S a m b h ā ṣ a ṇ

Special Theme:

INDIAN RESPONSES
to COVID-19

Sambhāṣaṇ

A Free Open Access Peer-Reviewed Bilingual Interdisciplinary Journal

On the occasion of Dr. Babasaheb Ambedkar's 129th birth anniversary on 14th April 2020, the Office of the Dean, Faculty of Humanities, University of Mumbai has launched a free open access online journal, Sambhāṣaṇ / संभाषण. This interdisciplinary and bilingual journal hopes to bring diverse disciplines in dialogue with each other through critical reflections on contemporary themes.

संभाषण

मुंबई विद्यापीठाचे मुक्त-प्रवेश नियतकालिक

डॉ. बाबासाहेब आंबेडकर यांच्या १२९व्या जयंतीचे औचित्य साधून १४ एप्रिल २०२० रोजी अधिष्ठाता, मानव्यविद्याशाखा, मुंबई विद्यापीठ यांनी 'संभाषण' हे मुक्त-प्रवेश नियतकालिक प्रस्तुत केले आहे.

या आंतरविद्याशाखीय व द्विभाषिक (इंग्रजी व मराठी) नियतकालिकाच्या माध्यमातून विभिन्न विद्याशाखांमधील सद्य:कालीन प्रश्नांबाबत टीकात्मक व सखोल विचारमंथनाद्वारे संवाद प्रस्थापित करण्याचा एक प्रयत्न आहे.

Sambhāṣaṇ / संभाषण or conversation as an art of dialogue has been crucial to the development of both Indian and Western thought. Dialogos in Greek literally means "through word", where one establishes relationships on the basis of conversations to initiate processes of thinking, listening and speaking with others. Thinkers such as Mohandas Karamchand Gandhi, Rabindranath Tagore, Sarojini Naidu, David Bohm, Hans Georg Gadamer, Anthony Appiah and Martha Nussbaum have projected shared dialogue as a way of understanding the relationship between the individual and society. While Jyotiba Phule, Savitribai Phule, Bhimrao Ramji Ambedkar, Pandita Ramabai, Jürgen Habermas, Paul Ricoeur, Patricia Hill Collins and Judith Butler, to name a few, have started out anew through ruptures in conversations. The inevitability of conversation in academic life emerges from its centrality to human development and ecology. Conversations are not restricted to any single territory, but are enacted between global and the local topographies. This online bi-lingual journal aims at continuing and renewing plural conversations across cultures that have sustained and invigorated academic activities.

In this spirit, Sambhāṣaṇ (संभाषण) a bilingual (English and Marathi) interdisciplinary monthly online journal endeavours to:

- be an open platform, where scholars can freely enter into a discussion to speak, be heard and listen. In this spirit, this journal aims at generating open conversations between diverse disciplines in social sciences, humanities and law.

- preserve and cultivate pluralism as a normative ideal. Hence, it attempts to articulate a plurality of points of view for any theme, wherein there is both a need to listen and to speak, while engaging with another's perspective.

- act as a springboard for briefly expressing points of view on a relevant subject with originality, evidence, argument, experience, imagination and the power of texts. It hopes that these points of view can be shaped towards full-fledged research papers and projects in the future.

संभाषण

संभाषण : मुंबई विद्यापीठाचे महाजालावरील पहिले नियतकालिक.

डॉ. बाबासाहेब आंबेडकर यांच्या १२९व्या जयंतीचे (१४ एप्रिल २०२०) औचित्य साधून अधिष्ठाता, मानव्यविद्याशाखा, मुंबई विद्यापीठ यांच्या कल्पनेतून 'संभाषण' हे सर्वांना महाजालावर मुक्तपणे उपलब्ध होऊ शकणारे नियतकालिक प्रकाशित होत आहे.

या आंतरविद्याशाखीय द्विभाषिक (इंग्रजी आणि मराठी) नियतकालिकाच्या माध्यमातून विभिन्न विद्याशाखांमध्ये समकालीन प्रश्नांबाबत टीकात्मक चर्चा सुरू व्हावी व सखोल विचारमंथनाद्वारे संवाद प्रस्थापित व्हावा, असा हेतू आहे.

