avoiding a straightforward, first-person confessional style, Coetzee underscores the limitations of memory and the subjectivity inherent in self-representation. His narrative structure suggests that personal history is not a fixed account but a mutable and interpretive act, where the past is reconstructed rather than simply recalled.

Coetzee employs metafictional techniques to further blur the lines between fact and fiction. In *Summertime*, for example, he presents a fictionalized version of himself as a subject of biographical interviews conducted by others. This unconventional approach allows for multiple, often conflicting, perspectives on his life, reinforcing the idea that identity is a fluid and dynamic construct. By ceding control over his own narrative to other characters, Coetzee not only destabilizes the notion of a singular autobiographical truth but also invites readers to question the reliability of any autobiographical account.

### **The Politics of Identity and Self-Representation**

Coetzee's reimagining of his own life is deeply tied to the politics of identity, particularly in the South African context. As a white South African writer during apartheid and its aftermath, Coetzee occupies a complex position—both as a critic of the regime and as someone who benefits from its racial hierarchies. His autobiographical fiction reflects this ambivalence, portraying a protagonist who is often uncertain, alienated, and morally conflicted. By reframing his life through fiction, Coetzee resists the temptation of self-justification, instead presenting identity as fluid and

historically contingent. Summertime, for instance, goes so far as to depict Coetzee from the perspective of others after his supposed death, further destabilizing the idea of a fixed, knowable self. The inclusion of multiple, often contradictory viewpoints serves to challenge any singular understanding of identity, reinforcing the idea that the self is not a unified, coherent entity but a fragmented and shifting construct shaped by historical and social forces.

Also, Coetzee's approach to identity in his autobiographical fiction reflects a broader critique of national and racial identity in South Africa. His protagonist, often depicted as detached and introspective, struggles with his place in a society structured by deeply ingrained racial divisions. Through this lens, Coetzee explores the psychological effects of colonial and apartheid-era legacies on white South Africans, highlighting feelings of displacement, guilt, and ethical responsibility. In addition, Coetzee's narratives interrogate the intersection of personal and collective memory. His fictionalized self is often shown as an observer, reluctant to take a definitive stance, which mirrors the complexities of white South African identity in the post-apartheid era. "Coetzee's autobiographical fiction explores the moral and existential dilemmas of whiteness in South Africa, where historical privilege coexists with personal disquiet and detachment." (Barnard 134) His works suggest that identity is not merely a personal construct but is deeply influenced by historical and sociopolitical contexts. By embracing ambiguity, Coetzee critiques both the certainties of nationalist discourse and the rigidity of racial identities, proposing instead a vision of the self that is constantly evolving and adapting to shifting social realities.

### **Ethical and Aesthetic Implications**

Coetzee's blending of fact and fiction is not merely a narrative experiment but also an ethical choice. "Coetzee's reluctance to present a definitive self reflects a broader skepticism about authoritative historical narratives and the ethics of representation." (Poyner 76) In a country where personal and collective histories are deeply contested, the act of storytelling carries political weight. His reluctance to present a definitive version of his own life can be seen as an act of humility, acknowledging the limitations of individual perspective.

Coetzee's narrative strategies challenge readers to reconsider their assumptions about truth and identity in literature. The interplay between real and imagined elements in his autobiographical fiction invites a more critical engagement with how life stories are told, received, and interpreted. Coetzee's refusal to adhere to a linear, factual retelling of his life suggests a broader skepticism toward authoritative historical narratives, particularly those shaped by colonial and apartheid-era discourses. By employing metafictional techniques and unreliable narration, Coetzee forces readers to question the reliability of any autobiographical account, including their own. This self-reflexive approach aligns with broader postmodern literary concerns about the instability of language and the constructed nature of reality. His work thus functions on multiple levels: as an introspective exploration of personal history, as a critique of historical narratives, and as an



interrogation of the ethical dimensions of storytelling itself.

### Conclusion

J. M. Coetzee's autobiographical fiction represents a radical departure from conventional life writing, emphasizing the instability of memory, identity, and truth. By deliberately blending fact and fiction, Coetzee not only questions the reliability of self-narration but also critiques the broader social and political structures that shape personal histories. His use of third-person narration, metafiction, and multiple perspectives disrupts the idea of a singular, authoritative self, instead portraying identity as a fluid and evolving construct. Furthermore, Coetzee's works highlight the ethical dimensions of storytelling in a postcolonial context, where personal and collective histories remain deeply contested. His refusal to present a definitive version of his life reflects a broader skepticism toward dominant historical narratives and fixed identities. By embracing ambiguity and fragmentation, Coetzee challenges readers to engage critically with the nature of autobiographical truth and the ways in which stories are constructed and interpreted. Ultimately, his autobiographical fiction serves as a profound meditation on authorship, identity, and the intricate relationship between literature and history.

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## REFLECTION AND DEPICTION OF WOMEN'S SENSIBILITY IN MARGARET ATWOOD'S 'THE HANDMAID'S TALE'

Dr. Shrinivas S. Gadhe

*Associate professor Dept of English at LBDG College Umri*

And

Ms Sheetal Mohanrao Pandhare

*Research Scholar*

*People's College, Nanded*

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### ABSTRACT :

*Margaret Atwood's powerful dystopian novel The Handmaid's Tale explores themes of female oppression, power dynamics, and resistance. This essay examines how women's sensibilities are portrayed and reflected in the novel, emphasizing their adaptability, anxiety, emotional depth, and perseverance in the face of systemic oppression. Through Offred's and other female characters' experiences, Atwood critiques patriarchal dominance while highlighting the inner strength and autonomy of women. The study also examines how women's connections, feelings, and defiance affect their capacity to oppose and endure Gilead's oppressive regime. Ultimately, The Handmaid's Tale provides a potent critique of the ongoing struggle for female autonomy and identity, demonstrating its relevance in the current feminist discourse.*

### INTRODUCTION :

Margaret Atwood's *The Handmaid's Tale* (1985), a famous work of dystopian literature, explores themes of oppression, resistance, gender, and power. Set in the near-future totalitarian state of Gilead, the novel portrays a society in which women are reduced to reproductive instruments and their liberties are taken away. Through Offred, the main heroine, and other female characters, Atwood provides an important analysis of women's sensibility—their feelings, intelligence, resistance, and flexibility—in the face of institutionalized oppression. In order to analyze female agency and patriarchal domination, this essay examines how *The Handmaid's Tale* depicts women's sensitivities through tenacity, optimism, fear, and silent revolt.

In addition to serving as a cautionary tale, Atwood's dystopia provides a thoughtful examination of the obstacles that women have faced throughout history and in the present. The novel's themes are applicable to gender dynamics in the real world by comparing Gilead's authoritarianism to actual social structures that seek to restrict female bodies and autonomy. Through its very personal yet politically charged narrative, *The Handmaid's Tale* offers a thorough analysis of the female experience under systemic oppression.

**WOMEN'S SENSIBILITY IN A DYSTOPIAN REALITY**

In Atwood's dystopian universe, extreme gender disparity is mirrored. The Republic of Gilead enforces strict gender rules that categorize women based on their reproductive abilities, social standing, and perceived worth to the state. Handmaids, like Offred, are valued solely for their capacity to procreate, Marthas are domestic slaves, and wives play a privileged but constrained role. This rigid classification attempts to suppress women's emotional and intellectual autonomy in addition to limiting their physical freedoms. Despite this repression, Atwood highlights women's sensibility as an inherent and irrepressible force. Offred's inner monologue illuminates her sentiments of anxiousness, longing, desire, and defiance. These emotions encapsulate the sense of women who long for freedom but are obligated to serve.

Through Offred's tale, Atwood critiques patriarchal civilizations' attempts to suppress women's inner lives, which ultimately fail to eradicate their thoughts, desires, and resistance. The ladies in *The Handmaid's Tale* are not defenseless victims; rather, they use and dominate the system to ensure their survival. For example, even though Serena Joy seems to be an enforcer of Gilead's oppressive policies, she exhibits her own form of dissatisfaction and quiet dissent. By shedding light on the various ways women respond to their circumstances, Atwood aids the reader in understanding female sensibility as a combination of tenacity, revolt, and strategic adaptation.

**FEAR AND SURVIVAL**

Fear is a common emotion that molds Gilead's women's sensibility in *The Handmaid's Tale*. By enforcing compliance through severe punishments, surveillance, and public executions, the government utilizes terror as a control technique. Offred and the other Handmaids live in constant anxiety since they are aware that disobeying the laws could result in their death or exile to the Colonies. Despite this dread, Atwood shows how resilient women can be. The ability of Offred to tolerate her circumstances while secretly resisting them exemplifies the complexity of feminine sensibility. She remembers her past life, love, motherhood, and independence—memories that inspire her and become silent protests.

Atwood suggests through Offred's introspection that women's emotional depth and psychological resilience persist even in the most catastrophic situations. Fear is both a drive and a constraint for the women of Gilead. Although it requires obedience, characters are forced to search for hidden sources of agency. Despite the general atmosphere of terror, defiance and hope persist, as demonstrated by the presence of Mayday, an underground resistance group. Women's ability to negotiate and confront oppressive systems demonstrates the resilience and adaptability inherent in their sensibility.

**DESIRE, LOVE, AND EMOTIONAL RESISTANCE**

Women's capacity for love and want is another indication of their sensitivity, even in the face of a system designed to deny them access to interpersonal interactions. Offred's longing for

her absent family—her husband, Luke, and their daughter—reveals an emotional strength despite Gilead's efforts to sever personal relationships. Her connection with Nick also represents a form of resistance, as she chooses intimacy on her own terms instead than as a government mandate. Furthermore, Atwood presents feminine love and solidarity as a force that resists oppression. Offred demonstrates how women's emotional bonds can be gently conveyed through resistance through her relationships with other Handmaids, Moira, and the Marthas.

This portrayal, which highlights the importance of emotional autonomy under oppressive circumstances, supports Atwood's critique of totalitarianism's attempt to suppress human bond. In Gilead, even fleeting moments of affection and human connection turn into acts of rebellion. The government's attempts to limit ties to practical objectives are undermined by Offred's emotional attachments. In all of its forms, love serves as a tool and a refuge for women who want to preserve their individuality in a world that is trying to take it away from them.

### **SILENT REBELLION AND ADAPTABILITY**

Throughout the book, Atwood portrays a variety of female resistance, ranging from overt defiance to subtle, everyday acts of defiance. Moira's departure and fierce resistance to Gilead's rule contrast with Offred's more internal protest. Memora's aggressive resistance and Offred's memory preservation and survival techniques, however, reflect different aspects of women's sensibility. Offred's storytelling style is revolting in its own right. By telling her tale and asserting control over her voice and experiences, she opposes Gilead's eradication of individual identities. The act of remembering and recounting thwarts the regime's attempt to alter history. Atwood's use of fractured storytelling highlights how storytelling may assist repressed women reclaim agency while simultaneously reflecting their broken reality.

Adaptability is a crucial survival strategy in *The Handmaid's Tale*. Some women, like Janine, attempt to embrace Gilead's philosophy as a coping strategy, while Offred employs silent disobedience to maintain her identity. These numerous survival techniques show how diverse women's perceptions are and show that resistance does not always have to be overt but can take many very personal shapes.

### **CONCLUSION**

In *The Handmaid's Tale*, Margaret Atwood explores women's perceptions via themes of dread, desire, love, resistance, and adaptability. While denouncing patriarchal oppression, the book celebrates the depth and resilience of women's intellect and emotions. Offred and other female characters maintain complex, subversive, and profound inner lives despite navigating a world designed to oppress them. Ultimately, Atwood's depiction highlights the resilience of female agency, even in the most restrictive circumstances. Through its nuanced depiction of women's experiences, *The Handmaid's Tale* remains a profound literary analysis of gender, power, and human endurance.

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## **SENSIBILITIES OF IDENTITY CRISIS IN THE AFRICAN AMERICAN POETRY OF ALICE WALKER AND LANGSTON HUGHES**

**Dhammadeep Chandidas Sawant**

*Ph.D Research Student,*

*Department of English, Peoples College, Nanded*

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### **ABSTRACT:**

*The historical challenges of race, culture, and self-perception are at the heart of African American poetry's identity dilemma. This essay looks at how these issues are explored in the poetry of Langston Hughes and Alice Walker, illustrating the individual and societal quest for identity in a racially divided society. Walker's poetry explores the intricacies of race and gender, whereas Hughes' poetry highlights racial pride and solidarity. Through an analysis of a few chosen pieces, this study demonstrates how African American poetry functions as a voice of cultural celebration, self-affirmation, and resistance.*

### **INTRODUCTION:**

A major theme in African American literature, identity crisis reflects the social and historical challenges that the Black population has encountered. Despite coming from different backgrounds and eras, Langston Hughes and Alice Walker both address this issue in their poetry. This essay explores how the struggle for selfhood in a racially divided society and the sensibility of identity crises are reflected in their works.

For a long time, African American poets have reclaimed their ancestry and questioned social standards via their writing. African Americans have a fragmented sense of identity as a result of the historical legacies of slavery, segregation, and structural oppression. Poetry frequently portrays this struggle as a path toward resistance against marginalization, cultural affirmation, and self-acceptance.

Through their stirring and politically charged poetry, Walker and Hughes offer significant insights into the intricacies of Black identity. In his writings, Harlem Renaissance pioneer Langston Hughes highlighted racial pride and solidarity, portraying the African American experience as one of tenacity and cultural diversity. In contrast, Alice Walker examined Intersectionality in her writing from the latter part of the 20th century, taking into account the combined challenges of gender and race in forming identity. This essay clarifies how these two significant voices add to the larger conversation on identity crises in African American literature by analyzing their poetry.

### **LANGSTON HUGHES: THE HARLEM RENAISSANCE AND RACIAL IDENTITY:**

Leading Harlem Renaissance poet Langston Hughes utilized poetry to draw attention to the difficulties of racial identification and to celebrate African American culture. His poetry "Theme for

English B" shows the internal struggle of belonging to a broader racial group while also being an individual. Assimilation and cultural pride are two aspects of the Black experience in America that Hughes highlights.

Likewise, "I, Too" makes a strong statement about Black identity and defiance of marginalization. Hughes' poetry frequently calls for empowerment and solidarity, urging African Americans to embrace their culture and fight for equality. The conflicts of his era are reflected in his paintings, which depict the difficulty of striking a balance between one's own identity and the larger racial experience. Hughes made his poetry universally approachable through the use of simple language and a rhythmic manner, which enabled a wide range of audiences to connect with his message of racial pride and resiliency.

#### **ALICE WALKER: INTERSECTIONALITY AND PERSONAL IDENTITY:**

Writing during the Black feminist and civil rights revolutions, Alice Walker takes an integrated approach to identity problem. In poems like "Revolutionary Petunias" and "Women," she discusses gender and self-definition in addition to ethnic identity. Walker's representation of Black women promotes self-empowerment and questions social conventions.

The search for authenticity and belonging, both individually and collectively, is reflected in her work. Walker's poetry is profoundly personal yet generally important since it regularly examines themes of trauma, healing, and self-discovery. She depicts the struggles Black women have on the inside as they navigate a society that frequently devalues both their gender and race. Walker ensures that her voice resonates for generations of oppressed women by reclaiming identity through her literary expression and advocating for the value of activism, self-love, and resilience.

#### **COMPARATIVE ANALYSIS**

Historical Context: Walker, who was motivated by feminism, integrated gender dynamics into her investigation of identity, whereas Hughes, a poet from the Harlem Renaissance, stressed racial pride during a time of segregation. The Great Migration and the emergence of Black artistic expression in Harlem influenced Hughes' historical background. His poems capture the era's pride and optimism as well as the fight against racial injustice. Walker, on the other hand, examined identity through a prism that takes into account both racial and gender issues because her time was characterized by the feminist movement and the fight for Black women's rights.

#### **THEMES:**

Walker emphasizes individual challenges influenced by both gender and race, while Hughes concentrates on cultural affirmation and group racial identity.

Hughes' poetry regularly exhorts the Black population to embrace their ancestry and resist societal injustice by promoting racial pride and camaraderie. Walker, on the other hand, adopts a more reflective stance, highlighting the internal identity difficulties brought on by overlapping social challenges.

This contrast demonstrates how African American poetry changed over time as it began to tackle increasingly complicated individual and societal issues.

#### APPROACH AND STYLE:

Walker's poetry is introspective, intimate, and closely linked to the Black feminist movement, while Hughes' poetry is straightforward, rhythmic, and frequently communal in voice. Hughes' poetry is compelling and potent due to his use of jazz and blues rhythms, which capture the thriving cultural landscape of his era. His straightforward and frequently upbeat tone promotes a feeling of cohesion and direction. Walker, on the other hand, uses free verse and intensely personal stories to immerse readers in the private hardships of Black femininity.

Her writing encourages readers to consider their own identities and social positions since it is more introspective. Notwithstanding these variations, both poets ultimately add to the conversation about Black identity by providing complex viewpoints on cultural history, resiliency, and self-definition. Their writings continue to have a significant impact on conversations about gender identity and race in African American literature.

#### CONCLUSION

Deep insights into African Americans' identity dilemma can be gained from the poetry of Alice Walker and Langston Hughes. Their creations are eternal investigations of resistance, selfhood, and belonging as well as reflections of their day.

