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IN SEARCH OF NEW WOMAN: A CRITIQUE OF THE FICTIONAL WORLD OF  
SHOBHA DE

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**ABSTRACT:**

*This paper attempted a critical study of the novels of one of the woman novelists who is tagged for her breakthrough to the decorum and dignity of Indian family institution. From critical studies till date, it seems that there is gap in limiting her creative genius. Actually Shobha De has touched the human point when she dealt with the women's psyche as human being of equal caliber. This paper dealt in detail with the treatment of women characters in Shoba De's novels to show her stance and attempt of projecting a new woman in Indian society.*

**KEYWORDS:** *Feminism, Family Institution, New Woman, Pragmatic, Exploitation, Patriarchal.*

**Introduction:-**

The term "new woman," which first appeared at the end of the second half of the 19th century, refers to a significant shift in the perception of gender standards. This new lady was privileged to have more flexibility to pursue and play public roles, as well as flaunt her "sex appeal." Both men and women disliked women's public participation and blamed the moral degradation on her disobedience and hatred of the conventional gender norms that were imposed upon her. These women debunked and rejected the traditional roles that women played and made contemporary decisions to demonstrate their independence and uniqueness.

Their greater visibility in the public sphere was the most noticeable shift. Modern women went into occupations, politics, and culture outside the house, while the majority of nineteenth-century women, particularly middle-class women but also slaves and domestic staff, focused their lives on their homes. This portrayal of the new woman is also present in Indian English literature, where she

manifests herself in the books written mostly by women authors like . Female subjectivity has been explored by several leading women novelists in Indian English Writing including Arundhati Roy, Nayantara Sehgal, Ruth Praver Jhabvala, Anita Desai, Shashi Deshpande, Kamala Markandaya, Namita Gokhale, and Shobha De. In their work, they have focused on the issues faced by women. Their women too are found expressing themselves openly, fearlessly, and from a feminine perspective on a range of topics.

**Depiction of New woman**

The dominant male culture in our nation has undoubtedly been challenged by these female authors. However, the initial quiet protests eventually became overt irritation and eventually manifested as an outright uprising. The broad viewpoint that Shobha De portrays distinguishes her as a feminist writer among the list of female authors mentioned above.

Through her work, she has sought to invert a new pattern. She seems to have supported women's freedom from the long-standing

constraints of biological subjectivity and morality. She understands the ramifications and is prepared to choose the rebellious route suggested by Simon De Bevoure's assertion that "One Doesn't Born Woman, she becomes." In order to overcome connectional bondage, she encourages candidness and openness in the narrative. She is adept at handling a woman's mind because she understands it. Socialite Evenings, Starry Nights, Sisters, Sultry Days, Strange Obsession, Snapshots, Second Thoughts, Uncertain Liaisons, Shooting from the Hip, Small Betrayals, Surviving Men, Speed Post, Spouse, Superstar India: From Incredible to Unstoppable, "Sandhya's Secret," Shobhaa at Sixty, Sethji, Shobhaa: Never a Dull De, Seventy and to Hell with It, and Lockdown Liaisons are just a few of her contributions to Indian writing in English.

Women to be plentiful in Shobha De's fictional universe, take center stage in each of her novel. Women appear to have no social responsibilities or overpowering male dominance in her fictional world which might limit their freedom of movement or social mobility. These women come from a world of luxury, romance, and entertainment that is considered high society. These women live shallow, false lives that are disconnected from the harsh reality of everyday life, living in a realm of freedom and imagined splendor. These women want a life that is cozy, opulent, and full of leisure. They are always on the go, seeking pleasure and new experiences. These women adopt an odd outlook on marriage and family as a result of their newly discovered independence.

In addition to free contemporary women, there are powerful, career-focused "corporate women." Their business sense is sharp. Their masculine counterparts are inspired by their powerful and remarkable personalities. In De's imagined universe, women are bold and believe in personal accomplishment rather than being passive and subservient. These women make desperate attempts to gain a position of authority in society while being mistreated by males. They oppose and

despise being marginalized. Examining various viewpoints as they are portrayed in De's fictional universe can provide us with an understanding of the society that has emerged in the modern day. Women's status in the family and their image have changed over time. She went from holding the highest position in her husband's home to achieving a secondary one, reducing herself to a possession and a source of pleasure. However, the "New Woman" expresses disapproval of this and is resentful at being constrained by the harsh rules. Her modern female authors have adopted a transitional approach, since formerly they portrayed female characters as quiet sufferers who played the parts of a mother, wife, daughter, sister, and cog in the family machine, but never as an individual asserting her existence as her own. These authors have demonstrated a commendable comprehension of the issues and dilemmas faced by women. Instead, they provide a perspective on the society that has emerged in recent years, with a shift in how people regard social institutions like marriage and the family as well as individual behavior.

