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THE TRANSFORMATION IN THE ARTS AND HUMANITIES:
AN EXPLORATION OF INTERDISCIPLINARITY

Select Conference Papers of International Conference - 2022

THE TRANSFORMATION IN THE

ARTS AND HUMANITIES:

AN EXPLORATION OF INTERDISCIPLINARITY

Editors:

Dr. Ashok Jacob Mathews

Mr. Sachin Mundakkal

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FOREWORD

I have always been a fan of interdisciplinary approach to learning. As an educator, I am convinced that a student's educational experience has to be holistic and interdisciplinary. For example, a doctor, in addition to learning the core skills and knowledge required for a physician and a specialization within the medical sciences, learns a bit of philosophy, literature, logic and reasoning, communication and relational skills. A brilliant physician with excellent relational skills will be mighty effective.

Arts and Humanities domains are so well interconnected. Take the case of literature; there are diverse approaches to reading and analysing a text such as psychological, sociological, political, historical, cultural and feminist. These varied approaches can only make the understanding of the text deeper and more meaningful. Well, the interdisciplinary approach is certainly not the ultimate answer to all educational problems. But, when practiced earnestly, it is significantly better than the one-dimensional education. The interdisciplinary approach enables learners to recognize bias, think critically, and address ambiguity better.

A leading objective of disciplines in Arts and Humanities is solving complex real-world problems and it certainly requires bringing together insights from multiple disciplines. In short, interdisciplinary education urges us to acknowledge the complexity of the human condition. Moreover, an interdisciplinary perspective is necessary also because the world, our object of inquiry, is not merely black and white. Being especially complex, human affairs defy simplistic explanations. Interdisciplinary education, therefore, allows us to better address contradictions and ambiguities.

Perhaps, we are so used to the one-dimensional approach to education and the result is a fixed mind-set. I guess a lot of instructors are afraid of the chaos that interdisciplinarity bring along. I believe, the students learn best when they have unrestrained access to both knowledge and distractions. Students have a wide variety of places to learn, and it means that Humanities instructors are required to modify instruction for so many different learning settings. Though this chaos initially seems like a crisis, it can provide rich and rewarding opportunities for teachers and scholars who are willing to rethink, redesign, and innovate. We need to help our young learners to make unique connections between different areas of knowledge, and the interdisciplinary method helps them to find greater connection to the real-world context.

Rev. Dr. Thomas Thennadiyil
Principal

FROM THE EDITORS' DESK

The arts and humanities are in the midst of an interdisciplinary transformation. Interdisciplinarity has become an established norm in most major universities across the globe with the creation of interdisciplinary departments. There is now an ongoing moving away from the independent segregated body of social sciences to finding knowledge through interdisciplinarity among different disciplines. This is brought about by the transformation of approaches in education in the twenty-first century and the challenges posed by postmodernism. This transformation moves in the direction of critical thinking in teaching and learning and toward critical interdisciplinarity in the overall humanistic inquiry. Exploring the problems of this approach and highlighting the opportunities can help students, scholars, and educators consciously apply these approaches and intentionally plan for interdisciplinarity to foster learning and advancing scholarship.

By understanding what is happening in this transformation, scholars and educators in the arts and humanities can better lead interdisciplinarity into the future. The conference intends to bring together scholars from different disciplines in the arts and humanities and explore the inter-connections, its problems and opportunities.

Dr. Ashok Jacob Mathew

Mr. Sachin Mundakkal

ACKNOWLEDGEMENT

Wide Open Spaces: Charting A New Frontier in the Humanities
Keynote Address

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Welcome to St. Claret College's Conference on Transformation in the Humanities! Before I begin, I would like to thank the Conference Core Committee, the Conference Coordinators, the Conference Convenors, and the Conference Patrons, particularly Rev. Dr. Thomas Thennadiyil, for inviting me to speak to you today. It is truly an honor. The title of my talk is Wide Open Spaces: Charting A New Frontier in the Humanities and I would like to begin by telling you a little bit about my journey to the Humanities. I was essentially brought up in an interdisciplinary home in a small town that is connected to a large research university: College Station, Texas and Texas A&M University. Both of my parents earned their respective Ph.Ds in Psychology and Chemistry and I spent much of my childhood hanging on to their hands, especially my Mom's, visiting their offices, talking to their colleagues, and wandering the enormous library where rows upon rows of funny-smelling books were out of my reach. I also spent a lot of time reading my own books and visiting the beautiful children's reading room at the local public library with my mother and grandmother. It was here that I was in my element. While Chemistry and Psychology called to my parents, the magic of traveling to mystical places like Oz, Narnia, and secret gardens called to my young mind. Both my mother and my grandmother also read to me every single day, eventually encouraging me to read to them. Therefore, I grew up with the idea that all knowledge is intertwined, and that stories and books are the vehicle for exploration, empowerment, and freedom. So, it is no surprise that I chose Literature for my area, completing the triumvirate with my parents: the Hard Sciences, the Social Sciences, and now the Humanities. I think in this way I am very lucky because when I teach my students, who are not usually humanities majors, I am able to show them that research is never compartmentalized by area and that language and the arts complement every other discipline. In essence, I can show them that by understanding the human condition, they will become better engineers, better physicians, and better business owners.

In the past fifteen years many colleges and universities have invited prospective employers to their campuses, not to talk to the students, but to speak to the faculty about the needs of industry. Representatives from huge corporations like Goldman Sachs, BMW, and Toyota have all said the same thing: they can train employees in any and all specialty areas but they cannot train them to think critically, problem solve creatively, or to communicate effectively. In 2021 the American Association of Colleges and

Universities indicated that ninety-three percent of employers value skills such as creativity and problem-solving more than a candidate's undergraduate major (Flaherty 1). Additionally, a study by Georgetown University's Center on Education and the Workforce, found that "education at a liberal arts college pays off more than an education at other colleges" in the long run – even those with numerous STEM majors (Carnevale, et. al. 2). Richard M. Schulze, the founder of technology giant Best Buy argues that what the Liberal Arts teaches is a unique form of entrepreneurship. He argues that the best education is one which teaches people how to think, an education which is rich in the Liberal Arts and one that he calls an "entrepreneurial education" (3). In an opinion piece for CNN Business, he states that "Liberal Arts courses that explore the entrepreneurial mind-set and process motivates and energizes students, builds their critical and creative thinking capabilities, focuses them on ways they can make an impact in the world, and it prepares them to enter the workforce with passion, purpose, and confidence" (3). All of this information points to one thing: that the Arts and Humanities are a vital part of living in the world, whether you are a writer, a nurse, or a biologist.

The transformational power of the Humanities, which lies in its interdisciplinarity, can be exemplified in many ways. Universities must embrace methods which use experiential learning to immerse students in situations where non-traditional skills determine their success. Some examples from my own institution include Learning Communities, where one group of students take two classes together from opposite disciplines such as Composition and American History. Several years ago I created a Learning Community with my colleague, Dr. Michelle Tabit, in the UIW History Department, which focused on the theme of food. We shared the same group of students and coordinated overlapping assignments between the two courses. Students then simultaneously learned about the history and social impact of food in the U.S. in Dr. Tabit's class, while learning about writing, research, and persuasion in my course. We all learned about food insecurity, the problems with monocrops, the importance of preserving seed varieties, and so much more. All of our assignments dovetailed with one another and culminated in large group research projects showcased during the university's annual Research Day. These projects combined a lengthy persuasive essay, a formal presentation to members of the university community, and a visual component. Our most creative group researched aquaculture and built a miniature aquafarm, complete with goldfish for the research presentation. But the most important thing that students learned was that they needed a variety of skills in order to complete the projects successfully. They needed to be able to research, write, problem-solve, and speak effectively in order to bring their work to fruition. That is

the power of the Humanities – that it is not one thing, but many things working together that leads to discovery and change.

Other exciting examples of interdisciplinary teaching at UIW include Service Learning, which adds a requirement of off-campus service such as a History class where students are required to work with local refugees as part of their course grade, and Team Teaching, where students are able to demonstrably see the impact of one discipline on another through both the materials and the faculty interaction. I am able to bear witness to the power of this last instance, as I have regularly team-taught a class on the British Empire with my colleague, Dr. Lopita Nath, from the UIW History Department. One of the most powerful things about the class for the students was seeing the ways in which historiography and literary analysis overlap. Dr. Nath and I often had differing interpretations of the texts, one of which was the classic *Passage to India*, and the students were able to hear us discuss and debate those differences, as well as the impact of our diverse cultural experiences in real time. Dr. Nath is from Assam, India and I am from a small Texas town in the United States. These differences lead to an ongoing conversation throughout the class about the material which allowed students to understand not only the invaluable overlap of our research, but also the ways in which our two voices, when combined, created an amalgamated agency about the texts we read. As you can see, the connection between the English and History departments at UIW is very strong and it extends beyond these pedagogical practices to our student community as well. Many of our students become double majors or add one of our disciplines as their minor. Additionally, many students who take these courses are not necessarily Humanities majors. That is one of the beautiful things about interdisciplinarity – it filters throughout the university, providing students in the Health Professions, Architecture, and Business with skill sets that compliment all of their other endeavors.

I would be remiss in my address if I did not mention the power of books, stories, and language to change how we think about things. What would an argument about cancer research be without a story of a patient for whom new medications or procedures has been life changing? When considering examples to bring to you today, I found myself ranging over my favorite things to teach – *The Namesake* by Jhumpa Lahiri, *Beloved* by Toni Morrison, *Things Fall Apart* by Chinua Achebe, and many others. However, when I think about the power of the Arts, Humanities, and interdisciplinarity, I always think of Mary Shelley's classic 1818 novel, *Frankenstein*. There are three main tropes, or themes from Shelley's novel which are germane to our discussion today.

The first, and one of the most notable things about Frankenstein, is that it is an epistolary novel, relayed in the form of letters through three narrators: Captain Walton, an Arctic explorer, student scientist Viktor Frankenstein, and his creation, who is referred to as the Creature, the Monster, and the Golem. Shelley's use of these multiple narratological perspectives indirectly argues that readers who are at first horrified by an inhumane and murderous monster must come to sympathize with him as an emblem of the innate innocence and goodness born in all humanity. She simultaneously argues that when we focus only on our own experiences, or are guided by social taboos and standards, that that innocence is corrupted and lost. In the novel Shelley writes, "Thus strangely are our souls constructed, and by slight ligaments are we bound to prosperity and ruin". At the outset of the narrative, she is setting us up for the dichotomy to come – that good and evil, innocence and depravity, wonder and horror are all connected. However, it is only by considering the multiple voices echoing through the narrative that we comprehend the complex grief of Viktor, whose scientific curiosity threatens all of humanity, the Creature who so desperately desires acceptance, and Captain Walton, who longs for friendship. Shelley binds together the seemingly disparate fibers which compose us all: the need for love, friendship, and companionship as well as the desire for knowledge, curiosity, and participation in the creation of the fabric of human society (i.e. the recording of history, the construction of laws and government, as well as the shared excitement of scientific discovery and progress).

These hallmarks of humanity are documented by Shelley in two ways. First, once she allows the Creature to take over as the main narrator, she positions him as a voyeur adjacent to the home of a family. This allows him to acquire language and, secondly, he comes into the possession of three books: *The Sorrows of Werther*, *Plutarch's Lives of the Noble Greeks and Romans, and* Milton's *Paradise Lost*. It is through these books as well as the books he hears the family read aloud, that the Creature, a nascent human, learns about Philosophy, Religion, History, and Science. Thus, Shelley essentially gives him the Liberal Arts education which we are discussing today as tools for survival. In this move, Shelley sends a very strong message about both her time and ours.

The resulting tragedy of the isolated Creature as well as the tragedy of Victor Frankenstein delivers a stark warning about living in isolation without interdisciplinarity, balance, and the value of other's experiences. When Victor denies the Creature a companion, he in essence isolates his child from an education about what it means to be human and signs the death certificate of his entire family. The murders of Viktor's best friend and his wife especially demonstrate that the Creature

seeks to destroy some of the most valuable relationships among humanity – that of companions and partners – not because he loathes them but because he has been denied them. Although the Creature is alive and a testament to Victor's scientific prowess, he suffers indescribably because he is alone and without connection to the human community. He is sinew and bone wrought from test tubes but that is not enough to sustain life. Shelley thus counters a passion for science and progress with the destruction of a lack of camaraderie and devotion. Friendship and love are the things Captain Walton desires, the things Victor has but does not appreciate, and the things which are the difference between emotional famine and survival for the Creature. I argue that Shelley's cautionary tale shows us that all things in life are companionate – even in academia. If Victor and Captain Walton had complemented their fervor for exploration of Biology and Geography with further study of Philosophy and Literature, two subjects they rejected as useless, would the story have had a different outcome? I think this is the narrative which we must carry forth today, both for ourselves and for others.

It is the value of all disciplines, particularly in the Arts and Humanities, which remind us that knowledge is much more than positive statistics or even high earning potential. It is about the vigor and resilience of the human experience, about the conversations which keep us asking questions about Shakespeare, Racism, and Ancient Mesopotamia, about what it means for people to be silenced and to reclaim their voices, to be moved thousands of miles away from home and craft a new identity as refugees and then global citizens. It is the space to ask questions which perhaps have no clear answer, to wonder about the experiences of people far away from us in space and time which powers the Humanities. It is the conversation about life that is truly invaluable, whether it is occurring in 1622 or 2022.

The present historical moment is unquestionably fraught with challenges. Among so many other global, national, and local events, we are struggling with the war in Ukraine, Climate Change, and the ongoing Pandemic. Even if we look at just these three issues, we can imagine that any lasting solutions will require a nexus of disciplines: certainly, Political Science, Environmental Science, and Epidemiology. However, when we think about the things we will remember about these events, it is so much more than that. It is a pianist playing a sonata on the Polish border to comfort Ukrainian refugees, the novels, poetry, and photography documenting our changing physical world, and the paintings and pictures of first responders in emergency rooms which we will remember; that is what will touch us. Those memories and experiences

are truly transformational; the emotions and actions they evoke are what is truly the heart of the human spirit.

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The Arts and Humanities in Medicine: An Interdisciplinary Approach

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Abstract

Arts and humanities are essential to the human experience and their benefits to medical education go far beyond joys and pleasures. Medicine is both an art and a science. The humanities offers great potential, people with high empathy, can imagine themselves in the position of others and understand their perspectives after listening to their narratives. In the clinical context of communicating with patients, empathy includes emotional, moral, cognitive and behavioral dimensions. Empathy is also important for establishing good doctor - patient communication and relationship. It helps the physicians and other health care professional to understand the human side of disease, illness, suffering and pain. The chosen concept here is Narrative medicine, it was proposed by Rita Charon in 2001 and it refers to medicine practiced with narrative competence. This paper aims at introducing and making use of arts and narrative competence in medicine through the concept of Narrative medicine, with literary works as a tool. The present paper explores the significance of incorporating arts and humanities in medicine for developing the doctor- patient relationship, thereby building empathy in medical students and other health care professionals, through the concept of narrative medicine.

Key Terms: Arts, humanities, literary works, empathy, health care, medicine

Introduction

Medicine is both an art and a science. The arts and humanities contribute immensely to medical education and health care field. As different ways of knowing, sharing, and meaning-making, the arts and humanities strengthen our understanding, inspire compassion and creativity, and stimulate our cognitive capacities. A more humanistic education is essential in the medical sphere. Understanding the illness experience is important in medicine, which is not valued at the present times, due to the scientific and medical developments.

In this scientific world, we fail to look at the human aspects of medicine and disease, and more focus is on the scientific aspects. The humanities offers great potential, people with high empathy, can imagine themselves in the position of others and understand their perspectives after listening to their narratives. In the clinical context of communicating with patients, empathy includes emotional, moral, cognitive and behavioural dimensions. Empathy is also important for establishing good doctor - patient communication and relationship. It helps the physicians and other health care professional to understand the human side of disease, illness, suffering and pain.

The Art of Medicine

The art of tending to the sick is as old as humanity itself. Compared with its long and generally distinguished history of caring and comforting, the scientific basis of medicine is remarkably recent. Further the physician is advised to understand the patient as a person. The art of medicine deals with the doctor-patient relationship. Most patients think that high-tech medicine can do wonders for suffering humanity. While it can do a lot in special situations like emergency care, in all other areas, the art of medicine is also needed. In the outdoor, indoor, operation theatre, labour room, during various investigations or in any survey of the community, everywhere, the doctor-patient relationship requires compassion, a caring attitude from the doctors, besides communication skills (Hegde, 1999). A surgeon, physician or any health care provider, needs to be essentially a good human being.

At present, medicine forgets the fact that it is an art and as any other art, it must celebrate the birth of the story. This paper analyses the significance of incorporating narrative competence in medicine for developing the doctor- patient relationship, thereby building empathy in medical students and other health care professionals, through the concept of narrative medicine with literary narratives as educational tool. It helps to reconnect the doctors with their patients not only on how it can be treated effectively and but it also makes them understand, how the patient's life is affected by illness. This aims in counteracting the dehumanizing effects of technology developments in the medical sphere. It aims in bridging up the gap between doctor, patients and their illness. According to certain clinical studies, major changes are observed in physiologic parameters, when patients write intimately about their struggle.

An Interdisciplinary Approach

The chosen concept here is Narrative medicine, it was proposed by Rita Charon in 2001 and it refers to medicine practiced with narrative competence. It is a discipline in which clinicians uses the principals of art and literature for better understanding the patient's story and they also incorporate the patient's stories in to their clinical practise. It is a medicine practised with the skills of recognizing, absorbing, interpreting and being

moved by the stories of illness. This paper aims at introducing and making use of arts and narrative competence in medicine through the concept of Narrative medicine, with literary narratives as tool. It could act as a guide to direct the individual, to live at ease with a pathological condition and to find their inner self, and discover a healing journey through words by both reading and writing it.

The book titled *Narrative Medicine: Honouring the Stories of Illness*, by Rita Charon, elaborates the concept of narrative medicine, where narrative competence is paid much importance and depicts the importance of narratives in medicine, which can build empathy in physicians and improves the quality of care, thereby improving the doctor patient relationship. Narrative based medicine involves seeing the patients' health issue from their perspective and understanding their sufferings. In this way, this paper highlights the significance and need of blending literature and medicine, thereby using narrative competence in medical education.

In India, medical education focuses more on scientific aspects than on the human aspects of the diseases, illness and sufferings. Medical students and all other health care professionals are trained in a way, where they are scientifically experts in treating the patients. The human side of the diseases became negligent, as more focus is on the scientific improvements. Patients voice are left unheard and their psychological sufferings during the course of disease was unnoticed. The empathy, that is most needed among the physicians and other health care professionals, has been slowly vanished from the medical field, due to the scientific development. This at time lowers the depth of the doctor - patient communication. On the other side, the patient's voice is left unheard, their inner and psychological sufferings were unnoticed. Patients were treated physically and biologically with the help of scientific developments and high technology elements used in medicine, whereas their psychological sufferings during the course of disease are unheard most of the times.

Arts and Humanities in Medical Education and its Significance

In the present context, this paper brings out the importance of narrative competence in the medical sphere. This paper insists the values of introducing and implementing the concept of narrative medicine in the medical sphere. It tries improving the quality of care, thereby building empathy in medical staffs and improving the quality of care. Literary narratives introduce them to the human aspects of disease, which is mostly undervalued in this scientifically developed field.

The arts represent complex ideas, often conveyed with simplicity and aesthetic frisson, and generate interpretations and analyses that may stretch far beyond the original intentions of the artists. The humanities allow us to connect across time and cultures, to recognize patterns of consequence, and to self-observe and reflect. Enriching our

experience, the arts and humanities connect us with the lives and perspectives of others, proffering fundamental insights into illness and suffering, health and healing. For these and other reasons, integration of the arts and humanities into medical education is worthy of our attention and commitment.

In general, medicine is what helps or heals. Many people think it is a science, others think it is an art. Another group is of the view that medicine is both an art and a science. Rogers (2006), in his Introduction to the *Study of Medicine*, says that medicine is sometimes considered a science, and sometimes an art. The motive of medical science is to study disease. The study of disease requires the aid of both science and humanities. Some years ago, a survey undertaken in Thailand, displayed that all kinds of doctors ranging from the quacks to the best trained modern practitioners have been equally effective in society if they had human qualities of head and heart required to encourage the patients′ own healing power. According to Cecil's *Textbook of Medicine*, Goldman and Dennis, (2004), without the humanistic qualities the application of modern medicine is useless. This paper tries depicting the importance of humanistic values and literary narratives in medical sphere, through the concept of narrative medicine.

In this scientifically developed society, medical education focuses more on scientific aspects than on the human aspects of the diseases, illness and sufferings. The human side of the diseases became negligent, as more focus is on the scientific improvements. Patients' voice is left unheard and their psychological sufferings during the course of disease are being unnoticed in their course of treatment. They were treated biologically with the help of scientific developments and high technology elements used in medicine, whereas their psychological sufferings that affects their physical health, during the course of disease are unheard most of the times. The psychological health, which is blended with the biological health, should also be taken cared. In our society it should be clearly understood that the level of physical illness can be lowered, on treating the psychological illness of the person with diseases and illness.

The practitioners of Narrative Medicine believe that the incorporation of narrative competence in the medical field enables the health care professionals and the medical students to be more empathetic towards the patients. It provides them the space to understand the other side of the disease and introduces them to the human side of the disease. In the field of teaching the health care professionals, personal stories and illness narratives plays a significant role in making them realize the inner pains and it helps them to improve the quality of the care.

Humanities, Literature and Medicine

Literature and Medicine have many common elements, the major aim of medicine is to cure the disease, ease the pain, soften the human sufferings in all the possible ways.

Whereas the main aim of literature is to offer relaxation for the reader, it depicts the society, human beings and their sufferings in the real manner. Literature and Medicine plays the similar role in different ways. The blending of both the field could improve the quality of the care and takes the medicine in a humanistic approach.

There are physicians who have also been recognized as writers and there are also writers who have paid much importance for the health, illness and disease in their writings. Disease and illness plays a significant role in fiction and the other writings. Starting from Giovanni Boccaccio's *The Decameron* which depicts the story of ten people who escapes from the Black Death. Tuberculosis was a major disease during the 19ᵗʰ century, which took away the life of many people, it was considered as a deadly disease of that time. The literature of that period have well portrayed the disease and its impact on the society, there are also texts which portrays the human sufferings, pain and the traumas undergone by the people who were infected with the disease. Tuberculosis has appeared in many works of Russian Literature. *The Plague* by Albert Camus published in the year 1947 is also a notable work which portrays the social condition and human sufferings during the time of the disease outbreak. Daniel Defoe's *The Journal of the Plague Year,* narrates the life of a man during the plague year of 1665 in England. The intersection of literature and medicine enriches how we view issues of health, disease, and care, particularly in how we value the individual's emotion and feeling.

The artistic and literary narratives on illness not only portrays the social, economic and other conditions that prevailed during the time of disease outbreak and the course of treatment, but it also portrays the physical, biological and psychological condition of an individual who has encountered the disease. This helps the reader to understand the sufferings and hardships faced by an individual during the course of treatment. It depicts the social, physical and the psychological changes encountered by the patients. The literary narratives on illness and disease includes both the scientific and the humanistic perspective, it narrates the symptoms, pain, the treatment they take and it serves as a guide book for the readers. It helps the health care professionals to understand the human side of the disease and develops their empathy towards the patients, which on the other hand leads to the improvement of the quality of care. Literary narratives on illness and disease gives voice for the sufferers and brings out the darker part out to the world.

Arts, Humanities and Literature helps us to deliver the humanistic health care. Humanizing the health care is one among the needs that could impact the quality of care. The study states that it is a way for the patients to be heard and noticed. The core component of Narrative Medicine is Close reading, where one can read a text and analyse it in multiple perspective. This humanistic and narrative approach in the medical education helps the student to better understand the patients suffering and pain. It develops the empathetic skills among the students, and enables them to connect with the

patients. It helps the students to have broad views on the patient's life and experience during the course of treatment. It helps the students to unpack the biases they hold, and it depicts the inner pain and portrays the needs of the patients during the time of encountering the disease. This approach and literary narratives as a tool in medical education helps the students to stay empathetic and sympathetic, which in turn improves the quality of the care. It makes students more creative in the patient's care, it makes them a better listener and more compassionate towards the patients and gives them a better understanding of the humanistic approach in the health care field.

