

**SMT. VATSALABAI NAIK MAHAVIDYALAYA, PUSAD.**

**Prof. Dr. Ravi Prakash Chapke**  
**Associate Professor**  
**Dept. Of English**  
**Email Id- [raviprakash.chapke@gmail.com](mailto:raviprakash.chapke@gmail.com)**



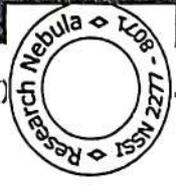
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**DR. RAVI PRAKASH CHAPKE**

Associate Professor, Department of English, Smt. Vastalabai Naik Mahila Mahavidyalaya, Pusad. Dist. Yeotmal, 445204

ravi.chapke@gmail.com

<https://orcid.org/0009-0003-1582-1530>

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## FATE AND AUTONOMY IN *THE JOY LUCK CLUB* BY AMY TAN

ORCID

<https://orcid.org/0009-0003-1582-1530>

DR. RAVI PRAKASH CHAPKE

Associate Professor, Department of English,  
Smt. Vastalabai Naik Mahila Mahavidyalaya,  
Pusad, Dist. Yeotmal, 445204  
[ravi.chapke@gmail.com](mailto:ravi.chapke@gmail.com)

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### ABSTRACT:

*This paper presents study of The Joy Luck Club by Amy Tan, who is well known Asian American novelist. Being immigrant in the US enjoying dual citizenship she came in could have experiences of her native tradition and the present status as an immigrant of minor community. Her autonomy in limitations have created rift in her mind and she sometimes become envious of her mother being traditional. This is the point of focus in the critical study of Amy Tan's novel.*

**KEYWORDS:** *Autonomy, Fate, Immigrant, Marginalization, Segregation, Assimilation.*

### Introduction:-

The majority of immigrants to the United States in the middle of the 1800s were from northern and western Europe, particularly the British Isles, which included Germany, Scandinavia, and Ireland. These Europeans made a substantial contribution to the economic and social development of the United States by assimilating into the melting pot of immigrant communities. But when millions of impoverished and illiterate people from southern and eastern Europe, specifically Italy, Greece, and the Slavic nations arrived in America in the latter half of the nineteenth century, attitudes about immigration started to shift. In addition to dressing differently, many immigrants practiced faiths that differed from those of the Protestant majority of their native-born American peers. As a result, they were viewed as inferior and were the targets of racism and bigotry in America (Payant xvii).

Importantly, the new nationalism of the younger immigrants made it more difficult for them to assimilate into American society while still enjoying the advantages of dual citizenship and a varied lifestyle. As a result, even if they believed

that some elements of the American way of life were harming their families, many of these individuals wanted to live in ethnic enclaves, adhere to the traditions of their home countries, and When their numbers began to increase, American Asians—who were previously viewed as representations of far-off and exotic civilizations, cheap labor providers, racially polluting presences, and unwanted invaders became a clear danger to the country's identity.

### Asian American Writing

Mostly from developing countries including Mexico, China, Vietnam, India, Poland, Ukraine, El Salvador, Ireland, the Philippines, and the Dominican Republic, the immigrants came to the United States. The divide between native-born Americans and immigrants widened with this third immigration wave. These immigrants had very little in common with their American counterparts since they were non-European, carried a vast range of cultural baggage, practiced other religions, spoke different languages, followed different customs, and—most importantly—were colored.

Instead of totally renouncing their ethnicity for the sake of assimilation, these more

recent immigrants wanted to maintain connections to their home countries and cultures, which set them apart from the immigrants of the previous waves. These later immigrants employed current communications and technical advancements to maintain connections with their home nations through regular but brief trips, in contrast to the older immigrants who were compelled to cut all ties with their homeland.

Under the influence of a new generation of immigrant writers who embraced and fostered their heritage, immigrant literature changed from being multicultural to global in the latter decades of the 20th century. It's important to keep in mind that Asian American literature encompasses more than only works of art written by American authors with Asian heritage. It also alludes to a counter-discourse created by early authors who published before the Asian American movement of the 1960s, like Sui Sin Far, Carlos Bulosan, and John Okada. Later authors of the tradition include Amy Tan, Bharati Mukherjee, Onoto Watanna, and Jade Snow Wong.

One of the most significant female authors in Asian-American literature is Amy Tan. Her work has become a voice for the Asian-American community and has enthralled people all around the world. Millions of copies have been sold of her works, which have been translated into over 35 languages. Her ability to compose stories that are both amusing and thought-provoking, however, is what makes her unique among writers.

She was a pioneer in Asian-American writing with her 1989 novel *The Joy Luck Club*, which explores issues of identity, family, culture, and the immigrant experience. This article focuses on how the novel's main issue is her conflict between fate and agency. The legacy of Amy Tan and her impact on Asian-American writers' literary world. Her influence on the genre and how her voice has become a beacon for people seeking representation in literature are demonstrated by her works from her earliest days to her most current ones.

The concepts of fate and individuality are essential to Amy Tan's novel *Joy Luck Club*. The main female character, the heroine, is shown to be unable to choose between the chance to choose their own future and the conventional acceptance of a single fate. The moms frequently make reference to the Chinese belief in predestined results; specifically, they frequently bring up the Chinese zodiac characters based on birthdates, which are said to indicate weaknesses and personalities.

Nevertheless, the opportunity to escape one's predestined existence and go in a more constructive route runs through all of the stories. As a youngster, Lindo is set up to marry Tyan-yu, a wealthy and pampered guy. Lindo initially accepts the tough life after being accepted into the household, more as a servant than a bride. When her marriage candle blows out, indicating an unlucky end to her marriage, she has second thoughts. She is aware that someone, not fate, artificially kept the candle burning when it is lighted again in the morning. She then devises a scheme to intimidate her in-laws into letting her out of the marital agreement and covering her travel expenses to the United States. Even if fate may have brought her to these situations, her own initiative and resourcefulness provide the answer and alter the trajectory of her life.

As her children suffer with her, An-mei's mother too refuses to accept her terrible situation in life. An-mei and her infant brother are in a position of power since An-mei's mother kills herself when her husband is unable to refuse her anything, despite the fact that she appears destined to live with her shame. Even though she passes away, An-mei's mother makes decisions that affect both her own and her children's futures. *The Joy Luck Club* informs the reader that free will can always change the future for the better, even if the traditional Chinese belief in predestined fate still remains and shapes a person's life to a large extent.