प्राचीन काळापासून भारतात आणि पाश्चिमात्य विचारविश्वात वैचारिक आदानप्रदानासाठी 'संभाषण किंवा संवाद' ही महत्त्वाची पद्धती म्हणून उपयोजिली गेली आहे. 'Dialogos' या ग्रीक भाषेतील शब्दांचा अर्थही 'शब्दांद्वारे' (through words) असा होतो. शब्दांच्या माध्यमातील संभाषणाला येथे 'डायलॉग' म्हटले आहे. अनेक महनीय व्यक्तींनी उदाहरणार्थ, मोहनदास करमचंद गांधी, रवींद्रनाथ टागोर, सरोजिनी नायडू, डेव्हिड बोहम, Hans-Georg Gadamar, अँथनी अपिहा, मार्था नुस्सबॉम आदींनी व्यक्ती आणि समाज यांच्यातील नातेसंबंध समजून घेण्यासाठी सामायिक संभाषण आणि संवादाच्या पद्धतीचा वापर केलेला आहे. जोतीराव फुले, सावित्रीबाई फुले, डॉ. बाबासाहेब आंबेडकर, पंडिता रमाबाई, Jürgen Habermas, Paul Ricoeur, Patricia Hill Collins and Judith Butler अशा अनेक विचारवंतांनीही आपल्या वैचारिक मांडणीद्वारे संभाषणाची नवी स्फुरणे जन्माला घातली.

संभाषणाच्या माध्यमातून एखादी व्यक्ती दुसऱ्या व्यक्तीसोबत विचारांची देवाणघेवाण करते. तसेच ऐकण्याची आणि बोलण्याची प्रक्रिया सुरू करण्यासाठी संवादाचे नाते निर्माण करत असते. शैक्षणिक क्षेत्रातील संवादाची अपरिहार्यताही त्याच्या मानवी विकासातील केंद्रवर्ती स्थानामुळे निर्माण झाली आहे. कोणतीही संभाषणे ही केवळ विशिष्ट भूप्रदेशाशी मर्यादित किंवा संबंधित नसतात. तर ती एकाच वेळी स्थानिक व जागतिक स्वभावरचनांनी घडलेली असतात. अशा विभिन्न संस्कृतीतील संवादाच्या आधारे जग समजून घेणे, शैक्षणिक क्षेत्रातील सर्जनशीलतेला जपणे याच भूमिकेतून 'संभाषण' या द्विभाषिक आंतरविद्याशाखीय 'ऑनलाईन' नियतकालिकाचा प्रवास सुरू झाला आहे.

Framework

- This journal is open to contributions from established academics, young teachers, research students and writers from diverse institutional and geographical locations.

- Papers can be empirical, analytical or hermeneutic following the scholarly culture of critique and creativity, while adhering to academic norms.

- Commentaries and reviews can also be submitted.

- Submissions will be peer-reviewed anonymously.

- Some of the issues will publish invited papers and reviews, though there will be a call for papers for most issues.

- There would be an occasional thematic focus.

Guidelines for Submission

- Original, scholarly, creative and critical papers with adequate references.

- All references to the author should be removed from the submission to enable the anonymous review process.

- There can be a limit of approximately 3500-4000 words (for papers) and 1500-2000 words (for commentaries) and 1000-1200 words (for reviews).

- Essays should follow the Times New Roman font in size 12 with double space.

- Marathi contributions should be typed in Devnagari with any Unicode font in size 12 .

- All contributions should follow the author-date referencing system detailed in chapter 15 of The Chicago Manual of Style (17th Edition). The style guidelines in this journal can be consulted for quick reference.

- Authors should submit a statement that their contribution is original without any plagiarism. They can also, in addition, submit a plagiarism check certificate.

- The publication of research papers, commentaries and book reviews is subject to timely positive feedback from anonymous referees.

Publisher

"In an ideal society there should be many interests consciously communicated and shared… In other words there must be social endosmosis."