De creates her women in the recently developed composite image of a modern woman who can joyfully blend marriage, profession, and pleasure while enjoying physical independence, libido, and endurance. She doesn't think her female characters should be characterized as bitches, love slaves, or just housewives. She likely reflects her own sexist and feminist views in her works. According to this viewpoint, the female characters in her writings possess greater authority than the male ones. In later 20th-century fiction, women are portrayed as fundamentally sexually liberated and free-thinking, and they are referred to as the "New Women."

In contrast to conventional women's issues, De's literature portrays contemporary, wealthy, intelligent, and forceful women. Their issues and worries are not the same as those of typical, middle-class, conventional women. Due to their money and education, they have easy access to new lifestyles

that support women's freedom. Because they are capable professionals who work side by side with their male colleagues, the majority of the female characters that Shobha De portrays are aware of their own dignity.

For example, marriage is no longer regarded as a holy union of two people that promotes harmony and tranquility in both societal and personal life. It turns into a conflict involving power dynamics rather than a source of somber unity. The institution of marriage is impacted by these factors as well, as all interactions in the modern world of wealth and power have been monetized. For instance, Mikky wants to wed Navin in *Sisters* because he is useful in mercenary situations rather than out of love. Because she believes that "he may help me with Hiralal Industries," she favors him (*Sisters*, 62). What Shobha De Thinks believes about human interactions also applies to marriage. "Every relationship is ultimately a power struggle, whether overt or covert," she argues.

Her novels, such as *Anjali* and *Karuna* in *Socialite Evenings*, *Aasha Rani* in *Starry Nights*, *Aparna*, *Surekha*, and *Rashmi* in *Snapshots*, *Mikky* in *Sisters*, and *Maya* in *Second Thoughts*, illustrate her point by showing how sterile and meaningless married life can be. In this sense, marriage becomes a social contract solely due to the charmlessness and lack of emotional understanding that are shown in De's works. She appeared to think that marital fidelity, love for one another, and emotional attachment had no place at all in this world of individual achievement and self-interest. R.S.Pathak aptly comments: "Marriage to them is hardly more than a convenient contract to lead a comfortable and promiscuous life, which can be terminated at any time depending upon the whims of the partners." (Pathak 1996)

In De's hypothetical universe, traditional Indian marriage which serves as the cornerstone of family life and the growth of the kinship system has no bearing. In modern world, young men and

women do not stay married for very long. The institution of the family is unable to uphold conventional values in these situations. In these relationships, children are viewed as a burden and a barrier to upward social mobility.

Shobha De portrays the so-called modern couples, her portrayal of marriage with all its emptiness, dishonesty, and meaninglessness becomes even more intense and striking. These marriages are meant to be founded on an intimate bond between two people, freedom of choice, and mutual understanding. Despite exercising all of their freedom, many are unable to make their marriages a joyful place to be together. People's attitudes on marriage and divorce have become more casual in the altered times, which are characterized by individual independence and freedom of choice. They no longer see the necessity to continue a marriage that falls short of their standards.

The love-hate relationship, which De validates from the perspective of female autonomy, is the second feature of her works. In De's novels, the understanding between men and women is characterized by a pattern of love-hate relationships. Women use clear language when expressing their revulsion, anger, and distaste for males. "Men are all the same animals... and we women such fools," they say of their male companions, who they perceive to be deceitful, self-centered, vicious, and self-absorbed (*Starry Nights*, 50). Men are "intrinsically, instinctively, intuitively dishonest," according to *Rashmi* in *Snapshots* (*Starry Nights* 49). The fact that these women show a special fondness for the very guys they throw venom at is really shocking and stunning. In *Snapshots*, for instance, *Aparna* was aware that *Rohit* was a highly self-centered individual. conceited and self-centered. She longs to have him back, though, since she misses him so much once he leaves. "What she wanted was a steady, warm, attentive companion," she says. No, she would be more willing to confess it if she were

honest with herself. She missed her husband, Rohit, more than just any other man (Starry Nights 24).

