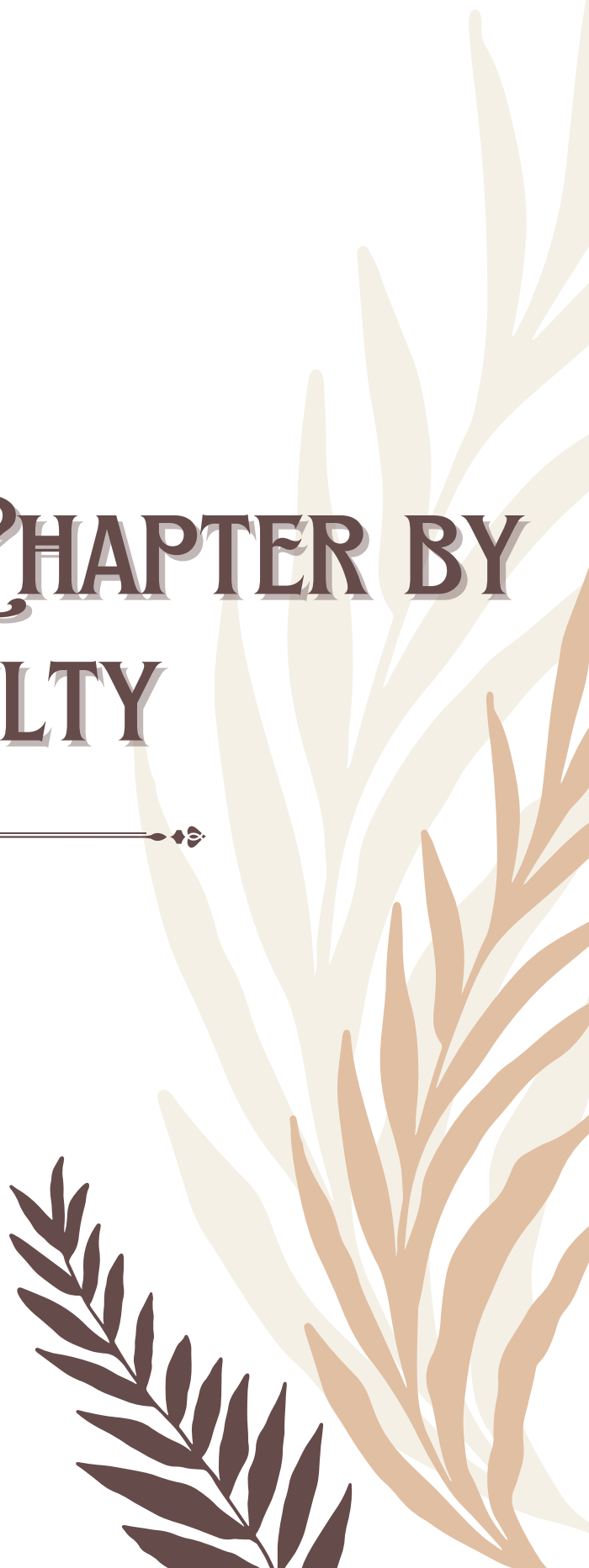


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3.3.2 Number of books and chapters in edited volumes/books published and papers published in national/ international conference proceedings per teacher during last five year

Sl. No.	Name of the teacher	Title of the book/chapters published	Title of the paper	Title of the proceedings of the conference	Name of the conference	National / International	Year of publication	ISBN number of the proceeding	Affiliating institute at the time of publication	Name of the publisher
1	Dr. Annie John	Aroma	NA	NA	NA	NA	2017-18	978-81-935353-1-8	A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur	Tejoday Distributors
2	Dr. Annie John	Blossoms	NA	NA	NA	NA	2017-18	978-93-86011-00-8	A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur	Tejoday Distributors
3	Dr. Annie John	Gems of Wisdom	NA	NA	NA	NA	2017-18	978-9386811011	A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur	MacMillan Publication
4	Dr. Annie John	Golden Petals	NA	NA	NA	NA	2017-18	938681102-2	A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur	MacMillan Publication
5	Dr. Rajendra Wadje	Maitrayi Pushpaki Kahaniyome Chitrit Gmain Sri Jivan	NA	NA	NA	NA	2017-18	978-93-83231-32-4	A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur	Marav Publishers and Distributors
6	Dr. Rajani Dalvi	History of Olympic Games	NA	NA	NA	NA	2017-18	978-1-387-39723-5	A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur	Laxmi Publication
7	Dr. Rajani Dalvi	Summer and Winter Olympic Games	NA	NA	NA	NA	2017-18	978-1-387-39729-7	A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur	Laxmi Publication
8	Dr. Shirish Bhosale	Human Resource Development in Banking Sector	NA	NA	NA	NA	2017-18	978-0-359-92572-8	A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur	LBP Publication
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11	Dr. Annie John	Floret	NA	NA	NA	NA	2018-19	978-81-935-3535-6	A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur	Tejoday Distributors
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A.R.B.M.M



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The survey topics/general topics and poems in this book have been prescribed for the students of B.A.III, Semester-V (Indian English Literature, British Literature and Literatures in English) by Solapur University, Solapur. A brief biographical sketch of each poet/writer accompanies the poem while a brief summary is provided along with a glossary.

It is hoped that this book will be of immense help and inspiration to the students and teachers.

We would like to express our gratitude to the team of Tejomai Prakashan for publishing this book.

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This book is an in-depth study of some famous poems, short stories and one act plays by prominent writers from across the globe. Literature should not merely be a superficial reading but there is the need to comprehend its significance and the meaning conveyed through each line.

The literary exploration should be a pleasurable experience and lead towards self-exploration.

This syllabus has been prescribed by Panyashlok Ahilyadevi Holkar Solapur University, Solapur for the students of BA first year. This book will be of good use to the students.

A brief biographical sketch of the writer, followed by the actual literary piece, a short summary, glossary and important questions have been provided.

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Dr. T.N. Kolekar  
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This book is an in-depth study of some well-known poems by prominent poets. Poetry should not merely be a superficial reading; but there is a need to comprehend every line and the significance of the meaning it imparts. This poetic exploration should be a pleasurable experience as it also leads towards self exploration.

This book, it is hoped, will be of great help to all the students. These poems have been prescribed by P. A. H. Solapur University, Solapur; for the students of B.A. Part-III. A brief biographical sketch of each poet, the poem, a detailed summary along with the glossary is provided. We would like to express our gratitude to Mr. Viresh Jujgar, Proprietor of Tejomai Prakashan for publishing this book.

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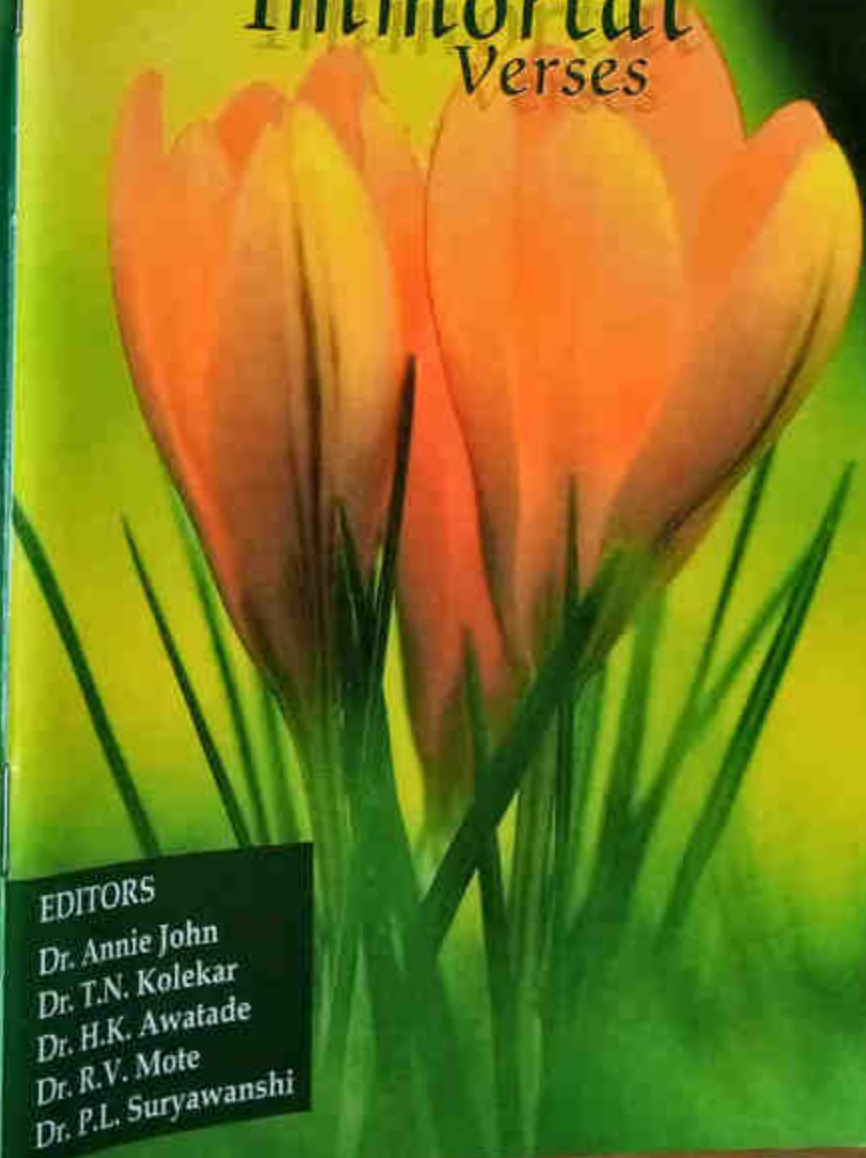


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(A collection of select essays and poems)

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It is hoped that this book will be of immense help and inspiration to the students and teachers.