The continuous quest for identity in African American literature is better understood thanks to Hughes and Walker's unique yet related points of view. As an example of how literature can function as a historical document and a vehicle for social change, their poetry continues to stimulate conversations about identity, representation, and action. Hughes and Walker create a literary legacy that resonates with readers who are trying to comprehend and validate their own identities by delving into issues of race, culture, and personal hardship.

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**SENSIBILITY IN ACHEBE'S NOVEL- THINGS FALL APART: A STUDY****Dr. Jawalge Hanumant Rambhau***Dept. of English**Digambarrao Bindu College, Bhokar**Dist. Nanded. (MS)-431801*

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**Abstract:**

*“Cross-cultural conflict” refers to conflict that occurs between individuals or social groups that are separated by cultural boundaries”. Considering this definition, it can be said that the conflict depicted by Chinua Achebe in Things Fall Apart is the cultural conflict. The native Igbos and the colonizers are the two groups involved. In terms of Nigeria, there are three primary ethnic groups-the Yoruba, the Igbo, and the Hausa Fulani. One of the 250 tribes are the Igbos, or Ibos, who live in southeastern Nigeria. There are many different tribes among these, each with its own dialect, culture, and political system. There is a market, gods, and shrines for each village. Chukwu is the Ibos' one and only supreme god. At birth, each male and female Ibo is given a chi—a personal god who decides their fate. British colonization between 1900-1910 formed the many tribes into the one nation of Nigeria. As a result, the purpose of this study was to investigate Chinua Achebe's novels, which deal with the issue of personal conflict and are considered to be among the best examples of modern African writing in English, and how he depicted the disruptive effects of an externally imposed power system on an internally imposed power system, i.e. African culture, customs, and tradition included. The Igbo society experiences disaster as a result of conflicts within the group as well as the effects of an external invasion. As a result, the group breaks down internally and reorients itself toward Christianity. This reorientation, hence, will lead not only to the assimilation of western values and beliefs, but also to the eventual loss of the Igbo Cultural Identity.*

**Keywords:** Cultural, Conflict, Manifestation, Achebe, Sensibility etc.**Introduction:**

Chinua Achebe was a Nigerian novelist, poet and critic who is regarded as a central figure of modern African literature. His novel *Things Fall Apart*, occupies a pivotal place in African literature and remains the most widely studied, translated and read African novel. He is always referred to as the *Father of Modern African literature* although he vigorously rejected the characterization. He sought to escape the colonial perspective that framed African literature at the time and drew from the traditions of Igbo people, Christian influences, and the clash of western and African values to create a unique African voice. He wrote in and defended the use of English, describing it as a means to reach a broad audience, particularly readers of colonial nations. He was



awarded with *Man Booker International prize (2007)*. His novel *Things Fall Apart* has been extensively analysed by a vast body of scholars and critics.

**Discussion:**

The spread of imperialism in Africa has created areas of political influence and domination which naturally produced a far-reaching influence in the growth of African literature. English, French and other European languages become a part of African culture and literatures of the western world provided models for the African writers. However, the native sensibility maintained its identity despite the inclusion of foreign influences in African literature, which successfully presented African society's contradictions and conflicts. By adopting an enlightened perspective and knowing what to take from cultures other than African, African writers have brought the world's attention to the difficulties faced by their people.

The western canon's depiction of Africa provided a distorted image of the continent. It's possible to say that "Africa" is nothing more than a backdrop for the individual white protagonists' character or heroism tests under various kinds of stress, their sense of success, or, alternatively, their breakdown in a "hostile" alien or unfamiliar environment. Therefore, when writing from the inside out about Africa, a writer like Achebe presents a realistic image of the continent by depicting a primitive African world with all of its cultural and traditional elements. It was necessary to combat the colonialist narratives' depiction of Africa as a dark continent. In his groundbreaking novel "*Things fall apart*," Achebe performs this function. He investigates the Igbo culture of the east of Nigeria.

Achebe depicts the Igbo land's golden age in the first chapter of "*Things Fall Apart*." There are indications of the colonizers' arrival in the second section. For this grand old way of life, it is a warning sign of danger. In the third part the clash between the two cultures, that of the native Igbo and European colonizers become more aggressive and ends in total destruction of the traditional culture. Victor C. Uchendu asserts that the term "Igbo" refers to Igbo territory, domestic speakers of the language, and the language they speak. There are numerous descriptions of communal gatherings, gods, myths about these gods, festivities, rituals and customs, laws, and other taboos in the first two parts of the book. The protagonist Okonkwo, a formidable wrestler, hardworking, prosperous farmer, and emissary of Umuofia in inter-tribal wars, is introduced to the great land of the Umuofia clan in the first part. The omniscient third-person narrator of Okonkwo's narrative lets the landpeople's everyday experiences come to life. And many framed stories told by different characters express what Anuradha Ghosh calls 'collective unconscious' of the people. The protagonist, Okonkwo, is the main focus of the first section of the book, which also covers the conflicts between the communal world and the western intruders' world. But Okonkwo is not centre of the focus of the story; rather it is Igbo culture and what happens to it. Traditions and culture are more important than individuals in this world. Here this tradition and culture is

rediscovered by delineating the clan-life.

In this novel, Achebe resists the experience of colonialism. His fiction is centred on particular local experiences. Individuals were required to uphold the clan's supremacy. In Igbo culture, a clan is not for an individual; rather, individuals are for the clan, and it was necessary to show solidarity with the clan. Traditions ensure a culture's continuity, and rituals pave the way for new ones. Because Igbo was passed down through oral tradition, these cultural celebrations and rituals play a greater role in expressing the clan's integrity. The rituals of the various clans varied, but the Igbo land as a whole is recorded to have a similar culture. In contrast to Eurocentric colonialist works like Conrad's "Heart of Darkness" and Cary's "Mister Johnson," which depict Africans as lacking character, culture, and civilization, "Things Fall Apart" is a post-colonial novel. Achebe shows that Africans have a diverse and rich culture by describing the cultural rituals and the morals behind them. One of the best examples is "The Feast of the New Yam." The custom of presenting cola nuts to guests as a sign of welcome is one of the other most popular rituals. The cultural norms were inflexible. The individuals would unavoidably follow them. The agro-based culture, some popular sports and entertainment, laws and administration, Chauvinism, African oral traditions, mythology, and Igbo kinship are all documented in "*Things Fall Apart*."

Achebe didn't try to make his culture look good. He depicts the Igbo way of life from the late 19th century to the 1920s as a thoroughgoing realist. He describes their day to day activities as well as their mythology and customs as part and parcel of their life. The collective wisdom of generations can be seen in a society's mythology and customs. They direct their lives. But the same mythologies give birth to some beliefs which in progressive times are considered as superstitions. Being a part of that culture can't help but be difficult to follow. These beliefs cause troubles for many ill-fated persons like Unoka, who died of swelling in stomach, but they must be followed in conformity to the culture. Their technological disadvantage was as a result of these irrational beliefs. The dichotomy of interpretations that a reader is forced to accept due to their cultural backgrounds is also shown in the way that "Things Fall Apart" ends. Most readers of Achebe's novel seem to interpret the story of Okonkwo's fall as tragic, if not close to pure tragedy in classical terms. The writer's own feelings about Okonkwo and the conclusion to the book, however, would tend to reveal a rather different interpretation. Achebe sees the new era as inevitable and possibly even desirable in this context. It is evident that the old way of life that he criticizes is unsatisfactory now that the west has arrived.

### **Conclusion:**

In conclusion, it is said that "*Things Fall Apart*" is a novel that aims to address the cultural crisis brought on by colonial rule. It is a faithful record of Achebe's transitional but turbulent period of African history vis-a-vis Nigeria, whose cultural identity with the advent of Christianity and colonialism come under direct attack till things in the culture fall apart. This is the central

theme of the novel. As a result, the book has a lot of sociological and historical weight. Because of this, it serves as a foundation for better understanding the book and the message that the author, Achebe, wants to convey with great sensitivity, realism, and language economy. As a result, it is possible to draw the conclusion that "*Things Fall Apart*" is renowned for its depiction of cultural tensions and conflict that result from a clash between tradition and modernity, reality and occult, and so forth.

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**INTERCULTURAL HERMENEUTICS IN ELIF SHAFAK'S *THE FORTY*  
*RULES OF LOVE***

**Dr. Poonam Sareen**

*Assistant Professor, English,  
Punjabi University TPD Malwa College,  
Rampura Phul, Bathinda, Punjab*

And

**Dr. Sunita Rani**

*Asstt. Prof., English, Deptt. of Languages,  
Punjabi University Guru Kashi Campus,  
Talwandi Sabo, Bathinda, Punjab.*

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**Abstract**

*The present paper is an endeavor to explain the intercultural hermeneutics in Elif Shafak's novel *The Forty Rules of Love*. In her philosophical interpretations of Rumi's thoughts on love, Shafak has provided us with a deep understanding of Sufism and its impact on different cultures along with their strangeness and familiarities. Drawing out the parallel stories of Rumi and Shams of Turkey in the thirteenth century with Ella and Aziz of the twenty first century, she has successfully portrayed the intercultural influence of love on all transcending cultures, countries and centuries. Exploring Gadamerian hermeneutics the paper acknowledges the role that fore-meanings have on cross-cultural understandings.*

**Key Words:** Intercultural Hermeneutics, Sufism, Gadamerian Hermeneutics

To explore the nature of intercultural understanding in this global world is one of the major concerns of sociology of migration and intercultural hermeneutics plays a major role in interpreting them. The philosophical process of interpretation is significant in our understanding of different cultures along with their strangeness and familiarities which sometimes cannot be comprehended scientifically. As German philosopher Hans-Georg Gadamer explains that 'the modern concepts of science are not adequate to understand people and our experience of art and even communication'.(Gadamer, p.18 ) This theoretical understanding not only acknowledges the individuals to position themselves in between two or more cultures but also helps them to be critical of our multicultural global world and hence

promotes the understanding of culture which is inclusionary rather than exclusionary. The current paper aims to analyse the intertwined ontology and hermeneutics of the famous Muslim poet of thirteenth century, Mawlana Jalal al-Din Rumi in *The Forty Rules of Love* by Elif Shafak and its intercultural influence on the life of American housewife Ella Rubinstein.

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Mawlana Jalal al-Din Rumi popularly known as Rumi is one of the most admired philosophers and Sufi leaders that led to the influence of mysticism on modern living. His philosophy provides an inspiration to everyone and promotes hope and equanimity among different cultures. His teachings on love and self-discipline have enthused millions of readers, writers and philosophers across the world. A number of interpreters both Muslims and non-Muslims have promoted Rumi's philosophical works in their own works influencing readers of different cultures and nations. One such writer is Turkish British contemporary writer Elif Shafak. One of the most widely read female authors in Turkey, she is famous for her blending of Eastern and Western tradition of storytelling. Her works have influenced the minds of her readers to understand the importance of love, a common phenomenon that transcends all nations, cultures and boundaries. Herself a firm believer of God and promoter of love for humanity, she through her novel *The Forty Rules of Love* has interpreted great philosophy of love by Rumi and Sufi Mystic Shams of Tabriz of thirteenth century along with a parallel story of love between Ella and Aziz belonging to contemporary world. Although she brings these contrasting characters belonging to diverse geographical and cultural distances yet she binds them together through a common mystic oneness called as love as Rumi says in one of his verses "infinity everywhere, yet contained under a single tent". (Barks, p. 136).

A.R. Mall describes our existence as a "constant process of interpretation". (Mall, p.15) which means that in today's global world we are in constant action which can be considered hermeneutical. In order to understand our own culture with the others we are in an attempt to interpret and understand iconic traditions, customs, languages and their significance. Intercultural hermeneutics involves the understanding of concepts of one's culture in such a way that they are able to understand its significance among themselves and between the different cultures. Hence, they bring out their global significance. Intercultural hermeneutics in Elif Shafak's *The Forty Rules of Love* brings it out aptly. It not only interprets the Sufi phenomenon of Rumi but also brings out its reflections of mystical concepts on both the Eastern and Western world. The novel involves the readers in a type of mediation in a discursive process of understanding of the relationship between thirteenth century male Sufi Mawlana Rumi and his spiritual mentor, the whirling Dervish known as Shams of Tabriz and its impact on the life of Ella, (a contemporary American housewife with a family of three children) and her love with writer of the novel *Sweet Balthemery* at the age of forty . Shafak provides us a comprehensive understanding of feelings of both Rumi of historical times and Ella of the present age. Throughout the novel Shafak tries to oscillate between Konya and Boston for intercultural interpretation of Sufi philosophy and its effects.

The novel reinforces us in placing ourselves within that historical situation to observe it more closely as Gadamer suggests, "to learn to look beyond what is close at hand - not in order to



look away from it, but to see it better within a larger whole and in truer proportion” (Gadamer, p.272).

*The Forty Rules of Love* draws out the coming together of unconventional sacred spaces and logical modern values resulting in fusion of opposites. It leads to attain perfection in understanding universality of significant theme of Sufism which Shafak interprets in her novel in one of the rules given by Islamist Sufi,

“In this world, it is not similarities or regularities that take us a step forward, but blunt opposites. And all the opposites in the universe are present within each and every one of us. Therefore, the believer needs to meet the unbeliever residing within.” (Shafak, 2010, p.309)

This harmonious coexistence is able to move us from particular to universal, making us sensitive to the unity and diversity of human conditions and hence make us aware about the universal need of love to humanity. Shafak brings this reconciliation aptly in her novel.

Elif Shafak acts as an intermediary in bringing the message of the Quran creatively through the character of Shams of Tabriz and presents before us a new interpretation. She draws out a different meaning in order to make it personal religious experience for the readers. It leads to its applicability to all the cultures transcending the borders between them. But this interpretation is not free from Shafak’s own fore-meaning as it reflects her role as a female writer and her understanding of Quranic Verse from feministic point of view. For instances When Shams explains these verses it to Kimya from “; the good women are therefore obedient... on whose part you fear desertion, admonish them, and leave them alone in the sleeping-places and beat them”(Shafak, p.196) to new explanation as “ As for women you feel are averse, talk to them persuasively; then leave them alone in bed (without molesting them) and go to bed with them (when they are willing). If they open out to you, do not seek an excuse for blaming them” (Shafak, p.197), Shafak unconsciously presents her fore-meanings. As Gadamer explains “fore-meanings in the mind of the interpreter consciousness are not at his free disposal.” (Gadamer, p.263). Thus, to portray the true understanding of the novel Shafak’s interpretations play a productive role.

The minor characters of the novel also entail a method of understanding the text that occurs cross-culturally. Though they belong to different centuries and places, their contradictory coexistence is helpful in finding the similarities between them. For instance, comparing Ella’s daughter Jeannette, who declares her love with a guy, Scott, and her instinct to marry him and Kamyra’s love for Shams of Tabriz and her request to Rumi to get her married to Shams provides total commensurability. Though they emphasise the difference between their culture (Turkish and American) and their age to which they belong, yet they give us a genuine intercultural perspective and hence “frees us from the constraints of our cultural viewpoint” (Mall, p.15). Similarly Ella’s jealousy and pain due to her husband’s mistresses, and Kerra’s annoyance and agony when her husband Mawlana Rumi starts avoiding her to company Shams represents the similar yet particular

practices in different culture as Bernstein expressed as, “we are sensitive to the sameness of ‘the Other’ with ourselves and the radical alterity that defies and resists reduction of the ‘the Other’ to ‘the Same’” (Bernstein, p.99).

The parallel development of characters like Aziz Zahara from a simple family man to a sufi and Shams of Tabrez, from son of a carpenter to a wandering dervish from his novel *Sweet Blasphemy* which Aziz describes as a story that “it cuts across countries, cultures and centuries”(Shafak, p.11) throws light on methods of intercultural hermeneutics. Both of them move beyond dualistic thinking and merge into a common philosophy of love. Shafak as a third person makes it possible for us to understand the thought of love that transcends the dichotomy between these two stories. We are confronted with the unknown mystic world of Sufism through the lens of the ambiguous contemporary world of Ella.

### Conclusion

The paper has examined the intercultural hermeneutics in Elif Shafak’s novel *The Forty Rules of Love*. It explains that in the philosophical process of interpretation of Rumi’s philosophy of love in her novel Shafak has provided us an understanding of different cultures along with their strangeness and familiarities. Covering the two different ages and countries she has portrayed the impact of teachings of Shams of Tabrez through his forty rules of love that contain “The Basic Principles of the Itinerant Mystics of Islam.” (Shafak, p.40)

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# MATHEMATICAL MODELING OF LITERARY EVOLUTION: A FRACTIONAL APPROACH TO 21<sup>ST</sup>-CENTURY LITERATURE AND SENSIBILITY

Umesh Ramrao Sukalwad

*Late Babasaheb Deshmukh Gorthekar ACS College, Umri*

And

Dr. Dhammapal S. Jadhav

*Late Babasaheb Deshmukh Gorthekar ACS College, Umri*

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## *Abstract*

*The evolution of literature in the 21st century has been characterized by digitalization, fragmented narratives, and nonlinear storytelling, reflecting contemporary sensibilities. Traditional literary analysis & methods often fail to capture the complexity of evolving literary trends and the long-term impact of digital narratives. This paper introduces an interdisciplinary approach by applying Fractional Differential Equations (FDEs) to model the diffusion of literary trends, analyze nonlinear storytelling, and quantify emotional progression in literature. FDEs, known for their ability to model memory-dependent and complex systems, provide a novel mathematical framework for understanding literature's dynamic nature. The study explores applications such as the spread of digital literature, sentiment analysis of literary works, and nonlinear character arcs. Simulations and case studies demonstrate the potential of fractional modeling in literary analysis, offering a new quantitative tool for understanding 21st-century literary sensibility.*

**Keywords :** Fractional Differential Equations (FDEs), nonlinear narratives, memory effects, digital literature, fractional diffusion models, sentiment analysis, computational literary studies, AI-generated storytelling, reader engagement models, literary evolution.