**Conclusion:-**

A new woman emerges as a result of the projection of interpersonal interactions in De's fictitious universe. It appears that these female characters are always fighting against male authority. These women do not spare their female partner, it should be stated. Social and political factors, as well as commercial competition, seldom ruin relationships between males. No universal human interest is informed by the life portrayed in De's works. Everyone appears to be motivated by self-interest and personal achievement.

The novelist examines the peculiar worries and practical mindset of the characters in her made-up universe with regard to women in particular. These individuals believe that glamor, social mobility, and monetary achievement are more important. This universe is apart from everyday family issues, home troubles, and life-related concerns. She adamantly maintains that despite all of the sociopolitical and economic advancements of the contemporary day, the graph of women's exploitation is startlingly increasing. Women are occasionally forced into the net by their guardians

due to the circumstances of their lives, but other times their lofty aspirations and determination to claim their independence lead them into the depths of unspeakable agony.

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Dr. Manoj Bhagat, Dr. Pravin Chandak

Dr. Sau. Aparna Patil, Dr. Sunil Chakave

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## Evaluation of Continuous Assessment and Feedback Concept in Higher Education

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### FULL PAPER.

#### Introduction:

The purpose of the assessment system is to analyse student performance and either stamp their progress forward or hold them till they meet the standards. In order to encourage students to absorb the information rather than misunderstand it, it is our responsibility as educators to make sure they comprehend the feedback we give them. Daily learning activities will be facilitated by well-designed assessment practices and planned feedback, which will result in successful learning. Without helpful feedback from a knowledgeable counsel, driving oneself to learn would be a challenging and risky effort. Giving students insightful feedback on their learning can help close the performance gap between their present and intended levels. While "cumulative" refers to accumulation or the addition of successive parts or elements, "evaluation" refers to a judgement about the amount, number, or value of something—in this case, assessment—and "continuous" implies evaluation of learners over the course of the educational endeavour.

Educators are aware that one of the best ways to enhance student learning in higher education (HE) is through evaluation and feedback procedures. There is an urgent need to take into account the current uncertainties brought about by a number of disruptors as well as the changing pedagogical landscape in global higher education. Among the most effective tools teachers have at their disposal to enhance student learning are assessment and feedback techniques. Testing pupils is just one aspect of assessment. Additionally, feedback entails much more than just teachers complimenting pupils on their work. One must support expansive ideas of evaluation and feedback to put the needs of students at the centre of learning and to challenge preconceived notions about them. As part of the curriculum, students participate in assessments, which provide data on what and how much they have learned so far.

Feedback information is the performance-related data that assessment methods produce, wherever they take place during the learning process.

In order to facilitate their continued learning, students need to interpret the feedback material. Although teachers are typically the ones who provide feedback, here one should highlight the importance of peers in evaluation and feedback. Feedback can be useful or ineffectual, but when there is a strong commitment to the intended purpose, it is more likely to be useful. Motivation is one of the factors that determine whether feedback is effective. An essential element for fostering learning is feedback. Negative feedback has the potential to affect performance and learning.

### Review of Literature

Everson cites research conducted by Boud (2000), Chansarkar and Raut-Ray (1987) and Kniveton (1996), and highlights some of the advantages of continuous assessment and finds that continuous assessment is the only form of assessment that is both systematic and effective at monitoring students' skills and understanding. According to him, continuous assessment places the student at the centre of the learning process, which can help the student to develop self-regulated learning skills. Rengel (2009) describes self-regulated learning as the degree "to which students can regulate aspects of their own thinking, motivation and behaviour during the learning process" (qtd in Hatch n.p).

Empirical studies have demonstrated that continuous assessment can foster self-regulated learning. Consequently, it is suggested that formal summative assessment can aid in the growth of self-regulated learning. The ability to learn, the ability to know how to learn, and the ability for pupils to recognise what they have learnt are the three key components of self-regulated learning. Nicol and MacFarlane-Dick agree and add that self-regulated learning includes goal-setting, putting strategies into practice to reach these objectives, resource management, responding to outside input, and completing the task at hand. Boud (2000) asserts that it is important for all teachers to strengthen students' self-regulated learning skills, which includes cultivating their ability to conduct self assessment. Kniveton (1996) agrees about the benefits of CA, and finds that the majority of students prefer continuous assessment because it helps them to manage their time better.