We would like to express our gratitude to the team of Tejomai Prakashan for publishing this book.

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# Research Methodology

*Compiled by Annie John and T. N. Kolekar*

The term 'research' indicates a systematic investigation into and study of materials/sources, in order to establish facts and arrive at new conclusions. Other terms for research are 'investigation', 'testing', 'exploration', 'fact finding', 'analysis', 'examination', etc. Research calls for a creative and systematic engagement in order to increase knowledge which can be later used to devise new applications. Research also helps to establish and confirm facts, solve existing problems, apply existing theories to practical work, and even develop new theories. Hence, the primary purposes of research are discovery, investigation, interpretation and documentation. A research project can also be the expansion of what is already done in a particular field.

The *Merriam Webster Online Dictionary* defines 'research' as 'study, enquiry or examination, investigation or explanation aimed at the discovery and interpretation of facts, revisions of accepted theories or laws in the light of new facts or practical application of such new or revised theories or laws'. John W Creswell, in his *Educational Research*, states that 'research is a process of steps used to collect and analyse information to increase our understanding of the topic or issue'.

Now let us study the steps involved in conducting research:

Research helps in developing a spirit of enquiry and broadens the horizons of our intellectual powers. Research is conducted using a model or structure. There is a methodology involved in this process. The following steps will help in effectively carrying out a research project and writing a research paper:

1. **Identify a research problem:** The first step is the identification of the problem taken up for study. Take up a topic that is challenging and of interest to you. Take care to select a topic for which you will find sufficient material/information.
2. **Review of literature:** Learn more about the topic you are investigating by reading through material that is already published or has been written on the problem. Review of literature helps in getting foundational knowledge and understanding studies conducted in the past.
3. **Clarify the problem:** Try to clarify and define the problem (topic) and narrow the scope of research. The knowledge gained through the previous stage helps in bringing clarity and narrowing the extent of the problem.
4. **Clearly define terms and concepts:** You need to clearly define the terms and terminology used in your research project. It is also important to understand the context in which these terms are used. This makes the scope of study more manageable and comprehensible.
5. **Develop the plan:** A plan for the study has to be developed. This plan should include details such as how, when and where the data will be collected, the content of the project, etc.
6. **Data collection:** Now begins the actual work of collecting data. This is a critical step as it provides information for addressing the research problem. Data can be collected through various ways – surveys, using a questionnaire, observation, information collected from literature, from the Internet, etc.
7. **Data analysis:** Once the relevant data is collected, the researcher moves on to the final step of analysing the data. Earlier the researcher had decided on a plan and methodology to analyse the data. The results of this analysis are reviewed and summarised. Recommendations and suggestions are also made at this stage. It is important to mention how the research work can be used for academic and social purposes.

Now let us look at various types of research. The types are defined mainly based on the kind of research problem, the user group, the investigation pattern, etc.

- **Basic Research:** The chief aim of this research is the enhancement of knowledge. It is also known as basic, pure or fundamental research.
- **Applied Research:** This kind of research is normally done on a large scale, with the support of a funding agency.
- **Problem Oriented Research:** As the name indicates, this research deals with a problem. A problem is identified, studied theoretically to understand its exact nature, and recommendations/solutions are given to tackle the same.
- **Quantitative Research:** This kind of research uses mathematical models, theories, and computational techniques to address a problem.
- **Qualitative Research:** This is a non-quantitative type of analysis. The method chiefly focuses on collection of data, and analysing and interpreting the same. This kind of research, being subjective in nature, uses different methods of collecting information such as interviews, questionnaires, etc.

Some of the other kinds of research include

- Descriptive research
- Analytical research
- Empirical research
- Conceptual research
- Exploratory research
- Clinical or diagnostic research
- Case study research

In addition to producing new knowledge, information, observations, etc., research helps in self-learning and evolving a better understanding of a subject or topic. It gives us the ability to form considered opinions about various issues. Research helps in developing a spirit of enquiry and curiosity among students.

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Ashok is dedicated to the research on Padmashali community migration and is always keen on innovation in the field of academics and research. He has been making major contributions in these fields for more than 15 years. Know more about Ashok at <http://ashokyakkaldevi.lbp.world/>

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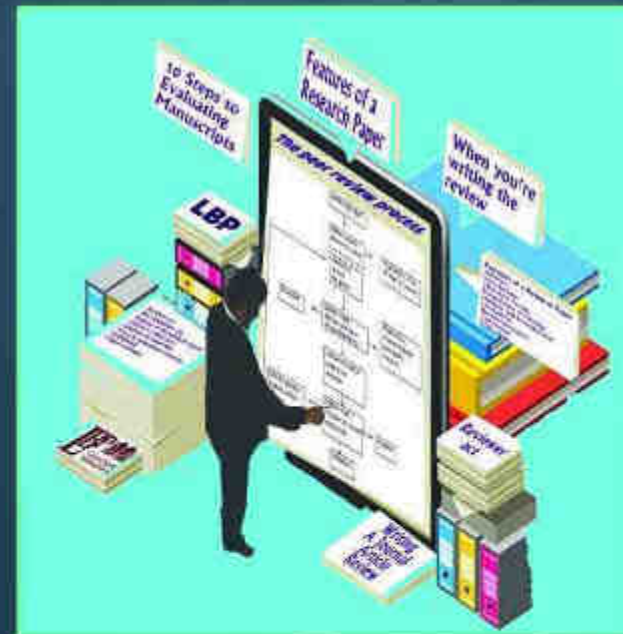


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Research Methodology: MCQs for Beginners, Research Guides & Referees Ashok Yakkaldevi

# Research Methodology

## MCQs for Beginners, Research Guides & Referees

**Ashok Yakkaldevi**





### निबंध सहभागी विद्यार्थीनी

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ऐश्वर्या दत्तात्रय कोडापूरे  
विशाखा विजय वडतिले  
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सपना सुधाकर फत्तेपूरकर  
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साक्षी लक्ष्मीकांत आळगी  
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२०२१-२०२२

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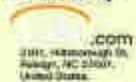
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## Modern World (1870-2000)



आधुनिक जग १८७०-२०००  
 Modern World (1870-2000)

डॉ. तुकाराम नारायण शिंदे  
 डॉ. वंदना रामचंद्र लोंडे



डॉ. तुकाराम नारायण शिंदे  
एम.ए., बी.ए., पीएच.डी.

- एका दिवस संशोधन लेखक, सार्वजनिक, राज्यीय व आंतरराष्ट्रीय स्तरावर सार्वजनिक प्रवचन करणारे असेनात.
- सौराष्ट्र मधील ए. आ. कुर्मी मधील एम.ए. सार्वजनिकतातून २००२ पासून इतिहास विभागात अध्यापकत्वावर लागू करणेत.
- सौराष्ट्रिय संशोधन विभागात (१९८५-१९९०) व विभागात सौराष्ट्र विश्वविद्यालयात (१९९०-१९९५) कार्य केले.
- प्रकाशित पुस्तके
  - आधुनिक भारताचा इतिहास (१९९५-१९९७)
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  - आधुनिक दुर्भिक्ष (१९८९-१९९०)
  - प्रजासत्ताक इतिहास (१९८९-१९९०)
  - इतिहास इतिहास (१९९५-१९९६)



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जन्म तारीख	२९/१०/१९६०
पता	'सविता' संजयवाडी, पुणे ४११००५
शिक्षण	इ.ए.ए.ए.सी. (१९८३), एम.ए. (१९८५) (स्नातकोत्तर)
संशोधन कार्य	२०१० पीएच.डी. 'सौराष्ट्रिय संशोधन विभाग, सौराष्ट्र' व 'सौराष्ट्रिय संशोधन विभाग, इतिहास विभाग, सौराष्ट्रिय विश्वविद्यालय, वर्धा' येथील प्राधिका
प्रकाशित पुस्तके	१. सौराष्ट्रिय संशोधन विभाग, वर्धा २. सौराष्ट्रिय संशोधन विभाग, वर्धा
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एम. ए., पी. एच. डी.

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- राजस्थान केंद्रीय ए. ए. ए. कॉलेज इंदौरात केंद्रीय महाविद्यालय 2008 पासून इंदौरात विद्यालय अधिकाधिकार प्राप्त केले.
- राजस्थान संशोधन विभागात इतिहास (1976-1990) या विभागात राजस्थान विद्यापीठात विद्यार्थी कार्य केले.
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  - आधुनिक भारताचा इतिहास (1989-1990)
  - आधुनिक भारत (1990-1990)
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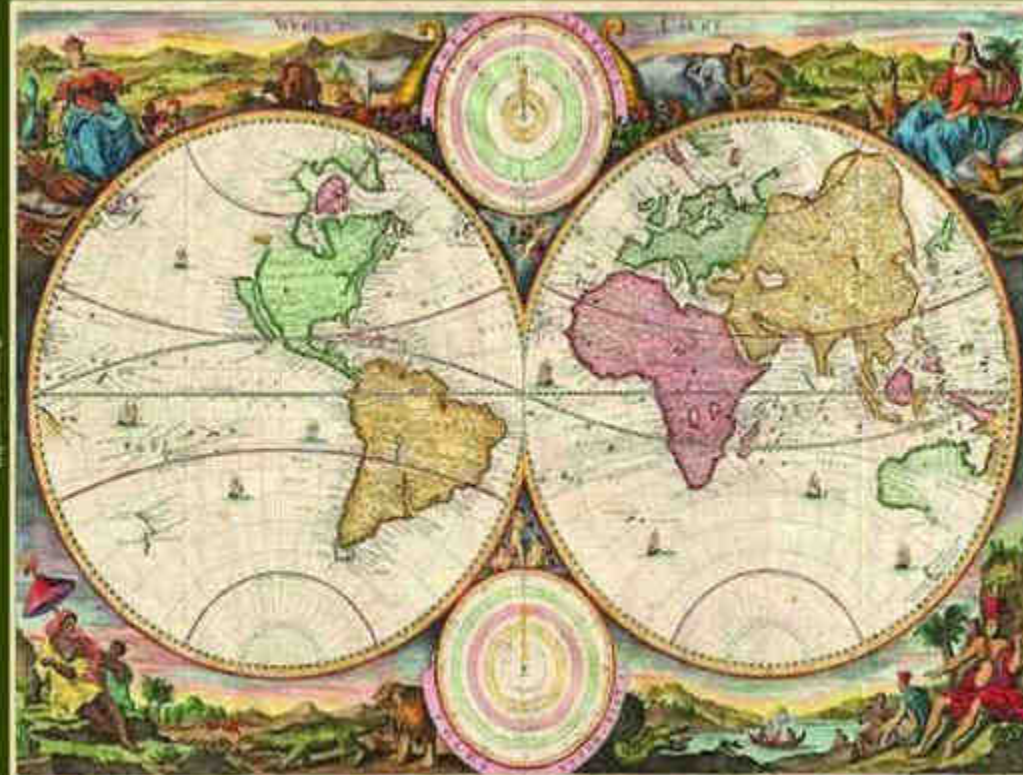


