

NCDT 2023

1st National Conference
on "Design Thinking -
Trans-Disciplinary
Challenges &
Opportunities"

7th & 8th July 2023



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Jaanapada Pradarshna Kalarupam - Tholu Bommalata: Olka Parisheelana <i>Kapavarapu Anil Babu, Praveen D</i>	760
Banjaraala Achaaralu - Pandugalu <i>Gottapu Eswara Rao, Praveen D</i>	765
The Effect of Indian Cinema on Generation Z: A Sociocultural Analysis <i>Karra Pruthvi</i>	770
Lok Sahitya Ek Samanya Parichay <i>K Anitha</i>	782
Mytreysi Pushpa Vyaktitv aur Krutitv <i>Suhasini Unkili</i>	786
Dalit Sahitya Ke Svar <i>Kakara Mutyalarao</i>	790
Raneandra Ji Ki Kahaniyo Me Aadivasi Jeevan Sangarsh <i>Nunna Sujatha</i>	795
Yuvapeedi Ke Vikas Me Shiksha Our Vartaman Hindi Upanyaso Ka Yogdaan <i>P Bheema Bai</i>	800
Vartaman Hindi Katha Jagat Me Rajanitik Evam Prashasanik Vyang <i>Komma Venkata Rajeswari</i>	806
Panchatantre Parisankalpanaa Chinthanam <i>Saketi Satyanarayana, Pola Umamaheswara Rao</i>	810
Samaj Our Samskriti Ke Pratibimb - Cinema Me Chitrit Samakalin Jeevan <i>K D V B Prasad</i>	815
Hindi Sahitya Me Chitrit Samajik, Samskriti, Aarthik, Rajanitik, Samakalin Vimarsh. <i>A Swathi</i>	819
Patra Patrikavo Ka Mahatv <i>N Jyotsna</i>	823
NCDT 2023 Track 11 The Great Reincarnation of Ethnic Groups into Climate Refugees – Human Right Concerns <i>K Pallavi</i>	827
The Relation between Drugs and Crimes: An In-depth Analysis <i>K M K Sri Bhargavi</i>	832
The Misconstrued Revelation - Ambedkar's Thought of Uniform Civil Code and its Analysis <i>Harshitha Devaguptapu</i>	836
Is India Ready For LGBTQ+? <i>M Pardha Saradhi</i>	840
Uprooting 'Perjury' <i>Rayasam Durga Praveen</i>	842

2023 1st National Conference on Design Thinking: Trans-Disciplinary Challenges & Opportunities

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Contents

Chapter No	Name of the Chapter	Page No
Chapter -1	What is Social Science?	1-16
	1.1 Definition and Scope of Social Science	4
	1.2 Distinction between Natural Science and Social Sciences	5
	1.3 Interdisciplinary Nature of Social Sciences	9
	1.4 Methods and Approaches of Social Sciences	10
Chapter -2	Understanding History and Society	17-42
	2.1 Defining History, Its Nature and Scope	17
	2.2 History- A Science or an Art	24
	2.3 Importance of History in the Present Society	25
	2.4 Types of History and Chronology of Indian History	26
Chapter -3	Society and Social Behaviour	43- 53
	3.1 Definition, Nature and Scope of Psychology	43
	3.2 Importance of Social Interaction	45
	3.3 Need of Psychology for present Society	47
	3.4 Thought process and Social Behavior	49
Chapter -4	Political Economy	54- 74
	4.1 Understanding Political Systems	56
	4.2 Political Systems – Organs of State	58
	4.3 Understanding over Economics - Micro and Macro concepts	60
	4.4 Economic Growth and Development - Various aspects of development	67
Chapter -5	Essentials of Computer	75-112
	5.1 Milestones of Computer Evolution	77
	5.2 Internet Basics	82
	5.3 Ethical and Social Implications of networks	94
	5.4 Cryptography	100



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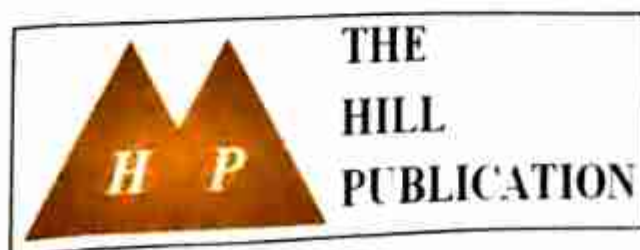
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CONTENTS

Sl. No.	Research Paper/Article	Page No.
1.	Socioeconomic Status as a Predictor of Personality and Deviant Behaviour among Urban Adolescents: A Theoretical Research Perspective (Sandip Bhaskar Deore ¹ , Dr. Milind B. Bachute ²)	1-10
2.	TOTAL STATUS INDEX OF SOME GRAPHS (V. Maheswari ¹ , R.Rajeswari ² , A. Harini ³)	11-15
3.	India's Freedom Movement and Women : The History of Unremembered Freedom Fighters (Saroj Mahata)	16-20
4.	OGS Spaces of difference Operator of Δ_v^{ξ} and their domination in OLS (Mrs .A. Sathya Kala ¹ , Dr.K.Rajam ²)	21-26
5.	INDIAN CULTURE AND SCIENCE IN VEDIC ERA (Subrtata Bansh)	27-32
6.	Colonial quandary in the stories of Ruskin Bond (B. Neethu Prathyusha)	33-35
7.	Data Mining Techniques for Fertilizer Recommendation: A Review (A.Zakiuddin Ahmed)	36-38
8.	Dr. Babasaheb Ambedkar is the defender of the OBC Community (Dr. Soma P Gondane)	39-41
9.	A Study of the Effects and Difficulties of GST on Various Elements of the Indian Economy (A Noorul Ameen)	42-44
10.	A Study of Importance of Physical Education and Sports in College Level (Dr.S.Diwan Mohdum)	45-46
11.	Dr. Babasaheb Ambedkar's Dhamma Revolution (Dr. Maya BapuraomMasram)	47-49
12.	Monetary Policy's Role in Developing Countries (Dr.S.Afsar Ahmed)	50-54
13.	A Study of Ethical Issues and Security in Pervasive Computing (Dr. P.Rizwan Ahmed)	55-61

Colonial quandary in the stories of Ruskin Bond

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Abstract:

Ruskin Bond, an Indian author of British ancestry and one of the most notable figures in Indian English literature, writes from the perspective of his own life experiences, which are reflected in the form of autobiographical elements in his works. In his stories, Ruskin Bond does not apologize for Europeans or treat Indians with superiority. He resided in India at both of these times, and as a result of post-colonialism and globalization, he presented a variety of individuals in his writings. Because post colonialism is an interdisciplinary movement that seeks to transform the past, present, and future of colonized people, "The Room on the Roof" can be critically analyzed in post-colonial studies. In all of his stories, there is an Indian element. This is an effort to extract that particular aspect from some of his chosen works. In the majority of his writings, the writer's psychological framework is evident in his identity struggle and colonial predicament, which mirror the cultural beliefs of those who live in India's hilly regions. Ruskin Bond's contribution to canonical literature is also acknowledged in my thesis, which portrays him as a writer who is much more than merely a "children's story writer." The 'real India', which recognizes the authentic Indian persona and spirit, is reflected in Bond's writings. Other British authors have often interpreted India in ways that denigrated Indians as being bereft of civilisation. The clichés were formed by colonial authors, with Kipling's *Kim* and Forster's *A Passage to India* serving as the finest examples. Both of these authors have depicted colonial India from the viewpoint of the British colonizers, reducing it to the status of a place that is full of confusion, mystery, lethargy, passivity, and paganism. Both works are situated in India and exhibit the colonial mindset shared by all British authors who wrote about imperial India, not just Kipling and Forster.

Key Words: Colonial, civilization, quandary, mystery, lethargy, cultural, diaspora.

Introduction: Decolonization:

The process from 1947 to 1997 of removing an imperial authority from a colonized area. **Post-colonial:** post-colonial refers to a period following the end of colonialism or the whole process of decolonization. The term "postcolonial" can also refer to a particular branch of history, such as the study of formerly colonized areas and their independent growth in accordance with postcolonial theory and studies.

Ruskin Bond is an author of British ancestry from postcolonial India. Ruskin Bond chose India his home on purpose, whereas his family had no choice but to immigrate there. Since over fifty years ago, Ruskin Bond has called Mussoorie and Dehradun home, where the rivers, hills, valleys, and locals have served as sources of inspiration. He also writes about the common Indian man; a common man passing by on the street, little stores, sellers, street dogs, etc., captures his interest, and he thematically addresses their daily hardships. His remarks offer outstanding hope and love because of the vast natural beauty all around them. The reader's spirit is fed by this distinctive flavour. He animates India's natural beauty with his words, bringing out all of its hues. He takes care to include a sense of the surrounding area in each of his stories.

Several British and Anglo Indian families had started to emigrate before India gained its freedom. During his upbringing in British India, he writes about it in his book, *Scenes from a Writer's Life: A Memoir*. He refers to the British people as "poor whites" since they had no prospects for the future in England. Not only did colonization displace the indigenous people, it also left the colonizers with a comparable impact. Bond remarks in Scene 46, "I suppose I qualified as a 'poor-white'." He had to relocate to England shortly after completing his study in order to find a publisher for his debut book. He is in an odd paradox in terms of his background, language, culture, and social life. Naturally, this contrast creates some conflict in both thinking and writing as well as in how we see the modern world.

A piece by Anglo-Indian author Ruskin Bond also addresses identity and homelessness. Because post colonialism is an interdisciplinary academic movement that seeks to transform the past, present, and future of colonized countries, "The Room on the Roof" can be critically studied in the context of post-colonial diaspora. The model put out by the colonizer does not immediately fit the colonized, and as a result, he is unable to build his identity in the truest sense of the word.

Ruskin Bond is a writer who neither feels superior to Indians nor makes excuses for Europeans in his works. East and West do not seem to be at odds with one another. Because of post-colonialism and globalization, and because he resided in India during both of these times, he created various characters for his stories. Ruskin Bond, India's favorite storyteller and a well-known author of children's books, wrote *The Room on the Roof*, a semi-autobiographical work. This is his best work, a fantastic story about growing up and going through adolescence. Written when he was only

seventeen, it presents an incredible picture of life in India as seen through the eyes of a foreigner who longs to live and adopt Indian traditions but is bound to the principles his English guardians put upon him. This is a tale of childhood and the aspirations, desires, and interests that captivate young minds and hearts. It is a tale of struggle, friendship, basic pleasures of life, joy, and victory as Rusty is freed to travel the globe of which he had always dreamed.

The late 20th century is depicted historically in the book *Room on the Roof*. In the story *The Room on the Roof*, 16-year-old Rusty is the main character. It is a synthesis of willpower, success, separation, expatriation, abandonment, customs, and modernity. Rusty's tension in *The Room on the Roof* is related to his home and his sense of self and other. *The Room on the Roof* takes aim at Europe's still-present colonial and racist prejudices through the journey of 17-year-old Rusty to India in quest of his own "identity, home, and belonging," the same difficulty that tormented Ruskin Bond in his youth as he battled for his profession. He experiences post-colonial displacement when he discovers his precarious status in India. Feelings of exile, money for the safety of family and friends, loneliness of an outsider. Participating in Holi symbolizes Rusty's entry into the Indian culture. Rusty, like the author, has little experience with Indian religions but is a humanist. They become friends, and together they explore the streets of Dehra. Somehow, Rusty encounters a group of Indian boys.

Finally, Rusty discovers a place to call home and a purpose for living a life for people other than his own. He overcomes his identity dilemma, matures into a confident young man, assimilates into Indian society, and acknowledges that he is only recognized as a cultural hybrid in India. Beyond their physical characteristics, Indian identity is rooted by its cultural roots. In order for the majority to comprehend the emotional needs of minorities in a multicultural society, minority groups are realistically portrayed in young people's literature.

As a result of adaptation, assimilation, and matching present-day social expectations, the characters, nonetheless, exhibit a more recent culture. As a result, Ruskin Bond decries the cultural catastrophe that globalization brings about, which has an impact on positive interpersonal connections. He has done a good job of addressing the social, economic, and cultural impacts of a society that is ostensibly becoming more international, focusing on the unfavorable forces that obscure the beneficial development of globalization.

The British people who were born during the colonial era believed themselves to be superior to the indigenous people or the colonized Indians, much as the Indians believed themselves to be subordinate and fearful in their own nation. Ruskin Bond has no sense of superiority toward anyone, and his human kindness and humility have ingrained themselves in him. He has never expressed regret on behalf of Europeans in his works and is the most modest and kind person you will ever meet. He also enjoys interacting with hill station people. He hasn't endorsed or disparaged any particular culture either. He had no prejudice or malice toward the common people of India since he believed in the goodness of all people.

The well-known novella *A Flight of Pigeons* by Ruskin Bond discusses the diaspora of Europeans. The novella focuses on the linkages between hegemony in a cross-cultural and political setting, but its main theme is the effect of the community on a small number of people who have been ripped from their own people.

The main topic of the novella is the 1857 uprising. The colonial conundrum is clarified by the story. India has been striving to come to grips with its own culture and sense of national identity for many years after being colonized and oppressed by the British. Furthermore, it appeared that the Imperialists' harm was widespread.

A sense of "uprootedness" and cultural estrangement existed. In their own minds, Indians felt helpless and defeated. Since the British attacked India's belief system, faith, and identity, they crushed the country's soul. The future of their nation was unknown to them. What to name one's own or whom to listen to was up for debate. A number of contemporary writers have made this troubling subject their central theme. At that time, India as a nation was going through some difficult circumstances. Both colonizers and colonized individuals were searching for their true selves and homes. Bond comes from the time period and is a representation of the India where people were conscious of the revolutionary principles ingrained in their minds, but also knew their obligations as human beings and did everything in their might to assist their British friends who were caught in the crossfire.

Ruskin Bond demonstrates through the narrative how frequently Indians are misunderstood and painted as narrow-minded. He attempts to demonstrate through the characters that Indians have a strong sense of humanity and that they are willing to set aside their differences in order to defend others. Ruskin Bond aims to restore faith in people's ability to get along despite their differences and in mankind as a whole.