According to Osuala, instructors still have unfavourable attitudes on the practice of continuous assessment (CA), particularly when it comes to giving students criticism. Some instructors only award CAs in order to prove their moral superiority, ignoring the fact that continuous assessment feedback is meant to let students know how they performed so they may make necessary corrections right away. It's possible that some of these lecturers are unaware of the significance of CA feedback and how it impacts both educators and students. In light of this, it is critical to look at continuous assessment feedback in order to provide an analysis of its effect on students'

performance in exams and in exams without it. A conceptual framework for feedback was offered in a study, and it was discovered that informative feedback influences intrinsic and extrinsic motivation and accomplishment.

Eraut highlighted the impact of feedback on the future practice and the development of students learning as "When students enter higher education . . . the type of feedback they then receive, intentionally or unintentionally, will play an important part in shaping their learning futures. Hence we need to know much more about how their learning, indeed their very sense of professional identity, is shaped by the nature of the feedback they receive. We need more feedback on feedback" (Eraut 118).

### Discussion and findings

Despite spending a significant amount of time on assessments, many higher education instructors have not received any guidance on how to develop and mark assessments. Thus, evaluation is frequently a cause of tension and annoyance. These issues are intended to be resolved by assessment and feedback in higher education. Understanding academic standards is essential for creating effective assessments and more trustworthy marking, according to a fundamental tenet of assessment and feedback in Higher Education. "Assessment theories and academics alike espouse the importance of feedback on performance assessment tasks for supporting improvement and progress in student learning achievement" (Janice Orrella 441)

In order to improve and transform teaching and learning in higher education, assessment and feedback are essential. This resource is based on the understanding of the advantages of implementing an assessment and feedback strategy at the programme level. This approach is crucial because it balances the needs of a high-stakes, accurate, and reliable assessment that gauges complicated learning with a more effective and efficient use of available resources.

With the aid of this approach the staff can plan for a variety of assessments throughout the course, both known and unknown, with the help of a programme perspective of assessment and feedback. The method in which assessment and feedback are positioned and designed within a curriculum is crucial in ensuring that the knowledge gained from various modules is properly integrated and equips students for successful application in their personal and professional lives.

### Conclusion

The main goal of continuous assessment is to improve the quality of education. By doing this, students will be more motivated to study and will not wait until the end of the term or semester. In this regard, it is possible to argue that continuous assessment is more significant than exams since it maintains learning as a continuous process for students and facilitates knowledge retrieval. Effective feedback enhances



students' conceptual comprehension by assisting them in realising their mistakes and confirming the best answer they have provided. Giving and receiving feedback is an essential ability for professors in higher education, as it greatly influences the calibre of the learning process for students. Clearly, in order to enhance student learning, teachers need to re-evaluate the feedback process.

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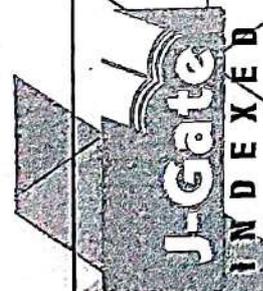
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**A DIASPORIC STUDY OF DISPLACEMENT, TRAUMA AND ALIENATION IN  
BENYAMIN DANIEL'S AADU JEEVITHAM (GOAT DAYS)**

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**ABSTRACT**

*The Indian diaspora, which is present in more than 100 nations worldwide, might be considered a global phenomenon. Many people from developing nations like India have been drawn to the Gulf countries in recent years due to the changing role of migrants in their labour markets. The Gulf has long been seen by the inhabitants of southern India, especially Keralites and Tamils, as a "promised land" where they might pursue prosperous careers and achieve economic stability. In Kerala's recent past, there was a time known as the "Gulf boom" when an immense number of people moved to the Gulf countries with high aspirations. These folks are eager to work hard and prepared for a wide range of tasks. Many have been captivated by the glamorous facades of the Gulf countries, but for others, it has been like a mirage in the desert. They do not know that those dreams are still merely that—dreams—until they get there. Their misery forced them into trauma where they question their own identity, a bond of shared experience of trauma in a foreign land. This is made obvious in Benyamin's work Goat Days, the subject of this paper.*