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Making of Modern World (16<sup>th</sup> to 19<sup>th</sup> century)

Dr. Tukaram Narayan Shinde  
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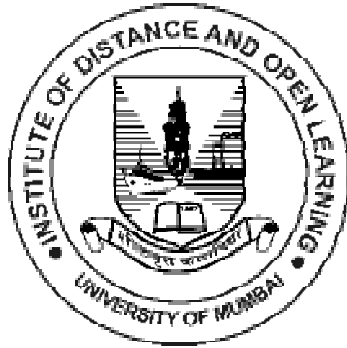


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## A STUDY OF O. V. VIJAYAN'S *THE LEGENDS OF KHASAK* - PART- I

### Unit Structure

- 12.0 Objectives
- 12.1 Malayalam Literature: An Overview
- 12.2 Introduction
- 12.3 O.V. Vijayan
- 12.4 Khasak in the Novel
- 12.5 The Novel in a Nutshell
- 12.6 Characters in the Novel
- 12.7 O. V. Vijayan's *The Legends of Khasak* as a Classic
- 12.8 Conclusion
- 12.9 Important Questions
- 12.10 References

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### 12.0 OBJECTIVES

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The objectives of this unit are:

- To help students understand more about Malayalam literature in translation
- To help them comprehend O. V. Vijayan's novel *The Legends of Khasak*

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### 12.1 MALAYALAM LITERATURE: AN OVERVIEW

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Malayalam Literature appeared in the form of ballads and folk songs. The two languages that contributed towards the development of the Malayalam literature are Sanskrit (the language of scholarship), and Tamil (the language of administration). The early works include the translation of the Ramayana and Bhagavad Gita by Rama Panikkar and Madhava Panikkar respectively.

The greatest figure in Malayalam literature still remains Thunchaththu Ezhuthachan (born in the early 16<sup>th</sup> century). He was a Bhakti poet of Hindu tradition. He worked on the Ramayanam and the Mahabhartam while experimenting on the same.

Earlier poetry came in the form of verse narratives of mythological stories written for a recitation and dance form of theatre. The use of prose

was greatly extended during the 19<sup>th</sup> century due to the Christian Missionaries. The influence of the European Literature led to compositions on the Western lines. The first novel in Malayalam was O. C. Menon's Indulekha (1889) which portrayed an orthodox Hindu family being influenced by Western ideas.

It was during the 20<sup>th</sup> century that modern Malayalam literature influenced by Western literature forms began. Historical novel being introduced by C. V. Raman Pillai was later followed by the versatile Kavalam Madhava Panikkar

Post-independence narratives chiefly concentrated on the lives and works of ordinary people. Short stories found its way through the works of T. S. Pillai, M. T. Vasudevan and others whose voice became a trend setter. Other important writers like O.V. Vijayan, Anand, Madhavi Kutty (Kamala Das) followed. Lyricism, fantasy, irony, and dialects dominate their literary imagination.

Literary criticism which emerged in the 20<sup>th</sup> century saw critics like C. J. Thomas, M. Govindan, M. K. Sanoo, Krishna Warriar and Sukumar Azhikode writing on modernist lines. Dalit writings and literature from the feminist perspective received critical acclaim.

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## **12.2 INTRODUCTION**

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Khasakkinte Itihasam [transl. The Legends of Khasak is a debut novel in Malayalam by O. V. Vijayan. First serialised in 1968, it was later published as a single edition in 1969. The novel was also translated into French by Dominique Vitalyos.

The novel was later translated into English (1994) by the author himself and titled The Legends of Khasak. The author opines that the English version differs substantially from the Malayalam original. The novel has also been translated into other languages including German.

The novel was inspired by people and events of a village called Thasarak, near Palakkad (Kerala). O. V. Usha (the author's sister) was appointed as a teacher of a sole-teacher government school in this village. Vijayan met a number of people here and a few of them seek their way into the novel as characters.

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## **12.3 O. V. VIJAYAN**

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Ottupulackal Velukkuty Vijayan (1930-2005) known as O. V. Vijayan was an important personality in the field of modern Malayalam literature. He authored six novels, nine collections of essays, nine collections of short stories, memoirs, and reflections.

A seasoned author and cartoonist Vijayan also taught at the Malabar Christian College, Kozhikode, and Victoria College. Later he took to Journalism.

His first novel Khasakkinte Itihasam took almost 12 years to complete and after a series of writing and rewriting it was finally published in 1969. This novel proved to be a great revolution in the sphere of Malayalam fiction. The novel follows a new poetic style of prose, where Palakkad dialect, Tamil and a version of Sanskritized Malayalam are combined. The innovative narrative style moves from reality to myth and back.

Some of Vijayan's noteworthy works include:

- Dharmapuram (The Saga of Dharmapuri, 1985)
- Gurusagaram (The Infinity of Grace, 1987)
- Madhura Gayathi (1990)
- Pravachakante Vazhi (The Path of the Prophet, 1992)
- Thalamurakal (Generations, 1997)

Vijayan also made a mark as a cartoonist. He joined the famous Shankar's weekly (Delhi) and also wrote on political satire. He was editorial cartoonist and political observer of various news publications. He contributed to the statesman and the Hindu before becoming a freelancer. Aspects of philosophy and politics are seen in the cartoons.

#### **Awards:**

Vijayan received many of prestigious awards for his literary works.

- Odakkuzhal Award for Khasakkinte Itihasam in 1970.
- Sahitya Akademi Award, the Kerala Sahitya Akademi Award for Novel (1990), and Vayalar Award (1991) for his third novel Gurusagaram.
- The Muttathu Varkey Award.
- The Ezhuthachan Puruskaram, the highest literary honour by the Govt. of Kerala (2001)
- The Padma Bhushan, the third highest Civilian award/honour by the Govt. of India (2003).
- The Mathrubhumi Literary Award (2004)

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## **12.4 KHASAK IN THE NOVEL**

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The Legends of Khasak presents the lives of the inhabitants of a non-descript remote land of Khasak. It is more or less a tribal hamlet with the people not exposed to any kind of civilization. The place has no proper transportation or good source of communication. A few bullock carts are seen on the bad roads taking people around. There are a few shacks or make shift shops to be seen. The place being located off Palghat, on the borders of Tamil Nadu, the inhabitants speak a language that is something

of a mixture of Malayalam and Tamil. A lot of slang is also used. The people here belong to both the Muslim and Hindu communities and reside peacefully. Modern education is something unheard of. Any child who seeks basic education has to move to a far off place Ezhuthu Palli. However, religious education was imparted to the children in the mosque. Higher education was not greatly considered as the people wondered what to really do after being educated.

Rituals and blind faith are at its peak. People are superstitious and believe in all kinds of gods, spirits, and every elements of Nature. They feared that incurring the wrath of gods could bring about disease. They even believed that human bodies being possessed by ghosts could cause great affliction. The people thought that the disease small pox was a result of the Pothi (Bhagavathy) residing in the body of the victim, and she stayed in the human body as his wife until he was completely cured. There were no medical doctors or medicines and so illness/diseases were treated by priests or other religious heads. They also believed that the Oracles (velicahappad) could bring about healing/remedy through their dance.

There is so much more found in Khasak- marriage, adultery, lust, drunkenness etc. The novel presents a multitude of people who form an important aspect of Khasak. The novel literally is a voyage across the village and the rustic lives of the people.

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## **12.5 THE NOVEL IN A NUTSHELL**

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A young university student who has a promising future prefers to take up a primary school teacher's job. The school is situated in Khasak, a remote village in Kerala. There are several secrets and mysteries which begin to unravel itself slowly. This village where dreams and legends intermingle captivate the imagination of the protagonist. The rustic world of the inhabitants of Khasak, nature's sensuousness, its sights and sounds, the age old traditional beliefs and practices and much more makes the protagonist seeking for more. Although an outsider, he begins to get more and more involved with Khasak and its bewitching legends; and he embarks on a metaphorical journey.

The protagonist, Ravi has an illicit relationship with his stepmother and this guilt haunts him endless. The pangs of guilt being unbearable, he abandons his bright career prospects, leave his girlfriend Padma, and embark on a long journey. He comes to a remote village, Khasak near Palakkad (Kerala). As a part of the District Board's educational initiative, he is appointed as a teacher in the single teacher run government primary school.