Dr. B.R. Ambedkar

Editorial Note

Grief has become more visible as a natural, psychological, social and even political response to the experience of loss and bereavement in the ongoing pandemic. Indeed, the latter can also be termed as the "pandemic of grief" (Alacron 2020, Weir 2020). Such luminousness notwithstanding, philosophical and psychological reflections pertaining to grief are few and far between (Gustafson 1989, 457). One could begin with dictionaries to connect everyday understandings of grief with those of academicians. The Merriam Webster Dictionary identifies it as "a deep and poignant distress caused by, or as if by bereavement". Similarly, the *Penguin Dictionary of Psychology* defines grief as "An intense emotional state associated with the loss of someone (or something) with whom (or which) one has deep emotional bond" (Reiber, Allen and Reiber 2010, 334). Thus, grief is related to a sense of losing a deep attachment, a feeling of rudderlessness, an experience of vacuum, among several other textures of meaning. It is construed as a response to loss of a close (mostly) human connection with whom there has been a bond. Lives are grieved in many contexts such as war, terror, broken relationships...

Grief is also cognitively related to a set of beliefs and circumstances of the grieving person (Gustafson 1989, 466). Right from the moment it begins to envelope the agent, its cause is palpable- as for instance, the loss of a loved person. Hence, Gustafson notes that unlike fear, "grief cannot be irrational in its cognitive dimension" (1989, 466). Thus, grief is not simply a random, private or spontaneous emotion, but also has physical, cognitive, social, cultural, philosophical, religious and spiritual dimensions, symptoms and patterns. Its expressions also vary according to personality, belief systems and the specific circumstances of the bereaved. Such multifariousness that is beyond and within the individual, also reflects constants of coping with loss and the changes therein. The bereaved reign in and express feelings of loss in unpredictable ways, so that there is no singular way of grieving.

The unpredictable and individual character of grieving emerges very explicitly in Cheryl Strayed's memoir *Wild* (2012), which documents her effort to cope with her mother's sudden death. Her many modes of coming to terms with being bereft, reveals that loss cannot simply be equated or exchanged. She evocatively describes her shared grief with her mother who was diagnosed with cancer, "We didn't exchange a word. Not because we felt so alone in our grief, but because we were so together in it, as if we were one body instead of two" (Strayed 2012, 12) Strayed's "pinning intensity" (2002) of attachment for her mother triggered a pattern of addictive self-destructive behaviour that destroyed her marriage and relationships. Four years later, being unable to continue on such a note, she decided to grieve alone by embarking on a hike. She trekked, all alone along 1,100 miles from the border of California-Mexico to Canada, sojourning across nine mountain ranges for three months. Her journey braving the vagaries of weather and terrain, was also one of a gamut of memories, emotions, fears and hopes through introspective grieved in isolation. She created a work of art by finding words for her moments of abject isolation and sharing it with others. *Wild* reveals how grief can both weaken and strengthen the bereaved. Strayed's complex and diverse ways of enduring, shows that grief need not be a closure, but can also open the possibilities of new ways of being.

The enabling power of grief emerges from its relationship to a deep attachment, to love. As psychologists have noted, grief is

inexorably bound to love . Strayed rightly notes that human beings are encouraged to develop intersts in music, television shows, new age religion; "…but we are not allowed to be deeply sad" (2002). There is a social pressure of getting on with life by getting past grief. Yet one can never slough off grief, as it is reinforced through an intense sense of attachment to the person who has been lost. Strayed discerns the intense grief that she felt on losing her mother at the age of twenty two to being attached to her mother's interesting life of confronting and overcoming struggles, rather than her death (2002). Her processes of grieving shifted from crying with her mother to refusing to accept the constructive side of life through self-sabotage. In overcoming such a suicidal mode of grieving, Strayed set out on a long journey all by herself to understand and articulate her feelings. This suggests that following Freud grief is a process of libidinal reinvestment (1957), but as Clewell (2002) argues, this is not an autonomous process that completely abandons the original attachment. Rather, following Freud's later writings , Clewell suggests that the self can never entirely overcome the original attachment underlying grief (2002, 63). This in turn leads to the self never achieving a complete identity in being permeated by its lost attachment; since the loss is also a condition of the self's own identity the possibility of living with loss is opened up (Clewell 2002, 65). Hence, Freud relates the eros or the life instinct to thanatos or the death instinct. The grieving person's process of sublimating libidinal energies from the deceased to newer attachments is a difficult and painful process; it is also one of "endless mourning" (Clewell 2002, 65). Strayed sublimated her attachment in writing her story of grief, a laborious, mentally exhausting and yet rewarding task.