The tension between generational conflict, societal expectations, and individual choice is now the main focus. This subject is most noticeable in

mother-daughter interactions, as the girls' desire for autonomy and self-determination clashes with the notion of destiny that is ingrained in Chinese culture and upbringing. The moms, who have their roots in Chinese customs and superstitions, frequently place a strong emphasis on fate and believe that forces outside of one's control impact life. Lindo Jong, for instance, considers how her life has been impacted by cultural obligation and arranged marriage: I once gave my life to fulfill my parents' vow. You don't care about this since promises don't mean anything to you. A daughter can make a commitment to attend supper, but she will no longer be able to fulfill it if she has a headache or prefers to watch her favorite movie on TV. (Joy Luck Club 35)

Lindo believes that culture honor shapes promises (fate), but she subsequently uses guile to control fate, demonstrating her capacity to exercise agency in spite of social pressures. On the other hand, in their quest for independence, the daughters frequently reject or misunderstand fate. Feeling constrained by expectations, Jing-mei (June) Woo battles her mother's faith in her inevitable brilliance as a piano prodigy. She yells in exasperation, "Why don't you like me the way I am? I'm not very smart! I'm not a good pianist. And even if you gave me a million bucks, I wouldn't appear on TV if I could! (Joy Luck Club 45)

Here, Jing-mei asserts her want to choose her own path by defying the destiny her mother has in mind for her. But as the story goes on, she realizes how valuable her mother's faith in fate is as a symbol of love and hope. In the end, the book implies that fate and autonomy are not mutually exclusive but rather may coexist. The girls understand that their moms' focus on fate is intended to empower them with a resilient legacy rather than to exert control over them. For example, Jing-mei admits that her fate and her mother's are intertwined when she travels to China in the last

chapter to learn more about her mother's past: "Together we look like our mother." When her long-cherished dream finally comes true, her identical eyes and lips widen in amazement. (Joy Luck Club 24) As Jing-mei acknowledges her unique personality and her ties to her mother's history, this moment represents the reconciliation of fate and individuality.

#### Conclusion:-

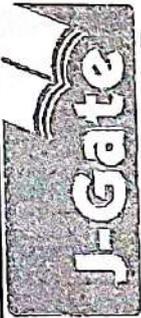
Amy Tan depicts fate and agency as intricately linked in *The Joy Luck Club*. The daughters' quest for autonomy reflects their desire for self-determination in a new cultural setting, whereas the moms' trust in fate reflects their cultural background and life experiences. The novel makes the argument that harmony within the family and personal development result from comprehending and incorporating these viewpoints. The new Joy Luck Club member, who is the daughter, decided to be independent. She would rather follow in her mother's footsteps and not stray too far from tradition or modernism. This feminist book was written by a Chinese immigrant in the United States.

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**DISPLACEMENT AND THE DREAM OF REPATRIATION IN DEEPAK UNNIKRISHNAN'S TEMPORARY PEOPLE**

**DR. RAVI PRAKASH CHAPKE**

**Department of English, Smt. Vastalabai Naik Mahila Mahavidyalaya, Pusad, Dist. Yeotmal, 445204**

**ravi.chapke@gmail.com <https://orcid.org/0009-0003-1582-1530>**

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	Government Teachers College, Buldhana. <i>drhkhobragade@gmail.com</i>			
16.	<b>DR. MANJUSHREE KHOBRADE</b> Assistant Teacher, Zilla Parishad Marathi Primary School, Sundarkhed- Distt. W. Buldana 443001 <i>drhkhobragade@gmail.com</i>	<a href="https://orcid.org/0009-0000-8441-3758">https://orcid.org/0009-0000-8441-3758</a>	INNOVATIVE CO-CURRICULAR ACTIVITIES IN PRIMARY SCHOOL	103
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DISPLACEMENT AND THE DREAM OF REPATRIATION IN  
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ORCID

ORCID iD

<https://orcid.org/0009-0003-1582-1530>

DR. RAVI PRAKASH CHAPKE

Department of English,

Smt. Vastalabai Naik Mahavidyalaya,

Pusad, Dist. Yeotmal, 445204

[ravi.chapke@gmail.com](mailto:ravi.chapke@gmail.com)

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ABSTRACT

*Indian immigrants are widely dispersed and play a crucial role in the worldwide diaspora. The opening up of the job market due to globalisation has increased the visibility and usefulness of Indian potential. Additionally, there have been cultural and social exchanges. The literatures that are coming out of the diaspora become significant in this context. The writings of people who identify as both foreign-born and Indian-origin writers make up the literature of the Indian diaspora. Deepak Unnikrishnan's Temporary People skilfully weaves together twenty-eight distinct stories of the deplorable and sometimes downright alienating experiences of immigrants, bringing clarity to the often chaotic and precarious lives that these people live abroad. The experiences of the individuals are given additional flavour and realism by the inclusion of narrators from a variety of age groups, genders, and socio-economic backgrounds. It is able to encapsulate the aspirations, aches, and pains of immigrant who leaves his less prosperous nation in pursuit of employment. This paper demonstrates how these characters are alienated thrice by the UAE's and India's intermediate positioning: first, from their home country, they left behind in search of better employment opportunities; second, from the Gulf nation that does not accept them; and third, again in their homeland once they have repatriated.*

**KEYWORDS:** *Diaspora, Immigrant, Homeland, Displacement*

Introduction

"Diaspora" refers to a journey that balances a person's psychological and physical ties to their place of origin. Originally used to characterise the Jewish exodus from Babylon in the sixth century BC, the term "diaspora" has since come to refer to any group of people who, for a variety of reasons, abandoned their native nation to settle abroad. The phrase is now used in a way that links it to this deliberate decision. It also includes the psychological ties to the home even when one is not physically present there. Indian diaspora literature in English problematizes the concepts of nation, religion, identity, gender, marginalization, assimilation and acculturation in exploring the

experiences of diasporic life by concentrating on multiple aspects of life in exile. Most of Indian diaspora writers set their narratives in India and not in the adopted land and for this peculiar speciality, the West finds colourful cultural ethnic shades in diaspora writings, some times warped ones too. However, diaspora literature involves complex cultural negotiation on a discursive scale with parochial attachments to tradition, culture and race at the one end, and acceptance of "hybridity, impurity, intermingling and transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics.

Deepak Unnikrishnan reveals the Indian immigrants' ironic conditions of life in Gulf. He is

a writer of Indian descent and he teaches at New York University, Abu Dhabi. *Temporary People* written by him won the Restless Books Prize for New Immigrant Writing. The narratives of the migrants living in the expatriate communities in the United Arab Emirates are the main subject of *Temporary People*. Transnationalization, as used in modern migration studies, describes the cross-border relationships that migrants have with collective agents. Cross-border family ties and other persistent cross-border ties are examples of transnational social practices. In the novel, the characters' memories of their families and homes at various moments in the narratives barely hold the link between home and destination society intact. Unnikrishnan's characters recall their former; comparatively better positions back home at different times in the novel. The impact of the Gulf Malayalees on those who remained in Kerala is also discussed in the book. Moving borders and overlapping links are strikingly reinforced here.

The term "Gulf Malayalees" describes the group of immigrants from Kerala who live in the Arab Gulf as family members, migrant labourers, or expatriates. In the book *Temporary People*, the experiences of the immigrant community in the United Arab Emirates are told. The majority of the immigrants chose to leave Kerala in order to improve their financial situation; others had little choice but to leave their family behind in order to improve their social standing in Kerala. *Temporary people* is divided into three parts viz Limbs, Tongue, Flesh and Veed and is an anthology of extended stories about various characters living on the same plane. The novel skilfully weaves together twenty-eight distinct stories of the deplorable and sometimes downright alienating experiences of immigrants, bringing clarity to the often chaotic and precarious lives that these people live abroad. The experiences of the individuals are given additional flavour and realism by the inclusion of narrators from a variety of age groups, genders, and socioeconomic backgrounds. It is able to encapsulate the aspirations, aches, and pains of

immigrant who leaves his less prosperous nation in pursuit of employment.