Ravi, as a child was deprived of parental love and care. Losing his mother at a very tender age he comes under the care of his stepmother. This results in a lack of attachment or emotional concern in him and he finds it difficult to bond with anyone. His guilt makes him leave his bed

ridden father and his Honours degree and run away to some unknown destination where his past would not haunt him. Detached and disillusioned he even declines an offer of a Fellowship in the Princeton University. A brilliant student his research paper on the intricacies of astrophysics through the teachings of the Upanishads greatly impressed the American visiting professor who recognised the spark and talent in him. However, laying waste of his education and potentials he runs away from home and seeks refuge in a god-forsaken land.

The District Board of education has established a school in Khasak, a remote village set against the backwaters of Kerala. This single teacher school is set up so that the local children have access to primary education. Ravi is appointed as the first teacher there. Although an outsider, Ravi fits easily into their world and events. Villagers, strangers, traditions, superstitions, myths and mysteries-----there is so much happening.

Ravi is alienated in the hamlet although he tries hard to dissolve and become one with the village folk. The elements of modernism have still not found their way into this hamlet. Ravi, who is here to educate the children finds his natural foe in Allah-Pitcha, the moulati of Khasak, who feels that modern education should be banned as it would spread the “devil’s sciences and Anglican ideas.” Likewise there are numerous characters who portray some special trait of Khasak. The two strong supporters of Ravi are Madhavan Nair, and a tailor by profession and Nizam Ali, an orphan brought up by Allah-Pitcha. Both communists, they stand by Ravi through thick and thin.

There is the beautiful Maimuna whom everyone eyes and who comes about like a breath of fresh air. Appukkili, the retarded child has many mothers who shower him with love and care. This being brought up by many mothers could possibly be a symbolic representation of secularism and its ideologies that O. V. Vijayan was committed to. All the other characters like the Temple Priest, Sivaraman Nair, the Hindu Fundamentalists; Kuppu Achan the toddy tapper and many others form an intricate network and take us into a world of magic realism and myth.

The people of Khasak are a multi religious community. Along with Hinduism and Islam, the writer has also presented the role of communism as a significant aspect/ideology in the history of Kerala. The state’s long history of proletarian agitations and conflicts are brought out very aptly through a few events Nizam Ali’s significant role in setting up the first ever workers union, the Koomankavu Beedi workers union, the conflict and confrontation with the factory owner Attar, the workers demonstrations and strikes all follow suit. This is followed by the arrest of Nizam Ali who is jailed and tortured in custody. This makes Ali give up the struggle subsequently. This incident reflects Vijayan’s disillusionment with the Left Movement in the mid 1950’s and how he abandoned the same.



Everything goes on quite well until the visit of Padma to Khasak. This disturbs Ravi once again who was so long suffering from a kind of crisis which he could not identify. Ravi's college love interest who is in the States doing her advanced studies, persuades him to continue with his education. Half-heartedly and irrationally Ravi decides to leave Khasak and go away. However, fate has something else in store for him. While waiting at the bus stop he is stung by a snake and lies dead. Ravi's wanderings end here- probably suggesting another dimension to his life- the dimension of the after-life.

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## 12.6 CHARACTERS IN THE NOVEL

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- Ravi - the new school teacher in Khasak (Palakkad), originally from Pattambi.
- Ravi's father - a doctor in a coffee plantation in Ooty.
- Padma - Ravi's ex-girlfriend from Madras Christian College, Madras
- Suma and Rama - half-sisters of Ravi
- Bodhananda Swami - a holy man managing an ashrama
- Kelu Menon - the post-man to Khasak
- Madhavan Nair - a tailor by profession, Ravi's mate in the village.
- Allappicha Mollakka - the village primary madrasa teacher and the mosque mukri
- Nizam Ali "Khaliyar" - the young mystic/healer (khaliyar) in the village, lives in an abandoned mosque (the King's Mosque)
- Maimuna - daughter of Allappicha Mollakka, married to Chukra Rawthar. Runs a small stationary shop.
- Thevarathu Shivaraman Nair - a landlord in Khasak
- Appu ("Appukkili")/Appu Rawthar - a deformed man-boy in the village, bastard son of Neeli.
- Kuppu Achan - the toddy-tapper/pub owner in Khasak
- Kuttadam Pushari - the priest/oracle of goddess Nallamma
- Aliyar - the village restaurant owner
- Syed Miyan Sheik Thangal - the founder of the Rawthar community in Khasak.
- PulinkompilePothi - a spirit, village goddess living on a tree
- Nallamma - the goddess of smallpox
- Thithi Umma – Allappicha Mollakka's first wife
- Chukra Rawthar "Mungankozhi" - husband of Maimuna
- Malikakkal Attar - owner of a cigarette factory in Kumankavu
- Zohrabi - Malikakkal Attar's wife
- Narayani Amma - Sivaraman Nair's wife
- Kelan Master - manages a primary school in Kumankavu
- Gopalu Panicker - the traditional village teacher, later a healer
- Lakshmi – wife of Gopalu Panicker

- Ramachar – cattle broker, the apprentice of Gopalu Panicker
- Abida - daughter of Chukra Rawthar from his first marriage
- Neeli - mother of Appukkili
- Nachi, Kochi and Kali - sisters of Neeli
- Kuttappu Nari - husband of Kali
- Chanthumma - daughter of the wandering mystic Thangal Pakkiri, a widow
- Kunhu-Noor and Chanthumuthu - Chanthumma's children
- Kalyani - wife of Kuppu Achan
- Kesi – daughter-in-law of Kuppu Achan
- Mayandi - the village bootlegger/pub owner
- Cholayumma – mother of Kunha-Amina
- Ossan Annan – the Muslim barber (the ossan)

#### **One-Teacher School students**

- Kunhu-Amina
- Karuvu
- Unipparadi
- Kochu-Zohara
- Kholusu
- Alam Khan
- Vavar
- Nurjihan
- Unipparathi
- Kinnari

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### **12.7 O. V. VIJAYAN'S 'THE LEGENDS OF KHASAK AS A CLASSIC'**

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O. V. Vijayan's Malayalam novel *Khasakkinte Ithihasam* published as 'The Legends of Khasak' in English (1994) needs to be revisited to comprehend its significance in a better light. Before the publication of the Malayalam novel in 1969, it was serialized in a literary weekly. In terms of the innovative language and the intensity of vision probably no other Malayalam writer has scaled such heights as Vijayan.

The novel is a narration of Ravi, an educated person, who comes to Khasak by chance. He decides to educate the village children and drive in some rationality within them. Soon Ravi mingles well with the natives, takes interest in their tales, finds pleasure in their vibrant ways of life, and subsequently floats with the archaic charms of Khasak. Vijayan who seems to have lost faith in the social system and its political ideologies searches within the confines of his inner self to tap his resources and potentials to look for many unanswered questions. He explores many a concerns of aesthetics along with queries of ethics and unharnesses the

limits of his language so as to bring about innovation with a touch of authenticity.

Khasak, the abandoned paradise, is an imaginative apprehension, an order of reality that lay beyond all barriers of language. Khasak or its inhabitants could not be understood by limiting oneself within the confines of a language. It is not easy to know what the Nature has in store for us, what the environment thinks about us and realise how the supernatural elements respond to us by restricting ourselves within any lingual water tight compartment. One needs to break these barriers and go beyond the language. O. V. Vijayan exactly does this as he was concerned with the forms of knowledge that lay outside its institutional space. He was also seriously concerned about the way knowledge was produced and legitimised by the elements of modernity.

Vijayan's narrative is pregnant with symbols and images that invoke a vast ecosystem. There is interconnectedness between the animate and inanimate things without an impulse to classify things Vijayan provides a critical perspective on the ecosystem. The dialect and the local idioms used are not only sensuous but a product of the author's intense imagination and his creative engagements with reality and everything around him. For him language was not merely a means of communication but a living organism, a life giving source through which one would have access to the society's conceptual cosmos. The oral subculture of Khasak takes this forbidden land to a level of epiphany. The language spoken (a mixture of Malayalam & Tamil) which is not a standard language along with its variations gives the text an unknown authority taking it to yet another level.

Can the Subaltern Speak? Yes! The marginalised lot of Khasak speak from their periphery to the centre and cry their woes out. Khasak with its galaxy of the rustics speak their hearts out and narrate their stories through a language sensuous and we begin to look at Khasak and its inhabitants in a very liberated way. Defying the hegemony of social realism Vijayan creates a magical world and we find music (and not normal language) floating through the rustic air.

For numerous years people read the novel and thought that it was all about Ravi and his repentance. It was simply considered to be a tale of a man burdened by his guilt and seeking redemption. Ravi's journey was thought to be a quest for metaphysical illumination. Soon it was realised that it was not merely a tale of an individual but a collective saga seen through the prism of a collective endeavour. The so far considered insignificant people from strange and insubstantial world are seen to suddenly gain a magnanimous proportion. The remote village with its shabby inhabitants lived through deep crisis; yet they were able to interpret their saga to the world at large in intelligible terms.

The different incidents and events narrated in the novel moves beyond our narrow human sense and goes towards the much larger

concept of humanism. The novel transcends all individual spheres and moves towards a moral plane. Virtues and vices, divinity and death, desire and decay, disease and degeneration all finely mingle to find its way into Khasak. There are tales of triumphs and tragedies but the people of Khasak take it equally & magnanimously into their stride.

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## 12.8 CONCLUSION

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The study of O. V. Vijayan is of great significance to comprehend the nuances of creative writing in a better light. The novel takes us along the realms of Khasak. It is a metaphorical journey and Vijayan is to be appreciated not only for bringing in a lot of innovation but also for his inherent writings.