Bond appears to be in awe of Indian tales, beliefs, and traditions. Through his writing, he brings them to life, and it is clear that he enjoys the process of creating them. For instance, he has compiled a collection of ghost stories from the Raj recorded by British soldiers and officials during the colonial era. He made the following joking statement in the book's introduction:

"Haunted India, in fact! For the British, coming from a land where haunted houses and castles were the norm, were fascinated by the wonderful variety of supernatural manifestations that they f

oundinIndia[...]Thestoriesofthis period tell us something about colonial attitudes-ranging from paternalistic to the cynically indifferent..."(x-xii)

The tales paint a picture of India as a strange, illogical nation with strange beliefs. Ruskin Bond, however, adds his wit and humor to them because they are tales from his own country, making them more enjoyable for his readers. Some of the flaws or deficiencies of postmodern Indo-English literature are more detrimental to their authors' readership. In addition, no real-world Indian man has ever been depicted by Indo English writers.

It didn't treat India's ordinary man fairly, which is a failure. Languages or dialects that have no connection to Indians are used to give speech to characters in Indo-English literary works. As a result, it cannot be considered a reliable account of Indian culture or ethos. In his writings and anecdotes, he demonstrates how small-town residents have strong bonds with the natural world. His writings made a significant contribution to post-colonial and post-independence literature and provided a dual perspective. This hybrid aspect, which can be found in his writing, gives it a rare depth and complexity.

Conclusion:

The portrayal of Asian people, geography, culture, religion, and language falls short of the essence of the actual Orient. Representation is a distortion of reality because reality or the nature of the Orient are not static. After such civilizations were discussed in cultural studies, the distinctions between easterners and westerners became hazier. Cultural studies so enable understanding others by researching their cultures. Additionally, because his perspective equally emphasizes both eastern and western cultures, changes in cultural studies complement it. As a result of the historical knowledge of both western and eastern cultures, a chasm that cannot be crossed separates the east and the west, making it predisposed to the notion of knowing both.

Indian culture is observed and valued in Ruskin Bond's novel *The Room on the Roof*, which is a cultural portrayal of that culture. In the story, arguments about culture during the post-colonial era are depicted. It established a venue for the study of underrepresented and excluded cultures. Westerners' ideas on the East and their attitudes about it have altered. In a similar vein, Bond presents eastern culture in this book while also trying to fictionalize the idea of cultural studies. He thinks that eastern culture is beneficial to all of humanity. He promotes Indian culture and rejects the notion that eastern cultures are inferior. The family of Ruth Labadoor, who became an orphan and helpless owing to unfavorable circumstances, is used by "A Flight of Pigeons" to depict the struggle of the British.

This was not the tale of a single family; rather, it was the tale of many families, many of whom were destroyed by war and forced to live in shelters due to home fires and the danger to humanity. Bond dramatizes an eastern philosophy to highlight the significance of eastern culture and philosophy. He intends for people to grasp cultural values by presenting eastern culture. The way the west portrays eastern culture always makes it appear inferior, and this is a fact. He explains the spiritual life's meaning in terms of eastern culture and civilization in his book Bond. Ruskin Bond defends the depth of Indian culture, which can lead to total liberation in the spiritual sphere. He contrasts his society with western culture before implying that the latter's materialistic culture only leads to frustration and unhappiness, as Rusty finds out firsthand. After they get in India, as long as he adapts to Indian culture, he has joy in living. This is a reflection of his inner desire to share cultural ideas that offer fresh perspectives on life.

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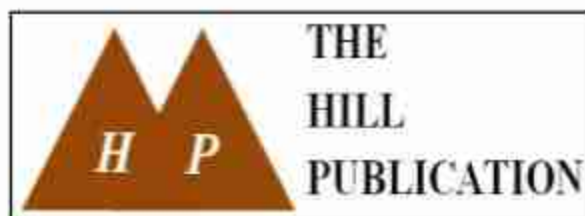
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CONTENTS

Sl. No.	Research Paper/Article	Page No.
1.	A REVIEW ON ANTIDIABETIC MEDICINAL PLANTS (D. Veera Nagendra Kumar ¹ , C. Narasimha Rao ² , U. Srineetha ³)	1-4
2.	Declining Mathematical Dynasty - Introspection through Diverse Perspectives (Nivetha Martin)	5-7
3.	Indian Diaspora: A Thriving Literary Carnival (B.Neethu Prathyusha)	8-10
4.	PARAKH- A Transformation in the Culture of Assessment and Evaluation (Parinka Sharma ¹ , Prof. J.N.Baliya ²)	11-14
5.	Evolution and Challenges of Parliamentary Democracy in India: A 75-Year Review (Dr. Md Kamal Hossain)	15-18
6.	LIVELIHOOD CHALLENGES IN TRIBAL COMMUNITIES (Dr.N.Tamilarasi)	19-20
7.	Relationship between teaching experience and teacher effectiveness: implication of Teaching methods in class room (Dr. Preeti Shrivastava)	21-22
8.	Reasons and Problems of the Human Trafficking In India And Their Behavior Patterns-A Conceptual Study (U. Srineetha ¹ , D.Veera Nagendra Kumar ² , C. Narasimha Rao ³)	23-27
9.	UNDERSTANDING FINANCIAL AND TAX LITERACY (Mrs. Priya Dilip Chaurasiya)	28-30
10.	Friction Welding of Aluminum Matrix Composites – A Study (P.V.Rajesh ¹ , R.Rekha ² , M.R.Anantha Padmanaban ³ , N.Baskar ⁴)	31-35
11.	A brief study about the emergence of Indian Cinema and relevance of English subtitles in Indian movies (P.V.Rajesh)	36-37
12.	Disillusionment of the Enlightened World of Whale Ships to the Shores of Australia- a Study of Kim Scott's Novel That Deadman Dance (Ms. Vinaya. G. Naik)	38-41

13.	Contaminated water and public awareness! (Dr. Prakash Laxmanrao Dompale)	42-43
14.	PATH ANALYSIS IN SOCIAL SCIENCE RESEARCH – AN ILLUSTRATION WITH CASE STUDY (Dr. J. Sridevi)	44-47
15.	THE IMPACT OF SOCIAL MEDIA ON FEMALE CONSUMERS BUYING BEHAVIOUR TOWARDS GREEN /ORGANIC COSMETICS (Shubha Shah)	48-49
16.	NEHRUVIAN FOREIGN POLICY- A FORWARD STEP TOWARDS NATION DEVELOPMENT (Dr R.Sai Kumar¹, Dr.B.Kalyani²)	50-51
17.	GANDHI AND THE ENVIRONMENT (DR. PINKI DAS)	52-54
18.	Application of a Soft graph in decision making (J.D.Thenge-Mashale)	55-59

About Book

Multidisciplinary Research/Approach/Subject Education is a unique part of education. By this education students learn and collect knowledge/ideas from different disciplines.

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Indian Diaspora: A Thriving Literary Carnival

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Abstract

The term 'diaspora' has been more frequently used to characterise peoples existing away from their homelands. 'The term diaspora that once described Jewish, Greek, and Armenian dispersion now shares meanings with a larger semantic domain that includes words like immigrant, expatriate, refugee, guest-worker, exile community, overseas community, [and] ethnic community'. The migration of Asians from one continent to another, where they became a minority, resulted in the development of various strategies of adaptation, with the group adopting new socio-cultural values while maintaining some of their original values. Any diasporic community is uniquely situated owing to its multi-polarity, defined by the continuity/discontinuity of the cultural baggage from the place of origin, the dynamics of the host society and the influence of the motherland or ancestral land. This uniqueness is carried further by temporal and spatial dimensions besides the location of the emigrants in the society of their origin. Some sections of a society are more prone to emigration than others and the causes and consequence of such emigration have their implication for the diaspora formed. Gijsbert Oonk (2006), persuasively argued that there has been an unfortunate tendency of sociologists, economists, and anthropologists to ignore South Asian entrepreneurial failures in East Africa, to concentrate only upon the successful, and then to infer from these successes commonly held qualities such as 'hard work' or superior business acumen that are meant to explain the achievements of the South Asians and the comparative poor performance of the Africans.

Key Words: Semantic domain, expatriate, implication, exile community, overseas community, acumen, spatial etc...

Introduction

The term "Diaspora" refers to the Jewish population's global dispersion in the sixth century B.C. Greek is where it first appeared. The Septuagint, which is regarded as the source of the Old Testament, contained the first mention. The phrase "thou shalt disperse in all kingdoms of the earth" alludes to God's curse. Spora means to sow, and Dias means to scatter. It thus refers to the people who disperse to establish themselves in other countries. According to the Oxford Dictionary, the word "diaspora" was first used in writing in 1876. Although it was only used sparingly in the earlier iteration, after the 1950s its application expanded. Studies on diaspora only came to be as they are now in the 1990s.

There are numerous diasporas in the world today. Among the most significant diasporas are those of African, Caribbean, and Indian descent. A diaspora is also thought to exist among the recent migration of people from Russia and East Europe. Twenty million Indians live worldwide, dispersed across roughly 110 countries, as was previously mentioned. It was once said that the British Empire would always have sunshine. However, as former Indian President Dr. A.P.J. Abdul Kalam notes, "It would not be an exaggeration, if I said that today the sun truly cannot set on the empire of the Indian Mind." Some children of Mother India are always working wherever the sun is shining on this planet be it Asia, Africa, Australia, Europe, the Americas and, indeed, on the icy reaches of Antarctica" (Kalam Umbilical Connectivity and Societal change).

When discussing the Indian diaspora, Dr. Abdul Kalam distinguishes between four types of diasporas: 1. The voluntary diaspora that existed prior to the 19th century, when individuals travelled abroad in quest of trade, religion, and knowledge. 2. The forced diaspora, which occurred when indentured laborers were transported from India to nations in Africa, Fiji, East Asia, and the Caribbean. 3. The uprooted diaspora that resulted from the decision to divide mother land due to partition. The main causes of it were confusion and chaos. 4. The Chance Diaspora: This group of Indian immigrants moved to the developed world in quest of better employment and opportunity. Even a fifth type of Indian diaspora on interplanetary expeditions is mentioned by Dr. Abdul Kalam.

The Indian Diaspora is therefore not a monolithic group. The Gippies even forgot their native land in places like Europe. Indians today are third or fourth generation immigrants in places like East Africa, but they are relatively recent arrivals in Gulf nations. They are a minority group in the Netherlands and other countries, but they also hold political power in the West Indies, Mauritius, and Fiji. While they are strong and prosperous in the USA, Canada, and Britain, they are impoverished and destitute in places like Sri Lanka and Malaysia. Unexpectedly, the double migration of Indians to Britain and the Netherlands from places like East Africa and Surinam gave rise to a new type of diaspora. Not even in the midst of the second migration they never thought of returning to their mother land.

Before the final quarter of the 20th century, immigrants were not commonly referred to by the word "diaspora." Sociologists, demographers, and even well-known authors like Rushdie, Naipaul, and Chimua Achebe were divided on the term. According to Gijsbert Oonk, "Diaspora, then, is a contemporary term used to describe practically any population considered 'deterritorialised' or 'transnational', whose cultural origins are said to have

arisen in a nation other than the one in which they currently reside, and whose social, economic, and political networks cross nation-state borders and, indeed, span the entire globe" (oonk, 14). Indians living abroad were not referred to as diasporans during the colonial era. They were called Indians living abroad.

In the 1950s, Cumpston and Kondapi conducted the first thorough investigation on south Asians in general and Indians in particular. The 1960s saw the inclusion of culture, shifting religious beliefs, and changing socioeconomic circumstances, which expanded the field of study on Indians living abroad. In his book *Colonial Policy and Practice: A Comparative Analysis of the Netherlands and Burma*, J.S. Furnivall India provided fresh momentum to the study of Indians residing overseas.

Researchers that have examined the historical, biographical, and anthropological significance of diasporic Indians include F.N. Ginwala, S. Shah, and S. Winchester. However, the term "trade diaspora" was originally used by Phillip D. Curtin in his 1984 book *Cross-Cultural Trade in World History*. Not even at Oxford University's 1987 international conference on South Asian communities abroad is the word "Indian Diaspora" mentioned. However, the term "Indian Diaspora" is used in a broader sense in the published proceedings edited by Steven Vertovec. This gave writings about the Indian diaspora a fresh perspective.

Indian Diaspora was investigated from a number of perspectives: Bhikhu Parek et al.'s *Culture and Economy in the Indian Diaspora*, for instance, included a representation of the Diaspora's economic elements. In Adesh Pal's book *Indian Diaspora: Theorising and Critiquing*, social aspects were the main focus. The literary facets of the Indian diaspora in both developed and developing nations were the focus of critics such as Vijay Mishra, Emmanuel S. Nelson, and R.K. Daswan.

Literature, particularly Indian Writing in English, is greatly influenced by the diaspora. Indian diaspora literature crosses historical eras and geographical boundaries and serves as a global substitute for the motherland. It investigates issues of representation and the feelings of displacement, exclusion, and assimilation that are typically connected to moving to a foreign country. It investigates both the concept of belonging and the concept of a "home" simultaneously. In order to assess topics like gender, politics, generational conflict, race, class, and cross-border interactions, it also pulls from a range of viewpoints from literary and digital cultures. Through these texts, authors investigate an intersectional web of inquiry, challenging the fundamental assumptions of their cultural identities.

English-language writers belonging to the diaspora, such as Salman Rushdie, Anita Desai, Jhumpa Lahiri, Bharati Mukherjee, Rohinton Mistry, Kiran Desai, Meena Alexander, and more recently, Benyamin and Deepak Unnikrishnan, are widely recognized in the field of diaspora literature. Writing *Diaspora: South Asian Women, Culture and Ethnicity*, Yasmin Hussain, 2005 states that "being in diaspora means living in a cross-cultural context, in which change, fusion, and expansion are inevitable...those aware of the complexities...produced a number of voices that echoed through the medium of literature in recent years." One of the most common ways that the experiences of migrants are passed down from generation to generation is via literature. Literary works provide readers with a view of history that connects them to the past while also providing a glimpse into the future.