The life of immigrants is recurring theme *Temporary People*. Furthermore, the phrase "pravasi" is frequently used because a sizable portion of the immigrant community in the United Arab Emirates is Malayali. The book invalidates common misconceptions about living in the Gulf nation. Unnikrishnan gradually reveals the threads of hopes and expectations that many people carry with them when they go to work in the Gulf countries. These hopes and expectations include expectations of a luxurious life that are dashed when they encounter the harsh climate and scorching heat of the region. Many leave the comforts of home to start their own lives, returning to their families either dead or completely alienated.

The story, "Limb" presents a simile that migrant workers become the inanimate objects like a 'passport' or a 'suitcase' when they leave their country for a labour in Gulf. A worker is just "past his past, past his present" (TP 5), i.e losing their life and heading forward as the plane is "lifting its beak". 'Limbs' reflect the idea that labour is external to the worker. Such labour does not provide any scope for personal growth and development. It merely mortifies the worker. The temporariness of diasporas in the Gulf to aggravate alienation. This deliberately silences the fallen Indian characters:

In the city centre, what unnerved most witnesses was that when the men fell, they not only lost their limbs or had cracks that looked like fissures, but they lost their voices, too. They would just look at you, frantically moving what could still move. But most of the time, especially in areas just being developed, the fallen simply waited. Sometimes, the men fell onto things or under things where few people cared to look. Or they weren't reported missing. (TP 11)

"Birds" is the story of Anna Varghese, a Keralan immigrant woman who speaks multiple languages at work. She magically glues broken bodies together and stitches searing cuts with horse-hair and needles. Her regular encounters with a number of migrant labourers at the Hamdan Street building sites give rise to a range of transnational social activities. The migrant workers who fall from high-raised buildings become family to her. They confide in her their darkest secrets, and she listens to them with unwavering devotion, since they share a common dream to return home. Varghese chooses to leave her children behind when she initially departs Kerala. She longs for her children's company for a number of years, but eventually finds that neither they nor she actually know each other. She has a hazy recollection of bringing her kids to the UAE and showing them Hamdan Street as if she owned them, it has been more than thirty years since her arrival, and she has also forgotten the many changes that have occurred in the city. Khalid, her employer opens the world in all its stark reality to Varghese. She comes to realize the widening gap with her children.

Her son and daughter had visited twice. The first time, she took them to the souk on a Friday, where they had to make their way past wayward tanks, robot monkeys, rotating princesses, woofing dogs. They bumped into people, she made them smell attar. She bought them cotton candy and a falooda each. The only mall she's taken them to was in Hamdan Center. If they visited now, she wouldn't know where to take them. She didn't know the new malls as well. Or her children. But those thoughts would need to wait. She had arrived at her destination. (TP 29)

Even after thirty years of service in Dubai, where she lived for over half of her life, she cannot secure herself a place to call home. She is aware that she will eventually retire from her position and be sent back home. The family she left behind would not be the same, though. As she recognises

the various areas she and her children have grown—both emotionally and geographically—she comes to terms with who she is. "The Kafala system emerged in the 1950s to strengthen the workforce with temporary workers in the period of the Arab Gulf economic boom. The unskilled migrant workers travelled to the Arab Gulf countries where each citizen was sponsored by a 'kafeel' who is from the host country. The kafeel or employer is responsible for the worker's visa and legal status. Once the contract or term comes to an end, the employer renews or terminates the worker's status" (Fathima 34).

Loneliness is an inevitable companion for everyone who has had to spend a significant period of time abroad. Unnikrishnan claims that 80% of people living in UAE countries are foreign nationals. Regardless of their legal status, they make a substantial economic contribution but are never made to feel at home. These feelings are mined by Unnikrishnan, who then uses them to create characters in his writings. He talks on how these people are displaced and always feel invisible because of a variety of obstacles, such as language, nationality, and the law, and they have to observe like spectators as their own lives are shaped.

The theory of the survival of the fittest, as proposed by Charles Darwin, is applicable in the alien land where men must protect themselves or perish in waves of sand of reality. Early on, young children learn to rely only on themselves because their parents are unavailable to them. In the story "Mustibushi", a culprit molests a small girl, and then urinates on her face. The bond between most people has been broken by distance, indifference, and a developing sense of self-hatred. In "Veed", the narrator is asked by a relative, "Veed? Veed, *where?* Where are *you* from?" The English equivalent of "veed" is "home" or "place." In Malayalam, "veed" encompasses a family's soul, where ancestors are cremated, where the soil remembers your footprint. But in translation, as "veed" becomes "home," the word's power has ebbed." To Unnikrishnan, this feeling of home, that

the *pravasis* in these Gulf countries long for, is an important aspects of their identities. Many of the men in the stories left their families behind and travelled to the Emirati countries in pursuit of better life, leaving them with a debilitating sense of loneliness. They alleviate their pain by giving in to their sexual cravings with prostitutes. The families of these men will continue to live in blissful ignorance as how they lived there and their secrets hidden beneath expensive carpets purchased from the souks on the way back to their homelands. These men's thoughts of their home life and the friendships they build with other non-citizens are the only things keeping them grounded in reality. They are acutely aware of what they are losing out on because, back home, every birth and every death is a sacrifice made in order to earn money. The largest of all is that people they leave behind will forget them.

#### Conclusion

Although many of stories in *Temporary People* initially seem disconnected from one another, the reader come to understand the conflicting reality of the character and the novel ends with full circle. Unnikrishnan has dexterously infused humour too in these stories in order to temper the prevalent seriousness. He has made ample use of colloquial language and added Malayalam diction (his mother tongue) to lend a personal touch and imbibed his own cultural experiences. The experience and the reality of immigrant lives has been so beautifully captured in ways that the words 'Gulf return' cannot. The greatest problem that has been addressed in the *Temporary People* is that *Pravasi* people are not traditional diaspora as these are not considered as the citizen of that country. The novel does not revolve around the person rather it covers people as a whole. "Uprooting or displacement from India also has been broadly shifted in connection with their historical circumstances, causes and results of

immigration from India as much as the social attributes such as rank and class, religion and semantic connection of these migrants. Indian diaspora in UAE is mostly an unexplored or little known area and Deepak Unnikrishnan's book *Temporary People* is a milestone in the direction of providing representation to these people in the mainstream literature" (Yadav 1048).