Strayed reminiscences how friends, family and strangers with good intentions tried to discipline her grief by recommending strategies of management (2002). A notable advise was to follow the Elisabeth Kübler-Ross model with five definite stages of denial, anger, bargaining, depression and acceptance of grief (2003, 51-146). She observes that such a reductionist paradigm of overcoming grief has become well-entrenched in hegemonic social-cultural discourses. It mechanizes grief and determines simple ways of containing it through prescribed methods that are imposed on everyone. Thus, there is no awareness of differences in the formula. Moreover, it fails to engage with grief as a phenomenon of loss, learning and meaning. It does not

accommodate the unpredictable side of responding to grief, for instance as with Strayed's self-destructive behavior. However, acknowledgement of attachment and sublimation of grief rest with the griever, a person from the outside cannot mentor or supervise it. Therese Rando offers a more nuanced perspective to mourning with sensitivity to individual differences and without reductionism (1991). She comprehends the process of grieving as one of mourning, requiring recognition and reaction to loss and separation. This process recollects and reexperiences the lost person, while at the same time relinquishing the attachments that undergird it in ways that both readjust and reinvest (1991, 225-288). Thus, learning to live with loss involves finding new meaning. However, such new meaning does not completely relinquish as Rando implies. Nor does it lead to an abiding reconciliation. In creating meaning out of loss, the paradoxes of being attached to the one who departs remain. Thus, grief cannot be understood through glib notions of slipping into comfort and coherence. An element of irreconcilability and incoherence is inherent to grief.

Grief and Sorrow

There is a tendency to think of grief in terms of sorrow. Alternate dictionary definitions suggest as much. For instance, the Oxford English Dictionary defines grief mainly as "intense sorrow, especially caused by someone's death…" . Analogously, the Cambridge Dictionary defines grief as "a very great sadness, especially at the death of someone" As Gustafson notes, there are good reasons to see an affinity between grief and sorrow: both tend to have common causes, objects and even consequences (1989, 467). However, as Gustafson notes, their intentional aspects differ in that grief is about desiring the lost person, while sorrow is related to wishing. A person's sorrow is connected to wishing that the loss of the one who is emotionally close did not happen. There is no paradox in this. On the other hand, the grieving person continues to cling to the lost person, despite being factually aware of the bereavement. As a resultt, grief leads to greater vulnerability whereby caring and valuing it are acts of responsibility for all human beings (even those who do not have immediate grief).

Caring and Valuing Grief

As Strayed's memoir *Wild* highlights, there is no right or wrong way to grieve. Further, one cannot simply wrap up grief and move on to other matters. The trauma of loss is also its persistence because of one's attachment to the lost person. Processes of grieving attempt to find meaning in such trauma. In the course of finding ways of coping with grief, support from others – family, friends, strangers-does matter. For among human beings whose community roles are crucial grief has an adaptive value following Gustafson (1989, 459). Its intense reaction to loss of family can also be chanelised to coalescing society into a whole. And this is precisely why there is an urge to express grief as Strayed did through her memoir. Yet adaptive, literary cultural responses are not the only modes of engaging with grief. As Gustafson notes, grief is a "hypercognized feeling" (1989, 469) in that there are many ways of expressing it, interpreting it and responding to it across cultures. Cultural ways of engaging with grief play a special role in comprehending loss and meaning through it. The research by Walsh et al (2002) reveals that people who profess stronger spiritual beliefs seem to resolve their grief more rapidly and completely after the death of a close person than do people with no spiritual beliefs. Religious or spiritual rituals and beliefs also help in lending larger meaning to the dialectic of life and death in grief. By socially sharing grief, individuals and communities try to find meaning in their distress.