It took Vijayan almost 12 years to complete this work. After a lot of writing and rewriting, he was happy with the final outcome. This book is an odyssey into the fictitious land of Khasak. Here magic and reality merge seamlessly. A wondrous place of fantasy filled with imperfections, it does not fail to leave a lasting impression on our mind.

Life comes about with so many queries and doubts. Not waiting to probe things rationally (as he finds it meaningless), Vijayan begins a metaphorical journey inwards. The intensity of his vision and the inventiveness of language need to be lauded. He makes an invention into the form of fiction meant for a new generation. O. V. Vijayan remains an author who needs to be read more and researched upon too.

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## 12.9 IMPORTANT QUESTIONS

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1. Briefly describe Khasak as portrayed by O. V. Vijayan in 'The Legends of Khasak.'
2. 'O. V. Vijayan is a writer par excellence' - Discuss.
3. Although almost all the characters are minor, they contribute significantly towards the development of the novel – Discuss.
4. Discuss the plot of the novel 'The Legends of Khasak.'
5. Draw a brief sketch of Ravi, the protagonist as seen in the novel.
6. Discuss O.V. Vijayan's *The Legends of Khasak* as a classic.

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## A STUDY OF O. V. VIJAYAN'S THE LEGENDS OF KHASAK PART - II

### Unit Structure

- 13.0 Objectives
- 13.1 Thematic Concerns of *The Legends of Khasak*
- 13.2 Magic Realism: Khasak as a Land of Fantasy
- 13.3 Journey as a Significant Aspect in *The Legends of Khasak*
- 13.4 Marginalization in *The Legends of Khasak*
- 13.5 Conclusion
- 13.6 Important Questions
- 13.7 References

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### 13.0 OBJECTIVES

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The objectives of this unit are:

- To help the students comprehend *The Legends of Khasak*
- To enable them to understand the existential crisis in *The Legends of Khasak*
- To make them understand the theme of marginalization and the elements of magic realism in *The Legends of Khasak*

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### 13.1 THEMATIC CONCERNS OF *THE LEGENDS OF KHASAK*

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The Legends of Khasak by O. V. Vijayan is a gripping tale of the inhabitants of a backward village who live life on their terms. What Vijayan has portrayed and valued is the inner experience of men and not the usual preference for external incidents. The novel is amazing for the fantastic technique the writer has used of weaving legends and myths so very intricately. The novel although formed through phenomenological realities, the story does not run in a sequential order. There is an articulation of the social world in a non-empirical way.

The novel is set in a remote village of Kerala in the mid-20<sup>th</sup> century. Ravi, the protagonist, who is running away from his guilt ridden life, reaches this place. A promising student, he never waits back to complete his education as the burden of his wrong doing is too much to bear. He decides to take up the job of a teacher in the village and educate

the under privileged children. It's really not a job but a task which slowly Ravi begins to enjoy.

There are a number of contrasts found in here. Ravi, who comes from the modern world, comes face to face with the village locals, who are all strangers. Khasak is a village which carries its own traditions. Being a marginalized society, the writer tries to explore every little bit of this place which is not only interesting but intriguing too. People of both the religion live peacefully and enjoy complete freedom. There is no conflict found based on religion and the inhabitants live by the tenet "Live and Let live."

However, caste differences are seen among them. The novel is noted for the abundance of dense image of nature, old folk customs, and traditions coupled with a rich play of dialects. Khasak is filled with poverty, illiteracy, superstitions, blind faith and is backward in its truest sense. In spite of this we begin to identify with all the characters and unknowingly this place instils within us a lot of wisdom and values.

Khasak considered as a god-forsaken world abandoned or lost somewhere in the feudal history of mediaeval times has so much to offer. Khasak embraces everyone alike, treats all with compassion, and probably does not let anyone off so easily. This can be suggested by the death of Ravi who suddenly decides to leave the place and go away.

There are myriad aspects that the novelist presents in this novel

### **Religion:**

One cannot think of Khasak detached from religion. From the temple of the Devi to the mosques, the air of Khasak is filled with religious vibes. Various religious traditions, rituals, and rites are observed with great favour. There are traditional schools like the madrassa and the Ezhuttupalli run by the Mullahs and the Hindu astrologers respectively. There is a kind of rivalry among these traditional schools and a little girl, Kunhamina is made to prove her loyalty by swearing that she will not join the new school.

Tolerance and reverence for religions are found in Khasak. Minor religious tensions are found now and then. Appu-killi, the retarded boy is converted to Islam. This gives rise to a little conflict and tension. However, soon things are resolved when it is unanimously decided that Appu should be allowed religious freedom. For a few days, every week, he could profess his Islam faith and the remaining days his Hindu faith.

### **Superstition/Blind faith:**

The inhabitants of Khasak believe in the supernatural. Spirits, haunted places, belief in every element of Nature and much more add to the beauty of the novel. The desolate mosque gives rise to intriguing tales. They believe that there exists a goddess in the tamarind tree. Unexpected happenings like deaths, disease, cure, are all credited to the power of the supernatural. People also believe in Oracles and their dance to appease the

goddess. Spirits are warded off through different means. One such incident is seen when a lizard is tied up with a cloth soaked in kerosene and set on fire. At night, it appears as though a naked flame is moving about on the ground, creating an illusion. No amount of reasoning or logic can make these people see reason. They are happy in their own world with great reverence to the supreme & supernatural powers.

### **Politics:**

Political events like meetings and processions in the neighbouring towns are frequently seen. However, there isn't much of a political action in Khasak. The communist activities are seen trying to organise the workers. The party ideologies fail to reap any harvest in Khasak. The author is critical of communism as it is a constant feature found in his other works too.

### **Karma/Fate:**

Fate brings Ravi to Khasak. The burden of the incestuous relationships with his step mother being unbearable, Ravi abandons his studies and the prospects of a bright career and embarks on a journey to the unknown. It is said "As you sow, you will reap." Karma plays a very dominant role throughout the novel. The words of the Mullah, Allah Pitcha explain it all. On Ravi's arrival to Khasak, he asks "Innocent wayfarer, what bond of Karma brings you here?" Even Ravi keeps pondering about the Karmic bond that brought him to Khasak. He wonders if it is a pre-destined purpose that he is supposed to fulfil here. Everyone in Khasak believes in Karma and the fruits of one's doings. Even the little children going to school understand the significance of Karma. Karuvu, a young boy very aptly says that "the male spider was paying for his sins in an earlier birth." This was when Ravi explains to his pupils how the male spider is eaten up by the female after the mating process.

### **Rebirth:**

The inhabitants believe in life after death and the continuous cycle. The story of human evolution on the earth is explained by Ravi. He narrates the story of two spores. Setting out on an exploration of the world, the elder spore asks the young one if she would ever forget her. To this the little spore replies 'Never'. However, the elder spore replies "You will, little one, for this is the loveless tale of Karma; in it there is only parting and sorrow." She eventually becomes a Champak tree. Once when the little sister comes over to pluck flowers from the tree, the elder sister (tree) says, "My little sister, you have forgotten me."

The entire village believes in fate. Everyone reaps what he sows. The inevitable karma and the prospects of rebirth (in any form) is what all the inhabitants hold so dearly.

### **Beliefs:**

The people of Khasak endure many hardships and face all the grim realities of life. Being illiterate, they are blissfully ignorant about many things in life. However, they are happy in their little world of ignorance.



Faith, blind faith, beliefs, superstitions, myths, and legends govern their lives.

They are unaware of any kind of scientific development, technology, and medicine. It is not medicines or doctors that cure serious illness like small pox, but rather religious heads (Priests, mullahs) and prayers. The astrologers and oracles have a solution to their problems. Elopement, adultery, drunkenness, an illegal child etc. are not considered to be of great concern. The people are totally away from all glamour, competition and other aspects of modernity.

O. V. Vijayan's 'The Legends of Khasak' was a revolution in the sphere of Malayalam literature (Fiction). What made it revolutionary for the readers was the fine intermingling of different aspects like the language, reality, myth, the erotic setting, dark humour, the metaphysical and much more. The people of Khasak with all their flaws and follies come across as sincere and relatable. The writer has depicted the social, political, & religious setup of Khasak in a distinct and different way. Other aspects such as the role of women, their Secondary Status, Marginalization, Caste Discrimination, and Sexual Exploitation are all well juxtaposed with the innocence of the children. These children symbolise the purity of Nature untarnished by the elements of modernity. While maintaining fine balance between the metaphysical and the scientific, there is also a quest for the ultimate truth. It is Ravi who symbolises this search for the ultimate truth, but he fails in the mission due to his untimely death. The novel thus concludes on a different dimension, that of the life after death.

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## **13.2 MAGIC REALISM: KHASAK AS A LAND OF FANTASY**

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Magic Realism a unique literary movement is commonly associated with the writers of Latin America. However, from all over the world great contributions have been made towards the same.

Magic Realism depicts the real world with undercurrents of magic or fantasy. While the world still being grounded in reality, elements of fantasy abound in plenty. There is no line drawn between reality and fantasy as the two intermingle very harmoniously. Eminent writers like Marquez, Luis Borges and Salman Rushdie have adopted this fantastic style of writing and have received critical acclaims for the same. However, very little is spoken about O. V. Vijayan and his experiment with this style.

Kerala, God's own country, is a land filled with inexpressible beauty. This land also abounds in legends, myths, folklore, allegories, and mystery. O. V. Vijayan being born and brought up in this fantastic land was a witness to all the happenings and the astonishing beauty of this

place. As a child he must have heard and read all about this and this must have left a lasting impression on his mind.