Any investigation of the diaspora turns identity into its central concern. The history or conditions that led to migration also form the basis of the diasporic identity as each person reacts to these situations. Several elements, such as attire, language, and sociocultural setting that exacerbates the issue of identity and country following immigration. Characters by V. S. Naipaul, such as Mohun Biswas from *A Home for Ganesh Ramsumair* or Mr. Biswas from those who are mystic masseurs, for example a generation apart from their native India. However, they become aware of their past thanks to their legacy. They turn into symbols of the outsider, the homeless, for everyone to view. The characters of Naipaul are not controlled not by real displacement but by an inherent recall of an interruption.

Its diaspora is likewise very diverse, much like India's. It produced leaders who achieved political supremacy in their respective countries, such as Cheddi Jagan, Sir Virasami Ringadu, and Mahendra Chaudhuri. The Indian Diaspora has gifted us with scientists such as Kalpana Chawala, Venkataraman Ramakrishnan, and Sunitha Williams. Amartya Sen and other social scientists don't require introductions. Over forty percent of software professionals in the US and one-third of the medical workforce are of Indian descent. The Indian diaspora, above all, produced a wide range of English-language writers.

Literature in both English and local tongues was produced in great quantities by both the old and new diasporas. Vernacular literature is very little when compared to English literature. The writers whose grandparents or great grandparents left India four or five generations ago are referred to as members of the "old Diaspora." This group includes authors like Subramani, Sudesh Misra, Sreepasad, and Samselven. The new Indian diaspora includes writers such as Anitha Desai, Kiran Desai, Salman Rushdie, Amitav Ghos, and Rohinton Mistri. Writers from the diaspora, such as V.S. Naipaul, eschewed classification. They are timeless and all-encompassing.

The majority of foreign-based writers focused on India and its topics. They were utterly unsuccessful in their attempts to emerge from the cocoon. Anitha Desai and Kamala Markandeya have written nearly exclusively

about Indian subjects in their novels. Furthermore, a lot of writers continue to live in the 1970s, which is when they left. For instance, the emergency declared in 1975 is discussed in the 1988 book *Such a Long Journey*. They don't have the most recent information about India. They are unable to comprehend how India's realities are evolving.

Few diasporic writers have attempted to write about foreign topics. *The Jaguar Smiles*, a book by Salman Rushdie, is about the revolution in Nicaragua. Anitha Desai used her Zigzag method to illustrate Mexican life. However, these books do not enjoy the same level of success as their other works. Furthermore, local writers from the Indian diaspora are not taken seriously when they write about them. As a result, many Indian writers in nations like Britain were forced to remain anonymous.

A third group is indestructible and cannot be divided. As their subjects, they deal with Indians who reside overseas. Writers in this category include Bharati Mukharjee. *The Serpent and the Rope* by Raja Rao is a classic example of this genre. Indians named Rama Swamy and Savitry reside in France and England. However, because they are unique individuals, they are constrained. In contrast, Tuli and Biswas in Naipaul's work are not individuals. They are archetypes of the society. Because of this trait, Naipaul rose to prominence in both the field of English literature and the literature of the diaspora.

Indian diaspora literature in English has become well-known in academia and popular culture, and there is no shortage of these kinds of works being made into movies. Therefore, there are opportunities to explore diasporic cultural identities even in diasporic cultural texts (films and documentaries). In Stuart Hall's book *Cultural Identity and Diaspora* (1990), he states that "there are at least two different ways of thinking about cultural identity...one in the term of shared culture and second of what we are." This realization clarifies the diasporic stories that depict the conflicts between the ideals of the new and adopted land and the struggles of preserving the "home." Books such as *The Namesake* depict cultural differences and the struggles migrant families face in balancing their varied and sometimes conflicting customs. Writer of the second generation of the diaspora, Jhumpa Lahiri, depicts characters caught between these incompatible differences, trying to find a balance between their Indian and American identities.

Conclusion

Nearly 200 years of diaspora literature have changed how people perceive a "nation," in this case, India. In a similar vein, contemporary Indian cinema portrays a greater deal of the West, substituting the diaspora for the native land. Films such as *My Name is Khan* (2010), *Namste London* (2007), and *Kuch Kuch Hota Hai* (1998) depict how immigration to a country with distinct values and customs has altered family and social structures. The characters balance each other out by embracing their "Indian" ways while also adjusting to Western modernity. Literary prizes have also helped Indian diaspora writers establish themselves. The Indian diaspora, which is dispersed over 125 countries and six continents, has established residences outside of India.

The New Diaspora in modern times chooses to move diasporically in the direction of modernity. This is due to the fact that the majority of the educated elite that make up the New Diaspora are voluntarily migrating, working for better companies, and are in better social positions. These migrants attempt to develop transnational identities by assimilating into new cultures. These migratory communities support the nation's modernization and mobility toward the global economy.

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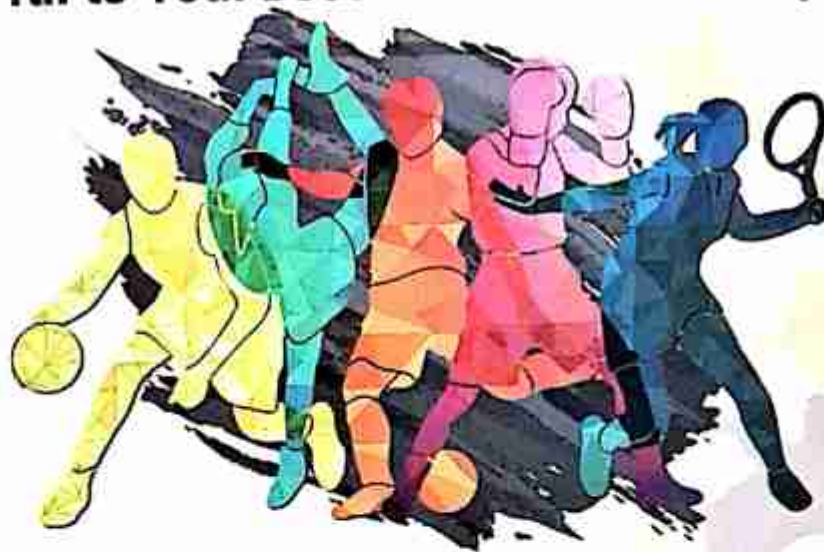
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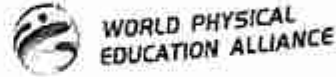
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CONTENT

ANTHROPOLOGY		
1	Comparing Anthropometric, Physical, Physiological, Psychological and Performance Factors among Male University Volleyball Players: A Comparative Analysis <i>G. Kasiyya</i>	1
2	Effect of Surya Namaskar on the Abdominal Obesity by Anthropometric Measurements and Waist Circumference of Working Women <i>R. Rajeswari</i>	5
EXERCISE PHYSIOLOGY		
3	A Comparative Study on Vital Capacity among Junior Girl's National Boxing Players <i>Laishram Santosh Singh, Rajkumar Raju Singh, Tensubam Umesh Singh, Sarungbam Sen Singh, and Waribam James Singh</i>	9
4	Effect of Breathing Exercises and Mental Training on Aggression and Performance Ability among Kabaddi Players <i>B. Shanthi Kiran and P. P. S. Paul Kumar</i>	14
5	Effect of Small Sided Games on Selected Physical and Performance Related Variables among Young Soccer Players of M.V.S.R Engineering College Football Players, Hyderabad <i>Srinivas Nallella</i>	23
6	Effect of SAQ Training on Selected Performance Variables Cardiovascular Endurance and Kicking among College Men Football Players <i>K. Madhu Babu and P. P. S. Paul Kumar</i>	30
7	Comparison of Influence of Explosive Strength and Asanas on Various Sports Persons Fitness Levels <i>Gummalla Pramila Rani</i>	37
8	An Appraisal of Leg Length, Endurance and Self-Confidence and Playing Ability of State Level Basketball Players <i>V. Solomon Devanand and V. K. Sharma</i>	52
9	Correlation of Limited Physiological Variables of Kabaddi Playing Capacity among Junior College Female Kabbadi Players <i>Bhanu Kurmana and A Pallavi</i>	59
10	Obesity Management, Lifestyle and Behavioural Modifications: An Analytical Study <i>Deepak Kumar Dogra and Akash Shukla</i>	63
11	Effects of Plyometric Exercise on Cardiorespiratory Fitness of Young Adult Boys <i>Laden Lepcha and Sujit Mondal</i>	70
12	An Investigation into the Variances in Pulse Rate and Blood Pressure: A Comparative Analysis Between Volleyball Players and Non-Volleyball Players <i>Neelam Goyal and Bipin Kumar Dubey</i>	77
13	Analyzing the Impact of Music Therapy on Cortisol Levels in Table Tennis Players <i>Pallabi Parasar and Shailesh Kumar Singh</i>	83

COMPARISON OF INFLUENCE OF EXPLOSIVE STRENGTH AND ASANAS ON VARIOUS SPORTS PERSONS FITNESS LEVELS

Lt. Dr. Gummalla, Pramila Rani

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INTRODUCTION

Sport training therefore directly or indirectly aims at improving the personality of a sports person, no wonder sports training is an educational process. Sports training is a systemic process extending for a long period, for the best result the system of training has to be based and conducted on the scientific facts.

Sports, physical contests pursued for the goals and challenges they entail. Sports are part of every culture past and present, but each culture has its own definition of sports. The most useful definitions are those that clarify the relationship of sports to play, games, and contests. "Play," wrote the German theorist Carl Diem, "is purposeless activity, for its own sake, the opposite of work." Humans work because they have to; they play because they want to. Play is autotelic—that is, it has its own goals.

Explosive Strength: Explosive strength is the speed at which you can use your strength! It involves heavy loading in shorter high speed movements for a few repetitions with long rest periods between. Someone with a high level of explosive strength is going to have greater punching power than someone with less explosive strength.

STATEMENT OF THE PROBLEM

"Comparison of Influence of Explosive Strength and Asanas on Various Sportspersons Fitness Levels"

OBJECTIVES OF THE STUDY

- To develop training program based on Technical training, Traditional exercise and Combined Training (Technical training and Traditional exercise)
- To administer the training program designed on the basis of Technical training, Traditional exercise and Combined Training (Technical training and Traditional exercise)
- To find out the effects of Technical training on selected physical fitness variables including explosive strength of legs on sportspersons.
- To ascertain the effects of combined Training on selected physical fitness variables including explosive strength of leg and asanas on sportspersons
- To analyze and compare the effects of Technical training, Traditional exercise and combined training on selected physical fitness variables including explosive strength of legs, asanas of sportspersons.

HYPOTHESIS OF THE STUDY

- There exist no significant difference between pre and post training scores of Technical training group.
- There exist no significant difference between pre and post training scores of Traditional group
- There exist no significant difference between pre and post training scores of Combined Training group
- There exist no significant difference between pre and post training scores of Control group.
- There exist no significant difference between pre and post test scores of Technical training, Traditional exercise, Combined Training and Control group

Technical training: Technical training is an organized way of exercising in which players go from one exercise station to another in a planned sequence in the shortest possible time. It improves Muscular Strength.

Yoga: Yoga is a multifaceted practice that spans centuries and borders. The origins of yoga are rooted in Hinduism and Buddhism but the community welcomes any person who wishes to try. It's fitting since "yoga" comes from "yuj" which means to unite or join – uniting your mind with your body. Yoga is a way for the body, mind, and spirit to come together in harmony.

The wide variety of styles and poses can help facilitate your yoga practice so you can get the most out of it. Each yoga style, although different physically and historically rooted in a variety of philosophies, is based on one common theme: leading happy lives.

SIGNIFICANCE OF THE STUDY

- The findings of the study will be helpful in guiding the research workers in planning their research programs in the light of observation made and interpretation recorded.
- The study will provide feedback to Physical Education Personnel and Sports Coaches in planning effective Training Program based on Technical training, Traditional exercise or Combination of both.
- The study will be helpful in quantifying the effectiveness of training program.
- The study will be helpful in evaluating the rate of development of each individual.
- The study will be helpful in developing physical fitness program as well as sports skill development program with necessary modification in training program as per desired goals.
- The study may be helpful to the future research scholars to select new problem relating to the study.

RESEARCH METHODOLOGY:

SELECTION OF SUBJECTS: Stratified random sampling method has been used for sample selection. 128 male subjects having at least state level participation (as shown in table no 3.1) were selected to compare the effects of Technical Training, Traditional Exercises and combined training on sportspersons. All the sportspersons were selected from Junior colleges of Visakhapatnam, Andhra Pradesh, India.

The age of all the subjects ranges from 16 to 18 years. The selected subjects were from different socio-economic background. All the subjects were physically fit to undergo hard training. All the subjects were aware of hard work as they had been taking part in the required training sessions of their games. A meeting of all the subjects was arranged in the presence of physical education teachers and coaches of Department of Physical Education, Andhra University, Visakhapatnam. The process of pre test and post test of the training schedule were explained in detail to avoid ambiguity in their minds. They were made aware of the efforts and hard work that they were required to put in all the research procedures.

Table 1: Categorization of Subjects

Sl. No	NAME OF GAME	NO. OF SUBJECTS
1.	CRICKET	16
2.	TAEKWONDO	16
3.	FOOTBALL	16
4.	HOCKEY	16
5.	HANDBALL	16
6.	ATHLETICS	16
7.	JUDO	16
8.	VOLLEYBALL	16
	TOTAL	128

SELECTION OF CRITERION VARIABLES DEPENDENT VARIABLES

Physical and mental fitness is required in Sports because sportsperson needs to take decisions within fraction of seconds and without planned training sportspersons will not be able to understand and execute their potentials. Physical fitness requires special training program to have significant improvement. Sports training aims to develop physical fitness and while preparing training schedule forelite athlete sports training should be more organized and planned so that athletes may perform better under pressure conditions and bodily fatigue. After a lot of literature review, following criterion variables were selected as dependant variables for the present study, which play important role in everygame:-

Explosive Strength

INDEPENDENT VARIABLES: In order to cater to the increasing competition in sports domain various training programs have been incorporated to reach top performances like Technical Training, Traditional exercises and Combined Training. These trainings have their specific effects on physical fitness components.