**KEY WORDS:** *Diaspora, alienation, trauma, goat, immigrant*

**Introduction:-**

In academic discourse, writers from the Indian subcontinent are frequently referred to as members of the "Indian diaspora." Critics have given enough attention to English-language diasporic writing, but Indian-language literature has not been given the credit it deserves. A considerable number of authors write in their native Indian tongues. Language is a crucial tool for preserving ethnic identity and setting one group apart from another. As literature written in English predominates, regional diaspora writing attempted to integrate into mainstream literature for a very long time but was never able to fully incorporate. Critical readings of diaspora literature written in certain Indian languages have been conducted relatively recently. In the diaspora, literary

communities developed, giving these authors a forum to present their works. Publishing firms that began to host works produced in Indian languages by the diaspora were the Vanguri Foundation in Houston. Diaspora literature is currently being read all over the world in languages like Bengali, Marathi, Oriya, Tamil, Sindhi, Kannada, Gujarati, Hindi, and many more. Benyamin's *Aadujeevitham, (Goat Days)* originally written in Malayalam, is the best example from the modern era of examining the fragmented identities of the migratory Indian population, which is the other side of the diaspora. The Malayalam version of the book has created a great change in the very idea of a 'diaspora'.

Benny Benjamin is an Immigrant Novelist, a native of Kulanada, in Kerala, with the birth name Benny Daniel, he writes under the pseudonym 'Benyamin'. He is widely recognized by his pen name, which reflects his cross-cultural identity. He moved to the Kingdom of Bahrain in 1992 and has been living there ever since as an engineer. Benyamin's novel, *Aadujeevitham* was first published in 2008, and won the Kerala Sahitya Akademi Award in 2009. He wrote the novel originally for *Matrubhumi* Magazine. Translated into English as *Goat Days* by Joseph Koyippally in 2012, it was received with great acclaim by a wider readership, and reached the long list of the prestigious Man Asian Literary Prize in 2012 and DSC Prize for South Asian Literature short list in 2013. *Goat Days* is a compilation of Benyamin's own memories and the experiences of the character Najeeb, a sand quarry labourer from Kerala, who left his homeland and travelled to Riyadh with the hope of improving the quality of life and to meet the increasing demands of life but ended up enslaved for over three years on a goat farm in the desert of Saudi Arabia.

Similar to the American dream, the Gulf dream plants the seeds of idealised land dreams in the minds of millions of people. In *Goat Days*, Najeeb, along with his friend Hakeem, moves to Saudi Arabia in search of work after growing weary of living in abject poverty. He leaves behind his loved ones in the hopes of earning enough money to support his mother, wife, and pregnant child. The book is organised into four sections: Prison, Desert, Escape, and Refuge. The story highlights the difficult circumstances the narrator had faced up until that point from the beginning. The novel begins and ends in Sumesi prison. The prison blocks were divided on grounds of nationality; "One block for each nationality—Arabs, Pakistanis, Sudanese, Ethiopians, Bangladeshis, Filipinos, Moroccans, Sri Lankans and then, finally, Indians. Most of the Indians were surely Malayalis. Naturally we were taken to the Indian block" (Benyamin 11). The prison became nothing less than a haven for Najeeb

to recover from the disastrous life from which he had fled. In order to justify his voluntary admission to prison, he gives the reader a hint about his horrific history "Can you imagine how much suffering I must have endured to voluntarily choose imprisonment!" (Benyamin 12).

The second part of the novel begins in a rural village in Kerala, the native place of the protagonist Najeeb. He and Hakeem goes to Gulf with a lot of dreams, on landing in Riyadh Najeeb cheerfully exclaimed, "City of dreams, I have arrived. Kindly receive me. Ahlan wa sahlam!" (43). The city of dreams, however, soon transform his dream into an awful reality. Unfortunately for him, his Arab employer does not turn up to receive him at the airport. Instead, his passport is seized by another man who takes him and his friend Hakeem and makes them work as shepherds in his masara /goat farm.

From that moment, like the *maniyan* fly, an unknown fear began to envelop my mind. An irrational doubt began to grip me, a feeling that this journey was not leading me to the Gulf life that I had been dreaming about and craving for. The Gulf I had learned about from so many people was not like this. A whiff of danger. Nothing clear. (Benyamin 52).