Khasak is a fictional village where supernatural practices merge with the lives of the inhabitants. Reality is well juxtaposed with occult, magic, myth, folklore and much more. This book not only placed O. V. Vijayan on a literary pedestal that many envied of but also proved to be landmark book. Kerala literature was thence divided into pre-khasak and post- khasak phases.

The novel begins with the arrival of Ravi at Koomankavu. This also marks the beginning of his spiritual journey. Actually Ravi who is running away from his guilt laden past reaches this small village and decides to teach at the government run school. He begins his mission of educating the children and actually enjoys his work. Within no time he finds himself being engulfed by the fantasies of this ancient abandoned land.

Vijayan's Khasak is a world of fantasy, an amazing place filled with myriad characters. These are mere humans with all their follies, vices and imperfections; but their alignment with the supernatural elements make them a breed apart. The complex narrative is not in a sequential order but oscillates between reality and fantasy.

This small village of Khasak is probably abandoned or long forgotten. It is a remote place nestled within the lap of Kerala (in Palaghat). Ravi who has come to modernise the village folks finds himself sinking into the enchanting beauty of the mysterious Khasak. Life has so much to teach, so much to offer. There are a number of tales that go on to create all those fascinating elements around Khasak.

It is believed that in ancient times a cavalcade of a thousand and one Badrin warriors (blessed by the Prophet) came riding into the palm grove of Khasak. The holiest Sheikh rode on an old, sick horse and the horse died at night. The warriors buried the horse in the grove and pitched their tent for the night there. The people of Khasak (which has a Muslim majority) trace their descent from these warriors and it is the Holy Sheikh who presides over their lives.

In Khasak, there were 12 mosques which lay in ruins. They formed a desolate ring around the village. The village of Khasak lay stagnant and remote within the confines of the infinite time. As per the great legends, pagan deities sought to rebuild the ruined mosques, especially the oldest mosque. It was sworn that the construction would be done only in the dark and should be completed before day break. However, the demon spirits played havoc and assuming the form of roosters crowed when it was still dark. Confused and assuming that the day was at hand, the deities abandoned their work and fled away. As such the mosques could never be completed. The mosques lay under a curse and no humans were ever successful in completing the construction work. The curse was stretched to

such an extent that no other place of worship could ever be built here. No one knew how old the mosques were and if asked about the same, the villages only replied “Millennia.”

There was a tamarind tree considered to be supernatural. The fruits rot and fall down every year (season). It is believed that any man whose wife is not loyal to him will never survive on climbing the tree. Very few men dare to embark the tree.

There are a number of interesting characters in Khasak who not only amuse us but create a kind of fascination through their traits and actions.

There is Appukkili, the child man, a dwarf who finds simple joy in chasing after dragonflies and making them fly after tying them to a thread. Chukkru, (the diving fowl) makes a living by jumping into the well and bringing back any kind of property submerged in there. Kuttappu Nari is a muscled man who continues his family business (for many generations now) of snaring and trading in tigers which has him flourishing.

Maimoona, is a beauty ravishing and all are struck by her. Khasak shelters both Hindus and Muslims alike. People of different castes lived together. They had their quota of envies, hatreds, and affections; but lived their lives wonderfully in harmony with Nature.

Khasak gave its inhabitants their share of disease, doom degeneration, and deaths. But time being the saving grace controlled everything and managed a fine balance. The ‘Running Winds’ and ‘Raining Stars’ were manifold blessings showered upon the people.

Khasak is pure magic. The skill of the writer is brought to the hilt where he brings about a perfect blend of various elements. The novel which is in the form of a lyrical prose does not delve into tiring explanations nor calls for fidelity. True to the core Vijayan deftly carries all the human aspects and finely blends it with the elements of Nature.

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### **13.3 JOURNEY AS A SIGNIFICANT ASPECT IN *THE LEGENDS OF KHASAK***

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Long ago the winds that blew across the groves of Khasak had so much to say, so much to reveal. Vijayan, who heard the winds whisper and the leaves rustle wanted to interpret the same and give it a universal appeal. First writing it in Malayalam and later translating the same into English, he must have never dreamt that this book would go on to become one of the finest books ever in any literature. The lyrical style along with the controlled elegance, the ancient, unique passions along with many a memories set the momentum of the book giving it a status par excellence. Probably nothing ever written in Malayalam could achieve the same level of excellence and recognition as did *The Legends of Khasak*. Vijayan who

had begun this literary Odyssey had before him a treasure of imagination and reality in the form of arguments, sorrow, comic elements, ideals, and fallen ideologies. He decided to bring all this out in a form black and white. Defying all boundaries, Vijayan travelled to the depth of his personal heritage. He brings about a perfect blend of various elements and humour exists in blessed harmony with sorrow. Various ideas give the narrative the much needed momentum.

His imagination being so vibrant and elastic, he went on to accommodate all those events (myths, legends, parables) caught up between the confines of memory and history.

During the course of his voyage through Khasak, he brings forth a number of incredible stories that ignite our imagination. The story of the two spores which justifies the loveless tale of Karma is beautifully portrayed. Another interesting tale is about the death of a man. The narration is not only gripping but fascination too. It says:

“He dived into the well and deeper, into the well within the well. The water was like many crystal doors and silken curtains. He made his way past crystal and silk, and moved towards the mystery that had lured him all his life – the sacred dark----”

Vijayan has immortalised his characters by taking them to another level all together. The protagonist lives on two levels: First he is seen as an instinctive person filled with lust and longing; and on an unknown journey in quest for the unseen. Later we find Ravi being detached from all materialism and on the way towards a spiritual quest. Driven by shame at his sins, he finds Khasak the right place to repent and seek redemption. He enjoys the company of the rustics and even appears as the saving grace of the little children. However, things don't run smooth and Ravi is standing at the threshold of a suspension. Now he remembers Padma, his college day's beloved, who coaxes him to leave Khasak and join her in the U.S. However, his plans are thwarted by the blue-hooded serpent that strikes him to death. The end of Ravi's physical journey paves way to a more significant journey, that of the spiritual one.

The prominent theme of the novel being journey, the novelist traces the psychological path taken by Ravi. Although, it is officially announced that Ravi is in Khasak to join the school; the truth is he was running away 'from himself'. Khasak also does not give him total relief as his past keeps haunting him even there. It is here that he is introduced to the philosophy of Karma. The people here are strong, content and believe in life and life after death. They do not fear death. Ravi's death at the bus stop by a venomous snake throws light on the belief of the people, that is there is life after death. Death would provide him deliverance from his guilt. Providence would give him a chance to pay for his sins by allowing him another birth to pay for all the sins committed here. Ravi embarks on a new journey, the journey of the afterlife.

Ravi's journey from rationality to spirituality is again suggestive of the transition of the colonized mind. From a discard of identity imposed by the colonizers they move on to the acceptance of their own native land. There is a kind of liberation from all constraints of an imposed identity.

The novel is an account of personal accounts all orally narrated by the myriad characters. The inhabitants of Khasak while narrating their experiences also share whatever they know about the legends. The legend of the tamarind tree and the curse of the Goddess of Chastity who resides in the tree is recreated by Chandu Umma. Similarly the history of Khasak and the legends associated like the ruined mosques, mountain Chetali, the Araby tank and much more are narrated by Allah-Pitcha (Mullah) and the pupils in the 'Madrasa.'

Thus the most vital aspects of folklore and myths are fully exploited by the writer. The novel being innovative and the magical world of Khasak being so wondrous can be credited to the intermingling of supernatural elements, myths, legends and other fantastic aspects with a fair amount of black humour, angst, quest, desire, guilt, expiation, repentance and redemption.

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### **13.4 MARGINALIZATION IN *THE LEGENDS OF KHASAK***

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O. V. Vijayan successfully depicts an alienated world in his novel. The inhabitants of Khasak have no access to the outer world. Being illiterate and struck by poverty, these people have their own language, customs, rituals, beliefs and much more. The people here are religious, superstitions and are dominated by myths, legends, and supernatural powers.

Khasak is a male dominated village with patriarchy at its height. Women are treated as mere commodities and are subject to humiliation and ill-treatment. Class and caste system is also prevalent here and we find the under privileged men and women who are excluded in the social order. The novel which is dense with folk customs, nature images, and rich dialects also explores the various aspects of marginalization.

The people of Khasak are totally detached from the present world and dwell into the past. Time and milieu being two significant elements, they are retained throughout the novel. The people have no complaints about life and no fears of death. They know there is an afterlife to repent and seek redemption. For them ignorance is really a blessing in disguise. They have a resigned attitude towards life and never haste about doing anything. Their concept of time is very different to the concept of time that exists outside the boundaries of Khasak. Ravi, who comes to Khasak, remains an outsider throughout. Ravi's knowledge about the outside world proves to be worthless in Khasak. His intellectualism is not effective. He tries to move about on the same terms as the inhabitants, but is not successful.

The novelist creates an atmosphere which is distinct from the world outside. The arrival of Ravi to Khasak was unexpected and it was only Sivaraman Nair, the feudal chief who knew about Ravi's arrival and his appointment in the school. The two rooms leased out for the purpose of educating the children belonged to Nair and lay on the outskirts of the village.

Ravi, who represents modernity and the outer world, is not able to assimilate and conform to the norms of Khasak. Being marginalised from his own society he flees to an alien land and tries to find comfort and solace in the laps of Khasak. Ravi begins to seek a meaning and purpose of his life.

There are many characters who belong to the underprivileged community. The people of the privileged community spare no efforts in marginalizing them. Every aspect of modernity is accepted by the elite class as they are benefitted. The under privileged have no role in the progress or development of the society and soon they find themselves standing at the periphery. This slowly gives rise to groupism and class conflicts.