- Technical Training Group
- Traditional Exercises Group
- Combined Training Group
- Control Group

RESEARCH DESIGN: The experimental research design was used for the present study. All the 128 subjects were randomly divided into four equal groups (shown in Table no.2) having equal number of players (e.g. 4 players from each selected game, shown in table no2)

Table 2: Categorization of Subjects in Experimental Groups

Sl.No	Experimental Groups	Treatment Offered	No. of Subjects
1	Technical Training Group	Selected Technical Training	32
2	Traditional Exercise Group	Selected Tradit Asanas and Pranayama techniques	32
3	Combined Training Group	Combination of selected Technical training and Traditional training (Asanasand Pranayama)	32
4	Control Group	Advised to do routine exercise	32
		Total	128

Pre test of all the selected subjects was taken initially on selected criterion variables. After pre test, all the subjects were divided in four equal groups and allotted specific training program as shown in table no.2. A training program was devised for 6 weeks wherein subjects were trained for 5 days per week to fulfil the purpose of the study.

Thursday and Sunday of every week were kept as rest days. First experimental group underwent Technical based selected Exercises; second experimental group underwent Traditional Exercises including selected Asanas and Pranayama techniques; third experimental group underwent Combined Training including Technical based selected Exercises and selected Traditional Exercises (selected Asanas and Pranayama) on separate specified days of every week, fourth experimental group worked as control group and didn't participate in specific training except daily routine exercises. After 6 weeks of training program all the subjects were again tested and post training data were collected on selected variables.

Table 3: Aahper Youth Physical Fitness Test Items to Test Criterion Variables

Sr. No.	Name of test items	Criterion variables Tested	Unit of measurement
1	Standing broad jump (SBJ)	Explosive Strength of legs	Meters

TRAINING PROCEDURE ADOPTED FOR EXPERIMENTAL GROUP –II/ TRADITIONAL EXERCISE GROUP: Traditional Exercise Group (n=32) underwent weekly five classes for six weeks of training program in the morning session (6 a.m onwards). For the present study, two formats of Traditional Exercises (Type-1 and Type-II) were framed for training purpose. Both formats of Traditional Exercises (Type-I and II) consists of different eight Traditional Asanas Both formats of Traditional exercises were implemented in the training program on separate specified days of every week. Two formats of Traditional exercises were framed to avoid boredom and achieve better results of training programme due to variation of Asanas. All Subjects of Traditional Exercise group were given same Exercises including Asanas. The training session includes 10-13 minutes (Depending upon frequency of sets of every week) techniques, 10 minutes warm up based on Traditional Asanas and Stretching exercises. 28-42 minutes Asanas (Depending upon frequency of sets of every week) and 5-7 minutes relaxation/cool down. The whole experimentation lasts for 55-70 minutes (Including warm up, warm down and rest period given in between Asanas). The whole procedure adopted was demonstrated by the Yoga Experts and conducted with the help of yoga experts.

Table 4: Training Program Designed For Experimental Group II/Traditional Exercise Group

Duration of whole training program	55-70 min.
Training program	Six weeks
Frequency of training program	Five days per week in morning session
Warm-up	Ten minutes with Traditional exercise and stretching exercise for whole body parts
Duration Traditional exercise	Holding time 15-17 sec.
Rest in between exercises	2-3 sec.
Warm-down	5-7 min.

DATA COLLECTION: The data were collected on physical fitness components namely explosive strength of legs and selected asanas for all the four groups before the experimentation period (Pre test) and after six weeks of training (Post test) respectively.

STATISTICAL PROCEDURE: Firstly, Normality and Homogeneity of variance were computed using Kolmogorov-Smirnov normality test (k-s test) and Levene's Test of Equality of Error Variances respectively to fulfill the assumptions of use of parametric tests (MANOVA). In order to test the effects of training, the data collected from all the four groups before and after experimentation on physical fitness variables, were statistically analyzed. Paired t-test and Multivariate analysis (MANOVA) were used to determine significant differences. LSD (Least significant Difference) Post Hoc test was used to determine which paired mean had significant differences. In all the cases the level of confidence was fixed at 0.05 to test the significance.

RESULTS OF THE STUDY: As per the objectives of the study, data was collected on explosive strength of legs with the help of AAHPER Youth Fitness Test variables namely pull ups, shuttle run, respectively. Normality and homogeneity of variance were computed to check normal distribution of data and variance of data respectively to fulfill the assumptions of use of parametric tests (MANOVA). Paired "t" test was computed to find out the significance difference, if any, between means of pre and post tests of male players following the six weeks specified training program. The data was subjected to multivariate analysis of variance (MANOVA) for determining significant difference, if any, among the type of treatments given to groups. LSD (Least significant difference) Post Hoc Test was applied for pair wise comparisons to test significance differences between different combinations of the treatment groups. The significance level of 0.05 was used for all statistical analysis because this level is commonly used within the field of social sciences and has a relatively low risk of committing a type - I error.

Description of Traditional Exercises and Asanas Techniques Type - I

S.No	Traditional Exercise	Intensity of Holding (In sec.)	Repetition of each Traditional Asana	Rest Between exercises (In sec.)	No. of sets	Total Time
1	Vrikshasana	16-18	4-5	2-3	2-3	One and half hour
2	Garudasana	16-18	4-5	2-3	2-3	One and half hour
3	Utthita Trikonasana	16-18	4-5	2-3	2-3	One and half hour

4	Nokasana	16-18	4-5	2-3	2-3	One and half hour
5	Gomukhasana	16-18	4-5	2-3	2-3	One and half hour
6	Mayurasana	16-18	4-5	2-3	2-3	One and half hour
7	Salbhasana	16-18	4-5	2-3	2-3	One and half hour
8	Paschimotanasna	16-18	4-5	2-3	2-3	One and half hour
Rest in Asana after each set				2 min. Savasana		

Table 5: K-S Test on Pre Training Conditions

S.No	Tested variables	Df	Technical training group		Traditional exercise group		Combined training group		Control group	
			St.	Sig	St.	Sig	St.	Sig.	St.	Sig.
1	Standing broad jump	32	.116	.199	.108	.199	.066	.199	.138	.121

Level of significance 0.05 where df; Degree of freedom St. Statistic Sig: Significance

Table 5 K-S test results for pre test conditions in terms of standing broad jump signifies for different groups, as standing broad jump D (32) = .117, p = .200 for Technical Training Group. Standing broad jump D (32) = .116, p = .199 for Traditional Exercise Group. Standing broad jump D (32) = .066, p = .199 for Combined Training Group. Standing broad jump D (32) = .138, p = .121 for Control Group.

Table 6: Ks Test on Post Training Conditions

S.No	Tested variables	Df	Technical training Group		Traditional exercise group		Combined training group		Control group	
			St.	Sig	St.	Sig	St.	Sig.	St.	Sig.
1	Standing broad jump	32	.133	.155	.089	.199	.104	.199	.130	.172

Level of significance 0.05 Where df; Degree of freedom St. Statistic Sig: Significance

Table-6 K-S test results for post test conditions in terms of Standing broad jump signifies for different groups as Standing broad jump D (32) = .133, p = .155 for Technical Training Group. Standing broad jump D (32) = .089, p = .199 for Traditional Exercise Group. Standing broad jump D (32) = .104, p = .199 for Combined Training Group. Standing broad jump D (32) = .130, p = .172 for Control Group. The scores of post test conditions didn't deviate significantly from normal and meet the demands of multivariate test used in statistical analysis of data.

Table 7: Significance of Difference Between Pre and Post Test Scores of Physical Fitness of Technical Training Group

S.No	Test Items	Score	N	Mean	SD	T- value	Significance
1	StandingBoard jump	Pre	32	1.94	.06	-24.83	.001
		Post	32	2.03	.06		

Significant level-0.05 Degree of freedom=31

Table 7 indicates that the mean scores of Pre and Post test for The mean scores of Pre and Post test for Standing Broad Jump ($1.94 \pm .06$) and ($2.03 \pm .06$) respectively, which are significant at 0.01 level which shows significant improvement in Explosive Strength of legs.

It was hypothesized that there will be no significant difference in Pre and Post test scores of Physical Fitness variables of Technical Training Group but result shows that highly significant difference exists in Pre and Post scores of all the selected Physical Fitness variables. Hence, the null hypothesis was rejected.

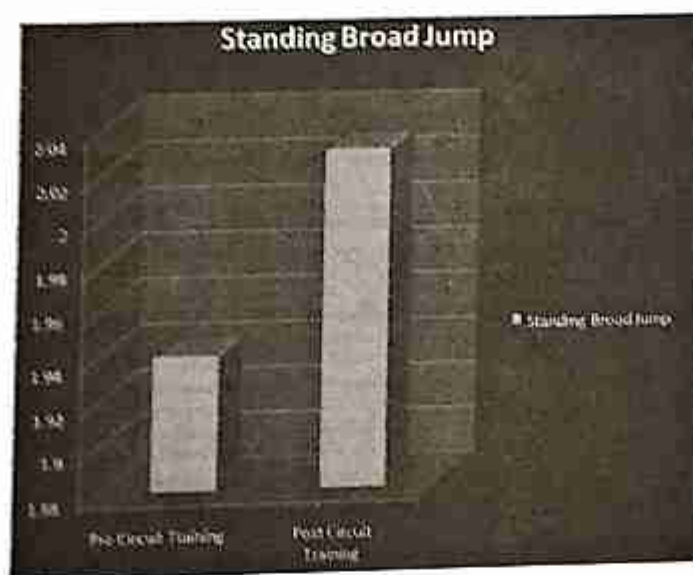


Figure 1: Difference Between Standing Broad Jump Scores of Technical Training Group for Pre and Post Test Conditions

Figure 1 Shows that mean score of Pre test of Technical Training for Standing Broad Jump is 1.94 and mean score of Post test of Technical Training for Standing Broad Jump is 2.03. The figure indicates that Standing Broad Jump performance/ Explosive strength of legs were significantly increased after six weeks of Technical Training Program.

Table 8: Significance of Difference Between Physical Fitness of Traditional Exercise Group of Pre and Post Test Scores

S.No	Test Items	Score	N	Mean	SD	T- value	Significance
1	StandingBoard jump	Pre	32	1.95	.05	-24.53	.001
		Post	32	1.99	.05		

Significant level – 0.05 Degree of freedom = 31

The mean scores of Pre and Post test for Standing Broad Jump are (1.95 ± 0.05) and (1.99 ± 0.05) respectively, which are significant at 0.01 level and shows significant improvement in Explosive Strength of legs. are significant at 0.01 level of significance as $(p=0.001)$ for all the selected variables.

It was hypothesized that there will be no significant difference in Pre and Post test scores of selected Physical Fitness variables of Traditional Exercise Group but result shows that highly significant difference exists in Pre and Post test scores for all selected Physical Fitness variables. Hence, the null hypothesis was rejected.

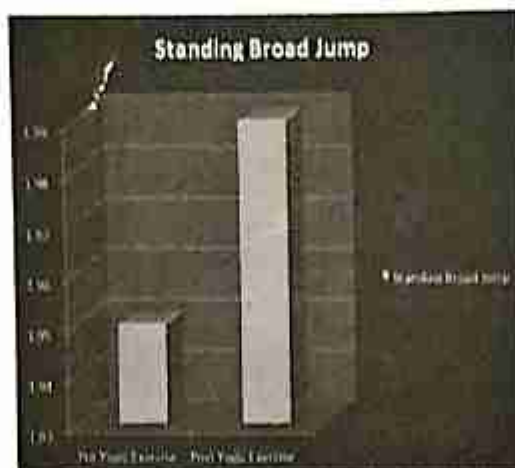


Figure 2: Difference Between Standing Broad Jump Scores of Traditional Exercise Group for Pre and Post Test Conditions

Figure 2 Shows that mean score of Pre test of Traditional Exercise for Standing Broad Jump is 1.95 and mean score of Post test of Traditional Exercise for Standing Broad Jump is 1.99. The figure indicates that Standing Broad Jump performance/ Explosive strength of legs were significantly increased after six weeks of Traditional Exercise Program.

Table 8: Comparison Between Pre Test and Post Test Scores of Physical Fitness of Both Training Group

S. No	Test Items	Score	N	Mean	SD	T- value	Significance
1	Standing Boardjump	Pre	32	1.95	.05	-43.64	.001
		Post	32	2.02	.05		

Significant level – 0.05 Degree of freedom = 31

Table 8 The mean scores of Pre and Post test for Standing Broad Jump are (1.95 ± 0.05) and (2.02 ± 0.05) respectively, which are significant at 0.01 level and shows significant improvement in Explosive Strength of legs. (Standing Broad Jump), 9.61 are significant at 0.01 level of significance as $(p=0.001)$ for all the selected Physical Fitness Variables.

It was hypothesized that there will be no significant difference in Pre and Post test scores of Physical Fitness variables of Combined Training Group but result shows that highly significant difference exists in Pre and Post scores of all the selected Physical fitness Variables. Hence, the null hypothesis was rejected.