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**DR. RAVI PRAKASH CHAPKE**

Associate Professor, Department of English,

Smt. Vastalabai Naik Mahila Mahavidyalaya, Pusad. Dist. Yeotmal, 445204

[ravi.chapke@gmail.com](mailto:ravi.chapke@gmail.com)

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## DEGENERATION OF FAMILY VALUES IN THE LAST BURDEN

ORCID  
Connectivity, Research  
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<https://orcid.org/0009-0003-1582-1530>

DR. RAVI PRAKASH CHAPKE

Associate Professor, Department of English,  
Smt. Vastalabai Naik Mahila Mahavidyalaya,  
Pusad, Dist. Yeotmal, 445204  
[ravi.chapke@gmail.com](mailto:ravi.chapke@gmail.com)

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### ABSTRACT

*This paper attempted a critical study of the novel The Last Burden by Upmanyu Chatterjee, which may function as attack on the spirit of modernity and materialistic tendency of becoming judgmental in the name of rational and real. The novelist has pointed at the changed attitude of the young and new generation who are too much formal in the act of carrying out the responsibility. Chatterjee has skillfully alighted the burden of ties in the title itself calling the caring and looking after of the old age people to be the last burden.*

**KEY WORDS:** Degeneration, Sardonic, Modernity, Materialistic, Judgmental, Patrilineal.

### Introduction

Values are invaluable personal and societal resources. They give dispersed populations a sense of identity, purpose, and direction in addition to integrating them into society. The values, which are the result of long-standing experiences with shown effectiveness, provide otherwise chaotic human lives with an understanding of purpose. Despite differences resulting from various historical and cultural evolutionary paths, true values in every society strive for the ultimate well-being of both individuals and the group.

The foundation of our social structure for a long time was made up of naturalist and humanist principles. The most prized social standards were honesty, integrity, truthfulness, sincerity, compassion, diligence, piety, and selflessness. The public was particularly drawn to the righteous, saints, and sages, who were the focus of admiration, inspiration, and social attention. But as we rush toward materialism, we are abandoning the moral principles that have earned us the title of "crown of the creatures." Degenerative cognitive and behavioral tendencies are replacing

the high ideals that have long defined our civilization. Values, human worth, and dignity are becoming muddled and eventually transformed into harmful societal claims. Individual identities are increasingly being invaded by toxic tendencies based on false and self-centered beliefs. Morals and manners are fading. Social interactions are progressively being invaded by philistine and avaricious impulses.

Norms of selflessness and altruism are being destroyed by the fire of prejudice and jealousy. The foundation of our civilization is being nourished by the plague of violence and hubris. Faith, politics, and religion are becoming lucrative businesses. The public's worries, hopes, anxieties, and systematic deprivations are being exploited. Instead of valuing honesty, simplicity, and piety, we like becoming friends with dishonest and crafty people. Philosophers and devout people are not as respected by us as well-known and powerful thugs are. Duplicity, sycophancy, and hypocrisy are the most lucrative virtues of our day.

The most significant institution that has endured over time is the family. India is a collectivist culture

that prioritizes family connection, loyalty, and integrity, much like the majority of other older, less industrialized eastern nations. C. Harry Hui and Harry C. Triandis (1986) defined collectivism, which is the opposite of individualism as, "a sense of harmony, interdependence and concern for others" (p. 244). To be more precise, collectivism is demonstrated by a stronger willingness to work with family and extended kin on issues that impact the majority of life, such as marriage, partner selection, and profession choice (Hui and Triandis 1986; Triandis et al. 1988).

A prominent institution in both individual and communal life in India has been the family (Mullatti 1992). Kinship relationships and extended family are very important to Hindu families. Families in India have familialistic value orientations, support conventional gender role preferences, are patrilocal, adhere to a patriarchal worldview, and follow the patrilineal law of descent. According to Mullatti and Shangle Indian families are robust, stable, close, resilient, and long-lasting. In India's past, the joint family has been the ideal, preferred, and conventional family structure. In addition to kinmen, a joint family often consists of three to four living generations, such as grandparents, uncles, aunts, nieces, and nephews who reside in the same home. It is a collection of several family units residing in different rooms of the same home. These members worship the same idols, share a shared income and property, consume meals prepared at a single hearth, and are linked to one another by kinship. According to Chekki (1996) and Sethi (1989), the family gives stability, a sense of solidarity and unity, cares for widows, unmarried people, the disabled, and helps during times of unemployment. In Indian culture, the joint family has traditionally been the ideal family structure, and the majority of Indians have lived in a joint family at some time in their life (Nandan and Eames 1980). The mixed family structure is becoming less popular among younger generations as a result of urbanization and modernity. According to some academics, the modified extended family has

supplanted the conventional joint family since it lacks a hierarchical power structure and does not need physical closeness or professional engagement (Nandan and Eames 1980; Mullatti 1995; Shangle 1995).

Regular visits, financial support, help and support with childcare and housework, and involvement and participation in life-cycle events like births, weddings, funerals, and festival celebrations are all encouraged by this new family structure. As a result, the kinship and familial ties are preserved. The nuclear family is deeply ingrained in the extended kinship matrix, and many functional extensions of the traditional joint family have been preserved even in India's more modern and nuclear families (Nandan and Eames 1980). The modified extended family is still popular in modern India, despite the many adjustments and adaptations to a pseudo-Western society and the middle and upper classes' shift toward the nuclear family.

#### The Last Burden

*The Last Burden*, a well-known work by Upamnyu Catterjee, painted a realistic portrait of Indian society. The state and treatment of the elderly are the same in both rural and urban societies. Both the affluent and the poor are impacted in various ways. The writer paints a humorous, gruesomely realistic, and striking picture of the immense weight of familial bonds while alternating between time and place and using a vocabulary of unparalleled depth and strength. In an interview, the writer explains why he wrote this amazing work of literature. "I wanted to write about the sufferings that family members inflict on each other and the terrible responsibility of emotional dependence, I wanted to observe the burden, I suppose of attachment." (Ghosh, Sagarika 5)

The novel was written in 1993, at a period of transition when family closeness was at its height. During India's early years of globalization, the preference for the core family over the joint family was discovered to be the result of a person's identity quest and self-centered attitude, which also served as the primary reason why the family bondage

broke. In the family of Shyamanand and Urmila, a middle-class couple with two sons, Burfi and Jamun, a daughter-in-law named Joyce, and grandsons, Pista and Doom, the book depicts the awful weight of familial bonds. Because he wears the newest styles in fashion, Jamun's demeanor and look reflect that of a typical youthful, modern generation. It appears that his older brother is a responsible son. But occasionally, he also shows his parents how self-centered he is. Being the eldest son, Burfi seems to be very self-centered, but in reality, he was less accountable to his parents, and his worries are limited to money.

The interaction between the family members, which seems very formal and dry, is examined and assessed throughout the story. Even the connection between Urmila and Shyamanand, the family's leader, appears to be arid, sardonic, or mysterious as they age. He handles her like the doormat or a dead machine. The origins of Shyamanand's self-centeredness may be traced back to his seeming macho chauvinism. About seventeen years have passed since Shyamananda and his wife ended their physical relationship. His marriage to his wife now appears to be aimless. He tended to act and treat his family members in a really strange manner most of the time.