## **1. Introduction**

The 21st century has witnessed a radical transformation in literature, shaped by technological advancements, digital interactivity, and shifting reader engagement patterns (1,2). Contemporary literary works often break away from traditional linear storytelling, embracing fragmented narratives, hypertext fiction, and multi-perspective storytelling (3,4). These changes reflect the evolving sensibility of modern audiences, who are influenced by the digital age, globalization, and sociopolitical shifts (5,6). Literature today is no longer confined to the printed page; instead, it thrives in digital spaces, evolving dynamically through online platforms, interactive fiction, and artificial intelligence-generated narratives (7,8).

At the same time, mathematical modeling has become an essential tool for analyzing

complex systems in various disciplines, including physics, biology, and economics (9,10). **Fractional Differential Equations (FDEs)** have emerged as a powerful framework for studying systems that exhibit memory effects and nonlocal behavior (11,12). Unlike traditional differential equations, which assume processes evolve independently at each time step, FDEs consider past states, making them particularly useful for capturing long-term trends in literary evolution and nonlinear progression in narratives (13,14).

This paper proposes an interdisciplinary approach by applying FDEs to literature, offering a quantitative perspective on literary evolution, narrative structures, and emotional trajectories in storytelling (15,16). Specifically, we investigate how literary trends diffuse over time, how nonlinear narratives can be mathematically modeled, and how sentiment analysis in literature can benefit from fractional-order modeling (17,18). By bridging the gap between mathematics and literary studies, this research introduces a novel framework for understanding contemporary literature through a dynamic, structured, and predictive lens (19,20).

This study aims to demonstrate that fractional calculus can provide deeper insights into how literature evolves, how it resonates with readers, and how digital storytelling changes the nature of engagement, ultimately offering a fresh mathematical perspective on 21st-century literary sensibility.

## 2. Theoretical Background

### 2.1. 21st-Century Literary Trends and Sensibility

Modern literature is shaped by the interplay of technological advancements, digital culture, and shifting reader engagement patterns (7,8,12). Key characteristics of 21st-century literature include:

- Fragmented and nonlinear storytelling seen in works like *House of Leaves* by Mark Z. Danielewski (9,13).
- Digital and hypertext fiction that allows reader interactivity, as seen in electronic literature (10,12).
- Emotionally charged and socially conscious narratives that address climate change, identity politics, and posthumanism (14,15).

These literary trends do not evolve randomly but follow diffusion-like processes akin to the spread of scientific ideas or technologies (16,17).

### 2.2. Fractional Differential Equations: A Tool for Complexity

Fractional calculus extends classical calculus by allowing differentiation and integration of non-integer order, providing a more flexible framework for modeling systems with memory effects (3,5). The Caputo and Riemann–Liouville definitions of fractional derivatives allow systems to evolve in ways that depend on past states (6,18).

Key properties of FDEs relevant to literary analysis include:

- Long-term dependence: Literary movements and reader engagement often persist over

time, similar to fractional-order processes (4,19).

- Nonlinearity: Many modern narratives are nonlinear, making them suitable for FDE-based modeling (11,20).
- Diffusion and adoption processes: The spread of digital literature can be analyzed using fractional diffusion models (16,17).

### 3. Mathematical Modeling of Literary Evolution

#### 3.1. Fractional Diffusion of Literary Movements

The evolution of literary genres and digital storytelling can be modeled using fractional diffusion equations, similar to those used in epidemiology (5,16,19).

Let  $C(x, t)$  represent the concentration of a literary trend in a given region at time  $t$ . Its evolution can be governed by:

$$\frac{\partial^\alpha C(x, t)}{\partial t^\alpha} = D \frac{\partial^\beta C(x, t)}{\partial x^\beta} + f(C)$$

where:

- $\alpha$  represents temporal memory effects in literary evolution.
- $\beta$  captures spatial diffusion of literary trends.
- $D$  is the diffusion coefficient.
- $f(C)$  models external influences like media impact and cultural shifts.

This equation models how new literary genres (e.g., eco-fiction, AI-generated literature) diffuse across time and regions (14,16,18).

#### 3.2. Nonlinear Narratives and Fractional Dynamics

Nonlinear storytelling often involves fragmented timelines, multiple perspectives, and recursive structures (9,13,15).

Consider a nonlinear narrative where character development follows a fractional logistic growth model:

$$\frac{d^\alpha N(t)}{dt^\alpha} = rN(t) \left( 1 - \frac{N(t)}{K} \right)$$

where:

- $N(t)$  represents a character's psychological complexity over time.
- $r$  is the growth rate of character depth.
- $K$  is the maximum complexity achievable.
- $\alpha$  determines the nonlinearity of character development (10,13,17).

This approach helps analyze character arcs in nonlinear storytelling, where growth is not uniform but depends on past states (11,14,18).



#### 4. Sensibility in Literature: A Quantitative Perspective

A fundamental aspect of literary sensibility is emotional transformation in narratives. Sentiment analysis can be enhanced using FDE-based models that capture long-term emotional trends in literature (9,10,19).

Consider a fractional-order emotional trajectory model:

$$\frac{d^\alpha S(t)}{dt^\alpha} + \gamma S(t) = I(t)$$

where:

- $S(t)$  represents the emotional intensity of a literary work at time  $t$ .
- $\gamma$  is the emotional dissipation rate.
- $I(t)$  represents external emotional stimuli (historical events, societal changes).
- $\alpha$  introduces memory effects in how literature retains emotional impact (10,11,20).

#### 5. Discussion and Implications

##### 5.1. Fractional Modeling of Literary Evolution

Traditional literary analysis is primarily qualitative, lacking structured models to quantify the diffusion of literary movements and narrative techniques. By applying fractional diffusion equations, this study provides a quantitative framework to track how literary trends spread over time and space. Unlike classical models, fractional equations incorporate memory effects, meaning past influences persist in shaping contemporary literature (1,2).

For example, climate fiction (cli-fi) has roots in earlier ecocritical literature but has evolved with increasing urgency due to environmental concerns (3,4). Fractional diffusion models can predict the spread of emerging literary genres, providing insights into how literature responds to sociopolitical changes (5,6).

**Implication:** This method can be used in comparative literature and literary historiography to analyze genre evolution and thematic persistence across cultures.

##### 5.2. Nonlinear Storytelling and Fractional Dynamics

Modern literature frequently employs nonlinear storytelling, where timelines shift, narratives fragment, and character arcs develop in complex ways. A fractional logistic growth model captures the psychological complexity of characters and their nonlinear emotional progression (7,8).

For instance, in postmodern novels such as *House of Leaves* or *Cloud Atlas*, characters do not evolve linearly but in recursive, memory-dependent ways (9,10). The fractional model effectively quantifies these nonlinear developments, offering a structured way to analyze complex storytelling.

**Implication:** This approach enhances narrative analysis in digital storytelling, video games, and AI-generated literature, enabling more dynamic character development.

### 5.3. Digital Literature and Reader Engagement

Digital storytelling platforms, such as Wattpad and interactive fiction, show nonlinear reader engagement, where some narratives maintain long-term relevance while others fade quickly (11,12). A fractional relaxation model helps predict reader retention by accounting for memory effects in engagement.

Unlike traditional engagement models, which assume exponential decay in interest, fractional models reveal that certain digital works exhibit prolonged interaction due to hypertext structures, social discussions, and multimedia elements (13,14).

**Implication:** This model aids publishing analytics, digital humanities research, and interactive media studies by predicting which digital stories will sustain long-term readership.

### 5.4. Sentiment Analysis and Emotional Trajectories in Literature

Sentiment analysis in literature traditionally models emotional shifts as discrete changes, but fractional-order equations better capture long-term emotional patterns (15,16). A fractional emotional trajectory model accounts for gradual emotional shifts in psychological fiction, nonlinear reappearances of emotions in postmodern narratives, and collective emotional patterns in socio-political literature.

For example, climate fiction often exhibits persistent emotional motifs, such as ecological grief and existential anxiety, which do not fade but resurface across multiple texts (17,18).

**Implication:** This approach improves computational literary analysis, affective computing, and AI-driven storytelling, enhancing how narrative emotions are measured and interpreted.

### 5.5. AI-Generated Literature and Future Computational Studies

With the rise of AI-generated storytelling, questions arise about how AI narratives evolve, adapt, and engage with readers. Fractional models provide a framework for:

- Predicting how AI literature “learns” from past literary structures (19,20).
- Modeling nonlinear character growth to enhance AI-generated storytelling.
- Optimizing reader engagement through predictive analytics.

For example, GPT-based fiction generators can use fractional modeling to develop complex, memory-dependent narratives that mimic human-authored works.

**Implication:** This approach has applications in AI-driven literature, machine learning in storytelling, and the future of computational literary studies.

## 6. Conclusion

The integration of **Fractional Differential Equations (FDEs) in literary studies** presents a novel interdisciplinary approach to understanding the evolution of **literary genres, nonlinear storytelling, digital reader engagement, and emotional trajectories**. Traditional literary analysis has often relied on qualitative methods, but **fractional calculus provides a structured mathematical framework** to analyze long-term dependencies, nonlocal interactions, and

persistent thematic elements in literature.

One of the key findings of this study is the effectiveness of **fractional diffusion models** in capturing the **spread of literary movements** over time. Unlike classical models, fractional equations account for **memory effects**, allowing for a more precise analysis of **how past literary trends influence contemporary and future works**. Similarly, the **fractional logistic growth model** offers a new perspective on **nonlinear storytelling**, effectively mapping the fragmented, recursive, and memory-dependent nature of modern narratives.

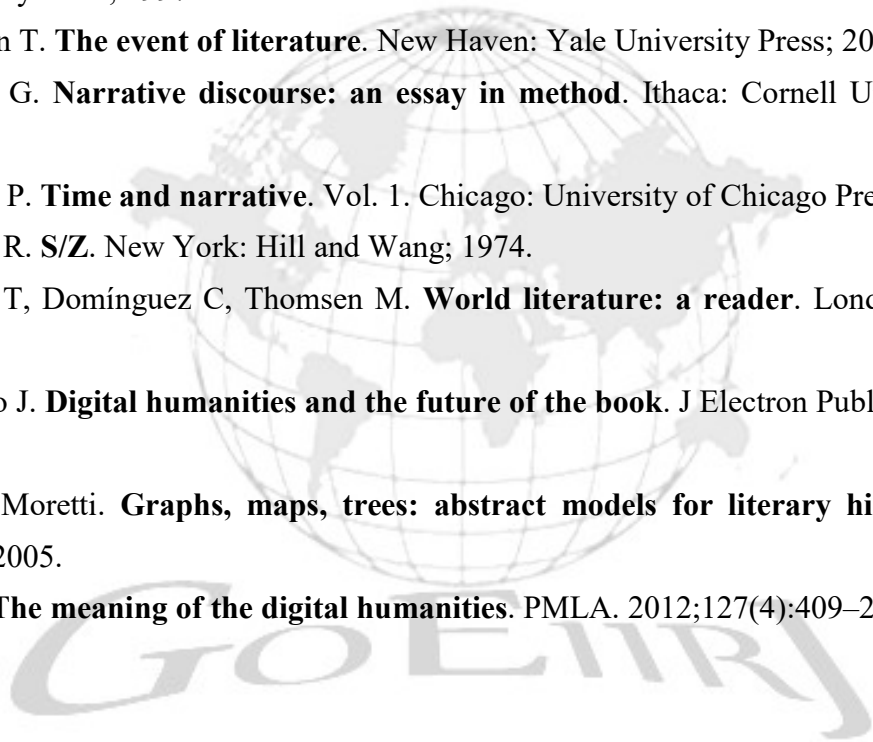
The study also demonstrates the significance of **fractional relaxation models** in analyzing **digital literature and reader engagement**. With the rise of **hypertext fiction, interactive storytelling, and AI-generated narratives**, traditional reader engagement models fail to capture the **long-term retention and nonlinear interaction patterns** exhibited in digital literary platforms. Fractional models provide a more realistic approach to predicting **content longevity and reader behavior**.

Furthermore, **fractional sentiment trajectory models** offer a robust method for analyzing **emotional progression in literature**, particularly in psychological fiction and socio-political narratives where emotions evolve in complex, nonlinear ways. This contributes to advancements in **computational literary studies, affective computing, and AI-driven storytelling**.

In conclusion, the application of **fractional calculus in literature** paves the way for new research in **computational humanities, AI-driven storytelling, and digital narrative analysis**. Future work could explore **real-time AI-generated fiction, interactive literary experiences, and predictive modeling of emerging literary trends**, bridging the gap between **mathematical modeling and narrative analysis** in 21st-century literature.

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**BEYOND THE BINARY: LGBTQ+ REMINISCENCES AND 21<sup>ST</sup> CENTURY SENSIBILITIES****Dr. Shivaji B. Methé***Assistant Professor**Department of English**Smt. P. N. Doshi Women's College, Ghatkopar, Mumbai*

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**Abstract**

*There is profound transformation witnessed in the depiction of LGBTQ+ sensibilities in literature, particularly through the genre of diaries, memoirs and autobiographical writings. These subjective narratives offer a serious outlook to the life experiences of LGBTQ+ communities, providing a stage to articulate against the existing societal norms, advocate for rights for themselves, and nurture empathy among themselves and form the society. This paper examines select LGBTQ+ writings by authors such as Janet Mock, George M. Johnson, Carmen Maria Machado, Vivek Shraya, and others to unveil the themes of identity, intersectionality, flexibility, trauma, and activism. These authors not only document personal struggles and triumphs but also imitate broader contemporary cultural and political shifts. The paper integrates theories of Judith Butler, Kimberlé Crenshaw, and Michel Foucault and highlights method in which they restructure contemporary sensibilities and contribute to a more inclusive literary landscape for the gendered minorities. The rise of digital storytelling further accentuated the reach of LGBTQ+ voices, indicating a shift toward more dynamic and accessible practices of self-expression. It results into a powerful social change that redefines traditional literary conventions and fosters larger reception of sundry of genders and sexual identities in the 21<sup>st</sup> century.*

**Keywords:** LGBTQ+, sensibility, identity, trauma, resilience, intersectionality, activism

**Introduction**

Literature has long been a medium for individuals to narrate life experiences from the history. The 21<sup>st</sup> century witnessed emergence of LGBTQ+ voices as one of the powerful voices in the discourse on gender and sexuality. Literature of LGBTQ+ not only offer individual insights into their struggles and triumphs but also contribute to a broader cultural and political dialogue of sexes and gender. LGBTQ+ literature, unlike the literature produced by men and women often remained on the periphery, receive little mainstream recognition. It shapes new literary and social sensibilities (Mock, 2014; Sedgwick, 1990). As Mock states, "Our stories have always been there, waiting for someone to listen" (Mock, 2014, p. 10). This paper examines how 21st-century LGBTQ+ literature replicate the changing sensibilities by addressing identity, trauma, resilience,

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and activism. The analysis of key LGBTQ+ texts, this study discovers social perspectives on gender and sexuality.

### Shifting Sensibilities in LGBTQ+ Memoirs

One of the significant themes of LGBTQ+ texts is the expedition of self-discovery and identity establishment. Janet Mock in *Redefining Realness* (2014) relates her experiences as a Black transgender woman traversing gender dysphoria, ethnic identity, and societal expectations. She asserts, “I was born into a world that placed me in a box and spent my entire life fighting to break free from it” (Mock, 2014, p. 67). Her text pinpoints the intersectional challenges confronted by trans individuals of color especial a black, replicating the complications of identity in the 21<sup>st</sup> century (Crenshaw, 1991). Correspondingly, Vivek Shraya’s *I’m Afraid of Men* (2018) investigates the shades of gender identity, masculinity, and cultural expectations. Shraya poignantly echoes, “Everyday acts of femininity were met with violence, forcing me to question my place in the world” (Shraya, 2018, p. 34). She further continues, “I was made to feel like my queerness was a threat before I even knew what it meant” (Shraya, 2018, p. 42). Her narrative encounters traditional gender roles and analyses toxic masculinity, accentuating the fluidity of identity in contemporary society (Butler, 1990; Halberstam, 1998).