Literary and artistic text on illness and disease including *When Breath Becomes Air, Illness as Metaphor* by Susan Sontag, *The Cancer Journal* by Aurde Lorde, *Sick* by Porochista Khakpour, *Tell Me Everything You Don't Remember* by Christine Hyung, *The Great Mortality* by John Kelly, *Being Mortal* by Atul Gawande and *The Emperor of All Maladies* by Siddhartha Mukherjee have portrayed the sufferings and the pain undergone by the human being during their time of encountering a life threatening disease. It narrates the life of an individual during their toughest time, where they struggled to survive the deadly disease and many of them had shared their life experience in an artistic way.

Conclusion

At present, medicine sphere forgets the fact that it is an art and as any other art, it must celebrate the birth of the story. On the first hand, surgeon, physician, nurse or any health care provider and even the higher secondary bioscience students, who are the future health care professionals, need to be essentially a good human being and they should understand the fact, that treating the patient psychologically and giving them the best care, is as essential as treating them biologically and scientifically. So, more humanistic education is essential in the medical sphere. Understanding the patients' illness experience is a need in medicine, which is not valued at the present times, due to the scientific and medical developments.

The disease in the form of a narrative creates huge impact among the readers and it introduces them to the human side of the disease. Artistic narration on illness and disease, as tool in medical education develops the empathy and enables the students to improve their quality of care.

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Parental Satisfaction and Parental Self-Efficacy among Younger and Older Mothers

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Abstract

With the changing patterns of marriage and relationships, there has been a change observed in the parenting patterns of new couples. In recent times there have been noticeable delays in first childbirth by mothers, owing to their greater involvement in career establishment and personal choice of freedom. The current study aims to assess psycho-social constructs such as parental satisfaction and parental efficacy in relation to the age of attaining parenthood. Sixty-three mothers from across India completed the parental sense of competence scale after obtaining the scores they were divided into younger and older mothers based on the age of attaining parenthood. The results show that satisfaction is higher among younger mothers while efficacy is higher among older mothers. This shows that greater experience leads to better judgement of one's competencies. The study has opened avenues for further understanding for reasons of better self-judgement as well as for greater satisfaction at lower ages.

Keywords: *Parenting, parental satisfaction, parental efficacy, parenthood age, mothers.*

Introduction

Over the decades there has been a change in the idea of parenthood by the new couples. (Mills et al., 2011). Parenthood Age, Parental Satisfaction and Personal Efficacy in parenting are the constructs being studied here. Parenthood age is the age when a couple has their first child born. (Lloyd, 2005). There has been a demographic shift observed in the maternal age of conceiving. (Boivin et al., 2009). The concept of Delayed Childbearing is increasingly becoming very common. Although it is a prevalent phenomenon but doesn't have a clear definition owing to the variety of literature all over the globe. (Lloyd, 2005). The researches show that both are increasing in the developed world. The average age of mothers has increased from 26.4 years to 29.3 to 32.1 over 1947, 1980 and 2002 respectively. (Cannon, 2009). For the present study, we shall use the distinction mentioned in the study by Bolvin which says that the average age has shifted from 23 years to 31 years for mothers over 1968 to 2008. Bolvin distinguishes parents into two groups namely younger and older parents. (Boivin et al., 2009) The

current trends about relationships have greatly influenced the patterns of marriage and childbearing. Delayed marriage is a result of increased patterns of casual dating, thus delayed parenthood. With the availability of better contraceptives and changed ideas of adulthood and parenthood, first childbirths have seen a significant delay. Women, especially from western societies, who give more importance to higher education and career are more likely to delay child bearing. (Mills et al., 2011) Couples have also added dimensions of personal freedom and economic safety to be able to see themselves as successful parents (Wilkie, 1981).

Owing to differences in the Age of conceptions and reasons for it, parents achieve different levels of satisfaction from their roles as parents. Satisfaction is "the action of gratifying the full, or contenting by complete fulfilment of a desire or supply of want; the fact of having been gratified to the full or having one's desire fulfilled (Salonen, A., 2010).

Albert Bandura defines efficacy as "people's beliefs about their capabilities to produce designated levels of performance that exercise influence over events that affect our lives". The concept of parental self-efficacy stems from the same concept. (Parental self-efficacy and competence, 2014). "It is self-referent estimations of competence in parental-role" (Benedetto & Ingrassia, 2018). Parental efficacy is highly correlated with positive parent-child relationships, which are also highly culture-specific and contextual. Parental efficacy is an indirect measure of parents' psychological functioning and behaviour (Jones & Prinz,2005). Parental efficacy is known to have a variety of positive impacts on parents apart from working as a protective factor for the children. It has been found to indicate good levels of parenting quality. It is known to have positive behavioural impacts on the child as the children vicariously adopt parents' attitudes and behaviours (Young, n.d.).

The idea is to study satisfaction gained from achieving parenthood and strengths from achieving parenthood at a particular age, to understand how parenthood-age plays a role in determining the satisfaction gained from parenthood. Similarly, Parental efficacy is also seen to vary, therefore the study will understand how parental self-efficacy is affected across age. With the increasing shift in the parental age owing to focus on career and personal growth, parental satisfaction and parental efficacy has been impacted but not been studied empirically. Thus the question: is early parenting or late parenting better to achieve greater parental satisfaction and parental efficacy?

Method

Sixty-three out of 361 mothers completed the online survey where they responded to statements from the Parenting Sense of Competence Scale. This large group was further divided into smaller groups based on a study by Petry, A Comparison of Young, Middle-

Aged, and Older Adult Treatment-Seeking Pathological Gamblers (Petry, 2002). A comparison was done among both the groups therefore a Separate group design was employed. Participants belonged to upper-middle-class families, residing in India, who was fluent in English and had their first child between the age of 0-18 years. While single parents and parents whose firstborn are twins were excluded. The participants who fit the criteria were selected using Purposive Sampling methods. The data was collected through an online portal named Question Pro, where the participants filled out the consent form. Upon agreeing to volunteer they had access to the demographic sheet and the questionnaire.

Measurements

1.   Demographic Sheets: Participant details such as age, gender, parents' age, mothers' educational qualifications, the family structure shall be incorporated in order to categorize data collected.

2.   Parenting Scale of Competence: Created by Johnston and Marsh, is a 17 item, self-report scale that measures parental attitude towards their abilities to be a parent. The target population of the scale is parents of 0-17 year children. The reliability of the scale on the Test-Retest measure ranges from 0.46 to 0.82 while having a 0.82 internal consistency. The content validity of the scale is based on the parental self-esteem theory (2021).

Procedure

The data was collected and compiled for 63 complete forms and the score was computed based on the scoring key. The study followed all the ethical guidelines to ensure fairness. The study was conducted after the approval of the Institution Review Board (IRB). Participants were taken consent before engaging in any data collection, and the entire participation was voluntary. After the data collection participants were educated about the purpose, implications and results of the data analysed. To maintain the data security and confidentiality, it was stored in a password protected device, while all the identifying information was removed before review. Participants' safety was maintained.

Results

The present study is intended to examine the relationship between Maternal age and Parental Satisfaction, Parental self-efficacy and Parental Competence among two groups of mothers. Data collected through the above-mentioned scale were analyzed using descriptive and inferential statistics after data sorting and cleaning. Under inferential statistics, Correlation and Independent Sample T-tests are used to find answers to the hypothesis and fulfil the objectives of the study. Statistical Analysis was performed using the Jamovi Software.

Table 1.1. *Descriptives of the Population*

Group Descriptive

	Group	N	Mean	Median	SD	SE
Satisfaction	Y	31	39.1	37.0	14.14	2.54
	O	32	37.9	36.5	13.43	2.37
Efficacy	Y	31	35.9	37.0	6.61	1.19
	O	32	37.0	36.0	7.69	1.36
PSOC	Y	31	66.0	70.0	15.31	2.75
	O	32	68.2	68.5	16.33	2.89

Note: PCOS = Parenting Sense of Competence Scale

Comparing Parental Satisfaction and Parental Efficacy among both the groups, it was found that Satisfaction was found to be higher among Younger mothers as seen in the table i.e. mean is 39.1 (>37.9), while efficacy was found to be slightly higher among the Older Mothers i.e. the mean is 37.0 (> 35.9). The overall Parental Competence is found to be slightly higher in Older Mothers, i.e. the mean is 68.2 (>66.0)

Table 1.2 *Independent Samples T-test*

Independent Samples T-Test			
		Statistic	**P**
Satisfaction	Mann-Whitney U	476	0.788
Efficacy	Mann-Whitney U	479	0.815
PSOC	Mann-Whitney U	471	0.731

On analyzing the results presented in Table 1.2, all the p-values are more than 0.05, it indicates that we will accept the null hypothesis. Thus there is no significant difference between all the three variables i.e., Satisfaction, Parental Efficacy and Parental Competence.

Discussion

The study examined a sample of younger (25 and below) and older (29 and above) mothers on the level of parental satisfaction and perceived parental efficacy achieved after giving birth to their first child. There were three objectives for the study. There have been many studies that show that there is an increase in satisfaction and efficacy among mothers who delay the birth of their first child. But the results only partially correspond to the literature. The results have shown that there is lower satisfaction among older mothers while having greater self-efficacy, as a parent. The obtained results can be backed up with reasons such as greater life experience and better mental preparedness to have a child.

The study also highlights greater satisfaction among younger mothers as compared to the older ones as shown in table 1.1. The higher degree of satisfaction among younger mothers can be attributed to the reasons such as for younger women, the early attainment of motherhood leads to a single focus on the child as compared to older mother, who has a career to manage and other things to handle. (Oyarzún-Farías et al., 2021) At the same time, it is also seen that older mothers have greater personal efficacy, that they are better able to have an adequate perception of their capabilities as mothers, in comparison to younger mothers. This could be because with age, the knowledge and experience of women increases. As the woman decides for herself, as to when to have the child, she is more mentally and physically prepared. She is free from financial ends, as she has worked/established enough to be able to give her child a good life rather than being dependent on the husband or family. The level of education received, provides her with greater knowledge about parenthood.

There have been studies that show that satisfaction and efficacy share a relationship. The results in table 1.2. here, have indicated that parental satisfaction and parental efficacy do not show any significant difference across all age groups, which shows that both these variables are independent of each other, and the presence of one might not necessarily guarantee the presence or absence of the other. This shows that parents who are satisfied may or may not be highly confident of their parenting skills but are feel content with the kind of parenting they provide to their children, and vice versa. Similarly, parents who are able to judge their skills as parents may or may not be satisfied with the parenting they deliver to their children and vice versa.

The conclusion of the study conducted is that we have rejected the null hypotheses. Though the study can be followed as a baseline study for further research on parenthood

and related variables. The study can also be used in counselling practices by the therapists to guide clients in the right light who plan their first child and might have certain misconceptions around it.

One of the major limitations that were identified for the current study was that the population size is small and therefore generalizability to the larger population is difficult.

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Appendix

Demographic Data Sheet:

● Name-

● Age-

● Age of having the first child-

● Occupation-

● Family structure-

● Number of family members-

● Number of years to marriage -

● Number of Children -

Informed Consent

Parenting Sense of Competence Scale
Parenting Sense of Competence Scale (Gibaud-Wallston & Wandersman, 1978) Please
rate the extent to which you agree or disagree with each of the following statements.

Strongly Disagree	Somewhat Disagree	Disagree	Agree	Somewhat Agree	Strongly Agree
1	2	3	4	5	6

1. The problems of taking care of a child are easy to solve once you know how your actions affect your child, an understanding I have acquired.

1 2 3 4 5 6

2. Even though being a parent could be rewarding, I am frustrated now while my child is at his / her present age

1 2 3 4 5 6

3. I go to bed the same way I wake up in the morning, feeling I have not accomplished a whole lot

1 2 3 4 5 6

4. I do not know why it is, but sometimes when I'm supposed to be in control, I feel more like the one being manipulated

1 2 3 4 5 6

5. My mother was better prepared to be a good mother than I am.

1 2 3 4 5 6

6. I would make a fine model for a new mother to follow in order to learn what she would need to know in order to be a good parent.

1 2 3 4 5 6

7. Being a parent is manageable, and any problems are easily solved.

1 2 3 4 5 6

8. A difficult problem in being a parent is not knowing whether you're doing a good job or a bad one.

1 2 3 4 5 6

9. Sometimes I feel like I'm not getting anything done.

1 2 3 4 5 6

10. I meet by own personal expectations for expertise in caring for my child.

1 2 3 4 5 6

11. If anyone can find the answer to what is troubling my child, I am the one.

1 2 3 4 5 6

12. My talents and interests are in other areas, not being a parent.

1 2 3 4 5 6

13. Considering how long I've been a mother; I feel thoroughly familiar with this role.

1 2 3 4 5 6

14. If being a mother of a child were only more interesting, I would be motivated to do a better job as a parent.

1 2 3 4 5 6

15. I honestly believe I have all the skills necessary to be a good mother to my child.

1 2 3 4 5 6

16. Being a parent makes me tense and anxious.

1 2 3 4 5 6

17. Being a good mother is a reward in itself.

1 2 3 4 5 6

Thriving Mnemocultural Memories:
A Study of the Indian Art Form of Pulluvanpattu

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Abstract

Serpent worship – one of the ancient forms of nature worship in the world – has given rise to numerous art forms associated with it. Kerala has developed a distinct set of rites, rituals, and art forms associated with serpent worship – 'Pulluvanpattu' being one of the most prominent ones. A ritualistic folk-art form performed in certain temples which worship serpent gods, it includes several rituals such as kalamezhuthu (drawing of kalams), pattu (music) and sarppamthullal (snake dance). Pulluvanpattu seamlessly combines the elements of music, picture, and dance into a single art form, which sets it apart from many other Indian art forms.

If we consider culture as articulated memory, the major distinction between any two cultures can be narrowed down to the communicational system through which they articulate their memories. In this sense, Indian culture and art forms can be largely categorized as mnemocultural– a primordial communication system that makes use of speech and gesture to render its memories. Unlike the lithic modes which try to retain memory through an external retention system – text, museums, and art galleries to name a few – these alithic modes of memories prefer to communicate and retain memory within the emerging body itself, which in the case of Pulluvanpattu, is the human body.

For centuries, Indian cultural formations have been defined by dominant Western philosophical accounts. The innumerable mnemocultural art forms that have survived over centuries without any lithic support in our culture seems to hold no significant place in the Western accounts of art. This paper is an attempt to reorient the dominant theoretical approach towards Indian art forms by placing them firmly within the Indian context. Through a detailed study of pulluvanpattu, the paper attempts to generate a theory for the mnemocultural nature of Indian art forms which remains largely neglected by Western theories of art.

Keywords: mnemocultural, pulluvanpattu, serpent worship, lithic.

From time immemorial, cultures all over the world have developed and practised unique methods for worshipping their gods. Many major art forms in the world are strongly connected to these forms of worship. Serpent worship, an ancient form of nature worship prevalent among most civilisations around the world, has given rise to numerous art

forms associated with it. The pre-Dravidian culture of serpent worship, which is more than 3000 years old in India, can be traced through various countries such as China, Japan, Egypt, Sri Lanka, and Java. Although it prevails in various states such as West Bengal and Karnataka, Kerala has developed a distinct set of rites, rituals, and art forms associated with serpent worship.

Keralites worship serpents in specialised sacred groves known as sarpakavu. 'Pulluvanpattu' is one of the few art forms linked with these sarpakavus. It is a ritualistic folk-art form performed in certain temples which worship serpent gods and in some households of Kerala. Alternatively called Pambum Thullal, Nagam Pattu, or Sarpam Thullal in different parts of Kerala, the art form is exclusively practised by the 'Pulluvan' community. It includes several rituals such as kalamezhuthu (drawing of kalams), pattu (music) and sarppamthullal (snake dance), and is generally performed once a year during Vrischikam – the Malayalam month which falls between mid-November to December – or as and when found necessary. Pulluvanpattu seamlessly combines the elements of music, picture, and dance in a single art form and this sets it apart from the other major art forms of India.

The Pulluvans

Pulluvan Pattu is performed by Pulluvans, a caste classified under the OEC category (Other Eligible Communities). In his extensive work *Castes and Tribes of Southern India*, Edgar Thurston details the history of this community:

"Pulluvan of Malabar are astrologers, medicine-men, priests and singers in snake groves. The name is derived from hawk, because pulluvan is clever in curing the disorders which pregnant women and babies suffer from through the evil influence of these birds. The Pulluvan are some-times called 'vaidyans' (Thurston 226).

As stated above, the term pulluvan is generally believed to be a derivative of the word, pullu, meaning bird. There is also another belief that pulluvan derives from 'pullu'(grass), implying their deep connection with the earth. Pulluvans were staunch believers of black magic, and they attributed most diseases to be the works of spirit or sorcery. The origin story of the Pulluvans says that they are the descendants of a maid-servant who rescued a snake from the great fire in the Gandava forest. The snake bites and kills her husband who accidentally disturbs it and she is left without any means to live. Thereafter, the snake advises her to take it to households and beg for alms for her survival.

Kalamezuthu

The elaborate process of making intricate designs of snakes on the floor to evoke the serpent gods is known as kalamezuthu. This is the initial preparatory stage of pulluvanpattu. The head pulluvan will be assisted by several helpers called 'paniyalukal'

to prepare this kalam. The 'paniyalukal' are usually from the family for which the ritual is taking place. All of them, including the pulluvan, fast for 41 days before taking part in this ritual. The drawing, known as sarppakalam, is mostly square-shaped and can vary in size according to the necessity. Some of the common designs are Ananthasayanam, Nagarajakkalam, AnjanamaniNagakkalam, and Ashtanagakkalam. Among these, Ashtanaga is a combination of eight holy serpents who protect the earth. Interestingly, even the Ashtanagas fall under the rigid categories of the Indian varna system – namely Brahmana, Kshathriya, Vyshya, and Sudra. By depicting serpents of all varnas together in one sarppakalam, the drawings reimagine the cultural unity that is fundamental to a society. Moreover, these serpents are depicted in an intricately tangled form, which points to the highly co-dependent nature of the varnas.

The kalam can be drawn before the sacred grove or on the 'naattupandal' – a provisional setup constructed for the ritual. The designs are drawn using panchavarnapodi, a powder of five colours made entirely from natural resources. This panchavarnapodi is used for the kalam drawings associated with most other art forms in Kerala. The colours are organic – yellow from turmeric, red from lime, green from leaves, white from rice flour, and black from burnt husk. These colours used in the kalam represent the five great elements of nature and function as a symbol of life, growth, and nature. To paint, the powder is trickled through the holes on a coconut shell.

After the kalam is completed, the pooja begins with the lighting of the nilavilakku or the traditional brass lamp. Offerings of flowers such as thechi (jungle geranium), thamara (lotus), koovalam (bael) and leaves of thulasi (holy basil) are made to the serpent gods to summon them into the kalam. Along with it, a mixture of coconut, rice, fruits, and milk called NoorumPalum is also offered.

'Pulluvanpattu'

"After the completion of the kalam.." the pulluvan starts singing the pulluvanpattu. "All thoughts relating to colour floor drawings will be complete only if reference is given to the songs sung by the practitioners as part of the ritual. The verbal text formed by them are the repositories of the heredity of a populace and the cultural asset of a country." (Namboothiri, IV)

Along with the song, several musical instruments designed by the pulluvacommunity are also played during the performance. These include the pulluvan veena and the pulluvankudam, played by the pulluvan and his team of one or two people. The veena is similar to the violin in both its structure and the way it is held while playing, although at times it is tucked into the ankle of the right foot. The instruments are adorned with paintings of snakes on top.

The pulluvankudam is a clay pot with a string attached to it. The pulluvasongs are mostly sung to propitiate the divine serpents like Ananthan, Adiseshan and Manimudgaran. Some of the stories are derived from the Mahabharata tales of Kashyapa and his 1008 serpentine sons.

Sarppamthullal

At the beginning of this ritual, two or three young girls step into the kalam and sit at the centre, holding areca nut shoots in their hands. The girls, surrounded by the physical rendering of serpents in the kalam and the eery serpentine quality of pulluvanpattu, are gradually transported to an altered state of consciousness. As the pulluvanpaatu slowly builds to a crescendo, they start to swing their head along with the music. At one point, they appear to lose themselves in the rhythm of the music and their limbs start to move in serpentine motions along the kalam, rubbing it off during the process. It is believed that the serpent god takes temporary possession of their body during the pulluvanpattu.

"The maidens who sat cross legged among the patterns of hooded snakes began to sway. It was surreal; their closed eyes, their trembling hands, their flowing hair, and their sleepy state. Their swaying bodies moved everywhere as if the pictures of the snakes had risen alive" (Nambiar, 62).

The girls who perform are usually from the family for which the ritual is being conducted (when it is conducted in households) and are young and untrained. This gives more credibility to the belief that the gods take possession of their bodies and move them. They believe that the gods use the medium of the entranced girls to communicate with the mortals. When the kalam is rubbed off and the girls remain in a trance, the pulluvan questions them to know whether the gods are satisfied with the ritual. If the girls confirm the god's acquiescence, the ritual comes to an end with the pulluvanpattu gradually decreasing in tempo and coming to a halt, and the girls recovering consciousness. However, if the gods are not pleased, the entire ritual has to start afresh the next day, including a new kalam. Studies document instances of the kalams being redrawn up to 101 times till the gods were satisfied.

We might find the line between the performer and the observer in sarppamthullal to be hopelessly blurred. Sometimes the audience may also pose questions to the girls who are in a state of trance, thus forming an interactive text between the performer and the viewer. Moreover, the girls who partake in sarppamthullal cannot be classified under either of these categories. Here, there is no clear distinction between the artist/creator and the spectator, in contrast to the insurmountable split between the two seen in Western philosophy. In the European context, the spectator encompasses a peculiar split where she is simultaneously connected to and separated from the art. However, in the case of ritual art forms like pulluvanpattu, the viewers themselves may become the performers.

Numerous accounts of the viewers in attendance being possessed by the gods and going into trance are proof of this.

Memories of Cultures

Essentially, culture can be defined as articulated memory. The major distinction between any two cultures can be found in the communicational systems they favour for articulating their memories. Among these, mnemocultural system is the most prevalent among the Indian cultural forms. As one of the most primordial communication systems available, mnemocultural system depends on speech and gesture for rendering its memories. Unlike the lithic modes which try to retain memory through an external retention system, these alithic modes of memories prefer to communicate and retain memory within the emerging body itself – the human body, in the case of pulluvanpattu. Even though the ritual of pulluvanpattu makes use of a lithic mode – the kalam – it is immediately erased after the performance so that no external retention remains. This collective indifference of the Indian art forms towards an external storage of memory seems quite astonishing when we view it through the lens of Western art theory.

The entire intellectual history of Europe can be classified under the lithic mode, mostly under the mediums of scribal and print. The major difference between the European/Western and Indian/Asian cultures can be explored based on their dominant communicational media. The former favours the lithic mode whereas the latter prefers the alithic. Therefore, Indian art forms can be seen as an overt challenge to the European system of theorisation and preservation of art in galleries. In the Indian cultural context, there is no scope for developing a theory for these art forms, as art is primarily an experience of living. Art is a part of our daily life and has remained so for centuries. Thus, studying Indian arts through the framework of Western philosophy seems to be a futile exercise, as it solely focuses on the lithic modes of communication.

While the lithic communicational system extends the longevity of the alithic mode, it runs the risk of leeching the vibrancy and warmth of the alithic mode. However, since Western thought remains dominant throughout the history of art, alternate modes of art have been side-lined and the existence of a massive number of cultural forms within the Asian subcontinent has been heavily undermined.

Ironically, the Vedas – one of the most ancient forms of literature in the world – were completely independent of the text. For more than 3000 years, they have been conceived, disseminated, and retained solely through the mnemocultural methods of speech and gesture. An example like this is inconceivable in the European context as they rely completely on the lithic to understand the alithic. Even though evocation of the visual was crucial to the Vedas, curiously, it never gets transferred to the inscriptional. The fire altar, considered to be the only architectural example of the Vedic culture, is a major

example. Staal comments on the extent of technical skill required in the making of the fire altar:

"I estimate that the extent of specialized knowledge needed to put the altar together ritually is on a par with the extent of technical knowledge required to build an aeroplane. The bird-shaped altar is in fact a kind of aeroplane, only it takes off in a different way." (Staal, 2001:16).