Even during the time of his wife's illness, money has been his first priority. His wife's health is not as important to him as paying the medical costs. He found it extremely difficult to part with his money, to the point where he is unable to cover his wife's medical bills. He believes that his wife is his sons' only duty, thus they should split the costs. "Twenty-five thousand for the pacemaker. Does she need it? Can she bear it? We should consult a second specialist...I don't have twenty-five thousand in ready money. I will be forced to break a bank deposit, borrow or pay interest to the bank for using my own saving." (The Last Burden 63)

Even after forty years of marriage, they were unable to form a meaningful and solid link, and they have been living their lives in a destructive environment of accusations, backbiting, and

fighting. Shyamanand is such an egotistical person that he expects too much from others but never considers teaching them anything in return. The strongest tie between a husband and wife is formed in old age; they stay in frequent contact with one another and share feelings and understanding. It appears that moral support is so crucial that loneliness in old age is viewed as a misfortune for a husband or wife. However, Shyamanand's situation is neither typical nor representative of new age realism, which holds that a man's existence is restricted to himself. Shyamanand is extremely unfortunate in that he seems to be the family's burden while also failing to instill in the other family members a feeling of true responsibility. All members of the family develop a sort of low self-esteem as a result of his insults and humiliations. Although he is portrayed in the book as a pathetic figure, readers never feel sorry for him. The novel's events seem less made-up, but they seem to accurately capture the harsh realities of the times we live in. The family's early pillars appear to have been consumed by the worms of burden since they are so hollow. Burfi, the eldest son, lived by the maxim "like father, like son." He shared his father's conceit and selfishness.

In an imagined circle that was constructed around him and solely included his wife Joyce and two boys, Pista and Doom, he was leading a well-defined existence. He never makes an attempt to break free from the circle that has been created about him. He views everyone else, with the exception of his wife and children, as an unneeded burden, an impediment, or an undesired duty. He does not even invite his elderly parents to his sons' birthday celebrations, demonstrating how little he cares about them. The author sheds insight on the evolving work culture; the time and energy required by modern offices, and the much-discussed dead line by illustrating the type of family interaction.

The current generation is about to enter a stage where both the mother-in-law and the wife are employed. They are no longer able to handle the daily responsibilities of family life. Burfi appears to

be his wife's toy for the most of the book. He never deviates from his wife's desires. He never lets his wife down. Like his father, he has a strong financial bent. Everything he thinks about and rethinks from a financial perspective. When discussing residence allowances, he displays his meanness. "By staying here Joyce and I lose three thousand rupees every month as Residence Allowance! Baba should repay me that. Staying with them is screwing my marriage up." (The Last Burden 116)

#### Conclusion

Upamanyu Chatterjee's ability to depict a figure like Jamun is a testament to his talent and insight. Jamun is a character from a generation that respects their parents to a certain extent but is never prepared to accept any interference with their easygoing way of life. Through "The Last Burden," Chatterjee exposes readers to this troubling socioeconomic reality. By introducing the adherence of tradition as recommended by the Aya, he attempts to close the gap between the ancient and the modern. Overall, the novel's topic is the

portrayal of elderly people living alone, while the younger generation is busy getting ready for old age and experiencing the same type of loneliness due to their avarice, desire, and self-centeredness. One of the best books ever written by an Indian author is "The Last Burden." In terms of language, the word "burden" maintains its impact throughout the novel.

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# DALIT LITERATURE

## PAST, PRESENT & FUTURE

Editors

- ! Dr. Balasundari
- ! Dr. Shuddhodhan Kamble



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## EDITORS' NOTE

Dalit literature is a significant body of literature that emerged in the mid-20th century, written by authors who identify as Dalits, a term used for socially and economically marginalized groups in India. It is a powerful medium that gives voice to the historically oppressed and marginalized Dalit communities, challenging the mainstream narratives and offering a platform for their unique experiences and perspectives. It is not just about the representation of the Dalit experience. It is a radical form of literature that questions, critiques, and challenges the social order and the established systems of oppression. It confronts the traditional caste-based social structure and its inherent injustices, and advocates for equality, dignity, and social justice.

Dalit literature's significance lies in its ability to subvert the dominant discourse and to redefine the literary and cultural landscape. It provides a counter-narrative to the mainstream, often upper-caste, literature and offers a profound critique of the social, political, and economic structures that perpetuate inequality and discrimination. Dalit literature is a form of cultural and political expression aimed at the liberation of Dalits and the oppressed in India. It serves as a means of protest and aims to challenge the dominant caste narratives. Dalit literature emphasizes the importance of representing the historical struggles and deep psychological aspects of the oppressed community.

Dalit literature enriches the diversity and inclusivity of the Indian literary landscape by introducing alternative narratives, voices, and aesthetic sensibilities. It challenges dominant literary norms and expands the boundaries of literary expression, fostering a more pluralistic and inclusive literary canon and has played a pivotal role in inspiring social movements, activism, and advocacy for Dalit rights and social justice. By raising awareness and empathy among readers, Dalit literature mobilizes collective action and solidarity, contributing to broader movements for social change and equality. In short, Dalit literature occupies a central place in contemporary Indian literature by amplifying marginalized voices, challenging dominant narratives, and advocating for social justice and equality. Its significance lies not only in its artistic and literary merit but also in its transformative potential to catalyze social change and foster a more inclusive and just society.

The present book *Dalit Literature: Past, Present and Future* consists of 18 articles from authors across different parts of the country, each bringing a unique perspective to the table. These articles delve into diverse themes, reflecting the rich tapestry of experiences, struggles, and triumphs of the Dalit community. They explore the historical roots of Dalit literature, its evolution over time, and its significance in the contemporary socio-political landscape. The diversity of themes in these articles underscores the multifaceted nature of Dalit literature. From poignant narratives of caste-based discrimination to inspiring stories of resilience and resistance, these articles offer a comprehensive understanding of the Dalit experience.

One of the primary purposes of this book is to document the historical contexts and evolution of Dalit literature. By tracing its origins, development, and key milestones, the book provides readers with a deeper understanding of the socio-political conditions that gave rise to Dalit literary movements and the challenges faced by Dalit writers over time. The book also serves as a platform for envisioning the future of Dalit literature. Through discussions on emerging trends, potential challenges, and opportunities for innovation, the book stimulates dialogue and debate about the trajectory of Dalit literary movements and the possibilities for further growth, diversification, and impact in the years to come. By bringing together scholarly insights, critical analyses, and creative expressions from diverse voices within the field of Dalit literature, the book fosters greater awareness and understanding among readers. It encourages readers to engage with Dalit literary texts, themes, and perspectives, thereby promoting empathy, solidarity, and cross-cultural dialogue.

The book *Dalit Literature: Past, Present, and Future* fulfills a vital need by documenting the history, analyzing the contemporary relevance, and envisioning the future trajectory of Dalit literature. It promotes awareness, understanding, and empowerment while advocating for greater recognition and appreciation of Dalit voices within Indian literary and social contexts.

We are deeply grateful to all the authors for their valuable contributions. Their insightful perspectives have enriched this edition, making it a treasure trove of knowledge and understanding about Dalit literature.

We hope that this edition will serve as a valuable resource for scholars, students, and anyone interested in Dalit studies. It is our sincere hope that these articles will inspire thoughtful discussions, foster empathy, and contribute to the ongoing struggle for social justice.