There are 2 schools in Khasak – the 'Madrassa' where the Muslim children were taught the Koran and the 'Ezhithupally' (the house/temple of writing/learning) run by the family of the Hindu astrologers. No students from outside Khasak could seek their way into Ezhithupally and it was now on the brink of a closure. When Nizam Ali visits Khasak after a long time and proclaims that he is a Khaliar (Khazi in English), people fear that the old order of Khasak would be at stake.

Allah-Pitcha, the Mullah of the madrassa tells the saga of Khasak to the pupils. Somewhere through these legends he is taking them backwards and conforming their faith in supernatural beings and superstitions. Being highly orthodox he warns his pupils about the dangers of modernity that the new school would bring. He warns the people about the Sheikh and his second coming, the wrath of the Almighty, perils of materialism etc. and restricts them within the boundaries of religious fundamentalism.

There is an upper primary school in the neighbouring village in Khasak owned by an untouchable, Kelan. The owner of Ezhuthupalli is Sivaraman Nair, who belongs to an upper caste Hindu family. Not wanting Kelan to prosper he speaks in derogatory terms and denounces the teachings by Kelan. On the other hand Kelan not forgetting his low born status goes to Nair to seek his blessings before starting the school. He does this with great dignity and reverence. These downtrodden people suffer a lot and have resigned to their own fate as they have nothing to benefit from nor is there anyone who shows them any consideration. These children are the bearers of all the myths and legends of Khasak. It is not the elite community that uphold the legends of Khasak nor do they contribute much towards the social milieu of Khasak. It is actually the

Dalit Community that contribute and help sustain the social scenario for the novel.

There are two major religious in Khasak – the Muslim and the Hindus. However, the Hindus are divided into various sub groups.

There is the Thottiya caste who belong to the ancient maritan clan. They normally move about with their monkeys, entertain people and earn a living. Kuravu, the pupil belongs to this caste. Similarly, Kuttadan was the oracle belonging to the lower caste. Kuppuchan was a toddy tapper, again a person of the lower caste. All the other minor characters belong to different marginalised communities and carry their own beliefs and faith. With no access to the outer world they remain within the confines of their inner recess.

Khasak has a dialect and majority of the inhabitants do not know how to read or write. A few students even stay away from their teacher Ravi for fear of being exposed or unravelled by him. They have their own lives, their oaths to their Gods, their myths and magic and much more.

They do not want anyone to unlock the mystery of their lives. Superstitions, blind faith, oracles, hallucinations and much more unite these down trodden men and through various events we find a kind of unity existing among them. The upper caste people stay a little detached and do not as much partake in the above elements.

The people of Khasak are an alien lot even to the government. Nothing is done to enhance their status or improve their lot. In spite of suffering a lot due to the inadequate facilities of health and education, the system does nothing to safeguard the interest of the down trodden.

Many of the toddy tappers lose their jobs as this trade is taken over. Brewing and distilling begins with any rubbish picked up including insects and vermins. Many students are seen hunting centipedes for the same. This ultimately results in losing interest in education.

The people of Khasak know nothing about modern medicine. It is Ravi who introduces them to all those colourful capsules. He had got these medicines from Kozhanassery to relieve Rukmini who had serious health issues. The inhabitants of Khasak found their physical and mental solace through different methods. There were Ramacchr, the astrologer Kuttadan, the oracle and the mullah who gave them all types of cures and reliefs. Exorcism was yet another prevalent act where in the evil spirits were driven away from the human body. The people were happy with these primitive methods of remedy and cure.

The women folk are a marginalised lot. Very rarely do they voice their concerns or interests. Thitthi Bi (the Mullah's wife) and Maimoona are the true representatives of the women folk of Khasak. This representation can be extended to almost all the women of Kerala some 50

years ago. They do not have any significant role to play and cannot be compared to their male counterparts. Always secondary in status they are just meant to complement the men and uphold their interests.

The Legends of Khasak is undoubtedly a great literary work which goes beyond all conventions. What makes it universal in appeal is the fact that it goes beyond all physical horizons and caters to our mental being.

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### **13.5 CONCLUSION**

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If O.V. Vijayan had written nothing else but ‘The Legends of Khasak’, he would still have earned a place of repute among the other literary giants.

Vijayan has invested a myriad questions here which goes beyond all formalistic concerns of aesthetics. His imaginative apprehensions of reality and an order exceeds all linguistic barriers. He successfully created an Indian brand of Magic Realism with the fine blend of myth, legends, dark humour, and eroticism. This proved to be something very unique. Magic flows out through his pen and his work is a fine amalgamation of various elements. There are no tireless explanations, heavy expectations and call for fidelity. True to the core Vijayan accepts everyone with all their frailties. Disappointment, dejection, disillusionment, degeneration, and death are all accepted as a part of life. There is more to human life than mere living and death.

The novel takes a magnanimous proportion as it moves from the physical realms to the spiritual one. The narration being complex follows not any sequence but oscillates between reality and the imagination. A number of myths, beliefs, superstitions, magic, oracles, spirits, the supreme being and various events make Khasak not only a very fascinating place but gives it a dream life quality.

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### **13.6 IMPORTANT QUESTIONS**

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1. Discuss the various themes/elements as seen in ‘The Legends of Khasak.’
2. What is Magic Realism? Describe the element of fantasy in this novel
3. ‘The Legends of Khasak’ as a novel of Magic Realism- Discuss.
4. Superstition, myths, and legends rule the life of the inhabitants of Khasak – Discuss.
5. Discuss the theme of marginalization in the novel ‘The Legends of Khasak.’



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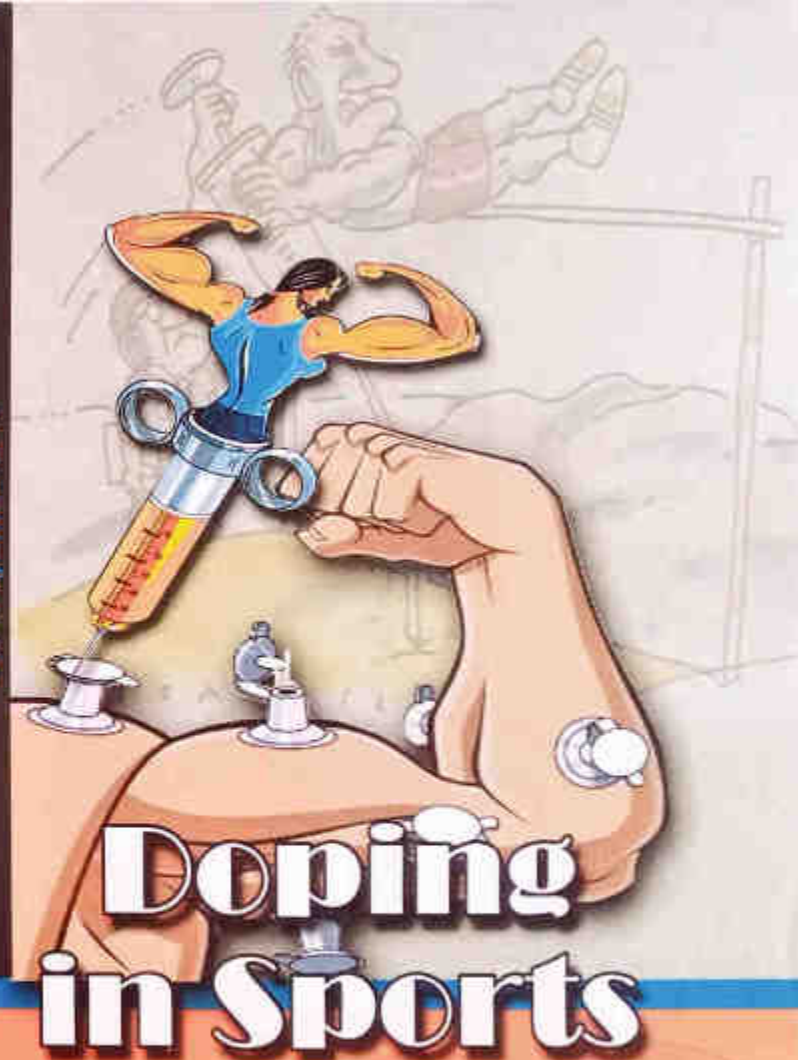
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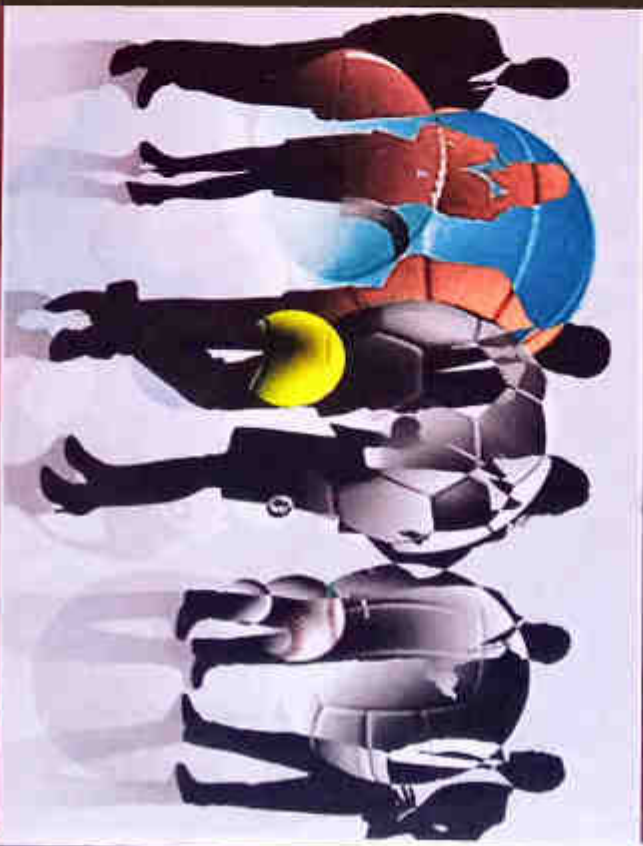