### Trauma, Resilience, and Healing

LGBTQ+ often scrutinizes the trauma stemming out of discrimination, familial rejection, and societal coercion. *In the Dream House* (2019) by Carmen Maria Machado redefines the memoir genre with the use of an experimental narrative to check an abusive same-sex relationship. Machado, through a fragmented structure, repudiates myths related to queer affiliations and highlights the often-overlooked concern of domestic violence in LGBTQ+ communities. She states, “There was no roadmap for surviving abuse in a queer relationship, and I had to forge my own path through the pain” (Machado, 2019, p. 102). She further writes, “The house we built together became a prison, where love turned into fear” (Machado, 2019, p. 110).

George M. Johnson’s *All Boys Aren’t Blue* (2020) is a coming-of-age text that narrates experiences of Black queer identity, sexual trauma, and self-acceptance. Johnson powerfully writes, “The world often tries to erase queer Black boys, but our stories deserve to be told, loud and unapologetically” (Johnson, 2020, p. 76). He continues, “Survival as a queer Black boy meant learning to live in a world that refused to see me” (Johnson, 2020, p. 90). Johnson’s outspoken storytelling nurtures a fresh sensibility that inspires open conversations about trauma, mental health, and healing within marginalized communities (Anzaldúa, 1987; Lorde, 1984).

### Activism

LGBTQ+ writing is not only personal narratives but it also advocates a social transformation. *Tomorrow Will Be Different* (2018) by Sarah McBride deals with her journey as a transgender activist, describing her experiences in politics and her activism for LGBTQ+ rights.

She advocates, “Change happens when we tell our stories, when we make the personal political, and when we refuse to be silent” (McBride, 2018, p. 55). She continues her argument saying, “Each time we share our truths, we chip away at ignorance and prejudice” (McBride, 2018, p. 62). Her text reflects the increasing political sensibility of the 21<sup>st</sup> century, in which the individual experiences are entangled with broader movements for equality (Foucault, 1978).

Jacob Tobia in *Sissy: A Coming-of-Gender Story* (2019) provides a staunch critique on norms of gender binary and advocates for non-binary existence. Tobia states, “Gender is a story we tell ourselves, and it is time we start writing new endings” (Tobia, 2019, p. 83). They add, “The world may want me to fit into a box, but I am here to tear down the walls” (Tobia, 2019, p. 99). Their humor-instilled narratives reverberates with younger audiences of Gen Z and Gen Alpha, making deliberations on gender more inclusive and accessible (Ahmed, 2017).

### Digital Narratives and Changing Literary Forms

With the digitization and upsurge in use of social media, LGBTQ+ are no longer confined to traditional settings. Their literature is available on Social media, blogs. The video storytelling has become indispensable way self-expression. Alok Vaid-Menon’s *Beyond the Gender Binary* (2020) incorporate multimedia to engage with a broader base of audience. Alok Vaid-Menon records, “Visibility is the first step, but we must move beyond being seen to being understood” (Vaid-Menon, 2020, p. 29). They argue, “The internet has given us a space to tell our own stories, in our own voices” (Vaid-Menon, 2020, p. 35). It echoes a fresh literary sensibility in which the storytelling is more dynamic, interactive, and inclusive (Muñoz, 1999).

### Conclusion

LGBTQ+ writing in the 21<sup>st</sup> century has advanced into significant cultural and political phase that transcend individual stories into crucial tools for their advocacy and representation. These narratives narrate individual experiences of self-discovery, resilience, and healing and challenge societal constructs of hegemony gender, stereotypes in sexuality and identity. Janet Mock, George M. Johnson, and Carmen Maria Machado offer intensely individualistic yet universal significant considerations on the struggles and triumphs of LGBTQ+ individuals. Their works accentuate the prominence of intersectionality and highlight the interconnectedness queer experiences with race, gender, and social status. Besides the integration of digital platforms, LGBTQ+ literature has democratized the concept of gender and sexuality.

The acceptance of LGBTQ+ communities in social scenario made their literature more accessible and influential. By nurturing empathy, igniting critical discourse, and stimulating activism, LGBTQ+ literature plays a crucial role in reshaping contemporary sensibilities. As the result of continue evolution of literature LGBTQ+ literature will continue to increase its visibility and acceptance and LGBTQ+ communities will have more inclusivity and social justice. The writings of LGBTQ+ confirm that storytelling is not only a self-expression but also cultural

transformation. It ensures LGBTQ+ experiences are recognized, validated, and celebrated in the conventional discourse.

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## EXPLORING SENSIBILITY IN THE 21<sup>ST</sup>-CENTURY NOVEL: AN EXAMINATION OF CONTEMPORARY ENGLISH LITERATURE

Prashant Basvraj Chandeshware

*Assistant Professor,*

*Department of English, Shyamgir Mahavidyalaya Dapka, Tq Nilanga, Dist Latur (M.H.)*

And

Dr. Madhav Bhujangrao Puyed

*Department of English, Vasantnao Naik Mahavidhyalaya, Vasarni Nanded (M.H.)*

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### *Abstract*

*This paper explores the developing concept of sensibility in the 21st-century English novel, questioning how contemporary authors engage with and reinterpret emotional awareness within the context of modern society. Conventionally associated with reinforced emotional sensitivity, sensibility was central to 18th-century literature, regularly reflecting moral and social values through the portrayal of characters' emotions. However, in the modern era, the portrayal of sensibility has shifted with the influence of globalized societies, technological advancements, and complex socio-political experiences.*

*In the works of contemporary authors such as Ian McEwan, Zadie Smith, and Kazuo Ishiguro, this research investigates how emotional depth and sensitivity are reflected in characters' responses to personal and collective crises. The paper argues that in the 21st century, sensibility surpasses traditional notions of emotional empathy, instead exploring the ways in which characters negotiate personal identity, trauma, and interpersonal relationships in an increasingly fragmented world. Modern narratives often compare traditional emotional expressions with digital and virtual interactions, reflecting the tension between real-life experiences and the constructed emotional spaces in the digital age.*

*Furthermore, this study examines the ways in which contemporary writers portray emotional vulnerability and resilience, focusing on how these qualities contribute to the development of complex, versatile characters. In particular, the research highlights how sensibility informs character psychology, narrative structure, and thematic development, offering a lens through which readers can explore the broader implications of emotional experience in a rapidly changing world.*

*Ultimately, this paper contributes to an understanding of how the representation of sensibility in modern literature mirrors contemporary cultural, social, and psychological concerns, offering new insights into the role of emotion in shaping narrative and character within the 21st-century novel.*



**Keywords:** Sensibility, 21st-Century Novel, Emotional Intelligence, Character Development, Trauma and Identity, Cultural Sensibility etc.

### **Introduction:**

In the landscape of 21st-century English literature, the concept of sensibility has undergone significant transformation. Historically rooted in the 18th century, where it symbolized emotional awareness, empathy, and moral judgment, sensibility has evolved to reflect the complex realities of modern life. While earlier literary works used sensibility to portray heightened emotional responses tied to moral dilemmas, contemporary novels shift focus to the elaborate and often conflicting emotional landscapes of individuals in a rapidly changing world.

This paper seeks to explore how modern English novelists reinterpret and expand upon the concept of sensibility, adapting it to reflect the social, cultural, and technological dynamics of the 21st century. Through the works of authors like Ian McEwan, Zadie Smith, and Kazuo Ishiguro, this study examines how sensibility shapes character development, narrative structure, and thematic depth. Central to this exploration is the way contemporary literature uses sensibility not just to evoke empathy but to interrogate emotional complexity, trauma, and identity in an increasingly connected and digital world. By analyzing how contemporary writers engage with sensibility, this research offers insights into how emotional experiences continue to define and challenge both characters and readers in the modern novel.

### **The Evolution of Sensibility: From the 18th Century to the 21st Century**

Sensibility, both as a literary and philosophical concept, originated in the 18th century, deeply intertwined with the intellectual and cultural shifts of the era, notably the emergence of Romanticism. Authors like Samuel Richardson and Laurence Sterne used this idea to explore the depth of human emotion, depicting characters whose emotional reactions were not just personal experiences but also reflections of moral and ethical insights. In novels like Richardson's *Pamela* and Sterne's *Tristram Shandy*, sensibility was often intertwined with themes of virtue, vulnerability, and emotional depth, reflecting the Enlightenment-era belief that emotional intelligence could offer insight into one's moral compass. Characters who demonstrated heightened emotional sensitivity were seen as more attuned to their inner selves and, by extension, to the greater moral and social order of their world.

As we move into the 21st century, the depiction of sensibility in literature has evolved significantly. Modern authors confront the complexities of a rapidly changing world defined by technological progress, globalization, and shifting cultural and political dynamics. These developments have transformed the way emotional sensibility is portrayed in novels, reflecting the tensions and contradictions of a fast-paced, interconnected world where individuals struggle to balance their personal emotions with the external influences shaping their identities.

In 21st-century literature, sensibility has evolved beyond its traditional association with virtue or

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moral clarity. It now encompasses a wider range of emotional experiences, such as psychological distress, trauma, and the complex interplay between self-awareness and societal pressures. Contemporary writers depict characters whose emotions are influenced not just by personal challenges, but by external factors like social media, political unrest, and cultural fragmentation. As a result, sensibility is no longer merely a gauge of empathy or moral judgment; it serves to navigate the complexities of modern life. In a world of constant change and uncertainty, emotional intelligence becomes essential for survival. This shift, from moral clarity in the 18th century to a more intricate, context-driven emotional landscape, mirrors the evolving concerns of today's society.

### **Sensibility in Contemporary English Novels**

In contemporary English literature, sensibility becomes more complex, reflecting a broad range of emotional experiences shaped by societal and personal factors. Unlike earlier portrayals that emphasized emotional purity and moral clarity, modern novels explore issues like personal identity, social disconnection, and the psychological effects of modern life, highlighting the intricate realities of the 21st century.

Writers such as Ian McEwan, Zadie Smith, and Kazuo Ishiguro engage with sensibility in ways that reflect the cultural, political, and technological shifts of the modern world. In works like "Atonement" by McEwan, sensibility is closely tied to guilt, remorse, and the difficulties of memory. The emotional reactions of the characters serve to explore larger themes of accountability, atonement, and the impact of personal choices. In a similar vein, Zadie Smith's "White Teeth" portrays sensibility as a tool for understanding identity within a multicultural society, where the characters' emotional responses are shaped not only by personal experiences but by historical, racial, and social contexts.

Moreover, Kazuo Ishiguro's "Never Let Me Go" highlights how sensibility is intertwined with existential concerns. In this novel, the characters' emotional lives are shaped by the realization of their limited existence, creating a poignant narrative that examines the relationship between emotional vulnerability and the search for meaning. Sensibility in these novels does not merely evoke empathy; it serves as a means of reflecting on larger ethical, philosophical, and emotional questions within the fabric of contemporary society.

Technology and the digital age significantly shape modern portrayals of sensibility. As characters engage with virtual worlds and social media, their emotional landscapes are influenced by online platforms and public identity performance. Sensibility now involves navigating self-presentation and emotional expression in digital spaces. Writers explore how technology impacts human connections, delving into themes of authenticity, alienation, and the evolving nature of emotional intimacy in the digital era.

In contemporary English novels, sensibility becomes more than just an emotional response;

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it becomes a way of engaging with the fractured, globalized world. Characters are often caught between personal emotions and societal expectations, navigating complex relationships shaped by the influence of global politics, social media, and cultural changes. This exploration of sensibility in modern fiction highlights how emotional depth, vulnerability, and understanding are central to navigating the modern human experience, offering a rich terrain for both character development and thematic exploration.

### **The Role of Sensibility in Character Development**

In contemporary English literature, sensibility is crucial to character development, shaping both psychological depth and moral growth. Unlike earlier portrayals tied to moral virtue, modern sensibility reflects the complexities of individual emotions and societal pressures. In 21st-century novels, sensibility drives character development and explores how emotions influence identity, behavior, and decision-making, contributing significantly to the narrative's thematic structure.

In modern novels, characters are often portrayed as emotionally vulnerable, dealing with inner conflicts, trauma, or a changing sense of identity. Sensibility helps readers connect with these characters by offering insight into their emotions and motivations. For example, in “Atonement” by Ian McEwan, Briony Tallis's emotional sensitivity shapes her actions, leading to guilt and remorse. Her development hinges on recognizing the consequences of her decisions, with her evolving sensibility underscoring the link between emotional awareness and moral responsibility, particularly as she faces the impact of her past mistakes.

Similarly, in novels such as Kazuo Ishiguro’s *Never Let Me Go*, characters’ emotional lives are intricately tied to the realization of their mortality. The protagonists, despite their heightened emotional sensitivity, face an existential dilemma, and their development is rooted in their ability to confront the emotional weight of their short lives. Ishiguro uses sensibility to explore themes of love, loss, and self-awareness, allowing characters to mature emotionally as they come to terms with the limitations of their existence.

Additionally, sensibility in character development serves as a means of exploring societal influences. In Zadie Smith’s “On Beauty”, the characters face personal emotional challenges while also grappling with broader issues of cultural and racial identity. Their emotional responses are shaped not only by individual experiences but also by the societal frameworks that influence their lives. In this context, sensibility acts as a tool for understanding how individuals navigate and shape their identities within larger social and cultural environments.

In the 21st century, characters are no longer depicted as one-dimensional beings whose emotional responses are solely shaped by internal moral compasses. Instead, sensibility in modern literature portrays characters who are caught between their emotional responses and the demands of the world around them. The complexity of contemporary sensibility allows for richer, more nuanced character development, as individuals must navigate a labyrinth of internal and external

factors that influence their emotional growth.

Thus, sensibility serves as a critical vehicle for understanding the emotional depth and psychological evolution of characters in modern English novels. It is not merely an aspect of personality but a dynamic force that drives personal transformation and underscores the moral and emotional complexities that define the human condition in the 21st century.

### **Conclusion: Sensibility as a Reflection of Contemporary Concerns**

In contemporary English literature, the exploration of sensibility reflects the emotional complexity and evolving concerns of the modern world. Sensibility, once characterized by moral clarity and emotional purity, has transformed into a more nuanced and multifaceted concept that aligns with the complexities of the 21st century. The emotional landscapes of modern characters are shaped by a rapidly changing world, one marked by globalization, technological advancements, and social fragmentation. Through this lens, contemporary writers have redefined sensibility, using it not only to explore personal emotions but also to examine the larger societal and political forces that impact individual identity.

21st-century novels demonstrate how sensibility shapes personal morality, emotional depth, and the navigation of conflicting identities. Authors like McEwan, Smith, and Ishiguro explore how characters' emotions intertwine with themes of cultural identity, societal expectations, and existential concerns. Ultimately, the portrayal of sensibility in contemporary novels serves as a mirror to the complexities of modern life, reflecting the diverse emotional experiences that define the human condition today. As such, sensibility remains a vital theme in understanding how literature can help us make sense of the emotional challenges of the 21st century.

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**ABETMENT OF PESTICIDES IN VEGETABLE: IT'S NEED OF HEALTH****Dr. Vilas B. Ganipurkar***Head, Dept.of Botany**L.B.D.G.Mahavidyalaya,Umri.*

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**Abstract**

*Large vegetable production using pesticides has biggest threat to growers and the consumers. In such instances the accumulation of pesticide residues is increased due to relatively short pre-harvest interval. Use of pesticides without knowing the label claim information increases the cost of production, increases the number of spray and labor cost, ultimately leading to decrease in farmers profitability. Hence, the adoption of pesticide as per label claim is very much essential. Framers use excessive amount of pesticides for increase the yield but completely aware from side effect of pesticides. A pesticide is a toxic chemical substance or a mixture of substances or biological agents that are intentionally released into the soil, human body and destroy populations of insects, weeds, rodents, fungi or other harmful pests. Pesticides can be natural compounds or they can be synthetically produced. Pesticide formulations contain active ingredients along with inert substances, contaminants and occasionally impurities. Pesticides are agrochemicals used in agricultural lands, public health programs and urban green areas in order to protect plants and humans from various diseases. However, due to their known ability to cause a large number of negative health and environmental effects, their side effects can be an important environmental health risk factor. It is more obvious than ever that the society needs the implementation of a new agricultural concept regarding food production, which is safer for man and the environment.*

**Key words:** pesticides, residue, maximum residue limit (MRL), Chronic effects of pesticides.

**Introduction:**

Farmers use excessive amount of pesticides for increase the yield but completely aware from side effect pesticides. A pesticide is a toxic chemical substance or a mixture of substances or biological agents that are intentionally released into the environment in order to avert, deter, control and/or kill and destroy populations of insects, weeds, rodents, fungi or other harmful pests. Vegetables are substantial cash crops, via their multiplier effects, significantly boost the local and national economies. By switching from rice farming to agribusiness, the rural economy can be strengthened through labor- and resource-intensive cultivation. The development of the nation's horticulture has been hampered by pests and illnesses. Large quantities of pesticides and other agrochemicals are used to control pests and ensure the cultivation of high-quality products in order to deal with this issue (Mrema et al. 2017). In vegetables, numerous insects and pests attack as they are nutritious and palatable in nature.