The man who abducted him from the airport, known locally as "arbab,"(meaning master) treated him in an undesirable manner, which was really annoying. Najeeb gives up all hopes of receiving any generosity from his arbab out of sheer misery. Najeeb, stunned and dumbfounded, is forced to work as an indentured slave and endures terrible hardships. He is flogged, humiliated, intimidated, and spanked ruthlessly while having to tend to hundreds of goats, sheep, and camels. Being exposed to the harsh climate of the Saudi Arabian desert, Najeeb spends most of his days and nights outdoors. He is only allowed to wear an old, filthy robe that his owner gave him, and he isn't even allowed to wash himself. He lived isolated from

other people in a 'masara' a place he understood to be a goat shed. He verbalizes his plight by saying that, "I lived on an alien planet inhabited by some goats, my arbab and me" (125). He could only communicate with the goats around and forbidden any human companionship. He eventually forms a close, familial relationship with the goats. More than three years later he managed to escape from masara with the help of a Somalian Ibrahim

Khadiri, but get lost in desert for days. Hakeem dies of thirst and Ibrahim Khadri disappears. Najeeb finds the Malabar Restaurant, owned by Kunjikka and a haven for Malayalis in Batha market, with the assistance of a rich Arab. From there, he found Hameed, another victim who had also fled his arbab's home, to be just like him. Together, they struggle greatly to get themselves imprisoned in the hopes of contacting embassies to assist them get to Kerala. However, Hameed's master took him away before the cops arrived. Although Najeeb's arbab was not actually in the country when he arrived, they nonetheless spared him. It was the real shock to him when he realised that what he had gone through was indeed the fate of another man. As part of a government initiative to deport unauthorised residents to their home countries, he was sent back to India.

#### Discussion and Analysis:-

Benyamin depicts the drawbacks and difficulties of being an immigrant in this novel. He not only highlights the prevalent themes of alienation, nostalgia, and homelessness, but also unveils the brutal reality of slavery and advances the psychological makeup of the individual. Notable aspects of this book include the conflict between remembering and forgetting and the utilisation of memory as a tool. In addition, he talks about the trauma of moving away from home, learning a new language, facing rejection and repression, etc. A crucial component of migration is dislocation. Dislocation causes a form of isolation and estrangement in the immigrants, which eventually results in alienation. It implies a unique state of helplessness. Najeeb talks about this helpless

condition, as if to the arbab, he says, "We are two poor things, arbab, who do not know anything at all. Why are you angry with us like this?" (Benyamin 54). He has never experienced anything like that before: the arbab, the gun, the language, the masara, the khubus, the goats, the camels, the desert, the weather, the job that he is given, the circumstances in which he lives, and many other things. Therefore, he must make substantial modifications to everything. He attempts to fit in and adapt to his master's customs in an effort to get over this alienation. Najeeb experiences some degree of freedom when he arrives to the prison. This demonstrates how the last three years of his life have challenged his conceptions of freedom and imprisonment: "I had desperately craved for this in the past three or four years – the chance to talk to someone" (15). His days in the prison also help him realise that he is not only one who has been victim of the other side of the migration.

Najeeb begins his journey feeling isolated and desperate. The harshness of the desert, where survival is the main priority, characterises his early experiences. He struggles with the meaning of his existence, and the isolation that he experiences becomes a catalyst for introspection. Najeeb frequently turns to memories of his past for comfort while he navigates the physical difficulties of the desert. He uses this reflective journey into his memory as a kind of meditation, a way to briefly escape the harsh reality and reaffirm his identity and purpose. He is alienated amidst the harsh desert environment and hence often calls himself an "orphan corpse" to whom the enticing serenity cannot provide any solace; on the contrary it arouses in him the sense of longing and sorrow. It is his fervent desire to survive is probably the admirable attribute in him. It is possible to draw the conclusion that the terrible circumstances caused him to undergo a self-transformation. The need to survive stemmed from their suppressed memories of native nation. Benyamin has provided a different approach to diaspora study where the migrant seldom long to return to the native land as is often the case.

**Conclusion:-**

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Literature has given voice to the voiceless. Literary works also reflect the lives of diaspora labourers who are dispersed throughout the world. They lived in unhygienic conditions and had a low level of living for many years, were underpaid, and spent many years away from their own families. This distressing study of Indian labour migrants has an unusual literary charm because of the authenticity of the narration and the clear description of Najeeb's catastrophe in the Gulf. This novel offers a realistic glimpse into the lives of numerous diaspora individuals who endure hardships in nations other than their own. Through this novel, Benyamin has been able to open the eyes of millions of Indians as to how the Middle East was not the so-called utopia that they had been made to believe it was. It was not the kind of place where someone could live comfortably on luck alone. For innumerable Indians who are unaware of the immigrants' exploitation and are duped by promises of financial gain, the novel serves as a lesson. The greatness of Benyamin lies in the fact that he de-romanticise the diaspora.

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