Empirical research on grief points to how the death or separation from a loved one creates significant trauma to individuals because of the deep relationship with the deceased (Holmes and Rahe, 1967). The studies by Stroebe, Schut and Stroebe (2007) and Prigerson and Jacobs (2001) demonstrate that bereaved individuals are more vulnerable to mental health problems such as depression, substance abuse and risk of suicide. This reveals that the phenomenon of grief cannot be simply side-stepped or resolved through management techniques. Moreover, grief has enormous social and political dimension as well, following Butler (2009). Grief is the basis of valuing life for a life that is not grieved is also not valued. She argues that in a world divided by wars, the identity of communities and value of life is ascertained through grievability (2009, 38). Thus, human beings struggle to be grieved as well. This is underlined by the pandemic as well. The spaces for social possibility of grieving by meeting one another have shrunk.

Most people grieve in isolation due to the constraints of being physically apart. As a result, there is a greater need to memorialise grief and value life.

The research papers, commentaries and book review in the fourth issue of Sambhāṣaṇ continue to engage with the grief of the pandemic from the Indian context. The challenges of coping with the losses of the pandemic by young adults and children are addressed by research papers on psychology and Buddhist therapy, as well as, a commentary. The prize winning essay on sexual violence interrogates the extent to which the home can be viewed as a haven. The crisis of theatre is the focus of both a research paper and a commentary. The fragility of ecology and living in Kashmir during the pandemic are analysed by research papers. The commentaries engage with the complex technologies of online teaching, COVID-19's challenges to the economy, the loss of the city and a new relationship to theatre.

NOTES

1.   However, subsequently there have been several philosophical engagements with grief although it has not received as much attention in philosophical discussions as say, love; although love and grief are closely related. For recent discussions of grief see for example Butler (2009) and Cooper (2012).

2.   Merriam-Webster, s.v, "grief," accessed August 3, 2020, https://www.merriam-webster.com/dictionary/grief

3.   Morris and Dane-Farber (2011) identify loss, change and control as typifying grief.

4.   Freud was one of the first thinkers to bring out this relation (1957), while Parkes makes the relationship between love and grief very explicit (2009)

5.   Such as The Ego and the Id (2018) See Clewell (2002, 60-63)

6.   Kubler-Ross's model has been improvised by Collin Murray Park and John Bowlby(1970) as four stages of grief management. They begin with emotions being frozen and move to the phase of yearning to bring back that which has been lost. The subsequent phase of depression is preoccupied with loss and final phase of recovery leads to the renewal of identity and normalizing. However, this complexity notwithstanding, the very idea of progressively moving through various stages of grief is both linear and naïve. It assumes that grief can be overcome and resolved by following a method. See Stroebe, Schut and Boerner (2017) for a detailed critique of the "stages" perspective to grief.

7.   The Concise Oxford Dictionary, Tenth Edition (Oxford: Oxford University Press, 1999) s.v. "Grief"

8.   Cambridge English, s.v. "grief", accessed August 3, 2020, https://dictionary.cambridge.org/dictionary/english/grief

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Sambhāṣaṇ

A Free Open Access Peer-Reviewed Bilingual Interdisciplinary Journal

Editorial Team

We gratefully acknowledge the constant support from Prof. Suhas Pednekar, the Vice Chancellor and Prof. Ravindra Kulkarni, the Pro-Vice-Chancellor, University of Mumbai in publishing this journal.

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DISCLAIMER: The editorial team does not necessarily share the views of the authors who are solely responsible for their papers, commentaries and reviews.

This issue is dedicated to all those struggling

to keep pedagogies of hope alive, endeavoring *to bridge digital divides* during this pandemic.

Section 1

Research Papers, Commentaries & Reviews in ENGLISH

Research Papers

ENGLISH

Psychological Impact of Covid -19 on Young Adults, Coping Strategies

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'Corona Go! Go Corona Go!' is a wish billions all over the globe make today. A wish if and when granted will change our entire ecosystem and evolve us as humans. Change is inevitable. We cannot stop change from taking place but we can change our ways of adapting to it.