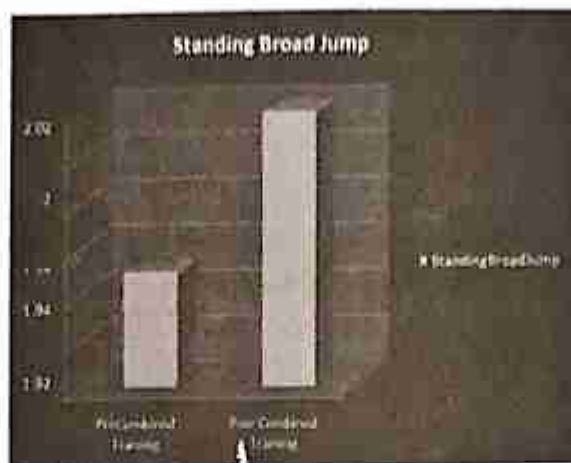


Figure 3: Difference Between Standing Broad Jump Scores of Combined Training Group for Pre Test and Post Test Conditions

Figure 3 Shows that mean score of Pre test of Combined Training for Standing Broad Jump is 1.95 and mean score of Post test of Combined Training for Standing Broad Jump is 2.02. The figure indicates that Standing Broad Jump performance/ Explosive strength of legs were significantly increased after six weeks of Combined Training Program.

Table 9: Comparison Between Pre Test and Post Test Scores of Physical Fitness of Control Group

S.No	Test items	Score	N	Mean	SD	T- value	Significance
1	StandingBoard jump	Pre	32	1.95	.05	-1.93	.062
		Post	32	1.95	.05		

Significant level – 0.05 Degree of freedom = 31

Table 9 The mean scores of Pre and Post test for Standing Broad Jump are $(1.95 \pm .05)$ and $(1.95 \pm .05)$ respectively which are not significant at 0.05 level and shows no significant improvement in Explosive Strength of legs. -1.93 (Standing Broad Jump), are not significant at 0.05. It was hypothesized that there will be no significant difference in Pre and Post test scores of Physical Fitness variables of Control Group and result shows that no significant difference was found between Pre and Post test scores of all theselected Physical Fitness variables. Hence, the null hypothesis was accepted.



Figure 4: Difference Between Standing Broad Jump Scores of Control Group for Pre Test and Post Test Conditions

Figure 4 Shows that mean score of Pre test of Control Group for Standing Broad Jump is 1.95 and mean score of Post test of Control Group for Standing Broad Jump is 1.95 The figure indicates that Standing Broad Jump performance/ Explosive strength of legs were not significantly increased of Control Group.

Table 10: Illustrative of Technical Training, Traditional Exercise, Combined Training and Control Group of Broad Jump Dimension for Pre Test Conditions

S.No	Group	N	Mean value	SD
1	Technical training group	32	1.94	.06
2	Traditional exercise group	32	1.95	.05
3	Combined training group	32	1.95	.05
4	Control group	32	1.95	.05

Table 10 Shows that the mean score of Technical Training Group is 1.94 and S.D is .06 for Shuttle Run dimensions for Pre Test conditions. The mean score of Traditional Exercise Group is 1.95 and S.D is .05 for Shuttle Run dimensions for Pre Test conditions. The mean score of Combined Training Group is 1.95 and S.D is .05 for Shuttle Run dimensions for Pre Test conditions. The mean score of Control Group is 1.95 and S.D is .05 for Shuttle Run dimensions for Pre Test conditions.

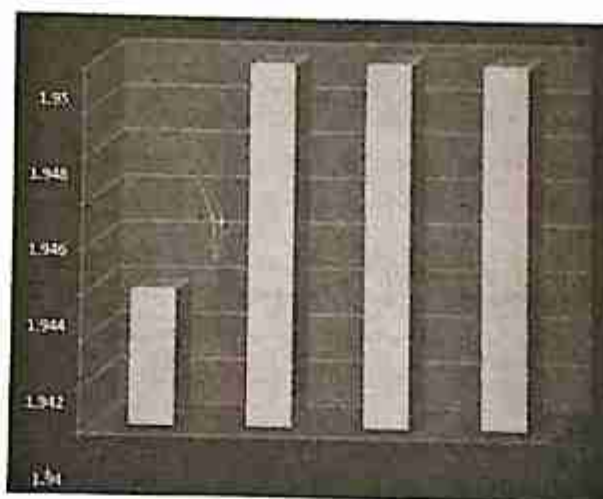


Figure 5: Mean Scores of Technical Training Group, Traditional Exercise Group, Combined Training Group and Control Group for Pre Test Conditions for Broad Jump Dimension

Figure 5 Shows that mean scores of Technical Training Group, Traditional Exercise Group, Combined Training Group and Control Group are 1.94, 1.95, 1.95 and 1.95 respectively. The graph indicated almost equal status of all groups for pre test conditions for Standing Broad Jump.

Table 10: Illustrative of Technical Training, Traditional Exercise, Combined Training and Control Group of Broad Jump Dimension for Pre Test Conditions

S.No	Group	N	Mean value	SD
1	Technical training group	32	2.03	.06
2	Traditional exercise group	32	1.99	.05
3	Combined training group	32	2.02	.05
4	Control group	32	1.95	.05

Table 10 Shows that the mean score of Technical Training Group is 2.03 and S.D is .06 for Shuttle Run dimensions for Pre Test conditions. The mean score of Traditional Exercise Group is 1.99 and S.D is .05 for Shuttle Run dimensions for Pre Test conditions. The mean score of Combined Training Group is 2.02 and S.D is .05 for Shuttle Run dimensions for Pre Test conditions. The mean score of Control Group is 1.95 and S.D is .05 for Shuttle Run dimensions for Pre Test conditions.

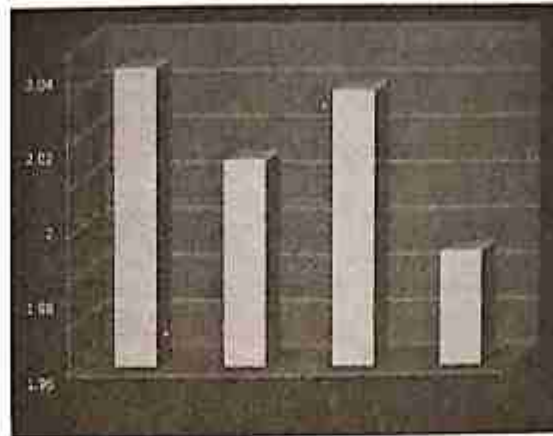


Figure 6: Mean Scores of Technical Training Group, Traditional Exercise Group, Combined Training Group and Control Group for Pre Test Conditions for Broad Jump Dimension

Figure 6 Shows that mean scores of Technical Training Group, Traditional Exercise Group, Combined Training Group and Control Group are 2.03, 1.99, 2.02 and 1.95 respectively. The graph indicates the different effects of different type of training on Standing Broad Jump performance.

Table 11: Post Hoc of Pre Test for Standing Broad Jump Conditions of Physical Fitness

Sl.No	(i) Factor	(ii) Factor	Mean difference (i-ii)	Std. Error	Sig
1	Technical Training	Traditional exercise group	-.01	.016	.734
		Combined Training Group	-.01	.016	.547
		Control Group	-.01	.016	.598
2	Traditional Exercise Group	Technical Training	.01	.016	.734
		Combined Training Group	-.00	.016	.792
		Control Group	-.01	.016	.850
3	Combined Training Group	Technical Training	.01	.016	.547
		Traditional exercise group	.00	.016	.792
		Control Group	.00	.016	.939
4	Control Group	Technical Training	.01	.016	.598
		Traditional exercise group	.00	.016	.850
		Combined Training Group	-.00	.016	.939

Significant: .05

Table 4.23 Shows that mean scores for Technical Training were not significantly different between Technical Training and Traditional Exercises Group ($p = .734$), Technical Training and Combined Training Group ($.547$) and Technical Training and Control Group ($p = .598$). Mean scores of

Traditional Exercise Group were not significantly different between Traditional Exercise Group and Technical Training Group ($p = .734$), Traditional Exercise and Combined Training Group ($.792$) and Traditional Exercise and Control Group ($p = .850$). Mean scores of Combined Training Group were not significantly different between Combined Training and Technical Training Group ($p = .547$), Combined Training and Traditional Exercises Group ($p = .792$), Combined Training and Control Group ($p = .939$). Mean scores of Control Group were not significantly different between Control Group and Technical Training Group ($p = .598$), Control Group and Traditional Exercise Group ($p = .850$) and Control Group and Combined Training Group ($p = .939$).

Table 12: Post Hoc of Pre Test for Standing Broad Jump Conditions of Physical Fitness

Sl.No	(i) Factor	(ii) Factor	Mean difference (i-ii)	Std. Error	Sig
1	Technical Training	Traditional exercise group	-.00	.087	.955
		Combined Training Group	.00	.087	.979
		Control Group	-.01	.087	.923
2	Traditional Exercise Group	Technical Training	.00	.087	.956
		Combined Training Group	.01	.087	.937
		Control Group	-.00	.087	.965
3	Combined Training Group	Technical Training	-.00	.087	.979
		Traditional exercise group	-.00	.087	.937
		Control Group	-.01	.087	.903
4	Control Group	Technical Training	.01	.087	.923
		Traditional exercise group	.00	.087	.965
		Combined Training Group	.01	.087	.903

Significance : .05

Table 12 Shows that mean scores for Technical Training were not significantly different between Technical Training and Traditional Exercises Group ($p = .956$), Technical Training and Combined Training Group ($.979$) and Technical Training and Control Group ($p = .923$). Mean scores of Traditional Exercise Group were not significantly different between Traditional Exercise Group and Technical Training Group ($p = .956$), Traditional Exercise and Combined Training Group ($.937$) and Traditional Exercise and Control Group ($p = .965$). Mean scores of Combined Training Group were not significantly different between Combined Training and Technical Training Group ($p = .979$), Combined Training and Traditional Exercises Group ($p = .937$), Combined Training and Control Group ($p = .903$). Mean scores of Control Group were not significantly different between Control Group and

Technical Training Group ($p = .023$), Control Group and Traditional Exercise Group ($p = .965$) and Control Group and Combined Training Group ($p = .903$).

Table 13: Post Hoc of Pre Test for Standing Broad Jump Conditions of Physical Fitness

Sl.No	(I) Factor	(II) Factor	Mean difference (I-II)	Std. Error	Sig
1	Technical Training	Traditional exercise group	.00	33.33	.999
		Combined Training Group	-.15	33.33	.995
		Control Group	1.55	33.33	.962
2	Traditional Exercise Group	Technical Training	.00	33.33	.999
		Combined Training Group	-.16	33.33	.995
		Control Group	1.55	33.33	.962
3	Combined Training Group	Technical Training	.15	33.33	.995
		Traditional exercise group	.15	33.33	.995
		Control Group	1.71	33.33	.958
4	Control Group	Technical Training	-1.55	33.33	.962
		Traditional exercise group	-1.55	33.33	.962
		Combined Training Group	-1.71	33.33	.958

Significance : .05

Table 13 Shows that mean scores for Technical Training were not significantly different between Technical Training and Traditional Exercises Group ($p = .999$), Technical Training and Combined Training Group (.995) and Technical Training and Control Group ($p = .962$). Mean scores of Traditional Exercise Group were not significantly different between Traditional Exercise Group and Technical Training Group ($p = .999$), Traditional Exercise and Combined Training Group (.995) and Traditional Exercise and Control Group ($p = .962$). Mean scores of Combined Training Group were not significantly different between Combined Training and Technical Training Group ($p = .995$), Combined Training and Traditional Exercises Group ($p = .995$), Combined Training and Control Group ($p = .958$). Mean scores of Control Group were not significantly different between Control Group and Technical Training Group ($p = .962$), Control Group and Traditional Exercise Group ($p = .962$) and Control Group and Combined Training Group ($p = .958$).

Table 14: Post Hoc of Post Test for Standing Broad Jump Conditions of Physical Fitness

Sl.No	(I) Factor	(II) Factor	Mean difference (I-II)	Std. Error	Sig
1	Technical Training	Traditional exercise group	.03	.01	.019
		Combined	.01	.01	.512
		Training Group			
		Control Group	.06	.01	.001
2	Traditional Exercise Group	Technical Training	-.03	.01	.019
		Combined Training Group	-.02	.01	.091
		Control Group	.02	.01	.033
3	Combined Training Group	Technical Training	-.01	.01	.512
		Traditional exercise group	.02	.01	.091
		Control Group	.05	.01	.001
4	Control Group	Technical Training	-.06	.01	.001
		Traditional exercise group	-.02	.02	.033
		Combined Training Group	-.05	.01	.001

Significance: 05

Table 14 Shows that mean scores for Technical Training were significantly different between Technical Training and Traditional Exercises Group ($p = .019$) and Technical Training and Control Group ($p = .001$) but not between Technical Training Group and Combined Training Group ($p = .512$). Mean scores of Traditional Exercise Group were significantly different between Traditional Exercise Group and Technical Training Group ($p = .019$) and Traditional Exercise and Control Group ($p = 0.33$), but not between Traditional Exercise Group and Combined training group ($p = .091$). Mean scores of Combined training group were significantly different between Combined Training Group and Control Group ($p = .001$) but not between Combined Training Group and Traditional Exercise Group ($p = .091$) and Combined Training Group and Technical Training Group ($p = .512$). Mean scores of Control Group were significantly different between Control Group and Technical Training Group ($p = .001$), Control Group and Traditional Exercise Group ($p = .033$) and Control Group and Combined Training Group ($p = .001$).

FINDINGS; Comparative results of Standing broad jump performance of all groups after 6 weeks training program

- Technical training and combined training group were found similar in explosive strength of legs/ standing broad jump
- Combined training group and Traditional training group were found similar in explosive strength of legs/ standing broad jump.
- Technical training group was found better than Traditional exercise group in explosive strength of legs/ standing broad jump
- Technical training group, Combined training group and Traditional exercise groups were found better than Control group in explosive strength of legs/ standing broad jump.

CONCLUSIONS:

On the basis of findings of the study, the following conclusion may be drawn:-

- Six weeks Technical Training, Traditional Exercises comprising Asanas and Pranayama and Combination of Technical Training and Traditional Exercises (Combined training) are beneficial for sportspersons to improve , explosive strength of legs. However all the types of training mentioned in the study are beneficial but some specific conclusions are drawn on the basis of comparison (LSD- Post Hoc) of all the experimental groups:-
- Technical training and combined training both are better than Traditional exercises to improve explosive strength of legs of sportspersons.