Pesticide residues are the active ingredients, metabolites, or breakdown products that remain in the environment after a pesticide has been applied. Remains analysis offers a measurement of the kind, extent, and durability of any chemical contamination of the environment. Human exposure to the administered pesticides and/or their breakdown products may persist as residues in the agricultural products (Dasika et al., 2012). The primary source Chlorpyrifos was the most commonly detected followed by profenophos. Chlorpyrifos, profenophos and ethion detected in curry leaf exceeded 4% of ADI (Average daily intake) value which was considered the margin indicating chronic health risk (Nair et al., 2013). Pesticides such as chlorpyrifos, monocrotophos, endosulfan, DDT and lindane were found in most of the vegetables. Extremely adulterated vegetables were okra, brinjal, lettuce, cucumber, and tomato (Nishant and Upadhyay, 2016). In Andaman and Nicobar Islands 75 to 80% of total pesticide consumption is used for vegetables alone against the national average of 10 to 12%. Out of 14 organophosphorus compounds analyzed in vegetable samples in this island, residues of chlorpyrifos, profenophos, monocrotophos, triazophos and acephate were found in 54% samples. Chlorpyrifos was the dominant pesticide contributing 42% followed by triazofos and profenofos.

#### **Maximum Residue Limits:**

Maximum residue limits (MRLs) are defined as the maximum concentration of pesticide residue (expressed as mg of residue per kg of food/animal feeding stuff, mg/ kg) likely to occur in or on food as a result of the use of pesticides according to good agricultural practice (GAP) and product label recommendations. The FAO/WHO CODEX Alimentarius Commission establishes MRLs for various pesticides at the international level. In the 1990s there was an issue with the harmonization of MRLs based on CODEX due to the absence of an international standard and importer acceptance of the exporter's MRL. Since that time many countries have been establishing nationally based MRLs. MRL values are also needed to establish the waiting periods or pre-harvest intervals of the crops.

#### **Biopesticide in Vegetable crop:**

Pesticide use has certainly contributed towards improving agricultural production, in terms of both yield and quality, thus increasing agricultural income, particularly in developed countries. However, careless use of pesticides without adhering to the safety norms and recommended practices has posed serious health risks to humans, other living organisms, and the environment, from on-farm workers' exposure and release of chemicals into the air and water, to commodities containing pesticide residues. Therefore, there has been a growing demand for food safety and quality in recent decades, as reflected in the tight safety regulations on imports of products and strict regulations on the amount of pesticide residues on commodities. Moreover, increasingly high standards regarding product quality are continuously being set. Alternative pest management strategies are warranted to reduce the misuse of chemical pesticides in vegetables. Despite several



constraints, biopesticides are being used in vegetable production systems. Biopesticides or biological pesticides based on pathogenic microorganisms specific to a target pest offer an ecologically sound and effective solution to pest problems. They pose less threat to the environment and to human health. The most commonly used biopesticides are living organisms, which are pathogenic for the pest of interest. These include bio fungicides (*Trichoderma*), bioherbicides (*Phytophthora*) and bioinsecticides (*Bacillus thuringiensis*). The potential benefits to agriculture and public health programs through the use of biopesticides are considerable.

#### **Safe use of pesticides to reduce the rate of residues in vegetables:**

Farmers rely on the use of synthetic insecticides since there aren't many non-chemical alternatives for managing insect pests in fruits and vegetables. It is necessary to switch from the traditional method to safer synthetic alternatives in order to prevent the risk associated with poisonous insecticides. The following is a description of some of the methods that safer pesticides have been created and how pests have evolved resistance to them. Pesticides with low doses and low toxicity commonly more than 1-kg a.i. per ha are used at fairly high rates. However, when new-generation insecticides take their place, their use is on the decline. The frequency of application of the common insecticide imidacloprid is applied at a rate of 21 to 45 g/ha to fruits and vegetables, and the rates for milbemectin and emamectin-benzoate are even lower. The majority of recently launched pesticides are less hazardous to non-targets.

#### **Botanicals as pesticides and leads to newer pesticides:**

Plants have been successfully used for the extraction of plant protection chemicals because they are a rich source of bioactive organic molecules. The dangerous substance physostigmine, also known as eserine, which was the basis of organocarbamate insect chemistry, is found in the African fish roe. The insecticidal properties of some *Chrysanthemum* species from Africa and Asia were well known. Six naturally occurring terpenoid esters, collectively known as pyrethrins, effectively kill some insects in chrysanthemum flowers. However, since natural compounds are photosensitive in sunlight, they are not very active in outdoor conditions. A wide variety of photostable pyrethrin-like compounds, collectively known as "synthetic pyrethroids"; They were made by chemically modifying the structures of natural pyrethrins through chemical synthesis. Plant protection uses azadirachtin, a strong anti-eating substance found in the kernels of neem seeds. Although azadirachtin is photosensitive in nature and does not last for a suitable time, its use was initially difficult. Sunscreen was added to the formula to solve the problem and is now an integral part of integrated pest control. Animal compounds have also been used as pesticides either directly or indirectly.

#### **Biopesticides :**

An environmentally beneficial, self-sustaining method of controlling insects is by employing live insect diseases. Although these formulations of living organisms have some limits,

once a component of this method becomes established in the crop field, a constant pressure builds upon the target insect to keep its number below the economic threshold level. Certain formulations of the *Bacillus thuringiensis* bacteria, the nuclear polyhedrosis virus (NPV), and others are examples of such biocontrol agents for pest control. These agents typically play a significant role in integrated pest management programmes.

#### **Selection of insecticide, rate of application and application method:**

Farmers must choose the insecticide and the correct method of application by measuring the area to assess the extent of insect damage. The pesticide label on each formula package specifies the amount, time and method of application, as well as the warnings required during and after application. Regular inspection and maintenance of sprinklers, pipes, gauges and tanks is required. Correct adjustment of the sprayer is the key to accurate pesticide application rates. The use of high-quality, calibrated sprayers ensures a uniform application of pesticides. Pesticides are most sensitively washed away from target areas by heavy rain within the first few hours after application. Therefore, the use of pesticides should be avoided when heavy rain is expected. Wind speed, temperature and humidity affect the transport of pesticides. Wear can be reduced by lowering the boom height and using large drop nozzles. Education of farmers In the current situation, farmers have several non-chemical means to control fruit and vegetable pests, which minimizes the risk of pesticides. The biggest challenge is training farmers to use pesticides safely. The success of developing more secure capabilities depends on how users adopt it. Each system stakeholder is responsible for the change. The goal is to create strong and effective networks between research institutions, extension groups and farmers to reduce pesticide use, produce safe food and protect the environment.

#### **Harmful impact of Pesticide on on Human Health:**

Pesticides have improved the standard of human health by controlling vector-borne diseases, however, their long term and indiscriminate use has resulted in serious health effects. Human beings especially infants and children are highly vulnerable to deleterious effects of pesticides due to the non-specific nature and inadequate application of pesticides. Pesticides enter the human body through ingestion, inhalation or penetration via skin. Toxic effects are produced when the concentration of pesticide in the body increases far more than its initial concentration in the environment. The effects of pesticides on human health are highly variable. They may appear in days and are immediate in nature or they may take months or years to manifest and hence are called chronic or long-term effects. Acute and chronic effects of pesticide exposure on human health are discussed be.

#### **Acute Effects of Pesticides:**

Immediate effects of pesticide exposure include headache, stinging of the eyes and skin, irritation of the nose and throat, skin itching, appearance of the rash and blisters on the skin,

dizziness, diarrhea, abdominal pain, nausea and vomiting. Acute effects of pesticide exposure are not severe enough for someone to seek medical help.

#### **Conclusion and Future Prospects:**

Conclusion Pesticides have the potential to have major harmful impacts on humans, the significance of food quality has gained much attention. Pesticide residues in food commodities going through the international market have been one of the concerns of various governments. The Codex Alimentarius Commission of the Food and Agriculture Organization of the United Nations (FAO) and the World Health Organization (WHO) have jointly established maximum residue limits (MRLs) for pesticides in various crops. While attempting to maintain food security, all organizations, both at the national and international levels, should collaborate to assure consumer safety. The safety of consumers should be prioritized above all other factors in the food industry, and this can only be done if the many food-related politicians carry out their duties faithfully and consistently to ensure the provision of safe meals. International agreements and rules of conduct exist to encourage nation-to-nation cooperation and the sharing of their responsibilities. To reduce the misuse of chemical pesticides in vegetables the use of alternative pest management strategies is important. Biopesticides are specific to a target pest and offer an ecologically sound and effective solution to pest problems. Despite several constraints, biopesticides are being used in vegetable production systems. They pose less threat to the environment and to human health.

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**AN ANALYSIS OF SENSIBILITY IN THE NOVEL ‘PARADISE’ BY  
ABDULRAZAK GURNAH**

**Mr. Niteshkumar Hanwate**

*Research Scholar,*

*School of Language, Literature and Culture Studies.*

*S.R.T.M. University, Nanded*

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**Abstract:**

*Every human being has a sense of sensibility in their behavior, it is very rare to find a human who does not feel sensibility. From the ancient times humans were lived in group or surrounding by the people, now we called it society. A human experiences sensibility by the surrounding people's grief and their struggle for living. In literature sensibility comes as one's experience through the writing. Abdulrazak Gurnah, experience the same situation in his childhood when he was lived in colonial state Tanzania. His writing mainly focuses on impact of colonialism and struggle of marginalized and suppressed community. Abdulrazak Gurnah's novel 'Paradise' is an example of sensibility, the protagonist of this novel Yusuf a twelve-year-old boy faces slavery, migration and displacement. The objective of this paper is to find sensitivity in writings of Abdulrazak Gurnah. This study also explores how Abdulrazak Gurnah thinks on sensibility in his novel 'Paradise'.*

**Keywords-** Sensibility, Emotions, Struggle, Trauma, Violence, Culture, Identity

**A. Introduction:** Literature is a mirror of the society is a fact that has been widely acknowledged. Literature indeed reflects the society, its good values and its ills. In literature, we find stories designed to portray human life and action through some characters who, by their words, action and reaction, convey certain messages for the purpose of education, information and entertainment. Abdulrazak Gurnah, the winner of the Nobel Prize in Literature (2021). A Tanzanian born author who presented in many ways, what happened in East Africa during slavery and the impact of colonialism on African society. Abdulrazak Gurnah specially focuses on the ills of society. In most of his novels are depicting the struggle of his characters and suffering from different issues. In his 'Paradise' the protagonist Yusuf suffering from migration, slavery and displacement. Here Gurnah sarcastically use 'Paradise' name for this novel. 'Paradise' shows the sensibility in Yusuf's characterization, his struggle for paying his father's debt and became slave of his uncle Aziz, he migrates from his homeland and his mother, Yusuf loses his childhood and doing work in very small age. This paper specially exploring on the sensibility in 'Paradise'.

**B. What is Sensibility in Literature:** In literature, "sensibility" refers to an emotional and intellectual responsiveness to the world, emphasizing the importance of feelings, and personal

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experience in understanding literature, particularly during the Romantic period. The concept of sensibility gained fame in the 18th century, particularly when the rise of the sentimental novel, where characters often reacted dramatically to emotional events. Such works, called sentimental novels, featured individuals who were susceptible to sensibility, often weeping, fainting, feeling weak, or having fits in reaction to an emotionally moving experience. If one were especially sensible, one might react this way to scenes or objects that appear insignificant to others. It encompasses a heightened awareness of emotions, often emphasizing the importance of personal feelings, empathy, and moral intuition. Historically, especially during the 18th and early 19th centuries, sensibility was a key theme in Romantic literature, where authors celebrated the depth of human emotion and the individual's internal experience. Works from this period often feature characters who are deeply affected by nature, art, and interpersonal relationships, highlighting the significance of emotional experience in understanding the human condition. Sensibility can also imply a certain aesthetic appreciation, where the beauty of language and emotional expression is valued. In this context, it reflects a literary style that prioritizes emotional depth and the exploration of complex feelings over mere rationality or intellectualism.

**C. Sensibility in ‘Paradise’:** In Abdulrazak Gurnah's ‘Paradise’, the sensibility explored revolves around the complexities of colonialism, migration, displacement, belonging, and the abiding impact of historical events on individuals and communities, particularly through the lens of postcolonial literature. Throughout the novel, Gurnah explores the concept of agency, particularly through Yusuf's experiences. Initially, Yusuf has little control over his situations, being too young to make decisions and later finding himself bound to Aziz. His journey reflects the wide struggles of individuals in colonial contexts, grappling with limited autonomy and the desire for self-determination. The fiction of Gurnah depicts issues of subalternity, power, and agency through a society on the edge of European domination. Gurnah explores social struggles through individuals' inner psyche and interrelations, rooted within the most basic units of a community. Sensibility in *Paradise* refers to the novel's deep exploration of human emotions, perceptions, and moral consciousness within the colonial and cultural setting of East Africa. The novel shows how Yusuf and other characters experience the world, their conflicts, and their responses to historical forces beyond their control.

The novel is set during a period when European colonial powers were beginning to call forth control over East Africa. Gurnah explores how different characters respond to colonial rule and economic exploitation. Yusuf's journey can be seen as a *bildungsroman* (a coming-of-age story) in which he develops from an innocent child into an individual with a growing awareness of the harsh realities of the world. Yusuf is a complex and sympathetic character. He is innocent and naive at the beginning of the novel, but he grows and matures as he experiences the world. At the beginning of the novel, he is depicted as a passive and dutiful boy, largely unaware of the

implications of being given away to Aziz. However, as the novel progresses, Yusuf becomes more conscious of his limited freedom and begins to understand the power dynamics around him. Yusuf overall struggles with a lack of belonging. He does not totally belong to Aziz's world, nor does he have a clear identity among the Africans. This emotional alienation is central to his growing sensibility, his awareness of his isolation. In the custody of Hamid, he found new companion Khalil who was also a pawn 'pawn' (Rehani) to Aziz. Both Khalil and Yusuf are emigrants, and both have emotional impact. Though they are not physically much tortured by Aziz, but reaction towards the situation reflects their mental agony. They express their feelings indifferent ways. As far as Khalil is concerned, and he knows his destiny of being a pawn. He knows all the terms and conditions of his slavery and mentally negotiates and accepts them. He is faithful to his master and expects Yusuf to be like him. He instructs Yusuf: "He ain't your uncle; you'd better learn that quickly. It's important for you. He doesn't like little beggars like you calling him Uncle, Uncle, Uncle. He likes you to kiss his hand and call him Seyyid. And in case you don't know what that means, it means master. Do you hear me, kipumbu, we, you little testicle? Seyyid, you call him that. Seyyid!" (Gurnah, 52).

One of the central themes of the novel is the dehumanization of slaves. Yusuf is treated as a commodity, not a person. He is bought and sold, and he has no control over his own life. "Do you know what I've heard about him, your partner?" Hussein continued. "That if his partners cannot pay up, he takes their sons and daughters as rehani. This is like in the days of slavery. It is not the way honorable people should conduct themselves" (Paradise, 1994, p.89). "Where are they going?" Yusuf asked. "To trade with the savages," Khalil said. "This is the seyyid's life. This is what he's here to do. He goes to the wild people and sells them all this merchandise and then he buys from them. He buys anything ... except slaves, even before the government said it must stop. Trading in slaves is dangerous work, and not honorable (Paradise, 1994, p. 34).

Yusuf's character is representative of the many people who have been displaced and exploited throughout history. He is a reminder that even in the darkest of times, there is always hope for a better future.

**D. Conclusion:** The novel *Paradise* by Gurnah powerfully explores the legacy of slavery, both on the individual and societal levels. It is a powerful and moving exploration of the trauma of slavery. Sensibility in *Paradise* is deeply intertwined with the themes of colonialism, displacement, and personal agency. Yusuf's journey is a metaphor for the broader struggles of individuals in a colonized society, as he gradually develops a heightened awareness of the injustices and limitations surrounding him. It is a reminder of the evils of this institution and the importance of fighting for freedom and justice. The novel's findings shed light on the complex ways in which slavery continues to shape the lives of individuals and communities. The character of Yusuf is haunted by the memories of his enslavement. Gurnah's novel is a valuable contribution to

understanding of the legacy of slavery. The characters' journeys and struggles can reflect the forced displacement and loss of agency that slavery inflicted.

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## MATHEMATICAL MODELING OF CLIMATE CHANGE IMPACTS: A REVIEW OF EXISTING MODELS AND FUTURE DIRECTIONS

B. G. Urekar

*Department of Mathematics,*

*Late BabasahebDeshmukhGorthekarACS Mahavidyalaya, Umri*

*Dist.- Nanded. (M.S.) India.*

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### **Abstract:**

*Climate change is one of the most pressing issues of our time, with far-reaching impacts on ecosystems, human health, and the economy. Mathematical modeling plays a crucial role in understanding and predicting these impacts. This paper reviews existing mathematical models of climate change impacts, including their strengths and limitations. We also identify future directions for model development and application. Climate modeling is a complex and interdisciplinary field that relies on mathematics, physics, computer science, and other disciplines to simulate the Earth's climate system. This paper provides an overview of the mathematical foundations, challenges, and perspectives on advancements in climate modeling. It discusses the importance of mathematics in climate modeling, including the use of differential equations, limitations, applications and future research directions.*

**Keywords:** Climate change, mathematical modeling, differential equations, models, Energy, complexity, Earth system

### **I. Introduction:**

Climate change is a complex and multifaceted issue, involving interactions between atmospheric, oceanic, and terrestrial systems. Mathematical modeling is essential for understanding and predicting the impacts of climate change on various sectors, including agriculture, water resources, and human health. Mathematical models can simulate the behaviour of complex systems, allowing us to predict the impacts of climate change and evaluate the effectiveness of different adaptation and mitigation strategies. Mathematics represents a very effective and powerful instrument for comprehending the world and solving complex problems in various sciences, engineering and technologies (e.g., [1-4]). Global warming has already affected climatic conditions in almost all regions of Earth, but this effect varies significantly from region to region. Obviously, global and regional climate changes have some impact on people and their activities [5-6]. Mathematics and its methods and approaches already play a vital role in climate research (e.g., [8-9]). In this sense, ergonomics is of great importance in reducing health risks that arise from adverse weather and climate conditions. In order to use ergonomic techniques for assessing climate-related risk factors, one should know, first, the current climate conditions in a

particular geographical area of interest and, second, how the climate is likely to change in the near term. It is clear that current human-induced global warming affects climate around the world. Humans working outdoors can be expected to be among the first to be affected by climate change [10-12].