What is Corona? The new corona virus is a new strain of virus that has not been previously identified in humans. According to WHO Corona viruses are large family of viruses that are known to cause illness ranging from the common cold to more severe diseases such as Middle East Respiratory Syndrome (MERS) and Severe Acute Respiratory Syndrome (SARS). There is no specific vaccine for Covid-19. The treatments are under investigation and are tested through clinical trials. The corona virus causes Corona Virus Disease 2019 (Covid-19) infecting people of all age groups, however evidence suggests that 2 groups are at high risk-people over 60 years and those with underlying medical conditions (cardiovascular diseases, diabetes, chronic respiratory diseases and cancer) Today, the death rate in Maharashtra is 4,57,956 as on August 5, 2020. (Aarogya Setu App) These figures indicate that state of Maharashtra is highly affected.

Youngsters are not equipped with life skills or coping mechanisms to deal with any kind of crisis in life. Even though their world is alive on social media which is picture perfect for all to see, each individual within themselves is groping in the dark with their own identity, innumerable fears and constant pressure to

be better than the others. In this world of theirs they have got used to their own freedom to do as they please. A happy go lucky attitude and care free life without being really responsible or accountable for their actions or speech. Corona has changed many things for them. The facade behind the image is showing through the cracks. The VUCA (Volatile, Uncertainty, Complex and Ambiguity) world has thrown them off balance, has challenged their mental strength.

The pandemic has brought forth not only a risk of life but psychological pressures as well. Situational factors surrounding Covid-19 are bound to stay and will have profound impact on mental wellness.

The present paper attempts to evaluate mental- mind - set of college students (18-25years) during the lockdown of approximately 60 days in Maharashtra. Researches have attempted to provide a framework or a set of coping strategies to help young adults cope with the pandemic.

Cause of Psychological Distress among Young Adults (18-25 Years)

General Anxiety and Fear of Future - Young adults have a bundle of unmatched energy and enthusiasm. But if you ask them today, "How is the Josh?" the response would probably be "Low Sir!" That is exactly what they feel, low energy levels and a sense of uncertainty about their future. The sudden pandemic has shattered their dream plans for the upcoming year. Most young adults of this age group have chalked out their career plans well: probably a master's degree, taking up a job or switching base to another country. All these plans are currently at stand still. As a result this has led to feeling of helplessness and hopelessness, ambiguity and lack of road map for the future. Recent research conducted by Roy and colleagues on Covid-19 indicated high anxiety among high risk groups and those with history of depression or loneliness. Anxiety leading to substance abuse and pornography was higher among sexual minorities and young adults. (Roy et al. 2020) Some may experience extreme worry leading to irregular sleep and eating patterns. "I had my career plans all set for the coming year. I would go in for a

master's degree and take up a part time job. Now am so uncertain about the next academic year. I feel so lost and have sleep issues" (Personal counselling session with the author, June 5, 2020) Sudden changes due to Covid-19 has brought immense agony to the students who are already burdened with their semester and competitive exams increasing unemployment rates, bleak job prospects and uncertainty have shattered their dreams and aspirations.   This is pushing them towards extreme anxiety and stress. (Patnaik 2020)

Academic Worries at Peak - Youngsters are facing the worst academic dilemma ever – exams or no exams. Some exams were left incomplete. Students are feeling more confused and totally demotivated. Result declaration delay has affected the admission process creating further anxiety in the young ones, leaving them overwhelmed with worry and panic. Entrance exams are rescheduled and students fear their performance due to lack of proper coaching and guidance. This is also an important time for every student as memorable academic occasions are held during this time of the year: farewell, graduation, Fresher's party and other important academic functions, some of which the students will not have a chance to attend post lockdown. This sense of loss and misfortune of missing out on these events is causing mood swings - from a feeling of excitement to sadness.

Isolation Playing Havoc - The new norm of social distancing is making young adults feel isolated. Home quarantine has changed their routine of outings with friends and- freedom of movement: being constantly stuck at home makes them feel depressed (Puri 2020) Distancing from near and dear ones, especially friends, during the lockdown period, has created a sense of disconnect. This is especially true of those in the age group 18-25 who spend most of their time in college or universities with friends, but now confined to the four walls of their home. This is very damaging as it increases feelings of loneliness, dullness and depression. Those in close relationships miss their partners deeply, leading to a feeling of being trapped and helpless. This results to lack of interest in regular activities, aggression and in some cases substance abuse. Research on earlier epidemic highlighted the fact that for people in relationships, isolation may resemble that of a long distance relationship. Studies have linked individual and relationship -stress and possible disruption of psychobiological linkage between partners. (Du Bios et al. 2015)