- Editors



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## The Representation of Exploitation and Self Assertion in Urmila Pawar's Autobiography *The Weave of My Life: a Dalit Woman's Memoir*

**Prof. Dr. Ravi Prakash Chapke**

Dept. of English,  
Smt. Vastalabai Naik Mahila Mahavidyalaya,  
Pusad. Dist. Yeotmal 445204

**Abstract:**

*An autobiography is a personal account of a person's life. A number of Dalits have penned autobiographies that describe their hardships in life. An autobiography is said to be a factual thesis giving voice to one's life's experiences by means of written word. Urmila Pawar, a well known activist and writer wrote frankly about household and marital life in her autobiography 'Aidan', *The Weave of My Life: A Dalit Woman's Memoirs*. Pawar gradually reveals the aspects of everyday life of downtrodden, especially woman. She has expressed how Dalit woman in general experiences subjugation not just from her own community but at the hands of society at large. She not only protests the age-old oppression but asserts her own self and opens her inner world to the readers. The present paper focuses on how Pawar narrates her life experiences, emotions in relation with her family and community. The plight of Dalit woman and her depiction through autobiography reveals their experience of double exploitation than Dalit male. In addition to documenting a woman's journey of self-discovery and identity formation as she battles poverty, caste prejudice, and patriarchy, it provides background information on Indian culture, particularly that of Maharashtra, including interpersonal and inter-communal relationships, conflicts, and tolerances.*

**Key words:**

*Autobiography, Dalit autobiography, Caste, gender,*

In the genre, autobiography, an individual makes their mark by coherently expressing their personal events in literary form. It makes an effort to depict the author's personality and time period. It centres on the development of the writer's psyche and personality. The author's engagement with the outside world helps to develop their thinking. An autobiographer looks into their past in order to forge closer connections with themselves. Self-assessment, self-assertion, and self-discovery are the results of this process. Self-assessment, self-assertion, and self-discovery are the results of this process. Writing an autobiography hence turns into a self-expression-based identity quest. Autobiography is comprised of three essential components: personality, history, and literariness. All three of these essential components need to be provided in a harmonious and balanced manner in a true autobiography.

Dalit autobiography is a unique literary genre. Autobiographical narratives make up a large portion of Dalit literature. The study of autobiography has gained new insight with the advent of Dalit autobiography. Dalit writers have been utilising their work as a tool to make social statements. For those in this group, writing an autobiography is a social act that they utilise to forge an identity and organise resistance against various forms of tyranny. Dalit autobiographies are straightforward accounts of the personal lives of those from lower social classes that lack many literary devices.

Thus, autobiography evolved into a suitable medium for this communication. Actually, the most important kind of Dalit writing emerged in India after 1947 and is known as Dalit

autobiography. It involves more than just thinking back on the past; it also entails sorting and arranging those memories to make sense of one's existence. Whether they are Black, women, or Aboriginal, the early works of a newly literate culture or a group discovering its voice for the first time, have always been autobiographical. According to the Indigenous writers, their autobiographical accounts take on historical significance after their complete history is lost. After many years of writing literature, Indigenous authors continue to uphold this.

Dalit literature is becoming more widely recognised across India these days. Numerous earlier Dalit autobiographies, such as Bama's *Karukku* (Tamil) and Siddhalingaiah's *Uru Keri* (Kannada), precede Daya Pawar's *Baluta*, the first Dalit autobiography. *The Weave of My Life: A Dalit Woman's Memoirs* by Urmila Pawar is a work of autobiography, a form that is less common among Indian writers than poetry and fiction. It problematizes the three main Indian context-specific issues of gender, caste, and class. Urmila Pawar was born and brought up in the Konkan region of Maharashtra state. Her autobiography *AAYADAN* was published in Marathi, in the year 2003 which has been translated by Maya Pandit and titled as *The Weave of My Life: A Dalit Woman's Memoirs*. Urmila Pawar has centred her life narrative around the Mahar people in Maharashtra and their struggles in the years following Mahatma Phule-Ambedkar period.

The word "Aaydan," which appears in the autobiography's original title, refers to any material made of bamboo. Weavers of bamboo baskets, such as the Burud tribe, have historically been allocated to nomadic groups outside of Maharashtra's Konkan region. However, Dalits were assigned this task in the Konkan area. The reason behind the continued prevalence of this method, despite its weakness, is yet unknown. The key metaphor in the current memoirs is "weaving." The extreme economic hardship and low caste status are also indicated by the protagonist's mother's primary occupation of weaving bamboo baskets. On a deeper level, it also alludes to human connecting on a number of levels. The author here discusses the grief, suffering, and torment that a Dalit woman experiences by using the Metaphor Aaydan. Pawar writes:

My mother used to weave Aaydan and I was writing this book, both were activities of creation of thought and practical reality of life. 'I find that her act of weaving and my act of writing are organically linked. The weave is similar. It is the weave of pain, suffering, and agony that links us. (Pawar1)

She was extremely sensitive to both her caste and her poverty, so from the time she started school, her conscious mind was aware of the limits faced by those from lower castes and what it actually meant to be poor. Urmila mentions her school life and sharing lunch box experiences. She made special notice of the food made by the higher class students, and she was drawn to the diversity of dishes. However, given her family's financial situation, she never would have thought to discuss these things at home. Her struggle to meet basic needs like food and water is a glaring example of this.

Because of her caste, Urmila experiences shame in all of her social interactions. When others learned about her caste, they would either try to avoid her or display their puritanical and separatist attitudes by treating her with contempt. On one occasion, Manini, her younger daughter, asked her friend Kishore to join them in sharing the birthday cake on her birthday. She feels humiliation the humiliation of belonging to her Mahar caste, (before becoming a Buddhist) when she is insulted by the invitees:

Kishore and her brother came, ate the cake, and went home after celebrating the birthday. Kishore's brother told his mother that he had seen photographs of Ambedkar and Buddha in our house. The next day, Kishore's mother came and stood at our door. Without even stepping inside, she started abusing us. "We did not know that you belonged to this particular caste! That is why I sent my children to you. From now on, don't you give my daughter anything to eat if she comes to your house. We are Marathas.

We cannot eat with you." Before I could say anything, she had left! (Pawar 202)

Activities in the community were off limits to Dalits. The upper castes avoid consuming food that has come into contact with Dalit people or even using the same water

sources as the Dalits. Most of their natural dreams as human beings are suppressed due to their extreme poverty and caste factor.