The paper is organized as follows. Section 2 presents the discussion of Global climate model, regional climate model, Impact model, Economic model. In Section 3 we present the general outline of different types of models. In Section 4 we discuss the future research direction and importance of climate change models. In Section 5, gives conclusion of the study by offering new directions for future research.

## II. Existing Mathematical Model of Climate Change:

- A. **Global Climate Models (GCMs):** These models simulate the global climate system, including atmospheric and oceanic circulation patterns. These models are used to predict future climate change, including temperature, precipitation, and sea-level rise. GCMs are based on physical laws, such as the laws of thermodynamics and fluid dynamics, and are solved numerically using computational methods.
- B. **Regional Climate Models (RCMs):** These models downscale GCM outputs to provide higher-resolution climate projections for specific regions. These models are used to predict climate change impacts at the regional level, including changes in temperature, precipitation, and extreme weather events. RCMs are based on the same physical laws as GCMs, but are solved at a higher spatial resolution.
- C. **Impact Models:** These models simulate the impacts of climate change on various sectors, including agriculture, water resources, and human health. These models are used to predict the economic and social impacts of climate change, including damage costs and adaptation costs. Impact models are based on empirical relationships between climate variables and sector-specific outcomes.
- D. **Economic Models:** These models estimate the economic impacts of climate change, including damage costs and adaptation costs. These models are used to evaluate the economic effectiveness of different adaptation and mitigation strategies. Economic models are based on economic theory, including cost-benefit analysis and decision theory.

## III. General outline of different types of climate change models:

In this section describes the general outline of different types of climate models, using the differential equation are as follows:

### A. Global Climate Models (GCMs)

#### [1] Atmospheric Component:

- **Navier-Stokes Equations:** Differential equations are fundamental to climate



modeling, describing the relationships and interactions between various components of the Earth's climate system. The Navier-Stokes equations, for example, are used to model the dynamics of fluids in the atmosphere and oceans, accounting for factors such as wind, temperature, and pressure gradients [7]. Use the Navier-Stokes equations to simulate atmospheric circulation, temperature, and humidity.

$$\partial u / \partial t + u \nabla u = -1/\rho \nabla p + \nu \nabla^2 u$$

$$\partial v / \partial t + v \nabla v = -1/\rho \nabla p + \nu \nabla^2 v$$

$$\partial w / \partial t + w \nabla w = -1/\rho \nabla p + \nu \nabla^2 w$$

where  $u$ ,  $v$ , and  $w$  are the wind components,  $\rho$  is the air density,  $p$  is the air pressure, and  $\nu$  is the kinematic viscosity.

- **Thermodynamic Equation:** Use the thermodynamic equation to simulate atmospheric temperature and humidity.

$$\partial T / \partial t + u \nabla T = Q / c_p$$

$$\partial q / \partial t + u \nabla q = Q / c_p$$

where  $T$  is the air temperature,  $q$  is the specific humidity,  $Q$  is the heat source, and  $c_p$  is the specific heat capacity.

### [2] Oceanic Component:

- **Primitive Equations:** Use the primitive equations to simulate oceanic circulation, temperature, and salinity.

$$\partial u / \partial t + u \nabla u = -1/\rho \nabla p + \nu \nabla^2 u$$

$$\partial v / \partial t + v \nabla v = -1/\rho \nabla p + \nu \nabla^2 v$$

$$\partial T / \partial t + u \nabla T = Q / c_p$$

$$\partial S / \partial t + u \nabla S = Q / c_p$$

where  $u$  and  $v$  are the ocean currents,  $\rho$  is the seawater density,  $p$  is the seawater pressure,  $T$  is the seawater temperature,  $S$  is the seawater salinity,  $Q$  is the heat source, and  $c_p$  is the specific heat capacity.

### [3] Land Surface Component:

- **Energy Balance Equation:** Use the energy balance equation to simulate land surface temperature and moisture.

$$\partial T / \partial t = Q_{net} / (\rho c_p) - \nabla(uT)$$

$$\partial q / \partial t = Q_{net} / (\rho c_p) - \nabla(uq)$$

where  $T$  is the land surface temperature,  $q$  is the land surface moisture,  $Q_{net}$  is the net radiation,  $\rho$  is the air density,  $c_p$  is the specific heat capacity, and  $u$  is the wind speed.

**[4] Coupling:**

- **Flux Coupling:** Couple the atmospheric, oceanic, and land surface components using fluxes of energy, momentum, and moisture.

$$Q_{\text{atm}} = Q_{\text{ocn}} + Q_{\text{ld}}$$

$$u_{\text{atm}} = u_{\text{ocn}} + u_{\text{ld}}$$

$$q_{\text{atm}} = q_{\text{ocn}} + q_{\text{ld}}$$

where  $Q_{\text{atm}}$  is the atmospheric heat flux,  $Q_{\text{ocn}}$  is the oceanic heat flux,  $Q_{\text{ld}}$  is the land surface heat flux,  $u_{\text{atm}}$  is the atmospheric wind speed,  $u_{\text{ocn}}$  is the oceanic wind speed,  $u_{\text{ld}}$  is the land surface wind speed,  $q_{\text{atm}}$  is the atmospheric moisture flux,  $q_{\text{ocn}}$  is the oceanic moisture flux, and  $q_{\text{ld}}$  is the land surface moisture flux.

**B. Regional Climate Models (RCMs)****[1] Nesting:**

- **Boundary Conditions:** Use the output from a GCM as boundary conditions for the RCM.

$$u_{\text{rcm}} = u_{\text{gcm}}$$

$$v_{\text{rcm}} = v_{\text{gcm}}$$

$$T_{\text{rcm}} = T_{\text{gcm}}$$

$$q_{\text{rcm}} = q_{\text{gcm}}$$

where  $u_{\text{rcm}}$ ,  $v_{\text{rcm}}$ ,  $T_{\text{rcm}}$ , and  $q_{\text{rcm}}$  are the RCM wind speed, temperature, and moisture, and  $u_{\text{gcm}}$ ,  $v_{\text{gcm}}$ ,  $T_{\text{gcm}}$ , and  $q_{\text{gcm}}$  are the GCM wind speed, temperature, and moisture.

- **Higher Resolution:**

**Grid Size:** Use a higher spatial resolution than the GCM, typically 10-50 km.

$$\Delta x_{\text{rcm}} = 10\text{-}50 \text{ km}$$

$$\Delta y_{\text{rcm}} = 10\text{-}50 \text{ km}$$

where  $\Delta x_{\text{rcm}}$  and  $\Delta y_{\text{rcm}}$  are the RCM grid size in the x and y directions.

**C. Impact Models (IMs)****[1] Agriculture Model:**

- **Crop Growth Model:** Use a crop growth model to simulate the impact of climate change on agriculture.

$$dY/dt = f(T, P, CO_2) * Y$$

where  $Y$  is the crop yield,  $T$  is the temperature,  $P$  is the precipitation,  $CO_2$  is the carbon dioxide concentration, and  $f$  is a function that represents the

crop growth rate.

[2] **Water Resources Model:**

- **Hydrological Model:** Use a hydrological model to simulate the impact of climate change on water resources.

$$dQ/dt = f(P, T, ET) * Q$$

where Q is the water flow, P is the precipitation, T is the temperature, ET is the evapotranspiration, and f is a function that represents the hydrological processes.

**D. Economic Models:**

[1] **Cost-Benefit Analysis Model**

- **Net Present Value (NPV) Model:** Use an NPV model to evaluate the economic feasibility of a project.

$$NPV = \sum (B_t - C_t) / (1 + r)^t$$

where  $B_t$  is the benefit at time t,  $C_t$  is the cost at time t, r is the discount rate, and t is the time period.

[2] **General Equilibrium Model:**

- **Computable General Equilibrium (CGE) Model:** Use a CGE model to simulate the economic impacts of climate change.

$$Y = f(K, L, T, CO_2)$$

where Y is the output, K is the capital, L is the labour, T is the temperature,  $CO_2$  is the carbon dioxide concentration, and f is a function that represents the production process.

**IV. Future Research Directions and Importance of climate change of mathematical Models:**

- **Developing New Models:** Developing new models that can simulate the impacts of climate change on human health, including the spread of disease and heat stress.
- **Improving Model Resolution:** Improving the spatial and temporal resolution of existing models to better capture the impacts of climate change at the local level.
- **Incorporating Non-Climatic Factors:** Incorporating non-climatic factors, such as economic and social factors, into models to better capture the complexities of climate change impacts.
- **Evaluating Model Uncertainty:** Evaluating the uncertainty associated with mathematical models of climate change impacts, including the uncertainty associated with climate projections and impact assessments.
- **Predicting Future Climate Change:** Mathematical models can simulate future climate change scenarios, allowing us to predict the potential impacts of climate

change on various sectors.

- **Evaluating Adaptation and Mitigation Strategies:** Mathematical models can evaluate the effectiveness of different adaptation and mitigation strategies, allowing us to identify the most effective strategies for reducing the impacts of climate change.
- **Informing Climate Policy and Decision-Making:** Mathematical models can inform climate policy and decision-making by providing projections of future climate change and the impacts of different policy scenarios.
- **Identifying Vulnerable Populations:** Mathematical models can identify vulnerable populations and regions that are most likely to be impacted by climate change.
- **Evaluating Economic Impacts:** Mathematical models can evaluate the economic impacts of climate change, including damage costs and adaptation costs.

#### V. **Limitations, Challenges and Applications of climate change of Mathematical Models:**

- **Climate Change Adaptation and Mitigation Planning:** Mathematical models can inform climate change adaptation and mitigation planning by providing projections of future climate change and the impacts of different policy scenarios.
- **Climate Risk Assessment:** Mathematical models can assess climate-related risks, including the risk of extreme weather events and the risk of sea-level rise.
- **Climate Change Impact Assessment:** Mathematical models can assess the impacts of climate change on various sectors, including agriculture, water resources, and human health.
- **Climate Policy Evaluation:** Mathematical models can evaluate the effectiveness of different climate policies, including carbon pricing and renewable energy targets.
- **Uncertainty:** Mathematical models are subject to uncertainty, including uncertainty associated with climate projections and impact assessments.
- **Complexity:** Climate change is a complex and multifaceted issue, involving interactions between atmospheric, oceanic, and terrestrial systems.
- **Data Limitations:** Mathematical models require large amounts of data, including climate data and socioeconomic data.
- **Computational Power:** Mathematical models require significant computational power, including high-performance computing and data storage.

#### VI. **Conclusion:**

Mathematical modeling of climate change impacts is crucial for understanding and predicting the impacts of climate change. While existing models have provided valuable insights into climate change impacts, there is a need for continued model development and application.

Future research should focus on improving model resolution, incorporating non-climatic factors, and developing models that can simulate the impacts of climate change on human health. Mathematical models can simulate future climate change scenarios, evaluate the effectiveness of adaptation and mitigation strategies, and inform climate policy and decision-making. While mathematical modeling is subject to several limitations and challenges, it remains a powerful tool for addressing the impacts of climate change.

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## A STUDY OF POSTMODERNISM THEORETICAL ASPECTS IN THE CONTEXT OF THE PRESENT SCENARIO

Mr. Pravin Eknathrao Sawant

*Research scholar*

*Assistant. Prof.*

*Dept. of English,*

*Hut. J. P. College Himayatnagar, Dist. Nanded*

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### *Abstract*

*Michel Foucault stated that the power center is a crucial tool in the construction of a social structure and cultural values that lead the human mind in the direction of its domination. Postmodernism is nothing but the condition in which binary aspects of deconstruction and construction take place relentlessly in society. Modernism defined things in terms of genealogy and the origin of the object to specific characteristics. Whereas, in Postmodernism, things are defined in terms of conditions in which relations of objects with instant circumstances prominently arise. In this relation, Steinar Kvale says: “Postmodern does not designate a systematic theory or comprehensive philosophy, but rather diverse diagnoses interpretations of the current culture, a depiction of a multitude of interrelated phenomena” A break of modernity in continuation of established structure is a feature of postmodernism that loss of belief in the objective world and incredulity towards the grand narrative of legitimating have proliferated rapidly in the last few decades.*

**Keywords:** Postmodernism, Knowledge, Power center, Deconstruction, Cyber, Culture, History

### **Limitation of the Paper**

The paper is limited to the theoretical study of Jean Lyotard and Michel Foucault's theoretical ideas in the context of the contemporary scenario.

### **Research Methodology**

The present paper is studied under the analytical research methodology in which the contemporary scenario is defined as the postmodern theoretical aspect in the context of Jean Lyotard and Michel Foucault.

### **Introduction**

The larger shifts in belief systems, ideological setup, cultural roots made it clear that the complexities of this period are greater. There is a need to introspect this condition with a different, broader intention. The social, cultural, historical and economic strategies underwent a shift and also complex meanings.

Indeed, knowledge creates a power center in that resources of wealth can be found through applied knowledge in which structure of transition and market framed under the influence of it.

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Hence, power shifts from place to place and any development of society is taken under the influence of power. Power is an integral and inevitable segment of the postmodern condition. How the world has shifted into a power politics is a prominent concern of the postmodern theoretical ideas. Considering the pivotal observations of the writer it can be argued that postmodernism is a fragmented world.

The novel of this period is written under postmodern ideas and issues that introspect the conditions on the same line. There is a great deal of scope for studying these works in light of the dominant features of postmodernism. Even though postmodernity experiences in the Indian context as India is a heterogeneous society based on various castes, creeds and ideologies the overall impact and its perception cannot be differentiated. Therefore, we have to treat postmodernism as a comprehensive entity. Michel Foucault wrote a book *Power of Sexuality* in which he stated that everything in society is structured in terms of power where moral things are also influenced by power. As a result, knowledge creates fear in society and creates positions of power to control the system. By and large, a system of society is a part of the power that plays a game to construct values and ethics that strive to legitimize in favor of its path. Consequently, the system or structure of society is made to run a power center for the social and linguistic construction of perspective reality.

Roy Bhaskar argues in this support “Whatever happens in society happens as it does because the social structure is as they are: one cannot be a producer without a mode of production, or a seller without a market; one cannot vote without an electoral system or pass laws without a constitution.” (ITRBp142).

After all, somewhat based on morality and insensibility modernism is ended in the postmodern situation. Eventually, postmodernism has created new epistemological and ontological thought in the mindset of human beings to raise a question and decode things in terms of subjectivity. Therefore, questions are raised about all the things that deal with society how to read, how to define, how to react, how to rule, how to build, and how to construct new theories and ideas in terms of power in the postmodernism has aroused in the new context. Therefore, post-modern decentered the things according to their context. This prevalent aspect of postmodernism is found noteworthy in all walks of life.

The lack of accountability, lack of patience, and increasing tension in domestic and social relationships lead us in the direction of decentering our earlier beliefs. Moreover, postmodernism believes in the utility of whatever one has at the moment of his desire in which nonethical practices may be phenomena of postmodern society. This practice legitimizes slowly in society under the influence of power centers. Indeed, postmodernism creates a new epistemology and ontology in the mind of human beings in which everywhere question is based on decoding decentralizing, reanalyzing and interrogative the established thing. Ultimately, how to think about History, family,

world, text, community, culture, economy, trade and governments as well as gender discourse is a phenomenon. As a result, the entire thought process coming from enlightenment till today is challenged in terms of decentralizing its existence.

Thinkers who criticize on postmodern process and its epistemology are Jean Lyotard, Ronald Barth, Michel Foucault, Jacob Derrida, Roy Bhaskar, and soon have contributed to the development of theoretical ideas based on deconstruction to search for meaning. However, modern rule and order are not completely rejected in postmodernism. Rather, postmodernism is a condition in which modern values, history, morality, culture, universalism and naturalism have been rejected. The *PostmodernCondition: A Report on Knowledge*(1985) a book written by Jean Lyotard explains modern philosophy which has no meaning in postmodernism and rejects moral values. He says “Legitimacy involves the question of what is valid, what is legal, the issue of whether an action is correct and justifiable.” (TTATTp19)

Eventually, Postmodernism defines that everything has to be measured about the performance of an action. Therefore, technology has made a man ‘Cyborg’ who acts as a machine. As if, a boy playing a computer game in which he is attacked by a gun. It is a game for entertainment but this mindset also carries in his real life where he kills moral values. It means that his sensibility is eroded by the habitual action of machinery order. A boy sitting before a computer to play a game for two hours is a condition in which he is immersed in technology to perform what devices have created circumstances before him.