However, after the rituals are over, this altar, along with all the ritual implements that were used, is destroyed. No monument remains for the 'man of taste' to ponder over. Any retention of external memory is completely erased and this deliberate erasure is reflected in the kalams of the pulluvanpattu as well.

Theory of Art in the Indian and European contexts

The mnemocultural Indian cultural forms were forced to take a lithic turn around the 6th and 4th century BC. However, unlike the European case where there is open antagonism between the two, the Indian art forms seamlessly incorporated the lithic into the alithic. There is no sign of the inscriptional dominating the uninscriptional here. However, Europe's take on this lithic turn finds its roots in Plato. In the discussion about poesy in his 'Republic', Plato laid the foundations for metaphysical thinking, which remains the dominant form of Western philosophy even today. His fundamental argument that art does not represent truth and therefore is inferior remained unparalleled for a long time. Plato pits dianoian (discursive) thinking against poiesis. His idea that the intelligible cannot be represented by the sensible has been later challenged by many philosophers. However, the fact remains that even though arguments and counter-arguments have been brought in against Plato's theory, the dominant European thought process even to this day remains largely indebted to him. While Nietzche merely overturned Plato's theories, the metaphysical conception of art found its very culmination in Hegel.

To the present day, the entirety of Western philosophy has been rooted in the metaphysical thought process. This metaphysical discourse turns into a theological one later, with the influence of the Catholic Church. Plato's idea of comparing art with reality never finds a place in the Indian context as many of its art forms are steeped in rituals and religious practices. On the contrary, art forms like pulluvanpattu where the body gets possessed by the divine spirit seem to acquire an atmosphere of magical realism.

The discourse on art, as we understand it today, emerged from the time of Plato and Aristotle onwards. In general, a concept emerges when one meaning is condensed and crystallised from multiple meanings of the word. 'Techne', the Greek term used for art, became a concept during the time between the 5th and 4th centuries – the lifetime of Plato and Aristotle. In the beginning, the term referred to the process of bringing forth something that did not exist previously. However, later it changed to mean skill and

craftsmanship. The self-generative and interchangeable terms such as techne, poiesis, physis, logos, and aletheia were eventually substituted with the concept of art. It is necessary to see whether this discourse on art has had a decisive impact on the existing practices of art in the Indian context.

Long before the spread of literacy and the introduction of the printing press in India, the Vedas were propagated from one generation to the next through oral transaction. However, this meant the wealth of knowledge remained confined within the upper classes alone. The general public had more lively and vibrant forms of oral tradition. 'Pulluvanpattu' is merely one artform, among the countless other practices associated with folk music that thrives in Kerala. We can see that the cultural forms generated by specific communities like the pulluvans remain largely mnemocultural even to this day.

For centuries, Indian cultural formations have been defined by the dominant Western philosophical accounts. The innumerable mnemocultural art forms that have survived over centuries in our country without any lithic support, seems to hold no significant place in these accounts. There is an urgent need to reorient the dominant approach towards Indian art forms by placing them firmly within the Indian context. Though Indian culture does take a decidedly lithic turn at one point, the mnemocultural art and ritual forms embraced and incorporated these inscriptional forms into them as can be seen from the example of pulluvanpattu, where music, picture, and dance are blended into one single art form. Thus, the lively mnemocultural archives learned to adapt themselves to the passage of time and this is precisely the reason why they retain a significant role in the history of Indian art forms.

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Revival of a State: From Past to Present in Celestial Bodies

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Abstract:

The novel Celestial Bodies by Jokha Alharthi inhabits the liminal space between memory and forgetting. Through the vivid memories of the events from the perspectives of three sisters, the novel witnesses the transformation of Oman from traditional slave owning society- slowly redefining itself often the colonial era, to the cross roads of its complex present. A novel loosely holding together distinct histories and temporalities effectively dramatize a society that is a congeries of ancient and new, old lore and tradition bump up against thoroughly modern ambition and expertise. The depiction of multiple generations and the period during which a great change for Oman occurs, outlawing slavery and the reluctance of some which makes the situation confused. The novel establishes remarkable contrasts between the generations leading to the change in the whole cycle of social order and class. This paper tries to analyze the novel through the lens of memory, how the shifting patterns of gender roles, attitude towards education, treatment of slavery, weakening of class distinction has transformed during the cause of time leading to the transition of Oman and its culture from past to present.

Key-words*: transition, class, culture, slavery, generations, memory, social stratification.*

The hierarchical organization by which the society or the community is categorized is known as a class. Class is a crucial element of social stratification. Karl Marx defined a social class as "All those people who share their relation to the means of economic production." (Marx, Karl, 1818. *The Communist Manifesto*) According to some other thinkers like Maclver and Page, who view class as a status group, "A social class in any portion of community marked of from the rest by social status" (Maclever and Page, 1949. Society: an introductory analysis). The history of mankind has never witnessed a society-free class. The political, religious, social, economic, gender or other factors have always been the basis of social stratification. Even in the most primitive society this kind of inequality has been persisted though for entirely different reasons. Age, sex, traditional or personal power used to be the criterion of social status of person in those times. When a society is organized by social classes, as opposed to by castes, it is theoretically possible for people to attain higher status with which they have started. Until the last decade or so, the concept of classes has eluded psychological inquiry. While sociologists and epidemiologists have examined it is effect in broad domains such as

health outcomes and mortality. Several factors make the psychology of class an increasingly important topic to the study. One is the widening gulf between rich and poor, and the potentially negative wellbeing, self-image, relationships stereotyping and prejudice. The class based stratification become more problematic when the people start to see themselves as relatively high class. All societies are stratified, but the criteria used to categorize people vary widely. It has taken many forms throughout the history including slavery, indentured servitude, the gender bias, the class system. Many countries view slavery as a phenomenon as that began with the colonization and ended with the civil war, but slavery has existed for a very long time. Slavery appears to be common practice in ancient times. Reasons for slavery include debt, crime, war and beliefs of inherent superiority. Some people believed that they a have right to enslave those, whom they believe are inherently inferior to them. They often reproduced and their children were born into slavery.

The novel *Celestial Bodies* deals with characters who belonged to a family which dealt with slave trading in Oman. Slavery system, in its all notions, was banned in Oman in 1970. Through the perspectives of the three sisters, the novel witnesses Oman evolving from traditional slave owning society- slowly redefining itself often the colonial era, to the cross roads of its complex present. The depiction of multiple generations and the period during which a great change for Oman occurs, outlawing slavery and the reluctance of some such as the former slave owners to accept the new laws and move ahead with the freedom they had received from the years of oppression. The situation makes them confused, when those who are once owned become free, but free to do what, and go where becomes a question for them. Slavery is all they have known in most of the cases. Alharthi depicts the transition through shifting patterns of gender roles, attitude towards education, treatment of slavery, weakening of class distinction. Omani culture doesn't have caste system, but it does operate in a hierarchy based on family connections, relative wealth and religious education. Gender roles are shaped by the demands of the economic realities of people's lives. Women have significant authority within the family unit and makes strong contributions toward family decisions regarding various rites of passage. The inequitable rules and expectations of a traditionally patriarchal Islamic society, the novel is largely set in an Omani village alive with many tales, encompasses several generations. Though the novel stratified people as slave and master, it also portrays women's life in the hands of patriarchal society. The representation of the village al-Awafi which is part of the rich culture and tradition intertwined with the history of Oman, the novel then move toward Muscat, which lures people with its western influence. There in much to learn about Omani culture, the history, the slave culture in their history and what the future generation look towards the country. Novel loosely hold together distinct histories and temporalities effectively dramatize a society that is an aggregation of ancient and new, old lore and tradition bumping up against thoroughly

modern ambitious and expertise. The most attractive factor of the novel is its division of character's life into the traditional concepts of marriage and relationship and their realities as well as the tension between the old and new thinking between a colonial past and present. The issue of slavery is the most potent in the novel. Zarifa, represents as the reminder of the colonial past of slavery. She has a history of her ancestors where her grandfather, Senghar, who was abducted from his village of Kenya by pirates and was taken or been sold in Oman, when wealthy Omani's were craftily evading the pact that Sulthan had made with the British to outlaw the slave trade. Zarifa's mother, Ankabuta was sold to Shaykh Said. He imprisons Ankabuta for refusing to sleep with Nasib, the man Said has forced her to marry. She was raped by Nasib in the prison and Zarifa was conceived in her womb. The double oppression woman has to face throughout her life is represented through Ankabuta where she is subjugated and suppressed by her master as she is a slave to him and is physically assaulted by her so called husband as she is his wife. Woman as a slave is thus a double oppressed group who has to suffer all her life. Zarifa is sold as teenager by Shaykh Said to merchant Sulayman. She was forced to marry as a punishment for arguing to merchant Sulayman, to Habib, a slave kidnapped from Africa, who always screams from the depth of his sleep, "We are free. They stole us and then they sold us! Free! They did us wrong, they destroyed us. Free!" (123). She could not understand Habib's desire for freedom when finally, slavery was abolished, nor does she approves modern innovation, like Mayya's decision to name her daughter as London. The poverty and scarcity the slaves had faced under their masters in unbearable. When Ankabuta gave birth to Zarifa, "Ankabuta burst into tears at the site of the tiny wrinkled body wrapped in half her head scarf. It was the only cloth she owned that hadn't been ripped apart by the wood she had to gather" (139, 140).

Masouda, too is another victim of slavery where her appearance of, "A bent and twisted creature – a crooked form whose lash-less eyes were swollen and whose hands were ever dry and cracked" (106), shows the unending cruelties she has to go through her life as a slave. For her daughter Shanna, "But what really disgusted her, more than al-Awafi and its people and animals and poverty and service, was her mother Masaouda," (105) Shanna represents the modern generation who urges to leave their past life or even the reminiscence of their life as slaves. She escapes from her harsh realities by marrying Sanjar. For her, "Getting married meant getting out of her collapsing house and away from her family, and that was the most she could hope for" (105).

Sanjar, Zarifa's son, when the country let all the slaves as free legally, he went forward with his new world of freedom with an individual identity like his father Habib where as his mother Zarifa, insists on to stay with his master. Like his father, a thirst for freedom has planted a seed in him. Habib, his father always sang a song of an unknown language which when asked by Zarifa he says it as the only reminiscence of his true language and culture which makes him alive and dream big of a life to live freely. Habib represents a

challenging role against the existing society of his time, bound with the chain of slave system. His anguish protest against the existing societal system paved a new way to the next generation of his son's, which made it easier for moving on with the emancipation process of Oman to unchain the system of slavery.

Sulayman, the merchant of al-Awafi is trapped in between the past and present. Being lived as the owner of slaves, he could not accept the current condition of the country where the slaves are set free legally. He is caught between the two life situations where he once lived as a ruler of his herd of slaves, to the present where he is no longer a master nor an owner of those he once owned. He still lives in the future and is unable to accept the reality. For him, "Anyone who gives that slave water or shade has to answer to me". His impact on other peoples' life is also notable were Zarifa herself become submissive to him even after her being legally free, though merchant Sulayman was in his death bed. She could only leave his side only when his soul was completely departed. Zarifa, perpetually unwilling to accept her freedom, fills both roles of slave and women, continuously bound to Sulayman through enslavement, duty and as his sexual partner. Her character highlights that outlawing slavery is not enough to truly abolish the system of oppression and ownership. Sulayman had a great influence on those around him, whom he controls with his power and social status. More like a father, he acted as a master to Abdallah. His son too was dreadfully fearful towards him. His responsibility towards his father and his own immediate family clash when Zarifa, his father's slave and mistress, dies without his knowledge makes him haunted by the ghost of his dead father which makes him awake from his deep sleep at night. "I am afraid, Zarifa. My father won't forgive me for your death. My father will never relent, and I am afraid of what he will do. He's come out of his grave, again and again, to question me about you." (166) The governance of merchant Sulayman on those around him like Abdallah and Zarifa even after his death is because of the psychological implementation of his confined and chained control over them.

Abdallah, son of merchant Sulayman, his life is plagued with an unhappy marriage with Mayya. His narration in the novel where he is desperately unsecure about his masculinity and horrible past of his childhood tamed under his dominant father had transformed him to a more repressed and inactive personality. Rather his martial life even doesn't provide him any sort of happiness. Being born as a motherless child and brought up by his father's slave Zarifa, he too has fallen into the pit of slavery. His life under Zarifa, his father mistress, had a great influence on his personal nature. His life as a father to Salim and Muhammad shows that he himself had become the complete reflection of his father where he too tries to chain his sons under his control similar to what his father has to done to him. The imprint of the class system existed in the society, even after as years passes it doesn't erase from the mind of people rather its reminiscence passes from one generation to another.

At the heart of *Celestial Bodies*, is an upper class Omani family whose members are expected to maintain traditional ways with only a tentative embrace of minimally modified social behaviour. But trying to control the effects of social change, the family cannot repress an unspoken history of unacceptable liaisons and of master-slave relations. The impact of strong patriarchal system on both women and subordinate men is unsparing but it shapes different generations, and individuals, distinctly as it leads to both suffering and confrontation. The three sisters exemplified diverse reaction to the societal notion of ideal womanhood in a time of rapid socio economic transition in Oman. The marriages of three sisters are quite different, which proves that even times are changing in a way that gives women more choice, but does not necessarily guaranties happiness. Mayya, the elder of the three who falls in one sided love with Ali, who is unaware of the fact, unwillingly marries Abdallah. Being forced to marry a stranger as a victim of the patriarchal notion of women concept, she takes revenge on herself and the society who has forced her to bind with an unknown man through the system of marriages, she names her daughter as London breaking all the stereotypes of the society of naming a child whose name has a root to the western society. Mayya, though subjugated in the patriarchal society, she is also a victim of matriarchy, by her mother Salima. "She didn't want to remain under her mother's control for the rest of her life." (11) She was lured by the transformation of Oman and she stubbornly told her husband during her first pregnancy that she will not give birth to her child with midwives crowding around, but wanted to take her to a hospital in Muscat. Though uneducated and seems to be subjugated, she had gone with the flow of the new changes prevalent in the society accepting it as a part of her transition too. When her family decided to move to Muscat, the capital city, she was the happiest one. Traditionally in Oman, women did not get the right to choose their husbands or never had the right to get educated. London, daughter of Mayya and Abdallah, was brought up as a free spirit by getting educated as a doctor. She represents the descendent of the modern generation where she completes her medical studies and go to work. Her decision on marrying Ahmad against the will of her parents shows how the new generation had transformed by liberating themselves from the age old traditions. Ahmad says to London, "Our marriage is a victory over the disgusting hidebound class structure of society and crowning of true love." (232) She too shows the courage to divorce the man she married and breaks the rules of the so called concept of the ideal woman and showing herself that women after divorce, too has the right to live freely in the society. Also by marrying Ahmad, grandson of one of their slaves, she rejects the concepts of the class system by challenging the existing notion of the traditional Omani society.

Alharthi through her characters depict the improving status of women by portraying personalities like London, Mayya, Khawla, Shanna etc., and the changes occurring to them as time passed by. Whereas, the novel also shows the upholding of old culture and

traditions by accepting the norms of patriarchal society and thus, completely becoming submissive to it. Asma, sister of Mayya, who is completely surrounded by the world of books, agrees to marry the man chosen by her parents by submitting herself to be a marginalized celestial body. Even though being an educated woman, she falls for the orbit created by the society. Her husband Khalid, who is the exact reflection of the male dominant society want his wife, "To fall in to the orbit he had marked out, who would always be there but would also always just stay outside." (194) this contradictory feature always leaves Asma as a secondary part, a moon perpetually trapped in the orbit that its planet forges. Whereas, her sister, Khawla, who insisted on waiting for her childhood cousin, Nasir, rejects all the proposals she had got. But her love life is destroyed when her so called lover and husband had an illicit relationship with his Canadian girlfriend. Even though she suffers from her loveless martial life, she hopes for the best and when he finally turns upto her when his girlfriend leaves him, it was too late for him. Khawla could no longer feel the love for him and decides to divorce him. Khawla represents strong, hopeful youth who unlike the societal boundaries leaves her husband which over throws the concept of the ideal womanhood created by the society where woman is supposed to adjust with whatever her husband maybe. She is a modern depiction of womanhood, where Alharthi shows a new generation where the marital status of a woman no longer defines the individual being of a woman existence rather what a woman wants to be without any barriers is given more focus.

The characterization of Azzan and Qamar creates a new wave towards the outlook of being in a relationship. Readers could find a patriarch like Azzan, whose love for a Bedouin woman tears apart his marital relationship. Their relationship dethrones the traditional concept of love and marriages and overthrows the idea of confinement of two unknown people tied up together with the hurdle of the so called marriage system which come up to join them. From the concept of a typical patriarchal woman where women had no voice for seeking love to a situation where a women speak openly about her view of marriage, "Who said I want to marry him? Qamar doesn't let anyone give orders. I wasn't created to serve and obey some man" (42), a bold stand for her own concept of individuality is reflected through Qamar. Azzan's and Qamar's bond creates a new angle for viewing relation between men and women more than like a bondage, but free and understanding. Azzan says, "A true beloved is like you- someone who can't be owned." (170) The sacredness of loveless marriage to a relation where there is bonding without any entanglement, Alharthi paves a new outlook for the stereotypical concept of marriages.

The novel also establishes remarkable contrasts among the generations. The clash between the older generations who has grown up with strict rules and tradition as a part of a slave system and the stereotypical norms of patriarchal system versus the modern and younger generations- where women get educated and starts to work and become

independently stable breaks the concept of woman under four walls to where woman can also be a divorcee and independent has an individual acceptance. Alharthi de-stratifies the concept of class system with a modern outlook where creating a bond or relationship with former masters and the ex-slave family is no more a problem. Also the modern generation has disregarded the class system in any sort of way by accepting the new changes. More than the idea of- the other, the new generation of Oman tries to encompass all the people as evenly. Upholding the tradition and culture of Oman the characters accept the change through modernization. The western influence has attracted the people where Muscat, the capital of Oman is painted as the luring symbol of western domination. Oman's culture from a highly sophisticated and orthodox belief system to a highly open minded and progressive transition is seen as the novel moves on. Western education where English started to become a part of the society shows the more elaborate acceptance of the Omani society to modernization rather becoming more primitive to their own language and culture.

The novel also challenges the concept of reality versus imagination. Characters like Azzan, Qamar, Asma who pictures an imaginative world filled with fantasy of romance in relationships. Whereas in present, the reality out powers their life, with the realm of truth by disregarding the materiality. The ideal world where they create a life without any bondage, the love for each other is eternal which provide a world full of dreams and hope. But in actuality turns their relationships and marriages in to drudgery, riddled with betrayals and entanglement and bondage. Alharthi portrays the character's lives caught between the traditional conception of marriage and relationship and their realities, as well as the clash between the old and the new thinking between a colonial past to a postcolonial future, tradition versus modernization and acceptance of the new and transforming gender role of women in a patriarchal society. The novel speaks profoundly of the tension between past and present or the public and private life of individuals and evokes a sense of transition of the society which is struggling to redefine its values, tradition and culture. As the novel flows from one character to other, where the older generation gets disturbed with upcoming modern changes in social life where younger ones embrace everything new, Alhathi gives glimpse of the evolution of Oman and its people, through cultural and traditional change.

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Mafia Queens of Mumbai to Gangubai Kathiawadi, Interdisciplinarity Leading to New Artistic Version

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Abstract

Gangubai Kathiawadi is an adaptation of the story 'The Matriarch of Kamathipura' Sanjay Leela Bhansali gives us an entertaining visual treat and an experience that will remain with us forever. Although Sanjay Leela Bhansali leaves out certain aspects mentioned in the story he takes the raw material provided by S Hussain Zaidi and Jane Borges the authors of Mafia Queens of Mumbai and creates new and interesting visual form. The original content written by S Hussain Zaidi along with Jane Borges does have its specific form and historical reality. But, in Gangubai Kathiawadi that form is given a twist by aesthetics and the portrayal of the sociological distinctiveness of the medium. This research paper analyses distinctiveness of both the art forms and how through Interdisciplinarity we are gifted with a new artistic version. The paper will delve deeper into the vision that the authors of the book had and the vision that the director of the movie brought about in his creation. The theories of adaptation by film theorists like Andre Bazin, Bela Balazs, Sergei Eisenstein, and George Bluestone will be utilized to critically discuss the prospective transformation of the raw material to a distinct and creative work of art. The adaptation gives the written text the life that it truly deserved. Gangubai Kathiawadi is known for its sound and music, color and costume, story and dialogues, and the artistic vision that captures the viewer. The paper will notify these distinct characteristics that make the new version diverse and special. The interdisciplinarity, therefore adds and multiplies each of the art forms. The paper will analyse the different perceptions that one gains when reading the story and when one watches the movie through the eyes of the director. The visual media gives the issue discussed a representation that wasn't possible otherwise.

*Keywords***:** *Form, interdisciplinarity, adaptation, representation, visual media.*

Introduction

Adaptation is not new to us. Many literary works have been adapted to movies. It is done either to transform a work of art from one form to another. It also makes the historical person or perspective narrated in the literary text and later adapted into the movie to forever remain known to a wider audience. Or in the words of Linda Hutcheon adaptation is a way to rescue or protect a culture that is slowly getting extinct or perhaps bleak to the general public. If it was not for S Hussain Zaidi and Jane Borges who wrote this story

after rigorous research perhaps we wouldn't have known Gangubai at all. It is because they wrote a well-researched book and got it published in 2011 we have material to look up to and know not just Gangubai but the other Mafia Queens. Kamathipura at the present doesn't shelter sex workers and therefore there is a chance that the story of influential Gangubai could be lost forever. The interdisciplinarity makes the story go places as literature gave the raw material to films as a discipline and the film gave literature the reach it deserved through its creative dialectic and new aesthetic creation. Sanjay Leela Bhansali roots us out of realism and creates a surreal but a very attractive world for Gangubai Kathiawadi to become the queen that she turns into.

Statement of the Problem

Each of the theorists clearly tell us that the raw material is the literature on which the adaptation is based on. But there is plenty that is told in the visual form which doesn't exist in the written form. For example, the love triangle of Gangubai and Afsaan is not mentioned in part two of the eight-part book of Hussain Zaidi and Jane Borges. The four chapters in the second part that has the story of Gangubai just focuses on the matriarch of Kamathipura. The chapters although mention the election which she won, it doesn't mention who her opponent was neither does it mention the conversations that are quite clearly shown to us between Gangubai and Raziabai. When one reads the text one is with Gangubai but one need not necessarily root for her. It is information that one needs to know of the matriarch or the mafia queen. But when it comes to the movie, one is made to root for Gangubai and her transformed self after having joined hands with Rahim Lala. Gangubai rules the screen. Then the emotional exploration of Gangubai and the sex workers that Sanjay Leela Bhansali quite affirmatively navigates us through isn't present in the text as it is portrayed in the movie. The music, the color, and the screenplay adds to making this drama a visual treat. Adaptation is considered to take place in the process of writing the screenplay, as the original text is taken and then transformed keeping the new form in mind. Thus, the switch from the literary form to adaptation in this case gives the story a twist.

Objectives of the Research

To identify the intricacies of the new artistic version after the adaptation has taken place.

- To spot the adaptation process and find out which form actually benefits the other.
- To understand the interdisciplinary nature of literary form and the visual form.
- To justify the new artistic version of the story of Gangubai Kathiawadi.
- To clarify that adaptations of such kind will help save tales, culture, traditions known in the past.

Scope of the Study

This study will assist in decoding the transformation that Sanjay Leela Bhansali brings to the table when it comes to adaptation of a text to a film. Sanjay Leela Bhansali is a film school of his own. But keeping to the elements of adaptation is important for it to be an authentic and perfect adaptation. The three elements: Staying faithful to the story, certain additions to make the story colourful, and the distance between reading the book and watching the transformation of the book into virtual form needs to be maintained. Sanjay Leela Bhansali meets loose adaptation kind as per the category of Louis Giannetti. Because in the movie although Sanjay Leela Bhansali is being faithful to the text but transforms it taking the liberty of interpretation as stated in the 'Concepts in Film Theory' by Dudley Andrews. And the interpretation of the director is not deeply rooted in the real.