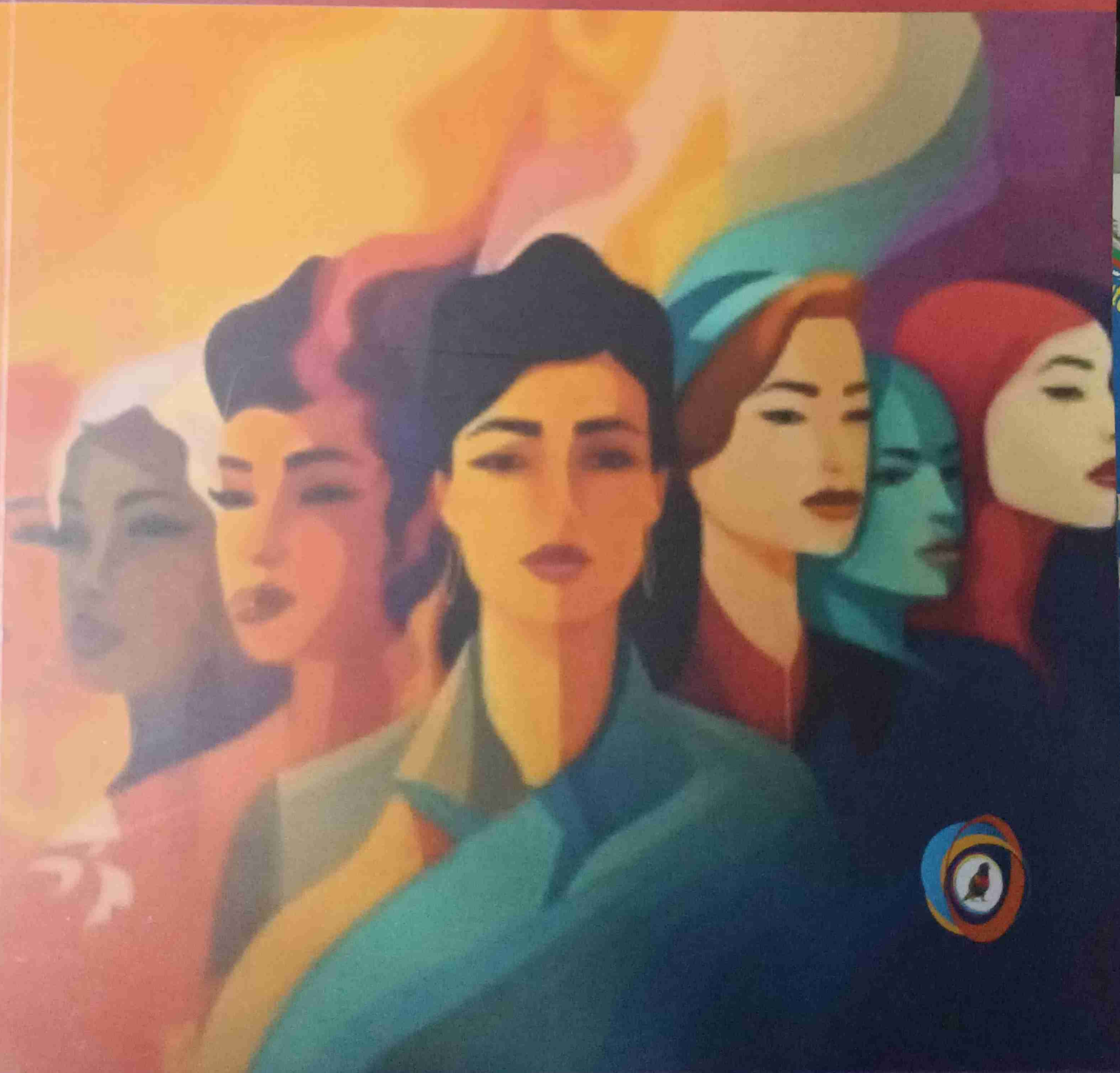
RECOMMENDATIONS:

1. Technical training, Traditional training and combined training can be recommended in the training program to improve the performance of sportspersons of different games.
2. The similar study may be conducted to find out differences among women players.
3. The same study may be conducted with comparison between the regions, states and altitude.
4. The same study may be conducted with different level (Inter-university, National, international) of players.
5. The same study may be conducted on the anthropometric and physiological variables also.
6. The same study may be extended for boys and girls of different age groups.

Feminist Issues in Indian Women Novels in English

Vol. 2.

Prof. (Dr.) Visweswara Rao Chenamallu
Ms P. Sasirekha



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Contents

Preface	iii
1. Status of Woman in Postcolonial Indian Fiction	1
<i>Dr. P. Sanjotha and Dr. M. Soma Raju</i>	
2. Exploring Voices: The Feminist Discourse in Nayantara Sahgal's Literary Universe	15
<i>Dr. J. Usha</i>	
3. Breaking Silence, Crafting Change: Feminist Dialogues in Indian Women's Novels	36
<i>Dr. K. Chakrapani and Dr. S. Prasad</i>	
4. An Analytical Examination of Gender Relationships in The Mistress of Spices and Sister of My Heart by Chitra Banerjee Divakaruni	50
<i>Ms. Chintada Rohinamma</i>	
5. Body Speaking for It	65
<i>Dr. Karthika A. K and Dr. Sabitha. S</i>	
6. Empowering Narratives: Unveiling Layers of Feminine Identity and Resistance in Amruta Patil's 'Kari'	72
<i>Prof. (Dr.) Visweswara Rao Chenamallu</i>	
7. Feminist Perspectives in Githa Hariharan's The Thousand Faces of Night and In Times of Siege	91
<i>Digvijay Singh</i>	
8. Agony or Ecstasy: Intricacies of Relationships in The Novels of Anita Desai	110
<i>Dr. Chetna Gupta</i>	
9. An Analysis of Feminist Perspectives in Select Novels of Manju Kapur	127
<i>Dr. Rohith L S</i>	

1. Status of Woman in Postcolonial Indian Fiction

Dr. P. Sanjotha and Dr. M. Soma Raju

Abstract

Women's struggle for equality, justice and liberty is prevalent since ages. The nature of Women's movements has been changing over time and women have been subject to suppression, oppression and implicit as well as explicit forms of discrimination. However, the pre-independence issues were quite different from the post-independent ones because of the development of society at different levels. Anitha Desai, the leading author of the twentieth century Indian fiction, holds a vision of feminism that addresses the confrontation of women against patriarchal oppression. In most of her novels, contemporary Indian middle-class women strive to overcome societal limitations imposed by patriarchy. She is unique among other feminists as she emphasizes individual salvation through self-exploration and motivation. The contemporary women writers deal with themes related to women and society or more specifically the man-women relationship in their novels. Arundhati Roy in her novel "The God of Small Things" visualizes the entire cultural scenario emphasizing on isolation, oppression, depression, frustration and amalgamation. This article is an attempt to discover how women suffer silently and look for freedom in the fiction of contemporary feminist writers.

Keywords: Equality, liberty, suppression, oppression, discrimination, feminism, patriarchy, isolation, postcolonial.

Introduction

History witnesses that patriarchal societies in many aspects, suppress women and consider them inferior to men. Despite the fact that women make equal, and occasionally even greater, contributions to the development of the nation, these accomplishments are not recognized. In postcolonial Indian society, woman is regarded as mere 'object' and 'other'. Anita Desai, the leading author of the twentieth century Indian fiction, holds a vision of feminism that addresses the confrontation of women against patriarchal oppression. In most of her novels, middle-class women in contemporary India strive to overcome societal limitations imposed by patriarchy. She emphasizes individual salvation through self-exploration and motivation. Indian female novelists Anita Desai and Manju Kapur represent the anguish and tension faced by contemporary educated women as they battled with the opposing forces of tradition and patriarchy against individuality and independence. They are aware of the dilemma and choose to fight and protest against the traditional and culturally accepted norms and currents. They also have responsibilities and try to fit themselves in the socio-cultural modes of the changed society. In their novels, they represent the modern woman who struggle between tradition and modernity in order to establish their identity and to live an economically independent life.

Anita Desai, in her novel "Clear Light of Day," portrays Indian women as marginalized characters facing challenges and burdens imposed by patriarchal society. They represent colonial subjects whose lives are fractured. The female characters Bim, Tara, their mother and Aunt Mira are dominated by male dominant culture that underestimates female subjectivity. All these women manage their insecure situations and stand up to a society controlled by men. The novel reflects on these women's lives to find how they find different ways to assert their

existence. One way in which these female characters survive is by entering male dominated society and adopting their language and culture. As these women are unable to improve their circumstances, they struggle to establish their own identity using the oppressor's language and culture.

The theme of self-sacrifice of Indian woman is also seen in Desai's "Fire on the Mountain." Nanda Kaul does not even think of leaving her husband as long as he is alive because she got used to his aggressive ways and also to her own submissive ones. Maya in "Cry, the Peacock," however, breaks the good-girl syndrome; her obsession with her father and her pampered life before marriage drives her to an alien world. She kills her husband Gautama and still she does not lose the sympathy of the reader. But Maya commits suicide, showing the novelist's serious concern for the societal do's and don'ts. Her women have an extremely sensitive nature and face a conflict between their parental culture and that of the in-laws, as also between their original protected surroundings and the adopted urban culture.

In Desai's novels, women do not give up the strife, rather indulge in self-analysis, self-discovery and ultimately compromise with the situation to live life stoically becoming assets to the family by developing the power of sustenance. Fact is that some women characters prefer to remain in the world of illusion while many others endeavour to find a way out.

Manju Kapur, in her novels depicts the picture of rebellious women who seek self-discovery, self-respect, self-autonomy and self-govern as they are caught between feudal values and the fast-approaching modern life. They struggle to strike a balance between society and self. Shobha De's protagonists are enterprising, bold, innovative and ready to accept challenges. In her novels like "Sisters," "Strange," "Obsession," "Sultry Days," "Snapshots," "Second Thoughts," she deals with

patriarchy besides economic globalization and subterranean complexity. She is a writer of social consciousness, and her women are vulnerable to exploitation in the context of tradition and culture, which appears very disastrous for the cozy atmosphere of the society.

Indian novelist Shashi Deshpande has written a great deal about middle-class women's issues and the challenges they encounter in their families and in society. Her books are renowned for depicting women's life and their fights against oppression by patriarchy. She has brought attention to gender discrimination and women's oppression in a culture that is bound by traditions through her works. Her literary works, including "That Long Silence," "The Dark Holds No Terrors," "Roots and Shadows," "A Matter of Time," and "The Binding Vine," highlight the predicament of women in a patriarchal society. She explains why she portrays women as having only the ideal of selflessness, endurance, devotion, and quiet suffering. The significance and complexity of Sarita's story are continuously lacking in "The Dark Holds No Terrors". "Roots and Shadows" explores into the inner lives of Indu, Mini, and Akka. Jaya in "That Long Silence" is not a silent sufferer. In "The Binding Vine," Mira says she hates her mother's subservience to her husband. Shashi Deshpande is a reflection of a woman's identity, her status in society, and her psychological development. She concentrates on the misfortune of women and their attempts to prosper in a world that is changing rapidly.

Deshpande has portrayed the anguish of a troubled adolescence as well as the intricacies of man-woman relationships, especially in the setting of marriage, in her novels. She has demonstrated how, in contrast to reality, women are frequently represented as helpless and obedient in the works of art created by male authors. As daughters and then as brides, the female protagonists are victims of the terrible gender discrimination

that is prevalent. They fight against the repressive and unfair social standards and regulations that restrict their capacity and existence as wives because they are aware of the extreme social disparity and injustice that is directed towards them.

Githa Hariharan is a prominent modern female novelist as well. The literary world was shaken by her work "The Thousand Faces of Night." The book promotes the female bond and makes an effort to develop fresh ideas for how women could recreate their identities. The story of Devi's search for her identity is told in the book. Mother-daughter relationships are "deformed" and motherhood is constrained under a patriarchal system. Devi eventually went back to her mother after failing to define herself within the parameters of the male-oriented societal systems, i.e., as an arranged marriage wife or even as a disobedient love. Devi sought to discover her identity through her relationship with her mother. The story of Mayamma, whose motherhood was viewed as unsuccessful by society, and Sita, who personified ideal motherhood, were entwined with the story of Devi, a woman who was becoming on her own terms. Thus, "The Thousand Faces of Night" vividly depicted the dark side of Indian women's life as well as their uniqueness through the lives of Devi, Sita, and Mayamma.

The God of Small Things by Arundhati Roy accurately captures the condition of Indian women, including their immense anguish, worries, and fears, as well as their submissiveness, persecution, and unjustifiable humiliation in a culture dominated by men. It depicts the women's never-ending battle to find a sense of identity in a world that is completely hostile and jealous. It is possible to distinguish clearly how Mammahi, Ammu, Rahel, Baby Kochamma, and Kochu Maria (the household cook) represent downtrodden Hindu women. Arundhati Roy depicts three distinct generations of women, each of whom responds to the patriarchal society's oppression

in a unique way. Ammu's life reflects the ongoing struggles that women encounter on a daily basis. The novel tells the story of women's struggles against patriarchy, conventional values, and colonial power. Gender stereotypes and gender assumption are two areas where inequality is depicted throughout the novel. Both of those have had a significant impact on Ammu's life. Mammachi and Baby Kochamma are unaware of their twisted roles in the home because they have accepted all patriarchal social conventions. In Kerala's traditional and tradition-bound society, they are quiet and unheard.

Nayantara Sahgal is a prominent Indian English novelist who has written extensively on the status of women in India. Her novels are known for their feminist approach and socio-political commentary. In her works, she portrays women as strong personalities who are capable of breaking free from the shackles of patriarchy and societal norms. Her novels are preoccupied with modern Indian woman's search for sexual freedom and self-realization. Man-woman relationship is a prominent theme of Sahgal's fictions. Her work has a strong realistic base and reflects not only her personal value but also the changing values of a society exposed for the first time to both freedom and power. But her fiction is equally concerned with the problems of women in contemporary society. Her fiction is coloured by her personal experiences and, therefore, has strong autobiographical basis. Her initiation into the values of humanism, love and freedom, her unconventional love marriage, clash of egos and subsequent divorce -all has gone into her fiction. She, therefore, articulates her feminine sensibility and aspirations through her women characters.