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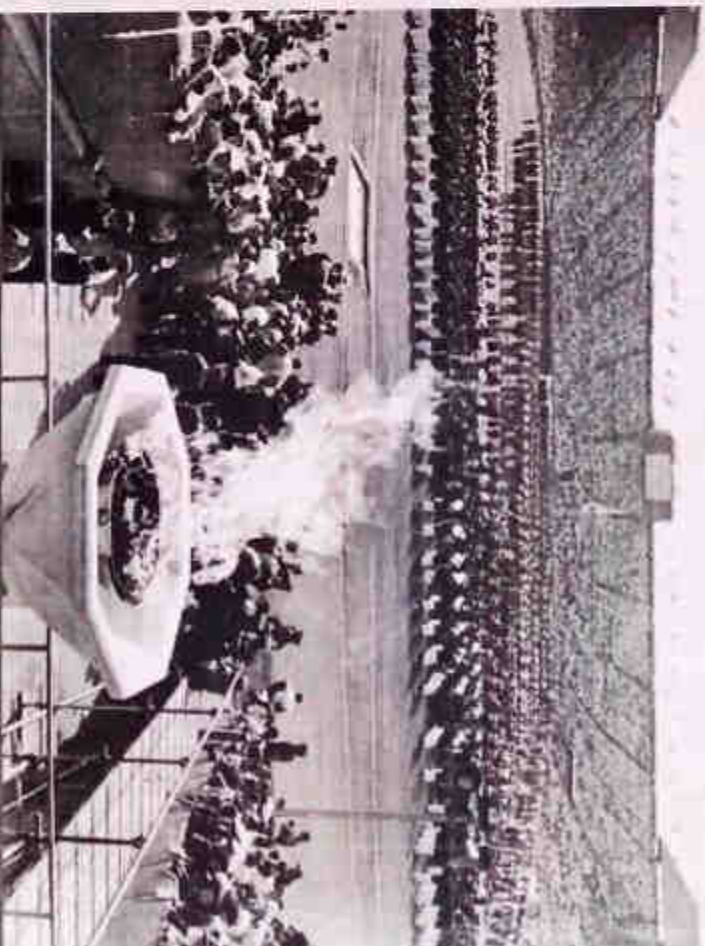
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**Dr. Rajani Dalvi**

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- भारतीय राष्ट्रीय स्वातंत्र्यलढ्याचा इतिहास (१९८०-१९९०) हे ही प्रकल्पिते.



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अमेरिकेचा इतिहास (सन १६३३ ते १९००)

डॉ. तुकाराम नारायण शिंदे

# अमेरिकेचा इतिहास

(सन १६३३ ते १९००)



लेखक

डॉ. तुकाराम नारायण शिंदे



डॉ. तुकाराम नारायण शिंदे  
(एडव. ए. सी. पी. एच. डी.)

- महा विद्युत संशोधन संस्थेचे, मुंबईतूनच, माऊथू व मोसामु येथील स्वातंत्र्यलढ्यात इतिहास लेखनाचे आग्रहण
- मोसामु येथील डॉ. अर. कुर्त बंकिव वरील महाविद्यालयाने सन २००३ साली इतिहास विभागाचे अधिष्ठातापदावर नेमणूक केली.
- मोसामुच्या राष्ट्रीय विज्ञानाचे इतिहास (१९८८-१९९२) या विषयावर मोसामु विद्यापीठाची वेळीच ही गादी घेतली.
- आधुनिक भारतचा इतिहास (१९९५-१९९८)
- आधुनिक भारत (१९९८-१९९९)
- भारतीय स्वातंत्र्यलढ्याची इतिहास (१९५४-१९५७)
- भारतीय स्वातंत्र्य लढाया १ व २ (१९५७-१९६०)
- भारतीय राष्ट्रीय स्वातंत्र्यलढ्याचा इतिहास (१९८०-१९९०) हे ४४ प्रकरणे



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Jun-2019



फ्रान्सचा इतिहास (सन १७८९ ते १८७०)

लेखक  
डॉ. तुकाराम नारायण शिंदे

# फ्रान्सचा इतिहास

(सन १७८९ ते १८७०)



लेखक

डॉ. तुकाराम नारायण शिंदे



डॉ. तुकाराम नारायण शिंदे

(सम. व. वि. पीएच. डी.)

- महा विद्युत संशोधन केंद्र, कासंबंदनर, काठजू व मोरमुंडी येथील व्यावसायिक डॉक्टरांचे संशोधन
- मोरमुंडी येथील डॉ. जय. कुर्ण भंडार वीर महाविद्यालय सन २००३ साली इतिहास विभागात अध्यापकांकरां लागू करावे.
- मोरमुंडी येथील शिक्षण प्रशासक (१९८८-१९९१) या विभागात मोरमुंडी विद्यापीठाची वेळीची कार्ये करत.
- आधुनिक पाठशाळा इतिहास (१९९१-१९९३)
- आधुनिक भारत (१९९३-१९९६)
- भारतीय स्वातंत्र्यलढायाची इतिहास (१९९६-१९९९)
- भारतीय स्वातंत्र्य लढाया १ व २ (१९९९-१९९९)
- भारतीय राष्ट्रीय स्वातंत्र्यलढाया इतिहास (१९९९-१९९९) ४ भाग प्रकाशित



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डॉ. तुकाराम नारायण शिंदे

# आधुनिक युरोप

(सम. १९८९ ते १९९०)



लेखक

डॉ. तुकाराम नारायण शिंदे





डॉ. तुकाराम नारायण सिंदे  
जन्म : १९०८ - मिरज

- १९३१ सालात पहिली वेळी, (१९३१-३२) 'सांगू' व 'सांगू' हींय साहित्यात्मक प्रीतिका संपादन केल्या.
- 'सांगू' व 'सांगू' व 'सांगू' हींय साहित्यात्मक प्रीतिका संपादन केल्या.
- 'सांगू' व 'सांगू' हींय साहित्यात्मक प्रीतिका संपादन केल्या.
- 'सांगू' व 'सांगू' हींय साहित्यात्मक प्रीतिका संपादन केल्या.
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- 'सांगू' व 'सांगू' हींय साहित्यात्मक प्रीतिका संपादन केल्या.
- 'सांगू' व 'सांगू' हींय साहित्यात्मक प्रीतिका संपादन केल्या.



डॉ. पल्लवी रोहितकर  
जन्म : १९४५ - मिरज

- १९६५ सालात पहिली वेळी, (१९६५-६६) 'सांगू' व 'सांगू' हींय साहित्यात्मक प्रीतिका संपादन केल्या.
- 'सांगू' व 'सांगू' हींय साहित्यात्मक प्रीतिका संपादन केल्या.
- 'सांगू' व 'सांगू' हींय साहित्यात्मक प्रीतिका संपादन केल्या.
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- 'सांगू' व 'सांगू' हींय साहित्यात्मक प्रीतिका संपादन केल्या.
- 'सांगू' व 'सांगू' हींय साहित्यात्मक प्रीतिका संपादन केल्या.

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# आधुनिक जगाची घडण

Making of Modern World  
(16<sup>th</sup> to 19<sup>th</sup> century)

डॉ. तुकाराम नारायण सिंदे  
प्रा.पल्लवी रोहितकर गिरजकर



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डॉ. तुकाराम नारायण शिंदे  
प्रा.पुस्तकालय, कोल्हापूर

- पुस्तकालय संस्थापक, कोल्हापूर, अहमदनगर, अहमदपूर व अहमदपूर येथील पुस्तकालय (पुस्तकालय) कोल्हापूर.
- अहमदनगर येथील 'आ.पु.' या संस्थेच्या माध्यमातून 'आ.पु.' या पुस्तकालयाचा प्रसारण कार्यवाही.
- अहमदनगर येथील 'आ.पु.' या संस्थेच्या माध्यमातून 'आ.पु.' या पुस्तकालयाचा प्रसारण कार्यवाही.
- पुस्तकालय कोल्हापूर (१९७०-१९७५)
- पुस्तकालय अहमदनगर (१९७५-१९८०)
- पुस्तकालय अहमदनगर (१९८०-१९८५)
- पुस्तकालय अहमदनगर (१९८५-१९९०)
- पुस्तकालय अहमदनगर (१९९०-१९९५)
- पुस्तकालय अहमदनगर (१९९५-२०००)
- पुस्तकालय अहमदनगर (२०००-२००५)
- पुस्तकालय अहमदनगर (२००५-२०१०)
- पुस्तकालय अहमदनगर (२०१०-२०१५)



डॉ. प.प. सावंत  
प्रा.पुस्तकालय, कोल्हापूर

- पुस्तकालय संस्थापक, कोल्हापूर, अहमदनगर, अहमदपूर व अहमदपूर येथील पुस्तकालय (पुस्तकालय) कोल्हापूर.
- अ.पु. या संस्थेच्या माध्यमातून 'आ.पु.' या पुस्तकालयाचा प्रसारण कार्यवाही.
- अ.पु. या संस्थेच्या माध्यमातून 'आ.पु.' या पुस्तकालयाचा प्रसारण कार्यवाही.

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# क्रांत्यांचे युग

## Age of Revolution History

डॉ. तुकाराम नारायण शिंदे  
प्रा.पुस्तकालय, कोल्हापूर



पुस्तकालय संस्थापक

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