Discussion

According to Bela Balazs, the film script is an entirely new literary form i.e., the screenplay. The screenplay has the capacity to look at the reality, observe the politics of the time, create the themes, emotions, amusing design, and produce an aesthetic creative piece of work. Sanjay Leela Bhansali does exactly the same. He takes the literature written by Hussain Zaidi and Jane Borges, and transforms it.

The second part of the book that contains the story of Gangubai doesn't really mention the flaws of Gangubai whether it be ordering murders, gambling, or involving in liquor trade. But the movie incorporates that very distinctively. You see her getting dirty part by part. Right at the start we are told of a girl Madhu from the village who is again cheated by her boyfriend and sold to brothel. The girl doesn't want to remain in the brothel and makes attempts to escape and is very adamant. And since she doesn't listen Gangubai is called upon to convince her. But Gangubai is reminded of her story and the reason why she did not return back home. Nevertheless, she notices in the girl the desire to go back home rather than to stay back and do something shameful. Understanding this choice Gangubai decides to set free any girl who was ditched and brought to Kamathipura. She decides to give the girls the dignity they deserve as sex workers. In the movie, Gangubai offers the girl two options out of which one is poison. And the girl selects poison. In the movie, it is made quite dramatic and from then on you see a very affirmative and powerful women ready to come forward and fight for her kind.

Ganga according to the chapter was definitely cheated by Ramnik, but the chapter says that both of them eloped from Kathiawad and enjoyed staying at different lodges spending the money that Ganga had robbed from her father with the aspiration to become a Bollywood actress. Ramnik fed her with vain hope and exploited her innocence. It is also said that he made love with her for the first time and then left her with his aunt of

whom he never spoke to Ganga. But in the movie Ramnik Lal obviously elopes with Ganga but directly lands up in the brothel meeting whom he calls his aunt and cheats on Ganga and vanishes away. Ganga in the book sees the half-naked women and is taken aback. Ganga comes to Kamathipura with Sheela maasi.

In the book, Ganga gives in to prostitution when she introspects that her father will already be angry with her for eloping and dishonouring the family. She also thinks that her family would not risk the future of her other sisters who were in line for marriage. The fact that she was in Kamathipura and that the villagers have already come to know, she along with her family would be ostracised. In the movie, you see her making attempts to escape but is beaten up and made to forcefully get into prostitution. She is not shown thinking of returning to her family, although she along with others write a letter to send to their families. One of the very strong and shattering scenes of the movie.

Gangubai in the book meets the perverted Pathan who abuses her thoroughly and doesn't bother to pay. Sheela apologises for allowing such harm to happen. But in the movie you notice that Sheela maasi allows it to happen as she wants Gangubai to fall back on track and listen to her and do as she says. But when untoward happens to her she decides to meet Rahim Lala and resolve the issue as the Pathan was one of the workers of Rahim Lala.

The movie is able to explain to us the broken self of Gangubai and the way she gets to the top of her kind. The journey to being the mafia queen doesn't just take place instantly it happens through a process of doing some negative stuff which is shown by Bhansali to us. Although it doesn't suffice, it greatly does the job. For instance, becoming the partner of Rahim Lala in the illegal sale of alcohol. Standing for elections and becoming a leader for her kind against Raziabai. These are instances which make their presence on the big screen interpreted by the director.

Sergei Eisenstein spoke of the concept of 'initial general image' to refer to the new form as having an obligation to remain faithful to some truth told in the story. The movie does remain faithful to the story of Gangubai but transports us to the surreality of her relationship with Afsaan. The director perhaps wanted to bring this desirous impact in both the characters, whether it was Gangubai or Afsaan.

Sanjay Leela Bhansali switches or goes far away from the realism of the story with his colour, costume, music and cinematography. According to Rene Clair, adaptation is an intermediary between literature and film media. It is the director's intelligence and mediation that renders sensibility and aesthetics to an adaptation. According to George Bluestone, the one who adapts becomes the true author. Thus, agreeing with Bela Balazs and considering the new form as a different artistic entity. For Andre Bazin, cinema helps us rediscover the essential experience of the subject matter at hand. Andre Bazin believes

that cinema uses its technical devices and the vision of the creator or the director revealing the nuances and the details present in the literary source.

Sanjay Leela Bhansali draws you towards his realism and makes you believe the story he is narrating whether it be about the rise of Gangubai or her love story with Afsaan or her maturity to becoming a matriarch who survives the patriarchal world. Sanjay Leela Bhansali takes us to 1950s to 60s era but then shows us the things that we use in 21st century. He convinces our mind to make it believe that these were things of the past. The costumes by Sheetal Sharma especially the sarees that Gangubai wears are exquisite and are of the time. But Sanjay Leela Bhansali uses it to his picturesque glamour. Sanjay gives a vintage look to the film by paying attention to the colour of the walls, the kind of shops that are present, the busy streets of Kamathipura, and the posters. Sanjay in the long but interesting speech by Gangubai and that perfect moment tries to gimmick with the perfect white offset alongside the perfect black goggles, umbrella, and the Bentley.

Sanjay in all of his dance sequences makes it very emotionally enriching and emotionally liberating trance scenes. One who has watched most of his films will certainly find similarities but will want to enjoy the uniqueness of the creation in Gangubai. For instance, the Gujarati Garba which Gangubai knew from her childhood but now as a grown up reminiscences her home Kathiawad and in that angst dances vehemently going into a trance.

Sanjay Leela Bhansali then transports us to a different level with his intoxicating music. The songs sing of feminist activism. The songs fill women perhaps with the power and agency they are fighting for. The songs narrate a story of their own but supplementing the story of Gangubai. The songs are not just emotive they are festive too. When it comes to emotive, *Meri Jaan* sang by Neeti Mohan makes it sensual and creates its own charm. The next song is *Jab Saiyyaan,* a love ballad that starts with harmonium and a sarangi speaking of the innocence in a whore house sung by Shreya Ghoshal. The visualizations of the songs are ecstatic and absolutely carrying the story forward. The song *Muskurahat* of Arijit Singh creates pathos. *Dholida* is an attractive number that lingers on and on in one's mind. *Shikayat* and *Jhume Re Gore* are two numbers that roar for women's rights and equal opportunities. This music and the songs definitely transport you and give you an exhilarating at the same time a participatory experience making the characters relative while one is watching them. This is otherwise not possible when it remains just as a text. Lester Asheim states that a film is able to exaggerate, overstate, romanticise and dramatize the themes explored in the story by the authors. This is a stylistic change that adds to the pictorial format of the film. Thus, one notices that the interdisciplinarity gives one the opportunity to explore the same material but in different forms. Adaptation hence create a new artistic version.

Conclusion

It can be either way, the adaptation may work or may not. But in this case it does. It solely depends on the new author as George Bluestone states, whether one is able to intersect between the text and the film as they meet at a point and then take a different route. The filmmaker in this case is the one who interlinks two disciplines. And then explores further with his or her tactics of intervention and creates a new artistic version that lasts. Sanjay Leela Bhansali manages to use his expertise in cinematography, music, colour, and overall the aesthetics of the setting. The fact that both these disciplines intersect makes it a ravishing experience. Sanjay Leela Bhansali doesn't move away from the setting but remaining in the setting he creates a world of his own.

After having watched the movie first and then read the text. One tries to compare and contrast. One notices that a few alterations to meet the new artistic version is done by the new author or creator of the new version. Only the version is now belonging to a different discipline. So from Mafia Queens of Mumbai to Gangubai Kathiawadi what one is assured for sure is that the exchange of the two disciplines creates a brand new art work to cherish. Each of them feed on each other. Creating a picture of this Mafia Queen who needs to be known and remembered from the point of view of the sec workers who needed to gain dignity for themselves. Knowledge of both the disciplines, whether it is literature and films makes it possible for interaction between the two. It also posits that newer forms will be created and that culture, traditions, life-stories will remain sketched forever. The stories that at times need to be heard will remain hidden if not for this intersection of two distinct disciplines. This doesn't in any way vouch that only film adaptation makes the written text go viral. It only means that only well researched writing can also be thought to be represented through different forms. It also means that the written form has created visuals into the mind of the creative reader and has generated ideas to be explored in visual format, which only an effective writing like that of S Hussain Zaidi and Jane Borges can do.

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Gadget Time and Wellbeing During Pandemic

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Abstract

The concept of new normal was created after the onset of the COVID-19 pandemic, which includes the connection to the real world primarily through virtually. The gadgets used for entertainment and relaxation purposes were turned into usage platforms for work and academic-related purposes. This leads to the current study, which aimed at determining the relationship between gadget usage time and wellbeing. 206 young adults participated in the research study and filled the Media and Technology Usage Scale and Ryff's psychological wellbeing (PWB) scale. Results showed no significant relationship between total gadget usage time and wellbeing, whereas the subscales such as video gaming, watching TV, phone calls, texting and emailing had a significant correlation with the subscales of PWB.

Keywords: Gadget usage time, wellbeing, screen time, pandemic.

Introduction

Human beings are bound to achieve their life tasks. According to Adler, the three universal life tasks are social task, love-marriage task and occupational task, which emphasise building relationships, establishing intimacy and contributing to society respectively (as cited in Corey, 2013). As a part of the inevitable change in human life with technology, many day-to-day tasks were converted online. Building relationships were achieved through social media platforms such as Facebook, Twitter, and Instagram (Hansen, 2011). Establishing intimacy was obtained through chatting applications, and dating sites such as WhatsApp, Bumble, Tinder and Occupational tasks were also earned through various work from home solutions online or through the internet (Rosen et al., 2008). Additionally, the unexpected outburst of the corona pandemic in 2020 catalysed the transmission of offline to online platforms (Radcliffe et al., 2020).

For many years, time spent using technology was considered time spent on computers and television. However, the advent of portable mobile technology, including smartphones, smartwatches, MP3 players, and other wireless devices, changed the whole usage pattern of small, pocket-size devices. Individuals can access the internet, email, text, play games, listen to music, watch videos and use applications that can do most

traditional computing activities anywhere and anytime with smart gadgets (Rosen et al., 2013). These pocket-friendly devices and cheaper internet fare also contributed to the tremendous increase in usage of modern gadgets (Yadav & Xu, 2018).

Even though modern digital gadgets are the need of the hour, several studies have revealed that the increase in screen time leads to challenges in individuals' physical, psychological and social wellbeing (Babic et al., 2017; Orben & Przybylski, 2019). Psychological wellbeing refers to individuals inter and intra levels of positive functioning, including relatedness with other people and self-referent attitudes such as one's sense of mastery and personal growth (Burns, 2015). According to the eudemonic theoretical model of Ryff & Keyes (1995), psychological wellbeing consists of six dimensions that include: (i) Autonomy - independence and regulation of individuals' behaviour that is independent of societal pressures; (ii) Personal growth - inviting new experiences, over time identifies self-improvement and behaviour; (iii) Environmental mastery - mastery in managing environmental activities and factors that includes handling everyday affairs, effective use of opportunities and benefit personal needs; (iv) Purpose in life - strong goal orientation and conviction to the meaning of life the individual holds, (v) Positive relations with others - individuals' engagement in meaningful relationships which includes reciprocal intimacy, affection, and empathy; and (vi) Self-acceptance - positive attitude about their self (as cited in Robertson, 2018). Research studies proved that exceeding the regular screen time usage has a significant effect on psychological wellbeing and has a higher risk of diagnosing depression and anxiety (Straatmann et al., 2016; Twenge et al., 2018; Twenge & Campbell, 2018). An increase in screen time also showed a significant association with increased risks of mental health, obesity, cardiovascular problems, depression, eating disorders, and behaviour problems (Breen, 2020; Stiglic & Viner, 2019). According to WHO Report (2020), the novel pandemic increased screen time and produced furthermore risks such as sedentary lifestyle, cyberbullying, development of online gambling, gaming disorder, and day-night reversal (*Screen Use and Gaming*, 2020). Even though the studies concluded that usage leads to ill effects, the usage is still increasing because of its advantages, such as knowledge acquisition, communication, competence, productivity and entertainment (Alfalasi et al., 2020; Sun et al., 2020). Gadgets and internet usage have resulted in high academic performance, achievements, ease of life, and efficiency (Siraj et al., 2015; Xu et al., 2019; Shahibi & Rusli, 2017). From the COVID-19 pandemic, humans started to live through a period where technology became the only connection to normalcy (Akulwar-Tajane et al., 2020). People began to live a *'gadgetised'* life (Padmanabhan, 2011). So, is humans' wellbeing still getting affected as gadgets become a part of life? Do gadgets lead to wellbeing? Does the purpose of using gadgets make any difference in influencing wellbeing? The current study examines

the relationship between gadgets-usage time and psychological wellbeing in young adults after the onset of the pandemic.

Material and Methods

Participants and Procedure

The sample of this research study was selected using the purposive sampling technique, which is a non-probability sampling method. The inclusion criteria of participants are age ranging from 18 to 25 years, demographic location of India and user of any digital devices. The **exclusion criteria are** people with poor e-literacy and English proficiency and people with any one of the physical or mental conditions that affect normal day-today functioning. The online-survey method was used to collect the data with proper informed consent and ethical guidelines. The total number of participants who completed the survey is 252 people. Among that, 46 participants were excluded as they were not meeting the inclusion criteria. The cleaned sample consists of 206 young adults (66.9% female, 33% male; age in years M=20.9. SD = 1.77).

Operational Definition

Gadget time refers to the Media and Technology Usage Scale score. This includes the time spent on a smartphone, social media, television, video gaming, phone calls, text messaging and internet searching. This is the independent variable of the study.

Psychological wellbeing is the unity of feeling good and functioning effectively. According to Ryff, psychological wellbeing is considered a multi-dimensional model consisting of environmental mastery, positive relations with others, autonomy, the purpose of life, self-acceptance, and personal growth (Ryff, 2014; Winefield et al., 2012). This is the dependent variable of the study.

Materials Used

The Media and Technology Usage and Attitude Scale

The MTUS measures the media and technology usage and attitude towards the usage. It was constructed by L D. Rosen et al. (2013) that consists of 15 subscales. In this study, to measure the gadget time, only the media and technology usage subscales are used – (i) Smartphone usage (9 items); (ii) General Social Media Usage (9 items); (iii) Internet Searching (4 items); (iv) E-Mailing (4 items); (v) Media Sharing (4 items); (vi) Text Messaging (4 items); (vii) Video Gaming (3 items); (viii) Online friendships (4 items); (ix) Phone Calling (2 items); (x) TV viewing (2 items). All the subscales have strong reliability and validity and strongly correlate with the predicted subscale and daily media usage. The reliability values of the subscales range between 0.62 and 0.94 (Rashid & Asghar, 2016). The items were scored on a 10-point frequency scale ranging from never (1) to all the time (10). The answers for each item were summed to calculate the scores

for each participant. Higher scores represent higher levels of gadget usage (Rosen et al., 2013).

18-item Ryff's Scale of Psychological Well-being (PWB)

The 18-item Ryff's Scale of PWB is a shortened version developed by Ryff & Keyes in 1995. This scale measures six aspects of wellbeing – autonomy, personal growth, environmental mastery, positive relations with others, self-acceptance, and purpose in life. Each subscale consists of 3 items. Among 18-items, 10-items are reverse scored. It is a Likert-type self-reporting scale where participants rate themselves on a 7-point scale for the items from strongly agree to strongly disagree. The answers to each item were added with appropriate reverse scoring to calculate the scores for each participant. Higher scores represent higher levels of psychological wellbeing. The scale has high correlations (.70 to .89) with the original scale. The internal consistency coefficient is .73 (Bhagchandani, 2017; Clarke et al., 2001; Murguia, 2002)

Data Analysis

The variables of this research are gadget time and psychological wellbeing. This study adopted a quantitative research method and a correlational research strategy. Jamovi 1.6.18.0 was used to analyse the data of the study. Spearman's correlation was used to identify the relationship between gadget usage time and PWB. Mann Whitney U test was used to determine the difference between males and females in the two variables.

Results

Table 1 represents the descriptive statistics, Shapiro-Wilk normality test, and inter correlations of the scales. All scales exhibited good internal consistency reliability. The normality tests revealed that gadget usage time, social media subscale, and psychological wellbeing are normal. All other subscales are not normal. So, the nonparametric tests - Spearman correlation and Mann-Whitney U test are used for statistical analysis.

The gadget usage time and PWB did not show any significant relationship. From the inter correlation table with subscales of gadget usage time and PWB, it was found that the video gaming subscale has a significant negative correlation with the PWB. The email and phone call subscales have a significant positive and negative correlation with personal growth, respectively. The text message subscale has a significant positive correlation with the positive relation subscale. The phone call and TV subscales have a significant negative correlation with the purpose of life subscale. The email and online friendship subscales have a significant positive relationship with the self-acceptance subscale

Table 1

Descriptive and Intercorrelations for screen time, coping strategies, psychological well-being and their respective subscales

Variable	M	SD	SW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
1. Gadget Usage Time	229	46	**0.99**																	
2. Email	21.2	6.9	0.98	0.41																
3. Text Message	21.7	4.7	0.97	0.53	0.20															
4. Phone Call	12.9	3.8	0.97	0.47	0.10	0.37														
5. Smart Phone	54	12	0.98	0.83	0.38	0.44	0.44													
6. TV	9.63	4.6	0.97	0.39	0.00	0.19	0.20	0.22												
7. Media Sharing	16.1	9.5	0.94	0.60	0.29	0.19	0.06	0.41	0.33											
8. Internet Searching	23.3	7.6	0.98	0.68	0.27	0.28	0.36	0.64	0.28	0.37										
9. Video Gaming	8.81	6.8	0.82	0.30	-0.08	0.00	0.11	0.15	0.15	0.19	0.07									
10. Social media	47.1	15	**0.99**	0.74	0.10	0.42	0.33	0.49	0.23	0.27	0.34	0.10								
11. Online Friendship	14	5.6	0.98	0.51	0.16	0.09	0.15	0.35	0.06	0.23	0.21	0.20	0.42							
12. Psychological Wellbeing	91.5	13	**0.99**	-0.02	0.13	0.01	-0.08	-0.05	-0.11	-0.03	-0.01	**-0.16**	-0.01	0.05						
13. Autonomy	14.8	3.3	0.98	-0.05	0.05	-0.01	0.04	-0.04	-0.08	-0.09	0.01	-0.03	-0.03	-0.09	0.54					
14. Environmental Mastery	14.6	3.4	0.98	-0.02	0.11	0.03	0.05	-0.02	-0.04	-0.02	-0.05	-0.09	-0.02	-0.03	0.60	0.37				
15. Personal Growth	17.2	3.4	0.91	-0.03	**0.14**	-0.10	**-0.18**	-0.02	-0.13	0.03	-0.01	-0.10	-0.03	0.03	0.75	0.36	0.35			
16. Positive Relation	14.5	4	0.96	0.06	0.03	**0.19**	-0.01	0.00	-0.02	-0.03	0.02	-0.12	0.06	0.13	0.69	0.12	0.25	0.38		
17. Purpose in Life	14.4	3.4	0.98	-0.11	0.00	-0.08	**-0.16**	-0.06	**-0.14**	-0.04	-0.06	-0.09	-0.08	-0.02	0.45	0.01	-0.08	0.39	0.28	
18. Self-Acceptance	16	3.5	0.96	0.04	**0.19**	-0.06	0.00	-0.02	-0.06	-0.02	0.01	-0.13	0.03	**0.14**	0.78	0.38	0.51	0.47	0.45	0.17

Note: SW represents the Shapiro Wilk W and the variables which are normal are bolded. Correlations that are statistically significant at .05, .01, and .001 are bolded.

Table 2

Difference based on sex among the scales using Mann-Whitney U test

	Statistic	p
Gadget Usage Time	4065	0.119
PWB	3961	0.069

Note: PWB represents Psychological Well-being

Table 2 represents the demographical difference using the Mann-Whitney U test, where the male and female showed no significant difference in gadget usage time and PWB.

4. Discussion

According to the Digital 2020 India report, India has 687.6 million internet users with 1.06 billion mobile connections. There is a 23% increase in internet usage every year (Kemp, 2020). In various past research studies, it was repeatedly found that an increase in screen and gadget usage time leads to lower wellbeing and life satisfaction. It also has been supported by sedentary lifestyles, cardiac problems and increased chances of depression and anxiety (Maras et al., 2015; Sohn et al., 2019; Volkmer & Lermer, 2019). There is a tremendous increase in the usage of smart gadgets even though it had many ill effects, and it was accelerated due to the corona pandemic. At the same time, the current research study has found no significant correlation between gadget usage time and PWB. As many life tasks were restricted during the pandemic, they were continued on virtual platforms. As it became a non-removable part of life, people started to live with gadgets. Many professions have moved online and found that as comfortable. Before the pandemic, the gadgets were mainly used for relaxation and entertainment purposes, whereas, after the pandemic, they started to be used more for academics and work. This could be a possible reason for the results of the current study. This represents that more than the gadget usage time, the purpose of the gadget usage contributes the wellbeing. This is observed in the intercorrelation results of the scales where phone calls, watching TV, and video gaming subscales have a significant negative correlation with subscales of wellbeing. In addition to that, email and text messaging have a significant positive correlation with subscales of wellbeing. This is validated by other research studies where increased usage of Facebook affects wellbeing, whereas using computers for academic purposes improves performance (Kirschner & Karpinski, 2010; Wentworth & Middleton, 2014). This implies that the inclusion of technological usage in daily life is not entirely a hazard, but it is based on the purpose of the use. Entertainment usage such as watching TV, playing video games, and phone calls negatively affects wellbeing. In contrast, work or productivity-oriented usages such as email and text messaging

positively impact wellbeing. This might be due to the lack of healthy lifestyle, sedentarism and lack of quality time (Chopra et al., 2020; Gupta et al., 2022).

5. Conclusion

The impact of the worldwide pandemic restricted the movement of the people, which catalysed the virtual connections. The results of this study gave a new perspective on the influence of gadget time on wellbeing. The limitations of the study are the usage of self-report measures, which could cause possible social desirability by the participants. The research did the non-probability sampling to choose the sample, so it cannot be generalised. This gives a potential aspect of future directions of testing this hypothesis in a larger sample, conducting the survey with some more concrete measures and other related variables, and possibilities of improving wellbeing with the gadgets.

Ethical Compliance Session

Informed consent was obtained for experimentation with human subjects. The privacy rights of human subjects were observed.

Declaration of Interest

The authors declare they have no conflict of interest.

Author Contributions

Haran R P: Conceptualization; Data curation; Formal analysis; Investigation; Methodology; Project administration; Resources; Software; Validation; Visualization; Roles/Writing original draft; Writing - review & editing.

Elizabeth Thomas: Formal analysis; Supervision; Visualization; Writing - review & editing

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Overflowing Genre and Gender: Critical Interdisciplinarity in Hélène Cixous's *Feminine Writing*

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Abstract

Interdisciplinarity requires thinking across discursive boundaries in order to elucidate or express something in a new light. Inhabiting the interstices of Western metaphysics, politics, and psychoanalysis, feminism has always deployed an interdisciplinary approach to raise consciousness about women's issues in an androcentric culture. Postmodernist feminist theory, in particular, has critiqued the foundational concepts of Western thought by drawing from Nietzschean onto-epistemology, structuralist linguistics, Foucauldian genealogy, Derridean deconstruction, and Lacanian psychoanalysis. It has thereby exposed the 'universal' and 'natural' categories in Western thought as phallogocentric, and hence problematic. In her pathbreaking essay, "The Laugh of the Medusa", French feminist thinker Hélène Cixous embraces an interdisciplinary approach to liberate women's corporeal agency and creative expression from the shackles of a monolithic, 'masculine' economy. The present paper outlines the onto-epistemological, ethical, and political implications of Cixous's interdisciplinarity in her concept of écriture féminine. Using a methodology of qualitative analysis, the paper points out how Cixous brings to the disciplines of humanities and women's studies a new paradigm of "semi-theory" (Peggy Kamuf), which deconstructs binary oppositions and implicit hierarchies. Cixous unites the 'feminine', the 'feminist' and the 'female' in the figure of the 'New Woman'—a sexual-textual 'self/s' whose awareness of its own multiple belongings and ceaseless becoming allows it to remain hyphenated with the 'other'. It is a subjectivity and self-identity residing in the 'inter-' and 'trans-': embodied and plural, gender fluidic and resembling a woman's sexual drives and pleasures (jouissance), coherent and polymorphous. Manifesting the mode of the 'in-between and beyond' in her feminine style, Cixous collocates gender and genre, the self and the other, the sexual and the textual—all to unravel the 'limits' of our being, knowing, and becoming.