In *The Weave of My Life*, Dalit men and women who uphold the patriarchal social structure as well as Savarnas' caste discrimination of women are depicted. Indian women are at risk due to patriarchy, which is upheld by men. Patriarchy causes them to suffer psychologically, physically, and ideologically. One way that the caste system is sustained and upheld is by methodically imposing restrictions on women that prevent them from considering marrying outside their caste. Urmila Pawar experienced intimidation from her mother-in-law. She writes about her mother in law:

She was not very sure of me, because I was educated and worried how I would cope with her family, people and customs. After Harishchandra left, she told me quite a few things to initiate me into their ways of life. Two points were always highlighted. One: 'always address your dirs with respect in a plural'. Never call them using the singular form even though they are younger than you! But I noticed that she had not included her daughter in this category! A man always has greatness thrust upon him whereas a woman has to achieve it. (Pawar 196)

The writings of Dalits derive their ideological power from the struggles of Dr. B. R. Ambedkar. Furthermore, their underlying tenet is that only another Dalit can truly convey the depth and agony of another Dalit. Because they consider autobiography to be the most powerful tool, authors have taken to writing autobiographies. Therefore, in contrast to other creative works, memoirs have become increasingly popular among Dalit writers. Furthermore, a significant amount of Dalit literature has been discovered to be autobiographical. The primary purpose of the "confession" is to bring up the painful memories of the writers' past. In this way, they evoke a grief that is primarily personal, but they also recognise as they tell their tales that other people in their community experience similar suffering. Sudhir Chandra, a Dalit writer observes:

It is difficult not to react to this (autobiographical) literature at personal level. There is something elemental about it. It touches you to the very core. The best of Dalit writers have the guts to strip themselves before us, but they do not want to interiorize their suffering by making a public spectacle of it. Nor do they wish to earn cheap martyrdom by retailing everything they had to suffer for no fault of theirs. If anything, they are extraordinarily restrained and ruthlessly introspective. We can at least have the modesty to confess that they often drive us to tears and often make us feel guilty without feeling that the confession entails a failure on our part as social analysts and intellectuals. (68)

Urmila witnesses the horrifying and dehumanising caste discrimination that Hindus engage in. She became aware of the Ambedkar Movement and the need to convert to Buddhism in order to escape the humiliation of the dalit condition after Dr. B.R. Ambedkar passed away.

After conversion, Govindadada hung a portrait of Dr. Ambedkar on the wall in the gods' room and kept a Buddha idol in the place vacated by the gods. His daily prayers had stopped. Activists from our wadi went from door to door to teach people the Buddha Vandana, the invocation to the Buddha. Now the people of our community went around with a feeling that there was no reason to pray to god for comfort, as if all comforts were automatically delivered at their doorsteps. The activists organized the Buddha Vandana every evening. This was something new to us, so there would be a lot of confusion when we tried to sing it. The tune went wrong, words changed their order, and lines got mixed up. This made us erupt in gales of laughter. But gradually we all learned it well (Pawar 92-93.).

Urmila recounts her personal experience of her husband's adamant opposition to her being admitted to M. A. Being a conventional spouse, Harishchandra assumed Urmila Pawar ought to devote more time to household chores in line with the other Dalit women. As a traditional wife, she should take care of her children's health, education, and housekeeping needs. This was something Pawar had never realised before in her life. She could see that her husband's ego

was bruised and that he could not stand having a more competent wife than her. As soon as his typical picture began to protrude, he rejected her and told her not to proceed with the M. A. course.

His attitude towards me was full of contradictions. Our arguments would invariably end in bitter quarrels. I would say, please have a heart! I am a human too. I too work like yours. But neither my words nor my work had any meaning for him. On the contrary, he would tell me, look at the village women. The husband's wish is law for her. She does not dare to sit down or get up without his permission. Tell me, in that case, how is she able to run her home well? Was not the answer implicit in the question itself. (Pawar 246)

The autobiography is filled with instances and occurrences where the author establishes herself as a fierce opponent of patriarchy and a Dalit feminist activist. Instead of following the customary Hindu customs, she marries Harishchandra in accordance with Buddhist customs. She spends the first night with her husband, and her mother-in-law is eager to use her mention of bleeding to validate her virginity. In the Indian setting, Urmila's candour and frankness in describing her first sexual experience with her husband is truly admirable and commendable, as it pertains specifically to the female gender. Generally speaking, Indian women writers would prefer to talk about other experiences in a positive light rather than discuss such personal and gender-specific experiences in silence.

In her book, she details other instances of horrors, including one in which a Mahar woman was sexually assaulted, exploited, and left without any justice or remedy. She alludes to instances where a Jat Panchayat made decisions based on the predicament of a Dalit girl. The woman who was dumped after learning that the man from the same caste had sexually exploited her to become pregnant was subjected to the terrible treatment by the jat-panchayat. She was booted from every angle; her screams filled the room, and the sound of the drum beat drowned out her cries. The most violent method of ending her pregnancy was by stomping her abdomen and buttocks. Nobody showed up to save her, and the primary offender got away with it. Because she was a woman, she was ridiculed by society and harassed in public. "It was not only husbands or family members who bashed up woman. If a woman was suspected to have erred, she was brought before the panchayat for justice and punishment. She was publically judged and her relatives would beat her as well" (Pawar 156).

Urmila Pawar not only shares her tireless efforts to surmount hideous personal tragedy but also conveys the excitement of an awakening consciousness during a time of profound and social change. She not only expresses her sorrows like a woman but also tries to put in front of the world the sufferings of the whole woman class. Dalit women faced increasingly difficult times. They were affected to the greatest extent by poverty, unemployment and caste violence in both the public and private domains. At the end of her memoir, She writes:

Life has taught me many things, showed me so much, it has also lashed out at me till I bled. I don't know how much longer I am going to live, nor do I know in what form life is going to confront me. Let it come in any form; I am ready to face it stoically. This is what my life has taught me. This is my life and that is me! (268)

Urmila Pawar's is a realistic literary work that is easily comparable to the stories of Afro-American women. It is distinguished by the candid, forthright, and honest portrayal of a dalit woman's life. Here, no effort is made to hide any unpleasant reality about her social, domestic, or personal life. That is truly admirable. She has demonstrated to the world her ability to write and talk, allowing her to express her personal and societal perspective. She is a subaltern woman from the lowest caste, the Mahar. It is quite commendable that she was able to convey in her *Memoir* the honesty and genuineness of her experience.

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## Higher Education and Artificial Intelligence: The Present Scenario and Challenges

Prof. Dr. Ravi Prakash Chapke

Dept. of English, Smt. Vastalabai Naik Mahila Mahavidyalaya, Pusad, Dist. Yavatmal

### FULL PAPER

#### Introduction:

In the lives of twenty-first century citizens artificial intelligence is hailed as a tool to improve and progress all facets of existence. The use of AI in HE has sparked a lot of interest, and this is partly due to the advancement of information and communication technology. AI is a tool that is employed in many academic fields, such as engineering, mathematics, language, and medical education. Artificial intelligence is becoming so ingrained in global society that a contest is emerging to see which countries, communities, and cultures will lead commerce, education, entertainment, and other sectors in the future. AI is transforming higher education; therefore it's critical to provide students a clear understanding of the competencies required to be ready for a future in the field. Artificial intelligence has made it possible to develop novel teaching and learning strategies that have proven effective in a range of contexts.