Therefore, the questions are raised as to what is meant by postmodern conditions. Man has become a cyborg who has created relations with technology in terms of performing his task what he decided in his life when he goes on the Internet, he logs in, so, what time is spent with Internet, he forgets his sensibility in terms of human qualities which deals with emotions, culture, history and traditions: are going to become weak. Eventually, he carries his mind to the present time where he is. He forgets his past and future which has the relevance of sensibility with the outer and inner world. Hence, in the last few decades, history is becoming weaker. Especially in Western countries. As a result. If we look at America, Britain and some European countries, they accepted other countries' representation in all fields such as commerce, trade, government, politics, and corporate companies. Considering the last few years America, and Britain have started accepting Indian representation in their government and corporate companies. The entire thought of modernism is based on morality, history, humanity and naturalism.

We can't state that everything that is associated with enlightenment philosophy seems to have no meaning in postmodern conditions. Man is entangled in the condition of thought process. We are concerned with machines and the internet whose technical evidence represents the human mind. It is a challenge to the enlightenment thought of Wordsworth, Emerson to great Indian thinker Rabindranath Tagore who believed in naturalism and the importance of humanism. These

ideological beliefs were considered that the beauty of life is linked to the contact of nature. Moreover, this is an attack of demoralizing in which the fundamental ideas and thoughts of Humanism deal with morality are rejected in postmodernism. In some conditions, postmodernism is a simple order in which man comes and performs where his sensibility disappears.

Ultimately, it is an attack on morality, whole humanism comes under the immorality as sexuality has come under the highest culmination of human society where pornography is taking place in America and it disseminates all over the world. Therefore, it is an attack on ethics and values where no meaning is in time and place. Consequently, some moral and cultural issues increased in the society where marriage, family, cultural and religious institutions came under uncertainty. Ultimately, Family and marriage problems are going to become complex in terms of peace and satisfaction in life. Why these things are going to become serious? Answer, it is the conditions of postmodernism in which we live and forget human sensibility under the dominations of Technology and the cyber world. This condition has caused to epistemological ontological transition that influenced the human psyche.

**Conclusion:**

What we think and feel are the effects of the power center which spread all over the world. Postmodern came under the meaning of crisis where multiple symbolic circumstances arose. Therefore, we face the language of meaning where everyone wants to reveal and express in his language but this language is different according to a condition in which he grows and disappears at the same moment. Consequently, language has saturated that no one can find meaning between sender and receiver which can make breeze for relevance with mind, emotions, and affinity towards other people. Therefore, technology kills human sensibility and affinity which is one of the dominant features of postmodern circumstances.

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## SUBJECTS OF POETRY SENSIBILITY

Dr. Narsingh Pimparne

*Dept. of English**Bahirji Smarak Mahavidyalaya**Basmathnagar**Dist-Hingoli 431512*

Dr. Jeetendra Deshmukh

*Head Dept. of English**SwatantryaSainikSuryabhanji**Pawar College.,Purna (Jn.)**Dist.Parbhani 431401***Abstract:**

*The nature of Poetry, the ordinary reader's reaction to a poem, the various poetical devices and the use of language that it deals with some of the major subjects in English poetry. Love, being one of the tenderest feelings of human life, has been a constant source of inspiration to the poets of all ages. This subject knows no limitations even in languages. Different ages have used different conventions to express this feeling of love, yet the passion in itself has tended to express the vitality and involvement in human affairs in each age. The sixteenth and seventeenth centuries are the great ages of the love lyric. The personal experience is filled with more and more of torment and dissatisfaction in love and exultation at success in love. The eighteenth century trimmed Nature in the form of a well-kept garden with everything in its proper order. With faith as the keystone in religious poetry, more bad poetry has been accepted on religious topics than on secular ones and physical life is always threatened with death, and it is in terms of the limited period of human life that a scale of values is evolved.*

**Keywords :** Poetry, Sensibility, love, nature, religion, death, time, frustration and loneliness.

**Introduction:**

Poetry makes a special use of language, but the common functions of language is communication. Communicates : feelings, emotions or attitudes of ideas. Three wishes of the creative artist : to make something; to perceive something either in the external world of sense or the internal world of feeling; and to transmit these perceptions to others. It is the representations of human nature in poetry that is of utmost importance to a sympathetic reader. Nothing can please many and please long, but just representations of human nature. It is the permanence of "truth" that strikes the reader of poetry. The attraction to the "fanciful" use of language is temporary.

**Subjects of Poetry Sensibility:****Love:**

Different attitudes are portrayed in love poetry and these attitudes give rise to different kinds of reactions. The bantering mockery turns the lover's position from tragedy to comedy; and to be lovelorn, pale and mute becomes absurd instead of romantic. In jealousy, the lover may throttle her to death. He may even start crying in anguish on the changed attitude of the person, or



may fret at the everchanging moods of the lady. To wail, weep, vow and worry himself is the lot of those in love and the burden on poet's faculties for he is to capture such moods in his poetry. There were a set stock of expressions, hair like gold wires, lips of coral, cheeks of red and white roses "globy fronts" Which means foreheads like marble, snowy breasts and the lovers all "fry" in the flames of their passion. Gradually, there is a trend towards sophistication in the courtly over lyrics, more restraint and a kind of elevation in the level of language. The comic element turns to more of social frivolity as object to be censured. Whereas the romantic aspect grows more and more reserved. The position, however changes in the Romantic age where love assumes the role of a tender touch to the sensitive hearts and vitalizes or depresses the young poets. The natural scene becomes an essential back ground to all love-expression. Love becomes a spiritual mystery evoked by a series of associative images and "beauty" is hardly that of a physical woman at all. With the vision of woman whose beauty has given him peace and serenity of heart is anti-intellectual and anti-clerical and combines universal, mystical wisdom with racy, sensual and primitive elements. Thus, with different periods and with different sensibilities, the treatment of different segments in poetry has varied and given different facts of human condition and awareness.

**Nature:**

The treatment of nature in English poetry usually dates from the pastoral poetry wherein natural background lends to innocent, philosophic speculations and life devoid of any kind of corruption. The pastoral poetry spoke of vernal airs and blushing dawns, the bloomy spray, the swelling clusters of the vine, the sun's mild luster, the gentle gales and the sounding main. Life has become to urbanized that the intensities of the romantic poets over mountains and nightingales and skylarks and cuckoos and clouds and west winds and the lesser celandine seem alien and remote. Sense of complex harmony and peace through a vision of timeless world roused by the bird's song. But he can hold it only for an instant and the end carries no assurance of its truth creates an association between the awakening earth in spring-time, the reawakening of his own spirit to inspiration, and the hope may bring a resurrection to human kind. A common phenomenon to draw some moral lesson from nature touse natural symbols, a swan or a chestnut tree, a desert or a rose garden, but these are in no sense part of the natural word ; they are there to objectify an inner world of human feeling represent a human condition, either through the process of symbolization or identification present any kind of anti-thesis to the human picture, ironic contrast, sight, sound, touch, taste and perfume of natural objects finds comfort, or feels desolation, or exults in the natural forces of creation and destruction.

**Religion :**

Religion, or a faith in religion has always been the resuming point for a despaired man in life. Being a tiny force in the huge cosmos, man is subject to a fate which is generally considered

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as irrational. Readers or moral and religious inclinations, attaching so much importance to the truths which interest them are prone to overrate the authors by whom those truths are expressed and enforced. Normally, it is an easy “leap from skepticism to assurance” in religious poetry, whereas the death of the old dispensation and the acceptance of the new is hard and uncertain. A religious faith, like a humanist one, is something that helps man in the living of life ; helps him to face “the weariness, the fever and the fret” that any active living in the world of men will often bring. The humanist finds his help in the sense of creative powers latent in the natural world of which he is a part, and alive in human love. The religious believer in general finds it in the faith that a divine order exists in which all apparent human disorder has meaning.

**Death:**

Death has been yet another theme which has engaged the attention of the poets. Sometimes it has led to philosophic speculation while at others the poets have challenged its powers and reduced it to a longer sleep after which life begins with new vitality. “If it is not now, yet it will come” passing from one room to another. One of the miseries of that sorrow is that the mind cannot detach itself from its suffering; escape into concentration elsewhere is impossible.

**Time :**

The passage of time brings to human vision the different stages, even different facts of human life. The innocence of childhood, exuberance and vitality of youth, the commitment to certain values and sense of responsibility of manhood and the contented or worried life of old age followed by the inevitable death, are all creations in the circle of time. All human activity seems to be caught in the web of time and any attempt to transcend this barrier of time, the move in eternity, is the attempt of the brave, any he be a lover, a man in search of some ideal or a soul in search of the divine, the tyranny of time as the “foremost” in human life. The passing of the beautiful is the expression of the sense of loss caused by the inevitable passage of time. Associated with this is the idea that the possible enjoyment within the limits of available time should be had before it get too late.

**Frustration and Loneliness:**

Frustration may be caused by a failure to get certain ambitions achieved or the betrayal by someone whom one expects to stand by, where loneliness is caused by sense of being alone, an inability to live with the circumstances and by being deserted by other. The cause of being lonely can lie in a state of lack of a fruitful relationship with God or nature or other men and women or the Muse. The passion of life has been dried up and the state of human life is that of despondence, not worth living. What it causes is an estrangement from some source which adds to the vitality and vigour of human life. Devoid of vitality, human life seems to float on the surface without any basis. Meaninglessness becomes, thus, the catchphrase of such a life.

**Conclusion:**

The Eighteenth century, sophistication covers the whole gamut of poetic activity and a new dimension is added to love-expression. The association of human condition with natural phenomena is the prime motive in such poetry. The unity of man with nature, the mind can discover itself in fullness and disciplined calm, that is emphasized. The religious poetry basically rests on an assumption that the human is temporal and transcended for the fulfillment of higher aspirations and attainment of eternal values. Death as a subject for poetic creation has tended to give rise to varying moods and the poets have created these moods for helping the reader to contemplate about the ultimate goals, and to some extent, limitations of life. Poetry can be immortal, but man himself is doomed to a time world. Transience is the law of his being, as it is of the civilization he creates and even of the great globe itself. Frustration and Loneliness are closely interlinked have inspired the sensitive minds to versify and it is the union between the poet and the natural world that has been shattered and that has led to his feeling of loneliness.

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**THE 21<sup>ST</sup> CENTURY AND SENSIBILITY: A LITERARY EVOLUTION****Dr. Sandip Sahebrao Kale***Assi. Prof. Department of English**N.S.B. College, Nanded (M.S.)*

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**Abstract**

*The 21st-century novel has undergone significant transformations, mirroring the rapid changes in contemporary society. Authors have engaged with themes such as globalization, technology, identity, and environmental crises, employing innovative narrative techniques to encapsulate the modern human experience. This paper explores how contemporary novels highlights the modern human experience through experimental storytelling, shifting cultural perspectives, and heightened emotional engagement. By examining key trends and notable works, this research paper highlights the defining features of the 21st-century novel and its unique sensibility in addressing modern anxieties, shifting moral landscapes, and evolving forms of consciousness.*

**Key Words:** 21<sup>st</sup> Century, Novel, Sensibility, Literary, Evolution**Introduction**

The 21<sup>st</sup> century has transformed the literary landscape, with novels evolving to reflect technological advancements, political upheavals, and shifting cultural paradigms. As a dominant literary form, the novel has adapted to mirror contemporary concerns, embracing new aesthetic strategies and thematic preoccupations. This paper analyses how modern sensibilities manifest in novels through style, structure, and thematic engagement, reflecting the complexities of contemporary life. In the digital age, literature has undergone significant transformations, with authors experimenting with new forms and mediums. For instance, Patricia Lockwood's *No One Is Talking About This* was composed on an iPhone, reflecting the pervasive influence of technology on literature. Similarly, Terena Elizabeth Bell's short story *CoronaLife* utilizes emojis, gifs, and hyperlinks to depict the fragmented nature of modern communication.

In short, the 21st-century novel reflects the complexities of modern life through innovative storytelling and engagement with pressing global issues. By examining key trends and notable works, we gain insight into the unique sensibilities of contemporary literature.

**Thematic Trends in 21st-Century Novels****Globalization and Transnational Narratives**

Modern novels have increasingly transcended national boundaries, engaging with global concerns such as migration, cultural hybridity, and postcolonial identities. Chimamanda Ngozi Adichie's *Americana* (2013) exemplifies this trend by exploring the fluidity of identity in a transnational world. The novel follows Ifemelu, a Nigerian woman who moves to the United States

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for her education and grapples with issues of race, identity, and belonging in both American and Nigerian contexts. Adichie delves into the complexities of cultural assimilation and the challenges of maintaining one's authentic self amidst diverse cultural landscape.

Similarly, Mohsin Hamid's *Exit West* (2017) employs magical realism to depict migration as an inevitable part of human history. The narrative centres on a young couple, Saeed and Nadia, who use a series of magical doors to escape a war-torn city, journeying through various countries and continents. Hamid's novel explores themes of displacement, the transient nature of home, and the shared humanity that connects individuals across borders. The use of magical realism serves to highlight the surreal and often arbitrary nature of borders and the refugee experience.

Both works reflect the complexities of contemporary life, addressing the challenges and nuances of identity formation in a globalized world. They offer nuanced perspectives on the experiences of individuals navigating multiple cultural and national identities, providing readers with a deeper understanding of the human condition in the 21st century.

### **Technology and the Digital Age**

The digital age has profoundly transformed human interaction, a shift that contemporary fiction reflects and critiques. Novels like Dave Egger's *The Circle* (2013) and Jennifer Egan's *A Visit from the Goon Squad* (2010) delve into the complexities of digital culture, exploring themes such as surveillance, privacy erosion, and the fragmented nature of online communication.

In *The Circle*, Eggers presents a dystopian society dominated by a powerful tech company that develops advanced surveillance technologies, including social media platforms, miniature cameras, tablets, and health wristbands. This company, known as the Circle, embodies the consequences of 24/7 surveillance and the total digitalization of life. The novel critiques surveillance capitalism and the loss of privacy, highlighting the dangers of a society where personal information is commodified and individuals are constantly monitored.

Jennifer Egan's *A Visit from the Goon Squad* employs innovative narrative techniques to mirror the disjointedness of online culture. The novel is structured as a series of interconnected chapters, each focusing on different characters and employing various formats, including a chapter presented as a PowerPoint presentation. This experimental structure reflects the fragmented and non-linear nature of digital communication, capturing the complexities of human relationships in the digital age. Egan's work has been recognized for its inventive exploration of growing up and growing old in the digital age, displaying a big-hearted curiosity about cultural change at warp speed. These novels exemplify how contemporary fiction engages with the digital age, offering critical perspectives on the impact of technology on human interaction and societal structures.

### **Climate Fiction (Cli-Fi) and Environmental Consciousness**

As climate change becomes a pressing global issue, contemporary fiction increasingly engages with ecological anxieties. Richard Powers's *The Overstory* (2018) and Amitav Ghosh's

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*The Great Derangement* (2016) explore humanity's complex relationship with nature, urging readers to rethink ecological ethics.

In *The Overstory*, Richard Powers tells the stories of several individuals whose lives are deeply connected to trees. The novel spans generations and continents, highlighting the importance of trees in our world and the environmental challenges they face. Through these interconnected narratives, Powers emphasizes the need to understand and protect the natural world.

Amitav Ghosh's *The Great Derangement* is a non-fiction work that examines how literature and culture have failed to address the reality of climate change. Ghosh argues that the arts have largely ignored the climate crisis, focusing instead on individual stories and traditional narratives. He calls for a new way of storytelling that acknowledges the scale and urgency of environmental issues. Ghosh also discusses how climate change challenges our understanding of freedom and the human experience. Both works encourage readers to reconsider their relationship with the environment and to think more deeply about ecological ethics. They highlight the importance of recognizing the interconnectedness of all living things and the need for collective action to address environmental challenges.

### **Identity, Gender, and Queerness**

Contemporary novels are increasingly challenging traditional ideas about identity, gender, and sexuality. Authors like Ocean Vuong and Torrey Peters are bringing detailed and authentic portrayals of queer and transgender experiences into mainstream literature, reshaping how these identities are represented. Ocean Vuong's novel *On Earth We're Briefly Gorgeous* (2019) is a heartfelt letter from a son to his mother, exploring themes of love, loss, and identity. Vuong, a Vietnamese-American poet and novelist, delves into the complexities of being an immigrant and a queer person, offering readers a deep and personal look into these experiences.

Torrey Peter's debut novel *Detransition, Baby* (2021) tells the story of three womentwo trans women and one cisgender woman whose lives become intertwined. Peters, a trans author, explores themes of gender, identity, and relationships, providing a nuanced perspective on the transgender experience. The novel was well-received and was nominated for the 2021 Women's Prize for Fiction, making Peters the first openly trans woman to be nominated for the award. These works are part of a broader movement in literature that seeks to represent diverse experiences and challenge conventional narratives. By focusing on the lived realities of queer and transgender individuals, these authors are reshaping literary representation and encouraging readers to rethink traditional notions of identity and sexuality.