Keywords: Phallogocentric, French feminist theory, Hélène Cixous, écriture féminine, semi-theory, 'New Woman', jouissance.

Uneasy with the idea of limits, ignoring conventions, boundaries and rules, difficult but rewarding, serious, playful, humorous, poetic, even, on occasion, self-contradictory, Cixous's writing has a complex and luminous quality that is always just eluding definition.   - Blyth and Sellers

Introduction

Interdisciplinarity has become an established epistemological, pedagogical, and performative paradigm in the academia and the industry. Simply put, *critical interdisciplinarity* requires thinking creatively across discursive boundaries to elucidate or express something in a new light. It requires a 'rhizomatic' (Deleuze and Guattari) and 'nomadic' (Rosi Braidotti) thinking, which engages with binaries and their 'in-between' in order to glimpse the *beyond*. Such a modality becomes crucial when one is required to develop an idea, a concept, or a practice which is too radical, complex, or overdetermined to be dealt in a traditional or monovalent way. Critical interdisciplinarity is also ethically and politically significant because it is utilised by new or marginalised discourses to carve out a *space* for themselves. Feminism(s) is one such discourse. As Marjorie Pryse observes, feminists often use the word 'interdisciplinary' to distinguish Women's Studies from other fields of study, and "to imply a site of dialogic knowledge production" (1). Inhabiting the interstices of Western metaphysics, culture, and politics, feminism has often deployed an interdisciplinary approach to re/view women's issues in an androcentric culture. As a foundational work of *first wave* feminism, Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), for instance, used a quasi-interdisciplinary approach to argue for gender equality. Wollstonecraft drew arguments from the Enlightenment epistemology based on Reason; the radical political discourses of liberty and democracy drawn from the French Revolution and Locke's concept of the social contract; the works of Milton, Rousseau, Dr. Gregory, and others; the pedagogical issues surrounding women's education; socio-political criticism of contemporary professions, manners, and customs, and so forth. In the *second wave*, 'difference feminism' drew from contemporary political discourses and theoretical analyses which critiqued patriarchy, racism, and capitalism. For instance, feminist philosopher and theologian Mary Daly blasted patriarchy in her ecofeminist book *Gyn / Ecology* (1978), whereas Nancy Hartsock, a Marxist feminist, proposed the 'feminist standpoint' theory of social understanding (Bowden & Mummery 22). Juliet Mitchell combined Marxism and Freudian psychoanalysis to understand women's plight in works like *Woman's Estate* (1970) and *Psychoanalysis and Feminism* (1974).

Published almost three decades earlier, Simone de Beauvoir's feminist opus, *The Second Sex* (1949), deployed serious interdisciplinary scholarship to explain why secondary status is accorded to women in Western society. In its encyclopaedic sweep, *The Second Sex* culled from existentialist philosophy, anthropology, literature, biological sciences, physiology, psychoanalysis, myth, and history to forward its arguments. Not stopping there, Beauvoir also draws from studies of "child development, the cultural history of

fashion and clothes, sociological surveys of prostitution, girls' attitudes to boys and to education, motherhood, ageing, and of course, sexuality" (Rowbotham x-xi).

In the 1970s and '80s, 'second wave' feminist critical and theoretical work broke through the barriers of disciplines and hegemonic ideas. These include Kate Millet's *Sexual Politics*, Shulamith Firestone's *The Dialectic of Sex*, Nancy Chodorow's *The Reproduction of Mothering*, Dale Spender's *Man Made Language*, Alice Walker's *In Search of our Mother's Gardens*, to name just a few. Deploying critical interdisciplinarity, these works attempted to expose patriarchal and racial premises, promote the discovery and re-evaluation of women writers, and examine the political, socio-cultural, and psychosexual contexts of literary, critical, and cultural productions.

However, it was after the emergence of the *post*-theories (post colonialism, postmodernism, post structuralism, etc.) during the *third wave* that 'interdisciplinarity' became a keyword in feminist discourse. It flowered particularly in the multifaceted writings of the 'holy trinity' (Ives 15) of French Feminism – Hélène Cixous, Luce Irigaray, and Julia Kristeva. As a theoretical and philosophical movement, 'French feminism' drew sustenance from Continental Philosophy, the structuralist linguistics of Ferdinand de Saussure, the genealogical studies of Michel Foucault, the poststructuralist ('deconstructive') analyses of Jacques Derrida, the post-Freudian psychoanalytical theories of Jacques Lacan, and so forth. The third wave feminists provided a feminist inflection to the theories of Saussure, Levi-Strauss, Derrida, and others. Following Derrida, for instance, poststructuralist feminist theory marked the 'universal' and 'natural' categories in Western culture as *phallogocentric* (i.e., masculinist; centred around the Phallus and the Logos) and thereby problematic.

In order to subvert and resist the hegemony of patriarchal 'language' (discourse), the French feminists explored 'feminine' discourses which freely venture into the 'dark continent' of (a woman's) body, sexuality, and the unconscious, and employs a *poetic* language to express it. These discourses include Cixous' *l'écriture féminine* ('feminine writing'), Irigaray's *écriture de la femme* or *parler femme* ('woman speak'), Kristeva's *semiotic*, and so on. It must be kept in mind here that the qualifier, 'feminine', signifies an anti-phallogocentric (i.e., plural and non-hierarchical) position, which resists binary opposition and hierarchy. It is *not* a straightforward antonym of 'masculine'. This 'feminine' is, therefore, a kind of "symbolic absence", which may signify "a set of interrelated issues", but "not one notion, not one *corpus*" (Braidotti, *Nomadic Subjects* 179). Interdisciplinarity, therefore, is the *modus operandi* of such *feminine* discourses. My paper outlines how Hélène Cixous has outlined the poetics and politics of such an interdisciplinary *feminine writing* in her select works. The research methodology followed here is that of qualitative analysis from a (feminist) theoretical perspective.

Cixous is widely known for her seminal 'theoretical' texts like 'The Laugh of the Medusa' (henceforth cited as 'Laugh') and 'Sorties'. A prolific writer, playwright, and 'feminist theorist', Cixous has been the founder-director of Women's Studies at the Universite de Paris VIII-Saint Denis. She has penned over a hundred texts in a poetical philosophical non-/genre which seamlessly weaves together theory and autobiography, literature and criticism, history and the individual unconscious. As Betsy Wing observes, "For Cixous all writing is necessary both autobiographical and fictional, shaped by history and the unconscious" (vi). Derrida has hailed Cixous as a *poet-thinker* and the greatest writer in the French language (Bagchi 1). The 'poet' and the 'thinker' in Cixous derives equal appreciation from Derrida. By thus setting up a *différance*   between the traditional disciplines of poetry and philosophy, Derrida also foregrounds the "alliance of genres" (Cixous, *White Ink* 18) which is the hallmark of Cixous' inter-disciplinary/generic/-textual/-sexual oeuvre (Bagchi 78).

In view of a perceived patriarchal bias in Western discourses and disciplines, Cixous mentions that she has two aims: "to break up, to destroy; and to foresee the unforeseeable, to project" ('Laugh' 875). Cixous' revisionary practice is a fluidic *feminine writing* which deliberately blurs the boundaries of self and other, genre and gender, poetry and theory. Somewhat akin to Derrida's concept of writing as *différance*, Cixous'*écritureféminine* is less a 'theory' than a subversive textual practice. It is about taking a poetic licence with theory, making it a '*poetic* theory' (Blyth and Sellers 16). "This is not a way of repressing or obliterating theory", Cixous explains, "but of giving it a place which is not an end in itself . . . not to be confined by theory, but for theory to appear what it is, useful and traversable" (*Live Theory* 114). Cixous avers that *feminine writing* is the creative aspect of an over-abundant 'feminine' *jouissance* (French: "an ecstatic, erotic pleasure"; 'Sorties' 85) and a real-imagined 'other bisexuality' ('Laugh' 884). It overflows the hierarchies of self/other, man/woman, sex/text, meaning/nonmeaning, etc. "In this way", Klages observes, "*l'ecriture feminine* will be an inherently deconstructive language. Such speech/writing (and remember, this language will erase the slash) will bring users closer to the realm of the real [. . .] to the sense of union or non-separation" (103).

Resisting any fixed 'definition', *feminine writing* works "against the pervasive masculine urge to judge, diagnose, digest, name" (Cixous, 'Castration or Decapitation?' 51). Cixous proclaims: "It is impossible to define a feminine practice of writing, and this is an impossibility that will remain, for this practice can never be theorized, enclosed, coded – which doesn't mean that it doesn't exist. But it will always surpass the discourse that regulates the phallocentric system; it does and will take place in areas other than those subordinated to philosophico-theoretical domination" ('Laugh' 883). It embraces an interdisciplinary approach to liberate women's corporeal agency and creative expression from the shackles of a 'masculinist' economy of rigidity, authority, and

instrumentality. Cixous affirms that a woman is particularly capable for living and expressing such a non-binary and plural (i.e. feminine) self-identity.

Hence, Cixous' urgent insistence that a woman "must write herself", that her "body must be heard" ('Laugh' 875, 880). A woman must explore and express her *jouissance* in newer representations — since it is her distinct, *feminine* libidinal economy which empowers her to discard the masculinist imaginary and epistemology, paving the way to more plural and fluidic 'feminine' modalities. More than *opposing* (and thereby imitating) masculinist discourse, it is a feminist strategy to dismantle phallogocentrism from *within*. Cixous, therefore, contends that such 'writing' is "precisely the very possibility of change, the space that can serve as a springboard for subversive thought, the precursory movement of a transformation of social and cultural structures" ('Laugh' 879). Cixous' broad, interdisciplinary understanding of 'writing' signifies more than 'the act of inscribing black marks on white page'. "Writing is not the simple notation on the page", as V.A. Conley points out, "life-and-fiction, life-as-fiction is one of unending *texte* (or *sexte*)" (12). As such, *feminine writing* informs any act which involves undissociated sensibility, nonbinary thinking, and life-affirming creativity. Cixous thereby attempts a deconstructive reading of Western metaphysics, literature, and psychoanalysis – while simultaneously clearing a space for the 'other' through her fictional writing.

In 'Sorties', Cixous uncovers the patriarchal violence implicit in Western epistemology which organises all ideas, concepts and values through "dual, hierarchical oppositions" (64) between the *masculine* ('superior') and the *feminine* ('inferior'). Breaking through into the discipline of psychoanalysis, Cixous strongly criticises Freudian and Lacanian psychoanalysis for a similar andro-/phallo-centric bias. Remarking that "psychoanalysis is the Bible of the phallus" (*White Ink* 140), Cixous launches a scathing attack on Freud's "voyeur's theory" ('Sorties' 82). She denounces the "primacy of the phallus" in Freudian and Lacanian psychoanalysis when she denies that women suffer from "*castration's lack*" ('Laugh' 884). Cixous also uses the neologism, 'sexts' (ibid), to refer to the interplay of women's diffuse sexuality and an open-ended textuality. Using anti-racist and heret(h)ical metaphors, Cixous urges women to emerge from the Freudian *Dark Continent* and flaunt their 'sexts'—all in a bid to desecrate the patriarchal "white continent, with its monuments to Lack" (*ibid* 885).

Foraying into Western metaphysics, Cixous critiques the androcentric drive to master/dominate the 'other' in the Hegelian formulation of the 'Self-Other' dialectic. A woman being the structural 'other' in patriarchy, her subordination becomes necessary in such an ontology. Cixous finds that "there is no place for the other, for an equal other, for a whole and living woman" in the Hegelian discourse ('Sorties' 79). Misogyny and marginalization of women are, therefore, *structural* necessities in such discourses. The more ethical *feminine* desire, on the contrary, involves an exchange "in which each one

would keep the other alive and different" (ibid). The 'feminine economy' basks in a sense of overflowing plenitude. It can willingly expend itself and let go of the desire to possess or dominate the other because in such an economy, 'difference' connotes equality and 'nonexclusion' (*ibid* 85).

However, although Cixous upholds the as-yet-unthinkable *there* as a potential revolutionary space, like Derrida she too is aware that a pure *outside* to phallogocentrism ('closure of metaphysics') is untenable. Cixous therefore signifies the 'feminine' not as a 'pure' category, but as a subversive strategy which employs something like the Kristevan 'sembolic' (i.e., both theoretical and *poetic* language) to undermine phallogocentrism.

Evidently, Cixous' *feminine writing* is inherently interdisciplinary: it is a double-voiced, revisionary discourse which seeks to deconstruct and problematize the divorce of the philosophical from the physiological, the poetical from the political, fictional from the factual. As Leslie Rabine aptly observes, *écritureféminine* raises "the question not of how to resolve the contradiction between writerly practice and collective social practice, but of how to resist resolving it, how to inhabit it, how to live in it and with it" (43). It is this *double awareness*, this unique synergy between the biological and socio-cultural, the empirical and the deconstructive, which makes Cixous so significant for feminist ethics, politics, and onto-epistemology.

The "poetically political, politically poetic" (Cixous, qtd. in Wing vi-vii) project of *écritureféminine* is an expression ('writing') of the *sextual* pleasures of the 'New Woman', who is "a non-closed mix of self/s and others" (Cixous, *White Ink* 176). Peggy Kamuf stresses on the political significance of Cixous' semi-*theory* of the 'New Woman', an "'impossible' subject" ('Sorties' 98). Kamuf lauds Cixous as "one of our age's greatest semi-theoreticians", who will, [D]isappoint whoever supposes that theory's political responsibility begins and ends in a present 'reality' [. . .]. A politics is possible only to the extent that [. . .] between 'women' as 'actual, social beings' and as something else, something other than this apparent actuality, the distinction is unenforceable because unlocalizable. This possible politics is that of semi-reference, or of reference without referent, which names the impossible 'thing which is not'" (74-76). In her theory and praxis of *feminine writing*, Cixous collocates gender and genre, the self and the other, the sexual and the textual—all to unravel the 'limits' of our human knowing, being, and becoming. It leads her in and through several texts, disciplines, and genres. Cixous locates a poetic, 'living' language in the repressed *feminine* realms of *jouissance*, dreams, the unconscious, and myths – all of which unsettle the 'illusion' of mastery, autonomy, and conscious control. *Écriture* is associated with the psychosomatic ('maternal') and cultural dimensions of human voice ('Laugh' 881). Cixous declares, "I write blindly: what I see is voice. That which speaks" (*White Ink* 132). As a non-specular,

affective mode of cognition, Cixous allies 'voice' with painting and music. In *Coming to Writing*, Cixous refers to her desire to write like a painter and capture the changing present moment or the 'quasacles' ('quasi-miracle-instants') (Bagchi 84). Cixous also ventures into 'Myth Studies' in *The Book of Promethea.* She deploys a feminist 're-citation' of (androcentric) myths whereby the Greek mythical hero, Prometheus, is feminised into 'Promethea' - a fantastic sexual-textual 'self/s', whose awareness of *her* own multiple belongings and ceaseless becoming allows *her* to remain hyphenated with the 'other'. It is a subjectivity and self-identity residing in the 'inter-' and 'trans-': embodied *and* plural, gender fluidic *and* resembling a woman's sexual drives and pleasures (*jouissance*), coherent *and* polymorphous. *The Book of Promethea* also "marks an exploration into post humanism and zoo-ontology, since Promethea is simultaneously a woman, the narrator's 'other', and a mythical beast who transforms herself into a horse, a doe, a lioness, an eagle and so on" (Bagchi 84-85). 'She' nudges the narrator (and the reader) to question anthropocentric perspectives. A similar thematic preoccupation can also be noticed in works like *Stigmata* and *Reveries of the Wild Woman*, where Cixous muses philosophically on the 'question of the animal'.

Rosi Braidotti contends that feminism needs to (re)think "the living processes of existence, literally the spaces between the mental and the physical, the theoretical and the experiential" (274). Cixous provides a fascinating case in point. Not least because this "great unclassifiable writer", as Derrida calls her in *H.C. for Life*, knows how to produce unique events, insofar as they call the best protected securities into question once and for all: genre, *gender*, filiation, proper noun, identity, cultural heritage, the distinction between faith and knowledge, between theory and practice, between philosophy, psychoanalysis, and literature, between historical memory and political urgency" (138).

As Verena A. Conley observes, "Cixous becomes the poet who can do what philosophers cannot, that is, account for the living or for otherness within a realm of intelligible experience" (*Readings* xii). In and through *feminine writing*, Cixous traverses the politico-philosophical on the wings of the poetic, and thereby traces the 'unthought'.

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Involvement in Romantic Relationships and Academics among Emerging Adults

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Abstract

India has always looked down upon involvement in romantic relationships, especially for young adults. With emerging technology, as people are in constant contact with their family and friends, the rate of involvement in a romantic relationship has been on the rise. The present study was focused to determine the impact of involvement in romantic relationships on academics among emerging adults in India. 124 participants participated in the study. The statistical analyses revealed no significant difference in academic achievement, academic motivation, and academic hardiness among individuals in a romantic relationship and individuals not in a romantic relationship. The results also revealed no significant gender difference in academic achievement, academic motivation and academic hardiness among young adults, and there is a significant negative relationship between academic hardiness and academic motivation.

Keywords: Romantic relationship, academic achievement, academic motivation, academic hardiness, young adults.

According to Erik Erikson's psychosocial stages, the sixth stage of development is intimacy vs isolation (as cited in Hamachek, 1990). Statistical data reveals that a significant percentage of emerging adults have experienced intimate romantic relationships in their lives. One of the most exquisite emotions known to human beings is love (Plutchik, 2001). Multiple forms of love exist, but human beings often seek it as an expression in a romantic relationship with a compatible partner. For these humans, the most meaningful aspects of life are composed of romantic relationships, and such relationships are a source of deep fulfilment. Romantic relationships are not destiny of life, but they are understood as deep ingrained patterns of relating to others. However, the termination of a romantic relationship is seemed to be a source of great psychological agony. Sociological research has recognised the importance of intimate relationships and their role in lives of young adults'. In recent decades, relationship formation and relationship trajectories patterns during the initial adulthood years have become drastically complex and diverse (Tillman et al., 2019)

Academic achievement is defined as the students' accomplishment in short or long-term educational goals. Several factors surrounding an individual's life affect academic performance and achievement. Romantic relationships and associations among emerging adults are some of the factors that may have been largely overlooked and determined to affect academic performance. While being in a romantic relationship can act as a motivator to do well in school. A relationship that is not healthy or the end of a romantic relationship may deteriorate academic achievement and performance (Machia & Ogolsky, 2021).

In the education discipline, motivation is a tri-dimensional concept consists of an individual's beliefs in carrying out a specific task, objectives and reasons of individual in execution of the tasks and associated emotional response (Nagi & Maruthachalam, 2017). A study in 2011 revealed a significant correlation between academic hardiness and academic motivation (Amrai et al., 2011a). Academic hardiness has modelled as a union of three attitudes (3Cs): control, challenge and commitment. Academic hardiness is a way to resilience under stress and can be thought to play an essential role in academic achievement (Maddi, 2007, 2008; Maddi et al., 2002).

Multiple research studies follow up on peer and parent influences on academic achievement. Still, little research has investigated the links to romantic involvement during the emerging adult stage of life. A study by researchers tried to bridge this gap in the literature. Although the study results revealed that involvement in a romantic relationship influenced the students' academic achievement. It is also stated that several other variables contributed to the obtained results. These factors include age, gender, race, ethnicity, and relationship type. According to the literature, it was expected that involvement in a romantic relationship would significantly impact the academic constructs of Academic Motivation, Academic Achievement, and Academic Hardiness of Young Adults (Giordano et al., 2008). The present study was done to explore the gender difference in Academic Hardiness, Academic Achievement, and Academic Motivation in Young adults and explore the impact of romantic relationships on the three variables. It hypothesises that (i) there is a significant difference in Academic Motivation, Academic Achievement and Academic Hardiness of emerging adults based on their involvement in a romantic relationship; (ii) There is a significant relationship among Academic Motivation, Academic Achievement and Academic Hardiness of Young Adults.

Methods, Participants and Procedures
The sample consisted of 124 emerging adults (61 in a relationship for a minimum of 1 year and 63 not in a relationship). Judgemental Sampling and Snowball Sampling techniques were employed to collect the data. Data collection was done using the online survey method. Only completed questionnaires were accepted for this study. Out of the

229 responses received, 124 complete responses were included for analysis. Others were removed as they did not fulfil the inclusion criteria.

The sample was divided into two groups. The first group consisted of young adults in romantic relationship, and the other group consisted of young adults who were not in any romantic relationship. Statistical tests to analyse the difference between groups were used to test the hypotheses.

Measures

- The Revised Academic Hardiness Scale (RAHS), developed by Benishek et al., (2005) is a 40 item, self-administered, Likert scale. RAHS was developed to assess four dimensions: control of affect, control of effort, commitment, and challenge. This is suitable for the administration of college students. It has a test retest reliability of r=.81-.88 and Cronbach's alpha=.81-.91. The RAHS has a concurrent validity of r=.29-.34 with SAT scores.
- The Academic Motivation Scale by (Vallerand et al., 1992). Psychometric evaluation reveals that the scale has an internal consistency of 0.81 and a test retest reliability of 0.79. Content validity has been established by the Expert review method. Results from studies conducted by the developers showed strong correlations between scores on measures of the same or similar motivation constructs, thus establishing criterion-related validity. The scoring of the scale is on a 7-point rating scale, and the total score is calculated by adding the individual score of all 20 questions.

Data Analyses

The variables of this research study are academic achievement, academic hardiness, academic motivation and relationship status. This study is a quantitative research method and a correlational research strategy. SPSS v25 will be used to analyse the obtained data statistically. Mann-Whitney U tests were used to test the significance of the difference between means. Spearman's Correlation coefficient was used to test the importance of the relationship between variables.

Results

The reliability analysis shows that Academic Hardiness and Academic Motivation have good reliability in the sample. 124 adolescents participated in the study, out of which 60 were males, and 64 were females. Among them, 61 were involved in a romantic relationship, and 63 were not engaged in a romantic relationship.

Table 1

Descriptive Statistics of the dependent and independent variables

Dependent Variables	Independent Variables	Groups	N	Mean	Median	S.D
Academic Hardiness	Gender	Male	60	111.55	111.00	12.98
		Female	64	109.65	109.50	14.39
	Relationship Status	In a relationship	61	110.08	111.00	15.68
		Not in a relationship	63	111.04	111.00	11.57
Academic Achievement	Gender	Male	60	7.39	7.95	1.84
		Female	64	7.80	8.30	1.91
	Relationship Status	In a relationship	61	7.44	8.00	2.01
		Not in a relationship	63	7.76	8.30	1.75
Academic Motivation	Gender	Male	60	126.75	126.00	21.07
		Female	64	126.18	133.00	26.21
	Relationship Status	In a relationship	61	128.67	131.00	22.19
		Not in a relationship	63	124.31	127.00	25.20

Further, the obtained results from the Shapiro-Wilk normality test show that the Academic Motivation is normally distributed ($p > 0.05$), whereas the data for Academic Achievement ($p < 0.05$) and Academic Hardiness ($p < 0.05$) are not normally distributed.

Table 2

Mann Whitney-U test to identify the difference between dependent variables

Variable	Relationship Status	Sex
Academic Motivation	0.356	0.928
Academic Achievement	0.851	0.629
Academic Hardiness	0.434	0.601

The obtained results reveal no significant difference among academic motivation, academic achievement, and academic hardiness of individuals who are in and not in a romantic relationship and individuals who are not in a romantic relationship. Additionally, there are no significant sex differences among the dependent variables.

Table 3

Spearman's Correlation Co-efficient between Academic Achievement and Academic Motivation.

		Academic Achievement	Academic Hardiness	Academic Motivation
Academic Achievement	Correlation Coefficient	1.000	-.056	-.063
	Sig. (2-tailed)	.	.535	.489
	N	124	124	124
Academic Hardiness	Correlation Coefficient	-.056	1.000	-.379[**]
	Sig. (2-tailed)	.535	.	.000
	N	124	124	124
Academic Motivation	Correlation Coefficient	-.063	-.379[**]	1.000
	Sig. (2-tailed)	.489	.000	.
	N	124	124	124

The obtained results showed a significant negative relationship between academic hardiness and academic motivation (r = -0.379; P < 0.001). The other variables showed no significant relationship.