#### The Concept of Artificial Intelligence

The term artificial intelligence is not new it was coined by McCarthy in 1956 who followed up the work of Turing; Turing described the existence of intelligent reasoning and thinking that could go into intelligent machines (Crompton et al.). The definition of AI has undergone change since 1956 alongside the advancement in AI capabilities. A current definition of AI is "computing systems that are able to engage in human-like processes such as learning, adapting, synthesizing, self-correction and the use of data for complex processing tasks" (Popenici et al, p. 2). Artificial intelligence is thus defined as the development of computer systems that, through reasoning, logic, and decision-making, are able to do activities that would normally need human intelligence. It is a collection of computing methods motivated by the ways in which human neurological systems and bodies are used for feeling, thinking, and acting. It is commonly understood to mean how machines, especially computer systems, replicate human cognitive functions.



### Use and Impact of AI in HE

A survey made regarding the impact of AI in FTE sector reveals that AI is currently impacting four key areas in higher education and the opportunities for growth in the near and distant future.

- AI can offer students navigating the enrolling process 24/7 individualised support. In the future, AI might assist educational institutions in focusing their recruitment efforts on students who have a higher chance of succeeding there and in particular majors, which would increase enrollment as well as retention rates.
- AI can assist teachers with grading and provide underachieving students with the tools they need to succeed. This could eventually allow up teachers to supervise huge classrooms while yet having deeper interactions with pupils.
- AI can help challenging students, and provide individualised degree planning. Based on predicted data and historical performance, AI may eventually be able to predict students' academic needs and proactively provide the necessary resources, such as more tutoring or advising.
- AI is able to compile data from many campus systems and utilise it to inform administrative choices, including what courses to provide. AI may eventually assist educational institutions in comprehending the employment requirements of nearby companies and developing curriculum that equip students to meet those needs.

### The Role of AI in H.E.

Since artificial intelligence is a rapidly expanding field in education, there is a great deal of potential for it to expand and enhance teaching and learning in higher education. AI is, writes Joshua Simuka, "one of six technologies with a strong potential for influence in higher education that are mentioned in the Horizon Study 2020 report. It was indicated that AI in the Horizon report is one of the key developments in educational technology that are influencing higher education around the world [3,4]. According to Fernández and Aburto (2019), the use of artificial intelligence and modern technologies help teachers and students gain more educational experience and provide information for teachers and management about the practices and scope of artificial intelligence in education that are necessary to achieve excellence. Additionally, AI manages the integration of various human interactions and information and communication technology, provides students with feedback on their learning that is tailored to their needs, and improves the standard of the educational process, all of which contribute to the improvement of education at all levels" (Simuka n.p.).

For students as well as teachers, artificial intelligence is crucial in higher education because its use promotes practically limitless and flexible learning options

for students. Universities all across the world are enrolling more students thanks to artificial intelligence because of its enhanced flexibility and speed. Though its use in education has also shown to be somewhat costly, it is nonetheless cost-effective when weighed against the expenses associated with other physical labour. Developed nations have effectively incorporated artificial intelligence into their processes, whilst developing nations are still in the early stages of doing so in comparison to developed nations.

As the previous roles that used to rely on human interaction are being replaced with artificial intelligence, this study is necessary to close the knowledge gap on the application of AI in higher education.

### The Present Scenario

In a variety of ways, higher education institutions are embracing the use of artificial intelligence for both educators and students, joining other businesses and organisations in this regard. By utilising artificial intelligence tools to strengthen student record systems, transportation, information technology (IT), maintenance, scheduling, budgeting, and other areas, colleges and universities are streamlining their administrative procedures. In order to determine whether students are at risk of failing or quitting a course, these methods are also used to evaluate data on recruitment, admission, and retention initiatives. Because of this, teachers and staff are informed about any issues before they arise, enabling them to support and assist students. In addition, a lot of universities are using chatbots powered by artificial intelligence to respond to inquiries from students concerning employment options, financial aid, and advice. For kids in need, our round-the-clock service offers more assistance and answers outside of regular school or office hours. Artificial intelligence tools for teaching and learning, such as virtual teaching assistants and tours, are being utilised to further customise a student's educational experience. These online learning opportunities provided by colleges and universities are accessible around-the-clock and give students with varying requirements the flexibility to learn at their own speed. Schools may remain adaptive and student-centred by utilising this new technology. Professors and other educators are starting to employ artificial intelligence tools in their classrooms to such important tasks as generating the content, writing codes, resolving accessibility issues, to reconfigure writing process, detecting plagiarism and so on.

Institutions of higher education are utilising artificial intelligence in their research by employing technologies to sift through massive data sets in order to find trends, create models, suggest pertinent articles, and get manuscripts ready for publication. Teachers and education administrators can plan lessons, conduct assessments, and even arrange for professional development with greater knowledge and clarity thanks to this method. Furthermore, these reports have the potential to



significantly improve the safety, security, and cyber security of all Individuals employed by or enrolled in a specific educational institution.

#### Challenges for AI in HE system

"Major challenges for artificial intelligence in Education as proposed by Woolf, et al., (2013) incorporates virtual coaches for each student in which inescapable help that coordinates user displaying, social re-enactment and information portrayal, helps students with self-heading, self-evaluation, collaboration and then some, unite the tremendous measures of information about individual learning, social settings, learning settings and individual interests, increment the inter connectedness and openness of classrooms worldwide and taking learning outside of the study hall and into the student life outside of school. The job that Artificial intelligence plays in advanced digital world is wonderful and it is relied upon to propel learning knowledge increasingly more sooner in the near future" (Sharma n.p.).

Although AI has a lot of exciting potential, there are a lot of obstacles in the way of new initiatives succeeding on college campuses. Requirements for accreditation and financial aid should be revised to take into account how AI is reimagining academic success and instructional support. The potential of AI systems to track data and use it for predictive analytics necessitates updating privacy laws. Administrators and faculty members will be free to concentrate on solving more challenging issues and developing stronger relationships with students if AI takes over some of their present job duties, such as grading and responding to student inquiries. Employees in administration should try their best to adapt this change.

Developing nations that wish to use artificial intelligence as a tool in higher education face a number of challenges, including inadequate infrastructure, poor information access, a lack of institutional support, a shortage of critical resources, and a lack of technological know-how.

#### Conclusion

AI has a vast potential to support teaching and learning in higher education, such as customised instruction, smart tutoring programmes, encouraging teamwork, and computerised grading. Teachers are urged to investigate these new resources, which will offer students precise, timely help and content in addition to freeing up time for them to concentrate on their studies. Impact evaluations of artificial intelligence should be the main topic of future research.

Artificial intelligence (AI) in higher education has a bright future ahead of it and a lot of opportunities. However, as of right now, AI in higher education requires significant time and financial commitment. Therefore, organisations that intend to implement AI must take into account a wide range of elements to ensure that doing so



will mark a paradigm shift in their approach to teaching and learning and that it will benefit the teachers, institutions and the students.

HE institutes and Universities that integrate artificial intelligence into every programme continue to dominate their respective fields and are already seeing the advantages that come with it. As regard the employment, we can safely conclude that the rise of AI is making a lot of employment obsolete, necessitating the need for whole new skill sets. Institutions of higher learning must prepare and educate their students to meet the challenges of the AI revolution and thrive in the AI era.

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