Nayantara Sahgal as a woman novelist and a human being is passionate about women's liberation and their ability to recognize who they are. The protagonist of "A Time to be Happy," Kusum, initiates this procedure. The author sees her

female characters primarily as wives, daughters, and mothers rather than as wage earners or professional women. It is in these roles that these women yearn for freedom, self-awareness, and acceptance as equals. Every woman is seen through the perspective of marriage. Except Kusum's marriage other marriages in this novel are arranged ones but these are not necessarily happy ones. Nayantara Sahgal is concerned with women in both "This Time of Morning" and "A Time to be Happy," but in "This Time of Morning," she focuses on the freedom that young women want outside of marriage, while in "A Time to be Happy," she is more concerned with self-expression within marriage. Maya and Kusum are substantially different from Nita and Rashmi, who are the results of altered societal circumstances. They desire to live their own lives and are not meant to be submissively obedient. With an unhappy marriage, Rashmi yearns for emotion and independence. Her demeanor seems abnormally quiet to Rakesh. She seemed confused in his opinion. So, marriage was what had changed her, turned her into a moth trapped in cement. Nayantara Sahgal epitomizes the emergence of the new woman in Nita.

"Arranged Marriage" by Chitra Banerjee Divakaruni is a collection of stories that depicts the difficulties and predicaments faced by Indian women who live in India or elsewhere. It is a realistic representation of Indian women living under the shadow of patriarchal societal conditioning, showing their internal conflict between deep-rooted traditional values and the aspiration for change in their lives. Whether it is about adjusting to life after marriage or the experience of immigrants in the new society, integration issues exist. Some of the characters bravely act to live up to their own ideals and choices, which aid in the creation of their own identities, while others occasionally give in to the situation and accept their fate.

Writers like Markandaya reveal how women have been deliberately kept illiterate. Woman education, ambitions, and desires are far less important than her role as mother, daughter-in-law, and wife. In "Nectar in a Sieve," Rukmani's mother asks: What use . . . that girl should be learned! Much good will it do her when she has lusty sons and a husband to look after. Look at me, am I any worse that cannot spell my name, so long as I know it? (16) She admitted that "I am sure it could not have been easy for him to see his wife more learned than he himself was... (17) Her works explain how women find affirming solutions to an indifferent way of living. Maybe her pictures are gloomy or depressing. However, she offers hope: a meaningful existence is still possible when people work together and understand one another.

In *Nectar in a Sieve*, Rukmani is strong and unwavering; she passes from innocence to mellowness, rebellion to agreement. Rukmani's initial impression of her husband's home is heartbreaking; she wanted to cry. "Merely a mud hut and nothing else...and she sank down." (50) When she finds out her husband made it for her, her disappointment transforms into admiration. Many people can learn from her wise observation regarding the man-woman relationship: "They say a woman never forgets her wedding night, but I had other nights when I went to my husband and he was mature both mentally and physically." (66) When she surprises her husband Nathan with the necessary amount of rice, dhal, and money for Ira's wedding, she demonstrates her visionary nature. She gains the skills from her pals Kali and Janaki to change into a peasant's wife. There are at least two instances where her strength is evident. Her comment regarding her poverty, given her extreme tolerance, was: "Want is our companion from birth to death, varying only in degree. What profit to bewail that which has always been and cannot change?" (113) She has the serenity to console her husband who is down with physical and emotional

crisis: "Have we not been happy together? Always, dear, always." (110) She reaches the summit of wisdom at the end and evaluates her life "... with calm of mind with all passion spent." (135)

The two facets of Indian women in *Possession* are Lady Caroline Bell and Anasuya. Anasuya embodies traditional values; she is intelligent, refined, yet reserved and deeply spiritual. She belongs to a group of women who have the means to show that it is possible to lead a decent life without a man. Caroline is a complete package of vices, self-centered, obsessive, and mercenary. She reminds the British Raj in India; she is a dictator. The sheet anchor among the many themes of scarcity, tradition, moorings, morals, and success ethics is Nalini from "A Handful of Rice." Being a woman of custom and manners, "Nalini never complained....he (her husband) had never heard her complain...neither of the ills of her pregnancy, nor of him." (165) Kamala Markandaya's unyielding fervour is to the fore in Nalini – the visible fragility becoming an asset through her faith in family bonds and personal relationships more than anything else.

Bharati Mukherjee's portrayal of female characters in his works transcends limitations and universalizes their female subjectivity. Her writings expose the true status of women in Indian society as well as the mistreatment they endure under the pretense of "Unity." She portrayed people of the urban middle class, which is the most familiar part of the population. With every new spatial structure, the characters created by Bharathi Mukherjee redefine themselves. However, in "Jasmine," Mukherjee explores what happens to a gendered identity that has been smashed by hammer blows, and melted down to insignificance. Jasmine, the title character and narrator of the novel, was born approximately 1965 in a rural Indian village called Hasnpur. She tells her story as a twenty-four-year-old

widow who is pregnant, living in Iowa with her crippled lover, Bud Ripplemeyer. It takes two months in Iowa to relate the most recently developing events. But during that time, Jasmine also relates biographical events that span the distance between her Punjabi birth and her American adult life. These past biographical events inform the action set in Iowa. Her odyssey encompasses five distinct settings, two murders, at least one rape, a maiming, a suicide, and three love affairs.

Throughout the course of the novel, the title character's identity, along with her name, changes again and again: from Jyoti to Jasmine, Jasmine to Jazzy, Jazzy to Jase and Jase to Jane. In chronological order, Jasmine moves from Hasnpur, Punjab, to Fowlers Key, Florida (near Tampa), to Flushing, New York, to Manhattan, to Baden, Iowa, and finally is off to California as the novel ends. The state of exile, a sense of loss, the pain of separation and disorientation makes Jasmine symbolic of the quest for identity in an alien land. Jasmine, the protagonist of the novel, undergoes several transformations during her journey of life in America, from Jyoti to Jasmine to Jane, and often experiences a deep sense of estrangement resulting in a fluid state of identity. This journey becomes a tale of moral courage, a search for self-awareness and self-assertion. Uprooted from her native land India, Jyoti does her best to introduce herself into the new and alien society as an immigrant; the culmination finally indicated in Jasmine's pregnancy with the child of a white man - Bud. "Jasmine" changes herself constantly, ferrying between multiple identities in different spaces and at different times. Jasmine shows the most predictable crusade towards Americanization and its obvious uncertainty and without feeling infuriated she survives to make a new start in the host country.

Anita Nair is one of the popular writers who received global recognition for her remarkable contribution to Literature. Her

novels primarily deal with the experiences of the women protagonists, who face traumatic situations in their family life. Subjugation of women in the patriarchal family life in India, female infanticide, prostitution, lesbianism and rape are the issues she has projected in her fiction. Her novel "Ladies Coupe" is one of her striking feminist works which was translated into more than twenty-five languages of the world. Nair presents India as a state which suffers from stereotyping oppression of women under patriarchal household. This novel could be termed as a discourse on Womanhood. Every character in this novel confronts painful experiences of domestic violence in Male dominated house and also, they attain relentless elasticity not only to keep themselves alive, but also to ascertain their inner source of vitality and artistic origin. This novel presents a woman's quest for inner strength and individuality. It comprises six women who accidentally meet in a train journey and their life experiences narrated by each woman during the journey in the novel. Akhila is a protagonist who tells and also listens to the stories of these five women in the compartment and tries to ascertain a solution to their questions which bothered her in her life. The persona of Margaret Shanti in the novel strongly reflects the victimization of women in Male dominated society and how some of them show resistance towards the harsh challenges. Margaret's husband Ebenezer symbolizes male chauvinism and doesn't realize the importance of his wife as a woman in the novel.

Another novel "Mistress" also revolves around the subjects of feminism. This novel discovers the deepness of relationship between a couple Shayam and Radha. In this failed relationship Radha finds herself a caged creature by the owner who confined her freedom and liberty of life. English renowned feminist critic and writer Simon De Beauvoir asserts that the marital relationship has somehow spoiled the spontaneity of feelings between the husband and wife by "transforming freely given

feelings into mandatory duties and shrilly asserted rights.” (3) However, a woman should be valued for more than her physical appearance. She is both a Being-in-itself and a Being-for-itself. Shayam’s cold and aloof attitude made Radha miserable; later in the novel, she finds love in Chris, another man. Shayam was unable to show her much love, so their connection remained spoiled and meaningless. As a result, she went to another man in order to satisfy her physical desires. Radha rejects Shayam’s controlling demeanor and speaks out against the society’s ungentleness and greed. In addition, she almost criticizes her married life. She does not want love to be solely a feature of male dominance since she sees love as a kind of male possessiveness. After having an affair with a married man before getting married, having an abortion, and then having an affair with Chris, Radha realizes that she does all of this out of genuine love. She encounters a number of harsh realities from past experiences as she returns to her uncle’s life. Radha, disturbed by her ugly life, remains strong in her desire to establish order. She also made an attempt to learn more about her uncle’s and Chris’s pasts, who are still very much connected to her private past, and this helped her come to some realizations about herself. Her own process of self-realization gave her a new purpose and the strength to bring Shayam back to her home. Furthermore, the intriguing story of a woman yearning for independence and love is revealed in this classic postcolonial work by Nair. A triangle of desire is interwoven in the narrative about the captive of tradition in modern India, symbolized by Radha’s persona and her lack of desire for her husband Shayam, Chris, and an American travel writer.

Conclusion

Over the years, the way women are portrayed in literature has progressively changed. Modern writers have addressed the challenges and obstacles that women face in fulfilling their

duties both inside and beyond the house and family, in addition to concentrating primarily on the issue of selfless, obedient women and their predicament. A variety of characters depict a range of situations in different tones, with women behaving in a way that is consistent with the power of deeply embedded conventional value systems. Female writers do not embrace moral aesthetics at the cost of femininity. The important question is not whether these women have stuck to their principles, but rather whether they are true to themselves and work for their objectives. It is evident that all female authors have tried to center their works around women, regardless of their position. Anees Jung rightly comments: "In this complex pantheon of diversities the Indian woman remains the point of unity, unveiling through each single experience a collective consciousness prized by a society that is locked in mortal combat with the power and weakness of age and time. She remains the still centre, like the centre in a potter's wheel, circling to create new forms, unfolding the continuity of a racial life, which in turn has encircled and helped her acquire a quality of concentration."

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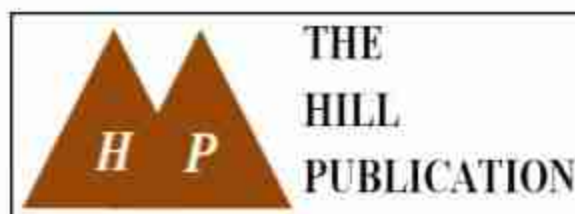
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కుసుమ ధర్మన్న సాహితీ సమాలోచన

(సాహితీ వ్యాసాలు)



ప్రధాన సంపాదకులు :

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వ్యాసాల వరుస

01. క్రియాశీల స్ఫూర్తి కుసుమ ధర్మన్న - డా॥ చిలుకోటి కూర్మయ్య
02. తొలి దళిత శంఖారావం - కుసుమ ధర్మన్న - డా॥ ఎల్లీ విజయానందరాజు
03. కుసుమ ధర్మన్న సాహిత్యం - ప్రముఖుల సద్విమర్శ - డాక్టర్. డి. వెంకట లాల్
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05. దళితోద్ధమ వైతాళికుడు - డా॥ తలారి వాసు
06. కుసుమ ధర్మన్న హరిజన శతకము - ఒక విశ్లేషణ - డా॥ చాల్స కేశోర్
07. కుసుమ ధర్మన్న జీవితం - సంఘసంస్కరణ దృక్పథం - డా॥ నూనె అంకమ్మ రావు
08. అంటరానితనంపై సమరశంఖం వూరించిన ధర్మన్నకవి "దండాలపాళ" - డా॥ గుటుం స్వామి
09. ఉద్యమ తొలిపాద్య - కుసుమ ధర్మన్న - డా॥ గుడికంటె రామారావు
10. జయభేరి - రణభేరి - మాకిసీడి నూర్య భాస్కర్
11. సమాజ హితం ధర్మన్న అభిమతం - డాక్టర్ శివకుమార్ నందనవనం
12. **మాకొద్దే నల్లదొరతనం - దళిత కేవల చిత్రణ - డా॥ పనపల్లెటి వాగమల్లిక**
13. తొలిదళిత కవి కుసుమ ధర్మన్న రచనలలో సంఘ సంస్కరణ - డా॥ విహెచ్.వి. రమాదేవి
14. అత్మగౌరవ ప్రతీక - కుసుమ ధర్మన్న కవితలు - డా॥ మార్డియానా జడ్
15. కుసుమ ధర్మన్న కవితలు - అర్థిక దృక్పథం - భమిడిపాటి గౌరీ శంకర్
16. కుసుమ ధర్మన్న ఆశయ సాధన - డా॥ దేవులపల్లి వద్దజు
17. నిన్నటి ఊహ...నేటి నత్యం ... 'మాకొద్దే నల్లదొరతనం' - ఎం. లక్ష్మి
18. వైతన్య దీప్తి - కుసుమ ధర్మన్న - కె.ఎం. సౌందర్యవతి
19. హరిజనోద్ధరకుడు - కుసుమ ధర్మన్న - డా॥ డి. నత్యలత
20. సంస్కరణ వధంలో వాదని కుసుమ పరిమళం - డా॥ దండెబొయిన పార్వతీదేవి
21. కుసుమ ధర్మన్న కవితా వైభవం - డా॥ శ్రీపాద సీతామహాలక్ష్మి నత్యవతి పేరమాంబ



మాకోట్టి నల్ల దొరతనం - దళిత జీవన చిత్రణ

డా. వసుపులేటి నాగమల్లిక

తెలుగు ఆధ్యాపకులు

ప్రభుత్వ మహిళా డిగ్రీ కళాశాల (అ)

కాకినాడ.