Discussion

The obtained results revealed no significant difference in academic hardiness, academic achievement, and academic motivation between individuals in romantic relationship and individuals who are not in any romantic relationship. This finding is validated by Schmidt & Lockwood (2017). They discovered that being involved in a romantic relationship in college is significantly associated with absences in classes but not with grade point average (GPA). The results also revealed no significant sex difference in Academic Achievement, Academic Motivation and Academic Hardiness of young adults. In the 21st century, with increasing awareness and decreasing stereotypes and prejudice, male and female children are treated equally, given equal opportunities, and share similar academic and life experiences, especially in urban areas. The similar academic experiences, reduced discrimination against female children, and availability of equal opportunities may be a cause leading to reduced sex differences in academic achievement, academic motivation and academic hardiness.

Spearman's correlation for the significance of the relationship between academic achievement and academic motivation showed no significant relationship between the two variables. A contradicting result was obtained by researcher Amrai et al. (2011b) who found a significant correlation between those variables.

The present study was conducted during the second wave of the COVID-19 pandemic in India. Educational institutes had remained closed for over a year, and then the pandemic's effects were experienced by students worldwide. Students reported having lost the grit and motivation to continue their education amidst all the uncertainty around the world. Students were compelled to write tests and examinations online despite losing their interest and motivation to excel in academics. They were under constant pressure from parents and teachers alike to perform well in these examinations. The obtained results reveal a significant negative relationship between academic hardiness and academic motivation. Academic hardiness has become a hard component during the pandemic period. The academic concepts and assessments were hard to cope up through online education platforms. Even though the academic motivation exists, it was hard enough to maintain the hardiness during pandemic. This might be a reason towards negative relationship. The present findings may result from the changed experiences of the students during the pandemic.

Conclusion

The current study is an initiative to examine and analyse the influence of romantic involvement on young adults' academic performance and romantic relationships in the metropolitan region of India. Generally, Indian society encourages high academic stress and discourages early dating. Indian parents and educators commonly believe that romantic relationships interfere with academics. Despite that, our findings exhibited that people in romantic relationships and not in romantic relationships have the same academic performance, hardiness and motivation.

This study still has aspects for improvement. In this study, the young adults' romantic involvement was focused without investigating other vital factors such as partner choice, relationship quality, dating activities, or emotional and cognitive processes. Additionally, the study was conducted during the global corona pandemic. These factors restrict the view on how romantic relationships are looked at and whether young adults feel rejected or accepted by their family members, peers, and teachers for their romantic involvement. The people who are not in any romantic relationships were also not observed in the aspect of previous involvements.

Further, these findings do not mention or generalise that the romantic relationships in youth life are always healthy. There are chances of involving in harmful sexual activities, intimate partner violence, and unwanted pregnancy are also possible. To ensure safe dating practices, comprehensive relationship and sex education can help progressive psychosocial development.

Ethical Compliance Section

- Funding: The authors have no funding to disclose
- Compliance with Ethical Standards: All procedures performed in studies involving human participants were in accordance with the ethical standards of the CHRIST (Deemed to be University) institutional review board (IRB) and with the 1964 Helsinki Declaration and its later amendments or comparable ethical standards.
- Conflicts of Interest: The authors declare they have no conflict of interest.
- Informed Consent- Each participant was informed clearly about the purpose of the study, and no participant was forced under any circumstances to take part in the study.

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The Interventions of District Panchayat in School Education of Kannur District in Kerala

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Abstract:

Kerala was able to complete the SSLC examination by setting an example to the world by overcoming many crisis of the pandemic situation. About 99.47% of the students were given the opportunity to enter the higher classes. The highlight of this great victory is the success of the Kannur district which is above the state average 99.85%. The SSLC result in Kerala has reached First place in Kannur during the year 2021 pandemic period. The reason for this success is that district Panchayat coordinated the educational activities. The Present study analyses the various projects implemented under the leadership of the District Panchayat as per the guidelines of the Deputy General of Education, Coordinating Education Officers under the leadership of District Directorate. The strong academic leadership of Kannur DIET, continuing interventions of various agencies like SSK, KITE and Public Education Protection Yajna are part of the project. The committed efforts of the school headmasters, parents, the dedicated works of the teachers, PTAs and above all, the hard work of the students who have regained the rhythm of learning in the face of adversity and wrote the exam contributed to this success. The study results showed that SSLC pass percentage of Kannur district increased in comparison to state pass percentage. The number of not eligible students decreased throughout the study period due to the interventions made by the Kannur district Panchayat.

Introduction

The Kannur District Panchayat consists of 11 Block Panchayats and 24 District Divisions with 211 high schools under various educational agencies such as DIET and SSK. The 'Mukulam' is one of the comprehensive planning and implementation of innovative

projects in the field of education in Kannur District Panchayat. During the pandemic, the comprehensive education plan was revised and renamed as E-mukulam. The main focus of the programme was prepared by the expert teachers which focused in revising the plan which included special coaching for students, educational workshops, snacks, handbooks, and sample question papers, where the entire programme was monitored by Area Educational Officer and District Educational Officers. The state of Kerala is the only state in India to write the SSLC examination directly during the pandemic period, with Kannur district the first in the list with the highest number of students passing. The various activities that led to this were planned to improve the quality of education in the school under the name of different projects such as B-Positive, Ashangavenda Arikilundu, E-Mukulam Questionnaire-Model Exam, E-class challenge, STEPS (tips and techniques for writing stress free examination in different subjects). The objective of the project was to have 100% pass and raise it to at least a lower grade B plus for all the students. The plan was also to build confidence in the students to face the SSLC and Plus Two exams by counselling, workshops were organized for councillors of all schools in the district for the sake. Apart from the SSLC students, the programme also started to focus from 8th standard onwards. The study tried to find out quality of the SSLC result of the Kannur District Panchayat and it analysed the data of number of cent percent result schools, number of full A+ students and number of students not qualified for higher studies in the SSLC public examination for the years 2017 to 2021.

Objectives

1. To find out the major problems faced by the students of Kannur District in their school education.

2. To make suggestions to the Kannur District Panchayat for the betterment of the educational standards in the district.

The 'Navakerala Action Plan' is an important program implemented by the Government with the objective of creating a new Kerala in view of the social and economic development challenges facing Kerala. The project is planned by the Government Department According to Government order (Economic planning (d) department S.U.P no 10/2017 A S V, Thiruvananthapuram) the 'Public Education Protection Yajna' is an important activity of the Mission. The District Panchayat is responsible for the coordination of all educational activities in the district as directed by the Government. The missions have been announced with the objective of strengthening the people's planning activities. The plan document states that the missions will provide additional professional assistance to local authorities and increase the efficiency required for effective project implementation. The Development missions are almost entirely the responsibility of the local government.

Annual report of District Panchyat Kannur (2020): The Kannur District Panchayat has planned annual report for the period 2015-20, giving priority to the four missions put forward by the State Government for Nava Kerala: Haritha Keralam, Hrudayem, Life and Protection of Public Education. The report states that in the formulation of the annual plan, it has sought to receive feedback and suggestions directly from the people and has considered, planned and implemented the plans accordingly. The Kannur District Panchayat mentions that it has achieved ISO certification of international standard during this period and especially equipped digital meeting which has been able to be actively used for various activities during the covid-19 Pandemic period. The report briefs about different activities such as public administration efficiency activities, project formulation activities, various areas of interest for sustainable development in Kannur, activities focusing on agriculture, water conservation related activities, quality of education, school solar project and public examination training project like Mukulam which is a new derivation in the path of education.

Mukulam project

The Kannur District Panchayat has been conducting a Model Examination for SSLC every year as part of the 'Mukulam' project. During the pandemic situation, the main reason for the increase in the pass percentage among the students is due to the special coaching provided. They conducted mock online exams and trained on sample question papers.

The E-Class challenge

The E-Class challenge is a project to provide children with the learning materials available to the children in connection with online education. The district panchayat was able to find the solution needed for the whole children in their local area during the time of the pandemic. The libraries and many social supporting voluntary agencies participated in the E-class challenge and made their best in providing materials needed for the education of the children which includes TV, laptops, and different gadgets.

STEPS (tips and techniques for writing stress-free examinations in different subjects)

STEPS is a learning aid programme for the 10th class students of Kannur district, under the leadership of Kannur District panchayat, with the objective of making all the students of Kannur district eligible for higher studies. The objective of the project was to make the success 100% and raise the grade of children at least by B plus. The programme aimed in building confidence to face the SSLC exam and conducted counselling, workshop for councillors of all schools in the district, and organised PTA meetings.

Help Desk

The study found that, there is a significant difference between the state level and district level pass percentage. The study also found that, there is a significant difference between the number of cent percent result schools and between the number of full A+ students in Kannur district. The study also found that, there is no significant difference between the number of students not qualified for higher studies in Kannur district. Various educational agencies in the district have been set up to help and provide the necessary learning support to all children with special needs appearing for the SSLC examination. Through this help desk, it has been possible to provide classes directly to the backward children by focusing on local talent centres and schools. It was the unanimous work of all the educational agencies in the district during the tenure of the Board that helped Kannur district to achieve the first position at the state level in the SSLC examination of 2021 during Covid-19. The energy provided by the excellent infrastructural facilities created as part of the Public Education Protection mission really played crucial role in transforming the education in to new arenas.

Kannur District SSLC Exam Result Analysis Report

The state of Kerala was able to complete the SSLC examination by setting an example to the world by overcoming many crises of the pandemic situation. About 99.47 per cent of the students who wrote the exam was qualified for the higher education. The highlight of this great victory is the success of Kannur district which is above the state average (99.85). Kannur district topped in the 2020-21 SSLC results of Kerala state. The reason for the success is that the district panchayat coordinated the educational activities.

Effect of Interventions of Kannur District Panchayat in Education

To measure the effect of the intervention of Kannur district Panchayat in education, the results of the SSLC examination of Kannur district was compared with the state level result. The researcher used the variables like state pass percentage, district pass percentage, number of cent percent result schools, number of full A+ students and number of students not qualify for higher studies of the Kannur district and its growth pattern of last five years. The study found that, there is a significant difference between the state level and district level pass percentage.

The study also found that, there is a significant difference between the number of cent percent result schools and between the number of full A+ students in Kannur district. The study also found that, there is no significant difference between the number of students not qualifed for higher studies in Kannur district.

The following table presents the state pass percentage and district pass percentage of the Kannur district for the years 2017 to 2021.

Table 1: SSLC result of the Kannur district for various years

Year	State Pass percentages		District pass percentage	
2017	95.98	-	97.68	-
2018	97.84	1.94	99.04	1.39
2019	98.11	0.28	99.15	0.11
2020	98.82	0.72	99.31	0.16
2021	99.47	0.66	99.85	0.54
CAGR	**0.90**		**0.55**	

State Pass percentages

Table 1 reveals that the state pass percentage shows an increasing trend throughout the study period i.e., 2017 to 2021. The Compound Annual Growth Rate (CAGR)is 0.90 and the positive value of CAGR indicates the overall increase in SSLC result for the study period.

District pass percentage

Considering the SSLC pass percentage of the Kannur district, the data reveals that district pass percentage also shows an increasing trend throughout the study period i.e., 2017 to 2021. The Compound Annual Growth Rate (CAGR) is 0.55 and the positive value of CAGR indicates the overall increase in SSLC result of the Kannur district for the study period. Comparison of the SSLC result of the State and Kannur district is presented graphically in Figure 1.

Figure 1
Comparison of SSLC state and district pass percentage
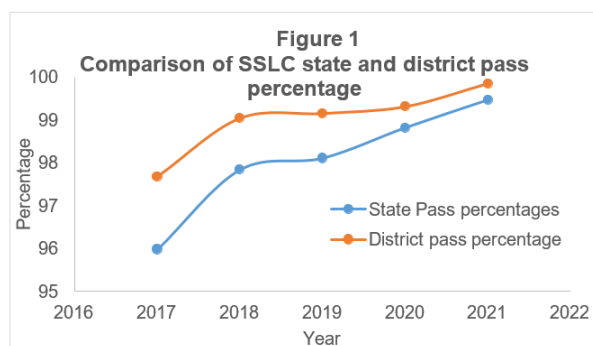
The quality of the SSLC result of the Kannur District Panchayat is measured using the data of the number of cent percent result schools, the number of full A+ students and the number of students who did not qualify for higher studies in the SSLC public examination for the years 2017 to 2021. The results are presented in Table 2.

Table 2: Cent percent result schools, full A+ students and not qualify for higher studies in the SSLC public examination for the years 2017 to 2021

Year	100% result schools		Full A+ students		Not qualify for higher studies	
	Number	Change in percentage	Number	Change in percentage	Number	Change in percentage
2017	62		1997	-	1039	-
2018	102	64.52	3320	66.25	330	-68.24
2019	126	23.53	3748	12.89	292	-11.52
2020	125	-0.79	4166	11.15	228	-21.92
2021	174	39.20	11816	183.63	52	-77.19
CAGR	29.43	-	33.25	-	-52.70	-

Cent percentage result schools

Considering the number of schools with cent percent result in SSLC examination is high as compared to any other years. In the year 2017 the number of cent percent result schools is 62 out of 210 and it has increased in the year 2021 to 174 out of 210. It is seen that the marginal decrease (-0.79%) in the number of one hundred percent result schools in the year 2020. The Compound Annual Growth Rate (CAGR) is 29.43 and the positive value of CAGR indicates the overall increase in one hundred percent result schools in Kannur district for the study period.

Full A+ students

In view of the number of full A+ students in the SSLC examination among the Kannur district, the result reveals that there is an increase in the results throughout the study period. In the year 2017 the number of full A+ students in Kannur district is 1997 and it increased to 11816 in the year 2021. The Compound Annual Growth Rate (CAGR) is

33.25 and the positive value of CAGR indicates the overall increase in number of full A+ students in Kannur district for the study period.

Number of students not qualified for higher studies

The number of students who did not qualify for higher studies in the SSLC examination in Kannur district decreased throughout the study period. In 2017, the number of students who did not qualify in the SSLC examination in Kannur district was 1039 and it decreased to 52 in 2021. The Compound Annual Growth Rate (CAGR) is 52.70 and the negative value of CAGR indicates the overall decrease in the number of students who did not qualify in the SSLC examination in Kannur district for the study period.

Summary

The study conducted on the interventions in the field of education under the leadership of the District Panchayat showed that activities for improving the standard of education with systematic monitoring were actively carried out during the period 2017-2021. The study points out that the improvement in the quality of education in Kannur district is due to the planning and implementation of such educational outreach programs which yield results only on a long-term basis. It should be noted that the quality of education among the special sections of students in the coastal and hilly areas of Kannur district has improved as compared to other districts and the SSLC result in Kerala, and Kannur has reached First place during the year 2021 pandemic period. The study analysed the Quality of the SSLC result of the Kannur District Panchayat using the data of the number of cent percent result schools, the number of full A+ students and the number of students not qualifying for higher studies in the SSLC public examination for the years 2017 to 2021. The programmes like 'Mukulam' are setting a new derivation in transforming the perspectives of education in to new aspects which result with implementing new strategies as compared to the conventional methods.

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Body- Image Dissatisfaction and the Use of Social Media for Body Comparison among Psychology Students

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Abstract:

The purpose of the study conducted, was to understand the prevalence of body image dissatisfaction and to identify the influence of social media on body comparison among the Under graduate and Post graduate college students in Bengaluru (n=258). Through a Descriptive Cross Sectional survey, it was found that there is no significant difference between Female and Male participants on the following dimensions- OAE (Overall Appearance Evaluation), HFI (Health and Fitness Evaluation), II (Investment in Ideals), HFE (Health Fitness Evaluation), A.G. (Attention to Grooming). Whereas, on the following dimensions of scale there is a significant difference between Female and Male participants - SD (Social Dependence), HD (Height Dissatisfaction), FE (Fatness Evaluation), N.A. (Negative Affect). Secondly, there is no significant difference between male and female psychology students in Bangalore for the motivation they have to use social media for body comparison. The study is significant because it provides the basis for developing psychological interventions, educational policies, empirical evidence for prevalence of body image dissatisfaction in young adults, scope to understand how potential mental health professionals perceive their own bodies. In the larger picture, this study will help in the reformation of societal standards of beauty and perception of a 'perfect body', by forming an essential reference for further studies in this field of research.

Keywords: Body image dissatisfaction, psychology students, social media, body comparison.

Introduction

The saying of Jess C. Scott that "The human body is the best work of art" is true. However, because of the various external and internal factors, there is an alteration in one's perception of body. According to the Mental Health Foundation, one in eight individuals has experienced suicidal thoughts due to body image issues. And over one adult in five adults and 40% of individuals in their teenage have stated that social media 'caused them to worry about body image.' ("Body image report - Executive Summary", 2021) As understood, social media has a 'significant' impact on body image; it has been positively

associated with negative body image. (Fardouly & Vartanian, 2016) A study conducted by Myers and Crowther

(2009) found a connection in between 'comparisons on social media' and 'increased sense of body dissatisfaction'. This study is designed on Under Graduate (UG) and Post Graduate (PG) Psychology students to analyze Social Media's use for Body Comparison and Body Image Dissatisfaction.

Body Image Dissatisfaction (BID) is viewed as the main issue among the worldwide proportion of issues identified with the body (Thompson et al., 1999). According to a study, body image dissatisfaction leads to developing symptoms of depression (Siegel et al., 1999). Various other researches have proved that body dissatisfaction leads to various mental health issues, and 'Negative body image' was associated with higher neuroticism levels (Allen et al., 2016). In the Indian Context- Among Indian girls, Body Dissatisfaction has been related to a lot of socio-cultural factors and self-consciousness partially (Rajagopalan & Shejwal, 2014). Another study done on Indian Men (college students) showed that socio-cultural pressures and media significantly correlated with body image ideals of being thin and muscular; BID is a major concern for Indian men (Sampath et al., 2020). A study done in Chennai, India, showed that around 30% of women respondents feel pressured because of advertisements. Also, women overestimate their body size, and they idealize thin bodies (Rekha et al., 2012).

Further, there have been studies on BID among college students. In a study, women saw their weight deviation from the standard at more than 15% over their actual deviation, though men mutilated under 1%. BID was fundamentally connected with 'low self-esteem, externality, depression, and distortion' (Mable, Balance & Galgan, 1986). A study done on primary school students showed that 60.1% (students approximately) had high body-image dissatisfaction. This was prominently associated with sex and Body Mass Index (Latiff, 2017).

Studies on the impact of social media have shown that- Media through social networking sites, advertisements, blogs, websites, articles, etc., promote unrealistic and stereotypical ideas of beauty, which leads to body dissatisfaction. Studies have shown the direct impact of various means of media on body image; it was found that advertisements lead to body dissatisfaction (Hargreaves, D. A., & Tiggemann, M., 2004.). Through studies, it has been even highlighted that using social media frequently can lead to the development of Body dysmorphic disorder. Also, 'Appearance Based Comparisons' have acted as a contributing factor in between Social Networking Sites and body image dissatisfaction (Ryding et al., 2020). A study has shown that social media can have a negative impact on BID and on negative affect like guilt and sadness (Bennett et al., 2019).

Considering the Demographic details of people who have body image dissatisfaction and percentage- A large number of people have felt that they have been concerned about one part of their body, at least once. (Buhlmann et al., 2010) Through a range of studies it has been proved that there is higher body dissatisfaction among females than males, across all age groups (Quittkat et al., 2019). In terms of age, there is little difference between body dissatisfaction in young adults and older adults. According to the British National Health Survey (2013), body satisfaction in people above the age of 65 was 69%, and between 18-34 was 67%.

Further, considering the studies done to see the educational impact on body image, a study in Iran showed that interventions or education related to body image can decrease the concerns related to body image and increase the self-esteem of an individual (Gharemani et al., 2018). Further, on the basis of relationship status, it was interpreted that 'single' gave less importance to their appearance (Laus, Almeida & Klos, 2018). However, another study highlights the point that if an individual receives support from intimates and romantic partner, it can be directly associated to body image disturbance and anxiety associated with their physical appearance (Weller & Dziegielewski, 2005).

Through research and studies conducted by Baumeister (1999), the various types of 'Self' are defined as- Existential Self- Perception of self that is different from others, Categorical Self- realizing that the person himself/ herself is an object in this world, and realizing the properties of oneself, Self-image. It is one's perception of oneself and includes many factors like physical description, social roles and personal traits, Ideal self and Real-Self – ideal self is the expectations of our 'self.' The real-self is the reality of the self.

Body Image can be said as a form of 'self-image'; which is the subjective perception of one's own body, usually a product of various factors like the stereotypical definition of beauty, social media, community, gender role, profession, geographical location, physical and mental health (and issues), etc. Body image delivers a comprehensive meaning; "body" holds a concrete meaning, which is physical, and "image" contains a very subjective meaning.

Body image satisfaction refers to the concept when the individual feels a sense of acceptance, gratitude and positivity towards the body. In body image positivity, there is the presence of contentment that stays persistent irrespective of the ever-changing external and internal factors. In contrast, body image dissatisfaction can be defined as the concept where the individual associates a 'negative image' and perception to his/her own body. There is a presence of constant discontent in terms of body image.

Cognitive-behavioral perspectives on body image, is the model and theory developed through a research that says that body image is a 'multidimensional concept', which

means it is a product of various interrelated concepts (Cash, T. F., 2012). There are a number of social determiners, that influence body image. According to various studies, peers commenting and bullying based on the appearance of their fellow mates leads to body image negativity. Additionally, community defines the stereotypical definition of beauty and guidelines affects one's body image, it includes teachers, peers, relatives, etc., contribute to developing cues for BID.

'Body Image Dissatisfaction' has been a major area of concern in India for youth. According to a study, nearly one third young men were 'moderately' or 'markedly' dissatisfied with their bodies, and specifically body shape (Sampath et al., 2020). Another study in India, showed that 77.6% of girls had body image dissatisfaction (Ganesan et al., 2018). According to the study done by MacNeill et al., (2017) there is a profound effect of personality in males and females, on the body image dissatisfaction.

The study has high significance because it will provide the basis for developing psychological interventions, the results and interpretations will facilitate psychologists to help clients better, to perceive their own body and self, through the development of adequate interventions related to education, awareness, etc. Further, it will lead to the Development of a better society because, 'Man is a social being.' The study will help in the reformation of societal standards of beauty and perception of a 'perfect body.'

An improvement in educational policies can be predicted because the education system in early life plays a huge and an essential role in the development of the sense of body image. The research will facilitate the process of enhancing quality education, aiming at the development of confident individuals. In the field of Mental Health, it will lead to the improvement of mental wellbeing; it is essential because a lot of our mental well-being depends on the way one perceives himself/herself. Due to a lack of self-acceptance and awareness of one's own body, there are adverse effects on mental health. Lastly, it will provide background for further research as the data gained through the study, will provide concrete basis for further studies in the field of body-image and in psychology as a core field. Also, the views of adults can have a significant impact on the body-image of children, therefore it is required to keep studying about body image dissatisfaction (Green & Pritchard, 2003).

The study is conducted to understand the prevalence of body image dissatisfaction and to identify the influence of social media on body comparison among the Undergraduate and Postgraduate college students in Bengaluru. Specifically, to understand the demographic details of Psychology students in Bangalore, to present descriptive of the prevalence of body image dissatisfaction among Psychology students, to analyze the difference in body image dissatisfaction between male and female psychology students, and to analyze the difference in the motivation to use social media for body comparison between male and female psychology students. The hypothesis drawn are that, there is a

significant difference in body image dissatisfaction among male and female psychology students, and there is a significant difference in the motivation to use social media for body comparison between male and female psychology students.

Method

Participants

The study was conducted in Bengaluru among U.G. and P.G. psychology students between the age group 18-24 years. The sample size for the study is 258 and the participants were recruited through consecutive sampling method.

Research Design

This study uses a quantitative methodology, under this methodology, a Descriptive Cross Sectional Survey Design will be followed. The study aims to understand the demographic details, the prevalence of body image dissatisfaction and the use of social media for body image comparison among psychology students.