### **Post-Truth and Political Dystopias**

Contemporary dystopian fiction increasingly reflects concerns about misinformation, authoritarianism, and political instability. Authors like Margaret Atwood and Kazuo Ishiguro explore these themes in their novels, offering insights into surveillance, artificial intelligence, and

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ethical dilemmas in uncertain times. In *The Testaments* (2019), Margaret Atwood revisits the totalitarian society of Gilead, first introduced in *The Handmaid's Tale*. The novel delves into themes such as religious totalitarianism, gender roles, and the manipulation of truth and knowledge. Atwood examines how authoritarian regimes use religion to justify oppression and how controlling information can maintain power. The story also highlights the importance of resistance and the pursuit of truth in the face of systemic repression.

Kazuo Ishiguro's *Klara and the Sun* (2021) explores the role of artificial intelligence in society through the perspective of Klara, an Artificial Friend (AF) designed to provide companionship to children. The novel touches on themes such as the meaning of love, the costs and benefits of technological progress, and the nature of human relationships. Ishiguro examines how advancements in technology can impact human connections and the ethical considerations that arise from creating beings capable of complex emotions. The story also reflects on the societal implications of artificial intelligence and the search for meaning in a rapidly changing world. Both novels offer thought-provoking perspectives on the challenges and ethical dilemmas posed by technological advancements and authoritarianism. They encourage readers to reflect on the societal implications of surveillance, artificial intelligence, and the manipulation of truth in contemporary times.

## **Narrative Innovations and Changing Sensibilities**

### **Fragmented and Nonlinear Storytelling**

Contemporary novels are increasingly experimenting with their structures to mirror the complexities of modern consciousness. Authors like Ali Smith and David Mitchell employ innovative narrative techniques to challenge traditional storytelling. Ali Smith's *Seasonal Quartet* (2016–2020) consists of four novels *Autumn*, *Winter*, *Spring*, and *Summer* each reflecting the themes and events of its respective season. Smith's writing is characterized by its fluidity and responsiveness to the present moment, capturing the permeable border between the present and memory. Her work often blurs the lines between fiction and reality, addressing contemporary political issues through her narratives.

David Mitchell's *Cloud Atlas* (2004) presents a nested structure that spans centuries, weaving together six separate but interconnected stories. Each narrative is nested within the next, creating a complex and interwoven tapestry of tales. This structure challenges linear storytelling by presenting stories within stories, reflecting the interconnectedness of human experiences across time. Both authors use their unique narrative structures to explore themes of time, identity, and the human experience, offering readers a more intricate and layered understanding of storytelling.

### **Autofiction and Blurred Boundaries**

Autofiction is a style of writing where authors mix their real-life experiences with fictional elements. This approach blurs the lines between autobiography and fiction, creating stories that

feel both personal and imaginative. Rachel Cusk's *Outline* trilogy (2014–2018) is a series of novels that explore themes of identity, relationships, and the human experience. The books are known for their introspective style and have been praised for their innovative approach to storytelling. Karl Ove Knausgaard's *My Struggle* series (2009–2011) is a six-volume autobiographical novel that delves into the author's life, covering topics like family, art, and personal struggles. The series has been recognized for its detailed and honest portrayal of the author's experiences. By blending real-life events with fictional elements, these authors challenge the traditional boundaries between fiction and memoir, offering readers a deeper and more nuanced understanding of the human experience.

### Conclusion

In the 21<sup>st</sup> century, novels have become a mirror reflecting the rapid changes in our world. They explore important topics like globalization, technology, environmental issues, and identity politics. By using new and creative storytelling methods, contemporary fiction helps us understand and interpret the complexities of modern life. As society continues to evolve, the novel remains a dynamic and reflective medium for engaging with the complexities of the present world.

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## SUSTAINABLE AGRICULTURE PRACTICES FOR PRODUCTION OF CASH CROP: BANANA

Mr. Tarun Shinde

*Department of Environmental Science*

*Digambarrao Bindu ACS College Bhokar Dist Nanded*

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### **ABSTRACT**

*Agriculture is the main occupation in Maharashtra. From generation to generation farmers utilizes new advances and techniques for higher crop production. A single approach that aims for major benefits from agriculture gives a way towards production of cash crops. Mostly the cash crops are biannual that means the land utilisation for long duration which enrich the cultural practices simultaneously. For better enrichment of crop growth and production the irrigational practices are induced which results in soil fertility. Cultural practices are generally multipurpose technical innovation in integrated pest management. Tillage operation's are basic methodology in case of pest control by disturbing their phases of life cycles. Some patterns like cover cropping, inter cropping, crop rotations, trap cropping, etc. are helpful for the management of pest. Cultural practices is one of the beneficial form for the implementation of sustainable agriculture practices forever it controls the pest/pathogen life cycles while ensures the protection from them. This paper highlights some of the already practiced strategies in context with the cultural practices for the production of Banana in the form of sustainable agriculture. Some cropping methods likewise crop rotation, Intercropping, Mixed Cropping, Multistorey cropping etc are to beneficial for the enrichment of nutrients in soil also for integrated pest management in banana plantation.*

**KEYWORDS :** Cultural practices, Integrated Pest Management, Tillage, Sustainable Agriculture

### **INTRODUCTION**

Maharashtra is a leading state in the production and cultivation of Banana. Banana is a second important cash crop in India next to mango. Its year around availability, nutritional value and taste makes it favourite fruit among all the classes thus it is affordable also. Humid Tropical region of south east Asia is favourable for its growth and development. At present banana is being cultivated throughout the warm tropical regions of the world between 30°N and 30° of the equator. ([www.maahagri.gov.in](http://www.maahagri.gov.in)).

In India banana ranks first in production and third in area among fruit crops. It accounts for 13% of the total area and 33% of the production of fruits (National Horticulture Board). The most efficient requirement for the plantation of banana is need of fertile land with a high potential of moisture holding capacity because banana is a thirsty crop. Its requirement of water and nutrients is major as compare to another cash crops for better growth and fruit setting. Banana

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form adventitious roots system i.e. wide spreading ,unbranched and shallow hence for the better settlement of root it require the shallow depth of A Horizon of soil profile around 4-5ft.

## MATERIALS AND METHODS

### Field Preparation

Banana can grow from poorest and richest type of soil but in general it can grow more better in Deep, rich loamy and clay loamy soil. For the definite purpose of field preparation in prior to the plantation of banana some tillage operations are to be carried out. Mostly the field preparation is be carried out by the usage of tractors likewise plough, rotavator, etc.

- Rotavator : Rotavator or Harrow is used for breaking of clods which causes the form of fine tilt form of soil texture. During the preparation the addition of FYM is to be carried out throughly mixed into the soil.
- Leser leveller : after is breaking of clods by using rotavator the field is to be leveled by passing a blade harrow or laser leveller. The field is levelled by passing a blade harrow or land laser because land land levelling

### Planting Material

Sword suckers weighing approximately 500-1000 gm are commonly used as propagating material. Suckers generally may be infected with some pathogens and nematodes. Similarly due to the variation in age and size of sucker the crop is not uniform, harvesting is prolonged and management becomes difficult.

Therefore, in-vitro clonal propagation i.e. Tissue culture plants are recommended for planting. They are healthy, disease free, uniform and authentic. Properly hardened secondary seedlings are only recommended for planting

### Advantages of Tissue Culture Planting Material :

- i. True to the type of mother plant under well management.
- ii. Pest and disease free seedlings.
- iii. Uniform growth, increases yield.
- iv. Early maturity of crop - maximum land use is possible in low land holding country like India.
- v. Round the year planting possible as seedlings are made available throughout the year.
- vi. Two successive ratoons are possible in a short duration which minimizes cost of cultivation.
- vii. No staggered harvesting.
- viii. 95% - 98% plants bear bunches. New varieties can be introduced and multiplied in a short duration.



### Planting Time

Planting of tissue culture Banana can be done throughout the year except when the temperature is too low or too high. Facility of drip irrigation system is important. There are two important seasons in Maharashtra, India ; Mrig Baug (Kharif) Month of planting June - July. Kande Baug (Rabi) Month of planting October - November. Crop

### Geometry

Traditionally banana growers plant the crop at 1.5m x 1.5m with high density, however plant growth and yields are poor because of competition for sunlight. Various trials are conducted at Jain Irrigation System R&D farm with Grandnaine as cultivar. And then suitable spacing of 1.82m x 1.52m is being recommended, it accommodates 1452 plants per acre (3630 plants per hectare) keeping row direction North- South with wide spacing 1.82m between the rows. The region like north India, coastal belt and where humidity is very high and temp falls down upto 5-7°C, the planting distance should not be less than 2.1m x 1.5m.

### Planting Method

Polybags is separated from the plant without disturbing the root ball of the plant and then plants are planted in the pits keeping the pseudo-stem 2cm below the ground level. Soil around the plant is gently pressed. Deep planting should be avoided.

### Water Management :

Banana, a water loving plant, requires a large quantity of water for maximum productivity. But Banana roots are poor withdrawal of water. Therefore under Indian condition banana production should be supported by an efficient irrigation system like drip irrigation. Water requirement of banana has been worked out to be 2000mm per Annum. Application of drip irrigation and mulching technology has reported improved water use efficiency. There is saving of 56% of water and increasing yield by 23-32% under drip. Irrigate the plants immediately after planting. Apply sufficient water and maintain field capacity. Excess irrigation will lead to root zone congestion due to removal of air from soil pores, thereby affecting plant establishment and growth. And hence drip method is must for proper water management in Banana.

### Fertigation

Banana requires high amount of nutrients, which are often supplied only in part by the soil. Nutrient requirement has been worked out on all India basis is to be 20 kg FYM, 200gm N; 60-70gm P; 300gm K/plant. Banana requires heavy nutrition. Banana crop requires 7-8 Kg N, 0.7- 1.5 Kg P and 17-20 Kg K per metric tonne yield. Banana responds well to application of nutrients. Traditionally farmers use more of urea and less of phosphorous and potash. In order to avoid loss of nutrients from conventional fertilizers i.e. loss of N through leaching, volatilization, evaporation and loss of P and K by fixation in the soil, application of water soluble or liquid fertilizers through drip irrigation (fertigation) is encouraged. A 25-30% increase in yield is observed using fertigation.

Moreover, it saves labour and time and the distribution of nutrients is uniform.

#### **Interculture Operations :**

- i) Weeding :One or two manual weeding are necessary. For the efficient control sometimes spraying of herbicides like Glyphosate (Round up) before planting at the rate of 2 lit/ha is carried out to keep the plantation weed free.
- ii) Micronutrient and foliar spray: the combined foliar application of the micro and macro nutrients are to done by manual through the spraying.
- iii) Removal of male buds /Denavelling: Removal of male buds helps fruit development and increases bunch weight. Male buds are removed from the last 1-2 small hands with a clean cut keeping a single finger in the last hand.
- iv) Bunch Spray : Spray of monocrotophos (0.2%) after emergence of all hands takes care of the thrips. Thrips attack discolors the fruit skin and makes it unattractive.
- v) Bunch Covering : Covering bunch using dried leaves of the plant is economical and prevents the bunch from direct exposure to sunlight. Bunch cover enhances quality of fruit. But in rainy season this practice should be avoided.  
Sleeving of bunch is done to protect fruits against dust, spray residue, insect and birds. For this blue plastic sleeves are preferred. This also increases temperature around developing bunch and helps in early maturity.
- vi) Dehandling of false hands of bunch : In a bunch there are some incomplete hands which are not fit for quality produce. These hands should be removed soon after bloom. This helps in improving the weight of other hands. Sometimes the hand just above the false hand is also removed.
- vii) Propping : Due to heavy weight of bunch the plant goes out of balance and the bearing plant may lodge and production and quality are adversely affected. Therefore they should be propped with the help of two bamboos forming a triangle by placing them against the stems on the leaning side. This also helps in uniform development of bunch.
- viii) Harvesting : Banana should be harvested at the physiological maturity stage for better post harvest quality. The fruit is climacteric and can reach consumption stage after ripening operation
- ix) Maturity indices : These are established on the basis of fruit shape, angularity, grade or diameter of the median figure of the second hand, starch content and number of days that have elapsed after flowering. Market preferences can also affect the decision for harvesting a slight or full mature fruit.
- x) Removal of bunch : Bunch should be harvested when figures of second hand from top are 3/4 rounded with the help of sharp sickle 30cm above the first hand. Harvest may be delayed upto 100-110 days after opening of the first hand. Harvested bunch should generally be collected in

well padded tray or basket and brought to the collection site. Bunches should be kept out of light after harvest, since this hastens ripening and softening. For local consumption, hands are often left on stalks and sold to retailers. For export, hands are cut into units of 4-16 fingers, graded for both length and girth, and carefully placed in polylined boxes to hold different weight depending on export requirements.

- xi) Post harvest operations : At collection site injured and over mature fruits are discarded and for local market bunches should be delivered through lorries or wagons. However, for more sophisticated and export market where the quality is predominant, bunches should be deheaded, fruits are cleared in running water or dilute sodium hypochlorite solution to remove the latex and treated with thiobendasole; air dried and graded on the basis of size of fingers as already stated, packed in ventilated CFB boxes of 14.5 kg capacity or as per requirement with polythene lining and pre- cooled at 13-15°C temperature and at 80-90% RH. Such material should than be sent under cool chain at 13°C for marketing

### **Sustainable ways in Cropping System of Banana :**

#### **Cropping System :**

Farmers around the world produce banana and plantain in different production systems. These represent farmer ingenuity, experimentation and tradition under particular soil and climatic conditions, but also their response to market opportunities. Although export fruit crops are a major source of jobs and currency, they are now often barely viable, in agronomic, economic or social terms. Monocultures often cause pollution and impoverish the environment. The markets are increasingly competitive and consumers increasingly demanding. the only likely solution is to switch from the conventional intensive monoculture systems to sustainable cropping systems.

Some methods are to be carrying in case of banana plantation there will be

#### 1) Crop Rotation:

Crop rotation is the growing of two or more crops one after the other in the same piece of land. It is advantageous that the succeeding crop belongs to a family different from that of the previous crop. The period of crop rotation may be for two to three years or longer. By adapting the practices in crop rotation there will a significant control of insect, pest and disease. also it improves soil structure, soil fertility and there will be a enrichment of organic matter vice versa causes significant increase in crop production.

E.g. Banana may be rotated with paddy, sugarcane, pulses, vegetables etc

#### 2) Mixed Cropping:

Mixed cropping is growing of two or more crops simultaneously on the same piece of land. It is also known as multiple cropping. This type of cropping leads to an improvement in the fertility of the soil and hence, increase in crop yield because when the two crops are properly chosen the products and refuse from one crop plant help in the growth of the other crop plant and

vice-versa. Mixed cropping is an insurance against crop failure due to abnormal weather conditions. Banana is cultivated predominantly as a commercial shade crop for coffee on Palney and Shevaroy hills, contributing to income in the initial years. In mixed farming systems, bananas are used as a ground shade and nurse-crop for a range of shade crops including cocoa, coffee black pepper and nutmeg.

3) Intercropping system:

Intercropping is the cultivation of two or more crops at the same time at the same field. Intercropping of bananas with other crops is also a common soil fertility improvement effort, which when it occurs, is sometimes a secondary benefit to the primary purpose of the practice. Intercropping in banana gardens with annual crops can be remunerative. Farmers with limited resources have traditionally multicropped their lands to minimise risks associated with growing a single crop and to ensure more stable subsistence in terms of food nutrition and possible income. E.g. Bananas are mostly grown by small and marginal farmers. With holdings less than a hectare, they can hardly be expected to raise a pure crop of banana.

4) Multistory Cropping:

It is commonly followed in Coastal plantation of Karnataka and Kerala where crops with different Canopy level are Planted. High Density Planting with Coconut And Arecanut forming the Upperstorey followed by banana, next with tapioca and lower – most storey with Colocasia , Turmeric , ginger and Garlic. High input management is its important feature. Semi – Tall Banana Poovan And Ney Poovan are preferred in this system. In India banana cultivation/plantation can be seen as multi-storied plantation such as with turmeric and ginger on ground floor, elephant foot as first floor, Dioscoria as second floor and banana as third story crop. The limited flat land available in the state may hardly be practicable of such as intensive cropping. However, it is very much feasible to take turmeric or ginger or onion in between the rows of banana plantation enabling at least two dimensional cropping systems in the state

**Banana agroforestry (multistorey) system**



Fig 1.0 Multistory Cropping in banana plantation

**Conclusion:**

Banana is prime example of cash crop in the cultivation. somehow the need of sustainable ways are to be carrying in it's plantation. The use of the sustainable practices such a sequential way in crop rotation will be beneficial for the enrichment of soil fertility. Also the addition of organic matter causes the modification in soil structure additionally by the ways towards the sustainable practices. The multi cropping and the multistory cropping gives the additional income and there will the interaction of the minerals and nutrients. Also the diversified cropping causes the betterment in growth of soil microorganisms. Banana is a thirsty crop which require the maximum irrigation efficiency thus in the ways of sustainable water management strategies like drip irrigation and precision agriculture will minimise water usage. The this paper looks at the effects of sustainable agricultural practices in banana plantation also this methods provides the true effects of caring of soil fertility in long way.

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