ఆనాడు దళిత వర్గం నుంచి అతి కష్టం మీద చదువుకుని తన జాతి మేలు కోసం కృషి చేసిన దళిత విద్యావంతుల్లో 'కుసుమ ధర్మస్మగారు' ఒకరు. వీరు 1900 లో రాజమహేంద్రవరంలోని లక్ష్మీవారపు పేటలో కుసుమ వీరాస్వామి, నాగమ్మ దంపతులకు జన్మించారు. వీరికి తెలుగు, సంస్కృతము, ఆంగ్లము, హిందీ, ఉర్దూ భాషలలో ప్రావీణ్యం ఉంది. చదువుకునే రోజుల్లోనే సంఘసంస్కరణ ఆఫీలొష కలిగి కందుకూరి వీరేశలింగం చేత ప్రభావితులైనారు. వైద్యరంగం, సాహిత్య సృజన, కళారంగం, షత్రుకా నిర్వహణమనే పలు వక్తృత్వగుణాలతో ధర్మస్మ ఆనాటి ఆంధ్ర సమాజాన్ని ముఖ్యంగా దళితజాతిని ఉత్తేజపరిచారు.

వీరు వైద్య విద్యాన పరీక్ష ఉత్తీర్ణులైన ధర్మస్మ తను నేర్చిన అయుర్వేద వైద్యాన్నినాటి గ్రామీణులకు, పేద దళితులకు అందించిన ప్రజా వైద్యులు. పద్యం, గేయం, కథ, నవల, వ్యాసం వంటి సాహితీ ప్రక్రియల్లో ఎన్నడగిన రచనలు చేసిన కవి, రచయిత, పరిశోధకులు. హరిజనుల స్థితిగతులకు చలించి వారి వెతలను హరికథల రూపంలో కూర్చి హరిజన వాడల్లో గొంతెత్తి గానం చేసి, చిందేసిన ఆధునిక ప్రజావాగ్గేయకారులు. తొలి దళిత కవి ధర్మస్మ. వీరు అంబేద్కర్ ఆలోచనలతో ప్రభావితులై అంబేద్కర్ గురించి ఆంధ్రదేశంలో విస్తృతంగా ప్రచారం చేసి ఆంధ్రదేశానికి తొలిగా పరిచయం చేసింది ఈయనే. అంతేగాక అణగారిన జాతులకు గొంతుకనిస్తూ, అంబేద్కర్ భావాలను ప్రచారం చేయటానికి జయభేరి అనే పక్ష పత్రికను నస్థాపించారు.

వీరు నిమ్మ జాతి తరంగిణి, మాకొట్టి నల్లదొరతనం, నిమ్మ జాతుల ఉత్పత్తి వ్యాసం, మధ్య పాన నిషేధం వ్యాసరచన, అసుర పురాణం పద్యకావ్యం, అంటరాని వాళ్ళం, హరిజన శతకం, నల్ల కాకి నవల అనే రచనలు చేసారు. వీటిలో వీరు రాసిన "మాకొట్టి నల్లదొరతనం గేయంలో ఆనాటి దళిత జీవితాన్ని ఏ విధంగా చిత్రీకరించారో" వివరించడమే ఈ వ్యాస ప్రధాన ఉద్దేశం.

1921లో గరిమెళ్ల సత్యనారాయణ "మాకొట్టి తెల్ల దొరతనము" అనే గేయాన్ని వ్రాశారు. అదే సంవత్సరం కుసుమ ధర్మస్మ మాకొట్టి నల్ల దొరతనము అనే గేయాన్ని రచించారు. ఆ కాలంలో స్వాతంత్ర్యోద్యమ, హరిజనోద్యమ వేదికలపై ఈ రెండు గీతాలు మారుమోగేవి. స్వాతంత్ర్యం వస్తే తెల్లదొరల స్థానంలో నల్లదొరలు వస్తారు.

అంటరానితనం కొనసాగుతూనే ఉంటుంది. ఎప్పుడైతే అన్నుత్య భావన తొలగిపోతుందో అప్పుడే దళితులకు నిజమైన స్వాతంత్ర్యం అని వీరు భావించి ఈ గేయాన్ని రచించి స్వయంగా గానం చేస్తూ ప్రచారం చేశారు.

“మాకొద్దీ నల్లదొరతనము దేవా!

మాకొద్దీ నల్లదొరతనము.....” అనే పల్లవీ, అనుపల్లవులతో ఈ గేయాన్ని రాశారు. 1933లో ఈ పాటని నాల్గవ ముద్రణ చేసినప్పుడు ధర్మన్న కవి పల్లవినీ మార్చుచేశారు. మాకొద్దీ నల్లదొరతనము అనే పల్లవికి బదులుగా ‘అంటుదోషము బాపుమయ్య దేవా! అంటుదోషము బాపుమయ్య కడుపుగొట్టి, నెట్టి కడగండ్ల గుడిపేట- అంటుదోషం బాపుమయ్య’ అని మార్చు చేశారు.

ఈ గేయంలో 32 ఖండికలున్నాయి. ఈ పుస్తక ప్రారంభంలో ‘భారతమాత’ అనే శీర్షికతో భారతదేశాన్ని ప్రస్తుతించటం కన్పిస్తుంది. కవులను, శూరులను, అధ్యాత్మిక క్షేత్రాలను సంపదకి నిలయమైన భరతమాత శుభాన్ని కలిగించాలని కోరుకుంటారు. ఈ విధానం ధర్మన్నలోని దేశభక్తిని వెల్లడిస్తుంది.

“మాకొద్దీ నల్లదొరతనము దేవా!

మాకొద్దీ నల్లదొరతనము...

మాకు పదిమందితో పాటు పరువు

గలుగకయున్న మాకొద్దీ నల్లదొరతనము

పన్నెండుమాసాలు పాలేరుతనమున్న

పస్తులు పడుతూ బతకాలండీ

అలికూలీ జేసీ టీచాలండీ

పిల్లగాడు పశువుల గాయాలండీ

పగలూరేయీ పాటుపడ్డానండీ

కట్టగుడ్డ కూడు గిట్టదండీ

రోగమొస్తే నాగ దప్పుదండీ

అప్పుతీరదీ చిత్రమేనండీ

ఈ నిప్పుపైనిక మేము నిలువలేమో తండ్రీ!” //మాకొద్దీ//

అంటూ కుసుమ ధర్మన్న గారు నల్ల దొరలూ చేసే అవినీతిని తన రచనల ద్వారా ఎలుగెత్తి చాటారు. దళితులు, బ్రిటిషు పాలనలో కంటే, స్థానిక అగ్రవర్ణాల పాలనలో మరింత నలిగిపోతారని మొట్టమొదటగా చాటింది కుసుమ ధర్మన్న. కాంగ్రెస్లో ఉంటూనే ‘మాకొద్దీ నల్లదొరతనము’ అంటూ గళం విప్పిన ధైర్యశాలి. హరిజన కులాన్ని కుయుక్తితో వర్ణవ్యవస్థ స్థాపకులే స్పృహించారనే విషయాన్ని చూపుతూ

మనుస్మృతి, భగవద్గీతల శ్లోకాలని ప్రస్తావించారు. నల్లదొరతనం గేయంలో పన్నెండుమాసాలు పాలేరుతనము ఉంటూ వస్తులు పడుతూ బతకాలని అలికూలీ జేసిన, పిల్లగాడు పశువుల కాసిన పగలురేయీ పాటుపడ్డా కట్టగుడ్డకూడు గిట్టదండీ రోగమొస్తేనాగ దప్ప దండి అప్పుతీరదీచిత్రమేనండి ఈ నిప్పుపైనిక మేము నిలువలేమా తండ్రీ! మాకొద్దీ నల్లదొరతనము అంటూ దళితుల దీనావస్థను పాటగా మలిచాడు.

పాడిపంటలు మేము కూడబెడితేవారు
 కూర్చోనితొంటామంటారు
 నాములిచ్చి నట్టేటముంచేరు
 ఎంచి అప్పు - అప్పు పెంచుతారు
 చెంపకొట్టి కొంపలాగుతారు.....”//మాకొద్దీ//

పాడిపంటలు మేము కూడబెడితేవారు కూర్చోనితొంటామంటారు. నాములిచ్చినట్టేటముంచేరు ఎంచి అప్పు- అప్పు పెంచుతారు చెంపకొట్టి కొంపలాగుతారు. తమ దొరల దగ్గర ఇంటిల్లిపాదీ అనగా భార్యాబిడ్డలతో కాయకష్టం చేసి పొలంలో చెమట చుక్కలు కార్చి పంట పండించి ధాన్యరాకుల్నికూడబెడితే వారు. అప్పులను పెంచుతూ చెంప పగులగొట్టేనా ఉన్న చిన్నకొంపని కూడా లాక్కంటారు. దళితులతో పని అవసరం ఉన్నప్పుడు మాత్రం అంటు చూపించరు. ఇళ్ళలో పనులు చేసేటప్పుడు, పాత్రలు, జొన్న కోసిన తర్వాత తిరిగి చిగురించే కడిగేటప్పుడు, బట్టలు ఉతికినప్పుడు, వంటనూర్చి వారికి అందించేటప్పుడు ఆ అంటరానితనాన్ని ఒంటరితనాన్ని చేస్తారని తెలుపుతూ అనాదీకీ, ఈనాదీకీ దళితకూలీలకు బరుగుతున్న అన్యాయాన్ని అప్పుడే ధైర్యంగా ప్రశ్నించిన ధర్మజ్ఞాని ధర్మస్థ.

“స్వంత పరిపాలన జేసేద్దమంటారు
 చెంకకు మము జేర నీరు.....
 స్వరాజ్య మనుచు సర్కారుతో పోరాడి
 స్వాతంత్ర్యము మడుగుతారు
 మాకు స్వతంత్రమియ్యమంటారు
 మాకు హక్కు లేదంటే స్వరాజ్య మెక్కడ దక్క
 మాకు హిందుసంగము నందు
 స్వాతంత్ర్య మాగు పరకు
 మాకొద్దీ నల్లదొరతనము.!

అంటూ మాకు హక్కులు లేనంటే నిజమైన స్వరాజ్యము ఎక్కడుందని ప్రశ్నించిన ధీశాలి. ఇంకా ఈ గేయంలో నిరుపేద దళితుల అణిచివేత భరించలేని

బాధలను నిప్పులతో పోలుస్తూ ఆ నిప్పులపైన దళితజాతి నిలబడలేదని ఆక్రోశిస్తూ కనికరం లేకుండా కదుపు మాడ్చే యజమాని జులుంసి ప్రశ్నిస్తారు. పదిమందితో పాటు తమ జాతికి కూడా పరువుగా బ్రతికే హక్కు ఉండాలని అశిస్తారు. కోర్టులకెళ్ళిస్తూ మాలమాదిగలంటూ మండిపడుతుంటారు. ఊరిచివరలో వూరిగుడిసెలో సరియైన గోడలు కూడా లేని తడికెల మధ్య నివసించే బదుగు వర్గానికి తినడానికి తిండి, కట్టుకోవడానికి బట్టని ఊహించలేము. ఇంకా నగలూ, దున్నుకోవడానికి పొలమూ వస్తాయని ఎలా అశపడగలరు? దేశంలోని ప్రజలందరికీ ఈ వర్గాల ప్రజలను భరించటం చేదుగా ఉంటుంది. కనీసం దయ కూడా పుట్టదు. ఇటువంటి స్థితిలో వున్న దళితుల బాధని తన బాధగా చేసుకుని ఈ గేయాన్ని అవిష్కరించారు ధర్మస్థకవి.

అకలిని, లేమిని అవహేళన చేస్తూ పైకి మాత్రం ఎదుటివారి పేదరికాన్ని ఒకవరంలా, భావించుకోమని ఉచిత నలహాలిస్తుంటారు. ఒంటినిండా గుడ్డకట్టుకోవడం కంటే గోచిగుడ్డేమేలని, చుట్టు గుడిసెలాంటి కొంపల్లోనే లక్ష్మీదేవి తిరుగాడుతుందని, గంజి బలమైన ఆహారమని దళితులకు నూరిపోస్తూ ఖాళీ చెంచాలతో కడుపునింపే కామాండుల కుళ్లుని కడిగేస్తారు.

ఈ రోజుల్లో కూడా కొన్ని ప్రాంతాలలో హెంటుళ్ళలో అంటరానితనం, రెండుగ్లాసుల పద్ధతి కొనసాగుతూనే ఉంది. అకలితో చచ్చిపోయే స్థితిలో ఉన్నా కూడా అన్నసత్యాలు ఉండేవి కావని నోరెండి పోయినా, తాగటానికి నీరు దొరకదని మొక్కటానికి కనీసం దేవుడు కూడా లేదని, కనికరించు రాదని, తాము మనుష్యులమనే మాటే మరచిపోయారని అవేదనతో గుండెలు రగిలే దళితుల జీవితాల్ని ఈ గేయంలో ఏకరువు పెడతారు.

'ఈ గీతం తరతరాల దళితుల పరాభవ పరాజయ పరంపరల్ని ప్రతిబింబించే ఉష్ణరక్తకాసారం- రక్తకన్నీటి ప్రవాహం.' అని సివి గారన్న మాటలు అక్షర సత్యాలు. "మాకొద్దీ నల్లదొరతనము - మాల మాదిగలంటే మండిపడిపోతారు" అని అనాడు మహాత్మా గాంధీ కంఠస్వరంతో పంచ భూతాలు దద్దరిల్లేట్లు నినదించిన ధర్మస్థ అధునికాంధ్ర సాహితీ చరిత్రలో ప్రపథమ దళిత ప్రజావాగ్గేయకారుడు. ఈ గేయం అధునికాంధ్ర గేయ కవితా చరిత్రలో దళిత జనోద్ధరణకు పూరించిన శంఖారావం.

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