Tools Used

'Body Self Image Questionnaire-Short Form' (BSIQ-SF)

This is a 5 point scale, that has been used across various studies in body image. This scale is a short form of Body Self Image Questionnaire. BSIQ-SF has 27 questions, which pertain to one of the following subscales- OAE = 'Overall Appearance Evaluation'; HFI = 'Health Fitness Influence'; II = 'Investment in Ideals'; HFE = 'Health-Fitness Evaluation'; AG = 'Attention to Grooming'; HD = 'Height Dissatisfaction'; FE = 'Fatness Evaluation'; NA = 'Negative Affect'; SD = 'Social Dependence'. The scale has been proven valid by the following scores ($\chi^2_{[df=576]} =$ 2210.19, CFI = .93, NNFI = .92, RMSEA = .04). Factor loadings being significant ($p <$ .05) (Rowe, 2005) Internal consistency reliabilities for the subscales' final version of the BSIQ' ranged from .68 to .92. The various dimensions are scored on a 1-5 point scale, with a=1, b=2, c=3, d=4, and e=5.. Each subscale score goes from at least 3 to a limit of 15. Item 1 ought to be converse scored.

'Motivation to Use Social Media for Body Comparison'

This is a 5 point scale, that has been extensively used in researches for Body image and is a subscale of 'Motivation for Electronic Interaction Scale' (MEIS) (Nesi & Prinstein, 2015) The scale has good reliability with a correlation of α=0.832. This scale ranges from 1 – not true at all to 5 extremely true. Through a study done for Construct Validity, to gain an increased understanding of MIES, on college students, an exploratory research analysis was done. The results suggested that MIES and its differing subscales can be

used as a valuable tool for 'further exploration of social media use motivations'. (Harmon, 2021)

Demographic Data Sheet

This is a researcher developed questionnaire which will be used in the study, where the participants are required to fill all the following details- age, gender, educational level, relationship status the domicile (rural/ urban), the social media accessed by them, hours spent on social media.

Procedure

In this study, the participants were recruited via social media, and flyers. They were asked to take part in an online survey. They were informed about the purpose of the study, and were asked to provide informed consent; the subject always had the right to withdraw anytime he/she feels like. All the other ethical considerations were rigorously followed, and the participants were informed about confidentiality, rights to privacy, anonymity, etc. No financial return was provided to the participants.

The participants were asked to provide answers to the questionnaire and other standardized scales encrypted to the online form. This process of filling the information took up to 12 minutes for each participant. After the data collection, the statistical analysis was done to draw answers to the research questions.

Ethical Consideration

This study has received IRB (Institutional Review Board) clearance. All ethical guidelines like Informed Consent, confidentiality, etc., were followed.

Results

The demographic details of the study are represented in Table 1.1 for the sample size of 258 participants i.e. U.G. and P.G. Psychology students from Bangalore. The mean of the participant's age was 21 years (SD 1.6), there were slightly greater number of participants from U.G. courses (51.9%) than P.G. Courses (48.1%). In terms of relationship 76.4% of the psychology students in Bangalore were single, and only 23.6 % were committed. Females were the highest as number of participants (79.1%), preceded by Males (19.4%), and Non-Binary (1.6%). The average-time spent on social media by a psychology student in Bangalore is 3 hours and 36 minutes (SD 2.07) Table 2.1 shows the number of hours spent on social media by different participants beginning from minimum 0.5 i.e. half hour to maximum 11 hours per day. The highest used social media application is Instagram (32.5%), followed by WhatsApp (18.3%), Facebook (11.6%), and LinkedIn (10.5%).
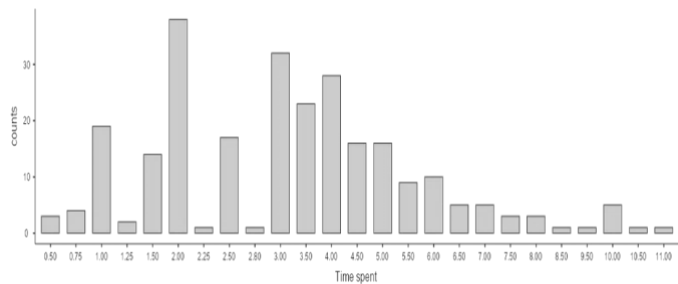
Fig.2.1 Time spent on Social Media by U.G. & P.G. Psychology Students in Bangalore

Table 1.1 *Demographic Details of Participants*

	N (Total Number)	Frequency (%)	Mean	SD (Standard Deviation)
Age			21 years	1.6
Educational Qualification				
UG (Under-Graduation)	134	51.9%		
PG (Post-Graduation)	124	48.1%		
Relationship Status				
Single	197	76.4%		
Committed	61	23.6%		
Gender				
Non-Binary	4	1.6%		
Male	204 50	79.1%		
Female		19.4%		
Time Spent on Social-Media			3.6 hours	2.07
Social Media Applications used				
Instagram Twitter				
Facebook WhatsApp				
Snapchat				
LinkedIn				
Discord Tumblr	250	32.5%		
Telegram	58	7.5%		
YouTube	89	11.6%		
Pinterest	141	18.3%		
Signal	69	9.0%		
Reddit	81 5	10.5%		
Tinder	9	0.6%		
WordPress	8	1.2%		
Quora Clubhouse	18	1.0% 2.3%		
Twitch	20	2.6%		
	2 13	0.3%		
	1	1.7%		
	1	0.1%		
	3	0.1%		
	1	0.4%		
	1	0.1%		
		0.1%		

Further, Body Image was analyzed on different dimensions of the scale BSIQ-SF (Body Self-Image Questionnaire- Short Form) for all the participants, as represented in Table 1.2. The names of the dimensions are as follows- Overall Appearance Evaluation (OAE), HFI (Health Fitness Influence), II (Investment in Ideals), HFE (Health-Fitness

Evaluation), A.G. (Attention to Grooming), H.D. (Height Dissatisfaction), F.E. (Fatness Evaluation), N.A. (Negative Affect), S.D. (Social Dependence).

Table 1.2

Mean & S.D. of the 9 Dimensions of BSIQ-SF

	OAE	HFI	II	HFE	SD	HD	FE	NA	AG
Mean	3.52	3.7	3.25	3.06	2.89	2.67	2.7	2.36	3.17
SD	1.16	1.22	1.32	1.17	1.39	1.54	1.56	1.42	1.24

The highest responses dimension-wise were 30.2% for OAE (Overall All Appearance), which means that most participants felt that statements like 'my body looks good' are mostly true to them, 31.9% for HFI (Health Fitness Influence), which means the statements like 'How well my body is functioning influences the way I feel about my body' were completely true for most participants, 28.6% for II (Investment in Ideals), means that statements like 'Body size matters to me.' are mostly true for most participants, 33.1% for HFE means that statements like 'My overall fitness level is high' are about halfway true for most participants. Further, 23.1% for S.D., which means statements like 'I compare my body to people I'm close to (friends, relatives, etc.)' are not at all true for most participants, 35.1% for H.D. (Height Dissatisfaction), which means for most participants statements related to H.D. were not at all true, 35.0% for Fitness Evaluation which means most participants think that statements like 'I think my body looks fat in clothes' are not at all true to them, 40.6% was for Negative Affect which had statements like 'My naked body makes me feel sad' and it was not at all true for most participants, 29.7% was for A.G. (attention to grooming) which had statements like 'I'm usually well dressed', which were mostly true for most participants. Table 1.3 gives the description of the frequencies for the 5 responses for each dimension.

Table 1.3 *Frequency of responses on different dimensions of BSIQ   -SF.*

Responses/ percentage	OAE	HFI	II	HFE	SD	HD	FE	NA	AG
1 (Not at all true for myself)	6.2%	6.7%	13.6%	10.2%	23.1%	35.1%	35.0%	40.6%	12.7%
2(slightly true of myself)	12.5%	11.9%	16.7%	21.8%	18.5%	15.5%	16.1%	19.4%	16.9%
3 (about half way true of myself)	27.9%	18.3%	21.3%	33.1%	20.8%	14.5%	12.4%	16.0%	26.0%
4 (mostly true of myself)	30.2%	31.1%	28.6%	21.8%	22.0%	16.5%	17.1%	11.9%	29.7%
5(completely true of myself)	23.1%	31.9%	19.9%	13.0%	15.6%	18.3%	19.4%	12.1%	14.7%

Further, the Mean, SD and significance of difference in mean male and female participants was calculated, as represented in Table 1.2. The Shapiro Wilk p test was conducted to check the values of normalcy for each dimension, and all the values were

<.001. therefore, Mann Whitney u test was used and the values for the same are represented as p values in table 1.4.

Table 1. *Mean, SD and p value of Male and Female Participants on BSIQ***4** *-SF*

	Mean		Standard deviation		p value
Gender	Female	Male	Female	Male	
OAE	3.51	3.59	1.17	1.06	**0.487**
HFI	3.7	3.69	1.19	1.35	**0.633**
II	3.28	3.11	1.3	1.35	**0.171**
HFE	3.06	3.13	1.15	1.21	**0.488**
SD	2.98	2.47	1.37	1.36	**<.001**
HD	2.75	2.28	1.53	1.48	**<.001**
FE	2.83	2.09	1.55	1.42	**<.001**
NA	2.45	1.91	1.43	1.25	**<.001**
AG	3.19	3.09	1.2	1.37	**0.405**

For OAE, the mean for females and males were 3.51 and 3.59, and SD was 1.17 and 1.06 respectively. The p value was 0.487 which is above 0.05, therefore, there is no significant difference in between Female and Male participants on the OAE dimension. For HFI, the mean for females and males were 3.7 and 3.69, and SD was 1.19 and 1.35 respectively. The p value was 0.633 which is above 0.05, therefore, there is no significant difference in between Female and Male participants on the HFI dimension. Similarly, for II, the mean for females and males were 3.28 and 3.11, and SD was 1.3 and 1.35 respectively. The p value was 0.171 which is above 0.05, therefore, there is no significant difference in between Female and Male participants on the II dimension. For the fourth dimension, the mean for females and males were 3.06 and 3.13, and SD was 1.15 and 1.21 respectively. The p value was 0.488 which is above 0.05, therefore, there is no significant difference in between Female and Male participants on the HFE dimension. For SD, the mean for females and males were 2.98 and 2.47, and SD was 1.37 and 1.36 respectively. The p value was <.001 which is below 0.05, therefore, there is a significant difference between Female and Male participants on the S.D. dimension. In the same way for H.D., the mean for females and males were 2.75 and 2.28, and SD was 1.53 and 1.48 respectively. The p value was <.001 which is below 0.05, therefore, there is a significant difference between Female and Male participants on the H.D. dimension.

For F.E. also, the mean for females and males were 2.83 and 2.09, and SD was 1.55 and 1.42 respectively. The p value was <.001 which is below 0.05, therefore, there is a significant difference between Female and Male participants on the F.E. dimension. Likewise, for N.A., the mean for females and males were 2.45 and 1.91, and SD was 1.43 and 1.25 respectively. The p value was <.001 which is below 0.05, therefore, there is a significant difference between Female and Male participants on the N.A. dimension. Finally, for A.G., the mean for females and males were 3.19 and 3.09, and SD was 1.2

and 1.37 respectively. The p value was 0.405 which is above 0.05, therefore, there is no significant difference in between Female and Male participants on the A.G. dimension.

Finally, Motivation to Use Social Media for Body Comparisons (MEIS) was used to analyze the Mean, SD and significance of difference in between means of male and female participants, the results are depicted in table 1.5. The Shapiro wilk p test was used to check the normalcy and the value was <.001. therefore, Mann Whittney u test was used.

Table 1.5
Mean, SD & p value of Male and Female participants on MEIS

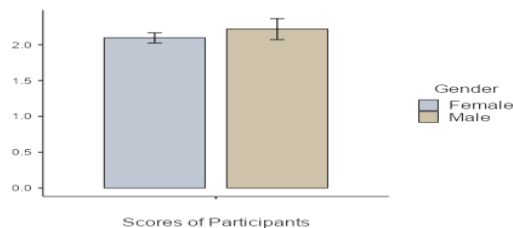|	Mean		SD		p value
Gender	Female	Male	Female	Male	
Scores of Participants	2.1	2.22	1.02	1.04	**0.396**

Fig.2.2 Mean Scores of Male and Female participants on MEIS

For the scale', Motivation to Use Social Media for Body Comparisons (MEIS)' the mean score of female participants was 2.1 and male participants was 2.2, the SD for 1.02 and 1.04 for female and male participants respectively. Figure 2.2 represents that the Motivation to use social media for body comparison was very slightly higher in Male Participants. However, the p value was calculated using the Mann Whiteny u test and it came out to be 0.396 which is above 0.05, therefore, the null hypothesis is accepted that there is no significant difference between female and male participants on the basis of MEIS Scale, therefore there is no significant difference between male and female psychology students in Bangalore in terms of the motivation to use social media for body comparison.

Discussion

The aim of the study was to present descriptive of the prevalence of body image dissatisfaction among Psychology students, understand their demographics, analyze the difference in body image dissatisfaction and the motivation to use social media for body comparison between male and female psychology students. The results of the descriptive

of prevalence of body image dissatisfaction are presented in Table 1.2 and Table 1.3 and the demographics are presented in Table 1.1.

The first hypothesis was that there is a significant difference in body image dissatisfaction among male and female psychology students on the 9 dimensions of BSIQ-SF Scale. On the following dimensions of the scales- OAE (Overall Appearance Evaluation), HFI (Health and Fitness Evaluation), II (Investment in Ideals), HFE (Health Fitness Evaluation), A.G. (Attention to Grooming) there is no significant difference in between Female and Male participants. Whereas, on the following dimensions of scale there is a significant difference in between Female and Male participants - S.D. (Social Dependence), few studies have presented similar results and stated that society influences women's perception of themselves and their satisfaction level; the second dimension is H.D. (Height Dissatisfaction) in alignment of it Fredrickson and Roberts(1997) stated that because of objectification women can have increased sense of dissatisfaction with their height and weight., the third dimension is F.E. (Fatness Evaluation), Lemon and Rosal (2009) stated that women tend to consider themselves as "fat". The associated reasons could be verbal discrimination and stereotyping like "thin is beautiful", the fourth dimension is N.A. (Negative Affect) in alignment to it Manaf and Saravanan (2016) stated that females might have negative emotions for their body perception which makes them prone to body dissatisfaction and can lead to more serious conditions like "eating disorders".

The second hypothesis is that there is a significant difference in the motivation to use social media for body comparison between male and female psychology students. This hypothesis has been rejected because there is no significant difference between male and female psychology students in Bangalore for the motivation to use social media for body comparison. There are evidences in contrast to our results, like Fardouly et al. (2016) has stated that women are likely to compare their appearance on social media.

Limitations and Future Directions

Body Image Dissatisfaction being a complex concept and a dynamic concept, this possibly could not be studied completely through the study conducted. This study does not look at the reasons why social media has an impact on body image. Additionally, this study has only been contextualized in the Bengaluru and for Psychology students. It cannot be generalized to other students and a population from a different geographical and cultural background. Additionally, the study couldn't study the correlation between both scales because of the nature of Body Self Image Questionnaire- Short Form, because according to the authors, the scores shouldn't be added up to receive a total body image score. (Rowe et al., 1999) The probability of self-report biases could not also be ruled out completely because of the self-report questionnaires.

The study has been conducted on a population of psychology college students. Therefore, it provides a very large scope for Longitudinal studies which have longer follow-up periods and are done on a larger scale; greater number of samples would also provide greater insights into the introductory examination presented. Further, future studies can also include older adults who are beginning to use social media at higher rates (Perloff, 2014). This is also important for the populations related to our sample, like Mental Health and Psychology professionals. Future studies conducted on social media and body-image dissatisfaction should be re-examined periodically to examine the current social media environment and changes that occur over time. Also, the scales used only measure specific dimensions of body image; further studies can look into evaluating other dimensions. Details of body comparison and body image dissatisfaction and the reasons for it could be evaluated in future studies.

Conclusion

Body image dissatisfaction and the use of social media, especially among psychology students, makes the study essential, because they are potential mental health professionals who will take care of general population, which makes it imperative to study their body image and the impact on social media on body comparison. The results of the study conducted, support some previous empirical evidences related to comparison in between females and males on the basis of certain dimensions, on the other hand study presents new data for further research. In this study, there is no significant difference between male and female psychology students in Bangalore for the motivation to use social media for body comparison. This study provides scope for future studies, development of interventions and educational policies to improve body image.

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Constructing National Consciousness in Nugui's
A Grain of Wheat

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Abstract:

Ngugi Wa Thiongo's novel, A Grain of Wheat concerns the achievement of Kenyan independence. The novel explores the peoples struggle; the pitfalls of the national symbols; the challenge of independence and the danger of neo-colonialism. The novel is set during the four days leading up to Uhuru (independence). Its central characters are members of the peasant community of Thabai Ridge and through their memories Ngugi examines how the struggle for independence have impacted the ordinary lives of the peasant class. His narrative constitutes a vital attempt to give voice to the people's collective identity and history. The novel raises all kinds of issues relevant to the myth of nation and the coming of independence. This paper would explore few such issues. One issue is the construction of icons which anchors the feeling of a common national identity, a process that Ngugi both acknowledges and questions. The resistance of the characters to the colonial authorities exemplifies the dynamic use of past learning and his colonial education to oppose colonial authority.

Key words: National consciousness, neo-colonialism, collective identity & national identity.

A Grain of Wheat is not a standard realist novel due to its intricate structure of memory and flashback. It does promote the unities of time and space that Benedict Anderson identified as vital to the imagining of the nation. It directs on a specific location which is common to all the characters, Thabai village, and in the characters, memories we gain a sense of what each was doing parallel at the same of time. Let us consider Kihika the freedom fighter. His resistance to the colonial authorities exemplifies the dynamic use of past learning for present struggle. The character makes use of both the ancestral learning and his colonial education to oppose colonial authority. His character is introduced early in the novel when he narrates to the crowd the story of the colonisation of the land by the British and early resistance to it, and calls for those at the rally to answer "the call of nation turmoil' (15). In mustering opposition, he uses the resources of a Biblical quotation and an old proverb: "Watch ye and pray" (15). The incident

reveals how he inspires the people by drawing upon both ancestral learning and the knowledge gained from his colonial schooling.

As a boy Kihika attended a church of Scotland school where he received a Christian education and became obsessed with the story of Moses and the children of Israel. He used his knowledge of Bible to resist the colonial teaching he is exposed to. The Bible was considered one of the top most resources that Christian missions used to condemn indigenous African religious practices and was often cited to legitimate the presence of the British in Africa. However, Kihika finds inspiration in the Biblical story of Moses which provides him with a way of rationalising and justifying Kenyan resistance. In effect the author transforms the tool of the oppressors into the weapon of the oppressed. His sense of support of his people is derived from a mixture of Biblical education and ancestral knowledge. This interlacing of different kinds of knowledge gained from ancestral and colonial sources has affinities with Fanon's views that the natives should reinterpret, reform and modify cultural resources if they further need to have a sense of people's nation unity.

Kihika's character throughout his presence in the novel preaches the importance of collective action rather than individual endeavour in his advocacy of anti-colonial resistance. His support for the movement gave him an extraordinary status soon which made him to acquire mythic status among the villagers. Throughout the novel there remains an apprehension between the individual and collective action which is never fully resolved. The anti-colonial struggle requires leadership and inspiration, but those responsible must not become remote from the people. Ngugi recognises the necessity for figures around which collective action can be instigated and organised but remains suspicious of the cult of personality that is often created in their wake. He carefully problematizes our view of Kihika by referring to 'his immense arrogance' (81) and his egotistical visions of himself as a saint, leading Kenyan people to freedom and power.

Ngugi also uses Mugo to question the iconic, extraordinary status provided to some individuals in the freedom struggle by pointing out the disunion between the heroic myth-making and the truths that myths may hide. In the absence of the murdered Kihika, Mugo becomes the village's commemorated war hero and inherits some of the aura that had surrounded the man he betrayed. He is invited by members of the movement to lead a rally in Thabai on independence day that will honour all those who sacrifices their lives by fighting for independence. He also learns that Karanja will be wrongly accused at the rally as responsible for Kihika's death, with negative consequences. For much of the novel, Mugo lives under unbearable pressure, wracked with the feelings of guilt made all the more uncomfortable by the praise of those around him. All the characters in the novel praises him for his accomplishment. He was appreciated for his bravery. When he confessed in the rally about his betrayal of Kihika travesties these myths. This act bears

a witness to Ngugi's ambiguous attitude towards individual actions in the novel. During the fatal confession of his act, he proves himself to be both a villain and a hero; not everyone would admit to a crime that secures their execution. Due to this act he proves himself to be 'no ordinary man' (180) but also no different from Karanja and Gikonyo, who were also guilty of betraying the people during the State of Emergency.

On the eve of Mugo's confession, Ngugi directly questions the nature of the movement of independence. Uhuru is on the one hand an occasion for national joy and celebration, but on the other it is also considered as a disquieting day of judgement. How should the people reckon with those who committed crimes against the nation during the struggle? Who is in a position to judge? Though it is very difficult to separate the heroes and villains in *A Grain of Wheat* since every character can be accused of committing a potentially shameful act during the colonial period. Through Mugo's fate, Ngugi raises numerous questions based on the conduct of the new nation after independence and the difficult challenges it would face.

The distressing aspects of independence also emerge in Ngugi's portrayal of those who are assuming the deserted seats of power in newly independent Kenya. In doing so he echoes Fanon's warning concerning the neo-colonial exploitation of the people by the native middle class. As Kenya approaches Uhuru many of the British settlers and administrators prepare to leave the country for good. One settler, Richard Bruton puts his farm up for sale. Gikonyo makes a trip to Nairobi to see if his local MP can help him secure a government loan to buy the farm. Gikonyo is made to wait with several others at the MP's office. When he eventually arrives late they were asked to greet him, he 'greeted all the people like a father or a headmaster his children' (62). The MP assures him that he can secure the necessary loan soon. However, he is betrayed. Later in the novel, Gikonyo discovers that Burton's farm has been bought, and 'the new landowner was their own MP' (169). The implication is that the possessions of the colonialists are passing into the hands of new indigenous ruling class and not to the people of the movement. Ngugi suggests that even on the day of independence the peoples' struggle is being betrayed by a new ruling class that has little concern for the people.

General R. recalled Lt Koina's recent misgivings. Koina talked of seeing the ghosts of the colonial past still haunting Independent Kenya. And it was true that those now marching in the streets of Nairobi were not the soldiers of the Kenya Land and Freedom Army but of the Kings Africa Rifles, the colonial forces (220).

In one sense the occasion of independence itself stands on trial at the end of the novel. Will Uhuru bring new opportunities for the inhabitants of Thabai? How will an independent Kenya differ from its days as British Colony? In this passage Ngugi holds a mirror up to the nation and its not pleased with the condition it reflects. The hope for a better future of the nation is witnessed through the relationship between Mubi and

Gikonyo. Mubi is portrayed as an allegorical mother-figure of the Kenyan nation. Her name recalls the celebrated mother of the Gikuyu, one of the main tribes in Kenya. She becomes a mother during the State of Emergency. While in detention, Gikonyo's dreams of freedom are focused upon his desire to return to Mumbi. His fantasy of the movements defeat of the British becomes intertwined with his being reunited with Mumbi: 'His reunion with Mumbi would see the birth of new Kenya (105). In Grain of Wheat, Mumbi is clearly represented as a mother-figure of the nation central to the revolutionary vocabulary of Kihika and the people's struggle.

The reunion of Gikonyo and Mumbi is not a glorious affair of which Gikonyo dreams, due to his discovering that Mumbi has borne a child to Karanja. Gikonyo imagines that she has been having an affair during the time of his detention and his treatment of her eventually makes her leave him. But in the last chapter of the novel a potential reunion is hinted at, which might be read as a nationalist representation. As Gikonyo lies in hospital with a broken arm he is visited by Mumbi. The atmosphere between them is strained, but Gikonyo surprises Mumbi by asking for the first time about her child, who is ill. If Mumbi is the mother of the nation, it follows that her child symbolises the new Kenya. Her child was born as a result of the union between Mumbi and the collaborator Karanja, suggesting that the new Kenya inherits both the people's struggle against colonialism and their complicity with it. Significantly, the child is sick. The new Kenya is not free from the ills of the old, it seems, and those Kenyans who have survived the struggle must find ways of dealing with their painful past. Mumbi's response to Gikonyo's suggestion of their reconciliation reflects at a wider level how difficult and lengthy this process may be:

People try to rub out things, but they cannot. Things are not so easy. What has passed between us is too much to be passed over in a sentence. We need to talk, to open our hearts to one another, examine them, and then together plan the future we want. (247)

The happy future of the nation remains to be secured. Mumbi's comments emphasise the need for further collective action in her stress on 'planning together' that furthers the process of healing. This is not the quick forgetting of the past favoured by Lt. Koina nor the ugly one-sided mob-rule of General R. that took Mugo's life so swiftly after his confession. The novel's final image, a carving of a woman big with child, emphasises how Ngugi concludes by stressing the possibility of rebirth, growth and redemption.

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Changing Trends and Bollywood's Capturing the Reflection of Society Since The 1960s

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Abstract

In many ways, Bollywood has been a trendsetter among the masses, but it has also been a reflection of Indian society over the decades. Studying cinema over the many eras provides a good amount of insight into the period it was made in. From the glitters of our world to the darkest of oubliettes, Bollywood plots and characters, over the years, has been a guide that provides chapters on how society has evolved.

Despite lacking depth and being coated with exaggeration, the author believes Bollywood depicts the reality of eras and people to the people. As Indian cinema is a much broader area of research, the researcher has constricted Bollywood to observe and document how its cinema resonated with the true state of affairs of the society aspirations of the portrayed classes and captured the changing trends. The paper also tries to look at Bollywood's contribution to the cultural and lifestyle transformations in the country over the past decades. Furthermore, how Bollywood has forced its audience to form perceptions.

Women-centric and content-based movies have been enhanced in recent times, which has had a positive impact. It is summarised that highlighting the higher cast favouring in Indian cinema needs to be reduced. The change within the trends is highlighted, from a happy ending Victorian-style presentation to upgradation of realistic ending and truthful cinematography, Bollywood has mirrored the social realities, themes such as marriage, revenge, love-relationships, separation, and dominated father and so on are manifested with music and dance.

Keywords: There are few key words, which are under the following

Introduction

The Indian film industry, especially Bollywood, the most iconic and mega platform for Indian movies, has been radically changing since its inception. From the era of silent films to the cinematic presentations of idealistic and Victorian melodrama to the latest trend of depicting anti-hero and realistic portrayal of societies in the shrewdest and naked version, the drama of Bollywood is full of transformation. The trends during the 1960s and 70s are based on the concept of 'Hero', the male protagonist as the be-all and end-all of the storyline (Amaljith, 2021). The presentation of the hero is somewhat Victorian, where the hero does not make any mistakes. The Godly features of the hero and his

struggles with societal, parental, or other forms of challenges are further depicted. In other words, Indian cinema and Bollywood were extremely male-dominant and based on male perspectives, where women are portrayed as objects to satisfy a man's needs and demands (Agrawal & Naresh, 2020). The completion of the hero could only be possible due to the subversive attitude of the woman towards her man, as the Lord.

This study highlights the key changes in storytelling trends, depicting and mirroring society through Bollywood cinemas and cinematic presentations since the 1960s. There is no one static trend in Bollywood at any age. Every age produces some of the most iconic movies in the history of world cinema, while some of the most unrealistic and decayed forms of Indian movies seen through the ages (Singh, 2019). Nevertheless, it is convincing that Bollywood movies have successfully depicted society since the 1960s. The trends and their changing impacts are highlighted in the following sections.

The evolution of Storytelling and mirroring the society in Bollywood

While the origin of Indian cinema with iconic silent movies such as *Raja Harishchandra* (1913), *LankaDahan* (1917), *KeechakaVadham* (1918), Shakuntala (1920) and so on have been quite inspiring, the middle age of Bollywood is not as inspiring or creative as the primary age was. Though the decay of the former storytelling pattern and the exhibition of religious, mythical and spiritual stories through silent and moving pictures, the age of 1960 is not all vague. Cinemas such as *Mughal-E-Azam* (1960), *Guide* (1965), *Woh Kaun Thi?* (1964), *Kanoon* (1960), *Amrapali* (1966) and more have been quite an achievement for the history of Indian cinema. However, the realistic presentation of society is not entirely apparent within these pictures. While filmmakers like Raj Kapoor presented a different take on the canvas, the era saw Satyajit Ray breaks paths in Bengali cinema, making enormous contributions to world cinema.

Though full of entertainment and variations, Bollywood was producing movies to entertain the hungry movie-watchers to diminish their growing anxieties. Therefore, entertainment in the cheapest form of moral, cultural and social violations became the sole focus of the movie directors during the end of the 20th century.

Bollywood did its bits to mirror society. However, the cinematic presentation of a movie can hardly be wholly realistic or truthful as life itself is. However, the realistic movement in Bollywood started long ago with movies such as *Genesis* (1985), The *Khandhar* (1984) and so on. Still, there are different pictures of society, of modern youth that the current Indian cinema and Bollywood are changing. The growing impact of Mafia movies, Gangster movies, political cinemas, love triangles, and stories is changing modern youth's lives (Cherisma, 2021). To say so, the addiction to opium and other morphine among the youth has become a severe concern in India. It is apparent that such motivations are generally gained from the cinematic presentations of *Heroes* and lifestyles. Nevertheless, the impact of such realistic presentations in Indian movies is inspiring and eye-opening.

The cinematic trends of Bollywood in the golden age Male gaze

Society in the late twentieth century and still today is based on the male gaze and perspectives. From the use and practice of discrimination of the vulnerable communities to the depiction of Zamindari systems in India, Bollywood has depicted the then society quite convincingly.

Movies after the 1960s were not as effective to represent the critical times of the poor population due to Zamindars. However, prior to 1960, movies such as Chetan Anand's Neecha Nagar (1946) and Bimal Roy's Do Bigha Zamin (1953) have that depth in mirroring the truth without bias (theculturetrip.com, 2022). Since society has male-dominated perspectives, the movies have portrayed such a notion to its extreme.

Celebrating ordinary life

The beautiful ordinary lives, pain in poverty, ache in love, separation, and so many life-like elements could be found in the old movies. The emergence of mainstream Hindi cinema has collapsed the beauty of film-making with technological growth and advancement. The peaceful closeness to nature and connecting music to every cinematic presentation have been Hindi movies' core. Though music remained a key instrument of presenting the different forms, shapes and tragedies of life in Bollywood movies even in modern times, the usage of pure melody to further strengthen the storyline has been one of the significant aspects of Hindi movies.

Escapism and social themes

A form of escapism was apparent in the mainstream Hindi movies such as *Guide* and parallel Bengali movies such as *Apur Sansar*. The golden era and the 1960s of Bollywood have depicted social themes such as marriage, dowry system, religious and political conflicts, etc. The pathos of the working class and the chaotic lifestyle of both the working and the upper-class people, the changing cultural impact on Indian society, the post-colonial hangover with the rapid adaptation of the cultures and behaviours of English colonists and so on are depicted in Bollywood movies of old times.

Happy ending

Unlike reality, the old Bollywood movies always have a happy ending. Whatever the plot is, how much the situation is, odds are against the happy ending scenario, the melodrama always end with happy reconciliation.

The current trends
Variations of technologies and digital cameras

From the use of Computer-Generated Imagery (CGI) to high-tech cameras, the use of technologies is way advanced in today's era. For some storylines, such images and digitalisation are highly essential in depicting the actual reality. For example, war movies

such as *1971* (2007) and *Uri* (2019) are cinematographed with high-tech cameras and digital technologies. On the other hand, depicting reality might not always encourage such technological advancements.

Realistic romances such as *Lunch Box* (2013), Dum Laga Ke Haisha (2015), Subh Mangal Sabdhaan (2017), Badhai Do (2022), *Photograph* (2019), etc. do not necessarily need high-tech filming.

Beauty trading and women in the current era

The era of male dominance has not yet changed completely. In depicting societal situations, more women-centric movies are currently produced. However, the evolution of such dominance and portraying women as secondary to the storyline is not the current trend. There are more women-centric movies such as *Kahani* (2012), *The Dirty Picture* (2011), *Sarabjit* (2016), *Gangubai Kathiawadi* (2022) and more. The depiction of current age, societies, women's position and changing needs, lives of working women in the metropolitan areas and so on are depicted.

The evolution of changes and realistic elements

The era and the cinematic presentation of Bollywood have significantly changed. The growth and development of mirroring society through stories are consistent. From the happy-ending scenario of the old age movies, the current movies are more realistic and provide a sudden enclosure of the story. The director is not the ultimate master of the storytelling process, and the modern urban audience has a direct role within the storyline. For example, the end of Lunch Box was so uncertain that it can neither be called a happy ending nor an eternal separation. The story ends with hope. However, the director does not dictate the future of the storyline. The evolution of changes in Indian cinema and Bollywood is radical.

Protagonists and how they defined the era

1960s

Raj Kapoor: The honest and the innocent lover. Usually a simple hearted, genuine and would be the last person to betray.

Dilip Kumar: The man that girls of that era might dream to be with. An ideal man, who would go to any extent for his love. Dramatic but unique in approach. The ideal husband material.

Dev Anand: Casual, friendly and fun to be with. Charming but rebellious.

Shammi Kapoor: The Original Govinda. The true lover boy. Crazy, eccentric, extremely passionate but rebellious at the same time.

Rajesh Khanna: The poster boy. Again, a dream man and the ideal boyfriend or husband.

1970s

Amitabh Bachchan: Always reliable. An angry young man to an impeccable comic timing, he was loved by all. His personality and aura made him one of the greatest stars. The 1970s was his style of carrying an attitude but also being subtle at the same time.

Dharmendra: His good looks made him loved by all. He was a man of desire for many. People saw trustworthiness in him and he could be relied upon.

Shashi Kapoor: People loved the smile in his face. Gentle, yet casual and informal. He was serious, mature, and sensitive in his style.

1980s

Rishi Kapoor: The more modern version of Rajesh Khanna. A poster boy and who had confidence and could be a girl's friend. Friendship trend was coming in, also portrayed self-belief. Had a great on-screen chemistry with Neetu Singh and Dimple Kapadia.

Kamal Hassan: Cute, confused, yet lovable. He had the most versatile approach. There was a certain amount of cuteness creeping in love stories.

Anil Kapoor: Casual yet reliable and could cross limits for love. Often brought in the bad boy lover effect. Gradually brought in the concept that flirts and two timers aren't that bad!

1990s

Aamir Khan: The typical lovable college guy. Innocent, serious and confused; open about feelings yet shy. Ferociously rebellious, and can go against all odds. Brought in the trend of kissing in cinema by going bold.

Salman Khan: Cute, yet masculine and someone who can sacrifice for bigger reasons.

Shah Rukh Khan: From a possessive and an obsessive lover to the ideal lover. Friendship, frankness, fun element, jovialness, and big heartedness brought to the screen with constant emergence of SRK. As he went on to be one of the most popular stars, bringing Bollywood to the global platter.

2000s

Hritik Roshan: Good presentation plays an important role. Decent and confident. He carries the old school of romance to modern films. Can go to any extent for love, also can sacrifice.

Emran Hashmi: Erotic and a different genre. He is portrayed as a bad guy, who still loves.

Ranbir Kapoor: Cute, flirt, confused and at the same time practical, with a thinking mind. Portrays today's urban youth.

2010s

Ranveer Singh: Depicts confidence, eccentricity and yet triumphing the odds.

Ayushman Khurrana and Rajkummar Rao: Your boy next door, who can be the most important person in your life. Masculinity isn't all about looks.

The reflection of society during the 1960s

Under the context of societal reflection, Bollywood has emphasised over few facts such as skin, colour and sexism. Stereotypical thinking has been incorporated into the human mind, which has a negative impact. Post-independence cinema of Bollywood portrays the macho and young through masculinity. As per the view of Raj & Goswami (2020), in Bollywood, socially undesirable behaviour has been shown to women in Bollywood cinema. The negative impact of all these things is known as the media effect. As an example of masculinity, chest hair used to be treated as a symbol in 1960'as Hindi movies. There are some examples such as "Shahen Shah (1988), Khiladi (1992) and others". In Hindi and South Indian cinemas, the concept of the hero is considered a god, which has a fake impact on society. On the reflection of society, extramarital affairs, the portrayal of exaggerated masculinity and violence had been maximised at that time. 1960s cinema has some family-oriented movies, which positively impacted society. In mainstream movies, there is a concept in which women are treated as "***Devi to Diva"***, which is progressed in a larger frame. Heterosexual structure and queer community are getting the place of the majority through the reflection of Bollywood films (Sarkar, Shah & Dutta, 2020). Among teenagers, the chances of consuming alcohol, tobacco and other elements have been enhanced due to the impact of Bollywood cinema. As an example, Devdas is a movie showing alcohol consumption for forgetting loved ones. This movie had a significant impact on the young generation. From the period of 1961 to 2010, the majority of the cinema has drinking and smoking scenes. (Rao et al. 2020). It hurts society.

The reflection of society in today's era

In today's era, Bollywood has evolved with content-based movies. In today's arena, the real life-based story has been enhanced in recent times. Bombay cinema is a place of nostalgia in recent times for the youngsters. Bollywood is going through the flow of shifting paradigms in recent times. Women-centric movies have been enhanced, such as Gunjan Saxena, Mary Kom, Queen, etc. In contemporary cinemas, women are career-centric in nature, which positively impacts society (Sundke, 2021). Nowadays, the thought of the cinema has been changed, and its vision through the lens is updated through the audience (Sengupta, 2021). Indian cinema reflects on the urban as well as the rural area. As per the view of Sarkar, Shah & Dutta, 2020, Indian cinema has normalised a few things, such as dusky skin tone. In modern cinema, there is a portrayal of the item song, which has specified women. These songs are directed to evoke erotic

pleasure or make popular dance music, often bordering around the concept of misogyny among women, which negatively affects society's young generation as it has a revealing approach.

In the modern cinematic era, there is a fact of cast domination. Through a study of the time period of 2014 to 2017, it has been analysed that all the leading prominent roles of the movies have a surname of "high cast". Thus, it can also be said that cast based occupation has been chosen. Thus, it can be contradictorily said that "Dalits and backward castes" are not promoted in mainstream cinemas. This caste fact has a hidden impact on society to form stereotypical behaviour. For example, there is a reference to a movie by Bombay Talkies, "*Achhut Kanya*" (Singh & Azeez, 2021). It can be said that Bollywood needs to carry out more social messages, which are rare nowadays.

Bollywood from neorealism to the modern-day depiction

In the modern-day depiction, Bollywood is known as a new and corporate Bollywood. Cultural and industrial information has been done which has a positive aspect. The world of difference has been assumed in the global presence of cinema. There is a reference to a movie by Raj Kapoor which is Shree 420 (Screenculturejournal.com, 2022). This cinema has provincialism in the global city, Bombay. In addition to this, Satyajit Ray was also inspired by the Neo-realism movement of the post-world war. Through this movie of Raj Kapoor, the globalisation process of socialism has been shown. As an example, from neorealism to the modern Bollywood film, there is an adoption of Shakespeare's film. Neo-realism has enhanced the power of storytelling in cinemas. In the movie Angoor, which is made by Gulzar, "Shakespeare's plot into an actual modern-day drama" is plotted. As per the view of Prabhakar, (2019), in Bollywood, there is a milestone cinema Court, this movie is influenced by "Bazin's realism film theory". Thus, it has been analysed that from neorealism to today's Bollywood movie, the chances of certainty and constructive storytelling is enhanced. The time of evolution from neorealism to Bollywood has faced a time of crisis which is known as the post-colonial struggle as well. Italian neorealism has made a change in the Cinema. As a result of this change, there is an honest portrayal of the working classes, which needs to be known by society. It has been evident that the emergence of colonialism ideology and nationalism has an impact to create a metaphor for Bollywood movies.

It has been analysed that this process is known as the new wave in the entertainment industry. A new concept has arrived which is known as parallel cinema. The genre of cinema has been explored through this wave. Neorealism was a serious movement when it came to celluloid. From that time, the story of urban fiction and city walks has been enhanced. It has been analysed that this process is known as the chances of the radical shift. Ray has created a benchmark from the shifting neorealism to movies and he was awarded at the Berlin film festival. The portrayal of literary elicit has been maximised due to this change in the industry which is considered as a positive factor.

Mirroring the society in the change of cinemas and increasing demand of web series

Mirroring the society in the change of cinemas and increasing demand of web series Nowadays, web series has occupied a significant position in film. Web series in Netflix, Amazon Prime and other such application has the raw power to manifest different thought politically, socially and technically (Kubrak, 2020). Web series has played a role in the agenda in recent times. The film has made changes among the young people and their attitude. As per Elnahla's (2020) view, all these web series have manipulated the audience in some aspects. The tendency of the experimental film has been developed in recent times. The interactive genre is developed through the increasing demand for Netflix. Mirroring of society can be manifested through the help of beliefs, values and social norms.

The streaming market is developed through the help of web series. Showcasing of meaningful content has been enhanced in recent times. Web series can be presented up to an extensive range of audiences in terms of "micro genres, demographics and others".

Hindi cinema has mirrored society through the fact of "themes, characterisation and narration" (Dubey, & Chaturvedi, 2021). In addition to this, there are other such facts: cinema, trauma, social characterisation, and others". It can be said that cinema is a multidimensional factor for transformation of the society. In recent times, gender dynamic concepts are changed. The filmmaker has a strong belief that they can bring a positive change in society. The Covid pandemic has enhanced the consumption of the OTT platforms. Under the OTT platform, there are several options such as "Netflix, Amazon Prime, Alt Balaji, MX Player, hot star and others".

Conclusion

It can be concluded that the range of public opinion has been explored in recent times. Over the top (OTT) is the new priority of the youth. Under the context of the changing trend of the Hindi cinema, there are some major components such as the "small name, sample towns and huge box office collection". Recent Hindi novels such as Haider have showcased neo-realism such as Shakespeare's traces. Chances of novel-based cinema have progressed recently, such as the 2 States adopted from Chetan Bhagat in modern cinema. Gender minority is changed in Bollywood cinema. 1960's Bollywood has become more multi-approach based. Sport-based cinema has seen. It has been analysed that, in recent times, there is a huge range of movies based on sports such as the "Pan Singh Tomar, Azhar, M. S Dhoni, Bhag Milkha Bhag and others. It has been said that Hindi cinema has taken the role of to transform the histrionics to hero". Modernism has been explored in the movies, and it is an elusive concept. In the 1960s, the trend of "transnational film dubbing" is enhanced from one language to another language. As an example, the Hausa-language dubbing in Hindi films is the example.

In the finishing paragraphs, let us look at how Bollywood reflected the Indian society over the decades. Concluding with romance, the 1960s was never about being shy and being distanced; it was just more formal, sentimental and sacrificing. It was more young men and women. The 1970s brought in teenage romance, and for the older ones, it went more mature. The 1980s gave women equal distinction, and with films like Sagar, Ram Teri Ganga Maili, we grew bolder. With the advent of satellite TV in the 1990s, western influence crept in, and we became more casual. Films explored polygamy; more prominence and justification was given to stalkers and plotters. With the turn of the millennium, we became even bolder, practical and foremost unpredictable. Furthermore, learning from Dil Chahta Hai, one can propose to a girl at her marriage reception! Films from the 2010s have now begun normalising homosexuality and even arranged marriages.

Concluding with friendships, the 1960s was all about being loud and sacrificing for friends and sometimes going beyond practicality like Asha Parikh in Kati Patang or Rajendra Kumar in Sangam. The 1970s was also about an emotional bonding between friends and sacrificing like in Sholay. However, humour crept in. Gradually with the 1980s and 1990s, we have slightly diverted to selfishness leading to the likes of Saudagar.

Though the self-first attitude and being more practical became the trend, we still have the sacrificing tendency for friends. Be it someone killing his father to avenge a friend's death in Rang De Basanti or sacrificing love for your best friend like in Na Tum Jano na Hum. Billu was a film inspired by the Krishna-Sudama story. While in films like Jane Tu Ya Jane Na, we see best friends becoming soulmates. The 2010s saw friends returning to the core of your life. Zindagi Na Mile Dobara saw urban youths living their promise and plan, while Sonu Ke Tittu Ke Sweety explored how friendships can be closer than romance. With more nuclear families and co-living in urban regions, the subject of friendship remains at the centre of Bollywood films.

Concluding with Parental relationships, the 1960s had more joint families, and patriarchy was common. The parent's verdict or an elder's decision was the final. We were respectful and dared not to disobey them.

In the 1970s, boys usually were close to mothers and girls to fathers. The bonding grew over the years, and by the 1980s, the concept of nuclear families came by, families became closer, and frankness increased. By the 1990s, children often revolted against parents' decisions. With the change in time, parents have become more supportive than dominating, while children have gone more rebellious.

Concluding with change in antagonists, the 1960s still had a massive population living under BPL. Most of us were still poor and were dominated by the rich guys. The difference in classicism saw money lenders and urban tycoons as the primary bad guys.

In the 1970s, the villain portrayals were majorly influenced by the real-life smugglers and the dacoits of Chambal. As far as smuggling is considered, Hollywood played a big role. Bad guys were greatly inspired by Bond movie baddies or Godfather-like dons. Don and his gang in the movie Don or Shakaal in Shaan are examples. The 1980s saw more fantasy portrayals of the underworld dons, and growing corruption in the society led to people doubting the politicians and their portrayals as villains was a common sight. The trend continued through the 1990s; however, the villains' portrayals became more comic. Gradually inspired by society, serial killers and obsessive lovers came into the picture. Today, the villain is versatile and more of a common man. He is not the obvious one, just like our society. Inspirations are mainly from terrorism to corruption to lust to greed. The term villains have been replaced by opposing or supporting roles. Since 2007, Filmfare has also gotten rid of the best negative role award, which falls under supporting actor. Bollywood plays with shades of greys.

What about jobs? Concluding with employment, in the 1960's, comparatively, jobs really didn't play a big role. It was just a need for survival and more of a have to do a thing. We were more getting into business, solving mysteries, etc. At the same time, military was considered very prestigious. In the 1970s having a job was essential to have a content married life. Clerical jobs and the medical profession was sought for the most. Art was given importance as well; people aspired to become musicians and artists. While the heroes of the society were the men in uniform. Angry young men were looking to better society. Women began to work as well. It was the era of Indira Gandhi, so major inspiration came from that fact. Increasing corruption and crime in the 1980s saw people becoming morally and socially conscious. Jobs like police, lawyers, journalists were seen more. In the 1990s, again by the impact of the west through satellite tv, we began to look beyond the obvious. People started chasing their dreams—E.g. Dancers, actors, sportsmen, etc. With the turn of the century, we became furthermore career-centric. It wasn't restricted to chasing dreams and earning money. With more globalization and industrialization, we have become more ambitious. From starting up a firm like in Rocket Singh, to wiping out crime as an undercover cop in Wanted, to bringing national glory in sports in Chak De India, to cleaning the politics by getting into it in Yuva. The mindset has changed big time and it's much more than earning a living or status or working for survival. It's more of a moral duty. There are also more women-centric-career-oriented films. Sports play a big role, as we saw in films like Dangal. In the times to come, there are two biopics lined up on cricketers, Jhulan Goswami and Mithali Raj.

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THE TRANSFORMATION IN THE
ARTS AND HUMANITIES:
AN EXPLORATION OF
INTERDISCIPLINARITY
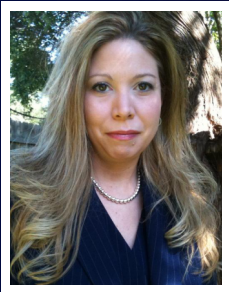
From the Keynote

The present historical moment is unquestionably fraught with challenges. Among so many other global, national, and local events, we are struggling with the war in Ukraine, Climate Change, and the ongoing Pandemic. Even if we look at just these three issues, we can imagine that any lasting solutions will require a nexus of disciplines: certainly, Political Science, Environmental Science, and Epidemiology. However, when we think about the things we will remember about these events, it is so much more than that. It is a pianist playing a sonata on the Polish border to comfort Ukrainian refugees, the novels, poetry, and photography documenting our changing physical world, and the paintings and pictures of first responders in emergency rooms which we will remember; that is what will touch us. Those memories and experiences are truly transformational; the emotions and actions they evoke are what is truly the heart of the human spirit.

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