HYPOCHONDRIA (Excessive fear of catching the virus) - In the past, during outbreaks such as "Ebola Virus" people have reported excessive somatization, obsession-compulsion, depression, anxiety, paranoid ideation, bad sleep and appetite. Mental status of EVD survivors included fear of seriously falling ill, worry relating to contracting the virus and spreading it to others. (Dong et al. 2008) Today, youngsters fear catching and transmitting the infectious Corona virus to others. This unhealthy paranoid-thinking forces them to engage in obsessive compulsive cleanliness regimes, causing trouble to self and other family members. An online survey across India shows 80% of the respondents were preoccupied with thoughts of Covid-19. Sleep difficulties and paranoia about acquiring the virus. (Roy et al. 2020) Some may experience a deep fear of an impending death. "Ma'am I worry about me catching the virus sooner or later. Am extra cautious about my cleanliness routines. This irritates my younger brother and we end up fighting". (Personal counselling session with the author, June 23, 2020)

Worry about Finances - In Spain and other countries facing Covid-19, people have reported of being in fear of losing their jobs and suffering from decreased family income leading to PTSD symptoms and negative coping measures. (Leilei et al. 2020) The current pandemic has certainly put financial restrains on family expenditure and personal spending. Young adults, who are used to spending money freely, feel restricted. Those who were involved in part time jobs to meet their academic needs are at a total loss now. The under-privileged students would not be able to cope with the financial crises and may decide to drop out affecting increasing dropout rates at the university level. Social and economic fissures exposed by the pandemic will result in unemployment, depleted social safety nets and starvation. Post Covid-19 world will be a breeding ground for chronic stress, anxiety, depression, PTSD and self-harm. (Armour 2020)

Family Time Curse versus Blessing - The current lockdown has its plus side too. It is a great opportunity to connect with family and dear ones. However, it is for this very reason that the youngsters are distressed as they are under constant monitoring by their parents and siblings. There is no privacy or personal space. Being home 24/7 and under constant surveillance is only making them more irritable and frustrated. The main cause of their anger is that they are not able to reach out to their friends and their conversations are overheard. Young

adults, who are addicted to alcohol or smoking, have difficulty explaining this to their family and may experience withdrawal symptoms. Students living in disturbed family setting are now forced to be with their family member, which will heighten the constant strain in their relationships and impact them mentally and emotionally. This would lead to anger, frustration, verbal abuse and physical violence. Current chinese study suggested wide range of psychological distress both during and following the period of self-quarantine and quarantine of family members including depression, low mood, irritability, insomnia, confusion, anxiety and anger. (Newbigging 2020) Over and above, in such a situation if there is a medical emergency wherein the parent needs to be taken to the hospital or a family member needs to be quarantined, then the fear of losing a parent can prove to be traumatic for the young adult. One student reported during the counselling session that he could not attend online classes and when asked the reason he said his Dad had to be quarantined. (Personal counselling session with the author, July 8, 2020.) When a family member is tested positive, it certainly leads to panic attacks and excessive worry and anxiety.

Virtual Detox versus Virtual Addiction - Young adults are living a virtual life away from reality. Students spend most of their day on social networks or binge watching Netflix, Amazon or web series. This often leads to reduced family interaction, avoiding confrontation. Moreover, their participation in daily chores makes them sluggish which would have long term effects on their physical well-being. Research on adolescents and young adults, who are socially active and particularly susceptible to the impact of social isolation as an alternative to in-person socialization, shows that social isolation amplifies feelings of disconnect and can result in negative psychological effects and disorders. (Burza 2020) During this pandemic, online presence has increased due to online classes, courses, webinars and the pressure of doing something constructive during quarantine. All of this is leading to additional stress. Some would suffer from performance anxiety of constantly updating social media to avoid fear of being left out or the FOMO syndrome (Fear of Missing Out). The pressure to be productive is heightened by celebrities posting challenges and rosy picture of life. (Puri 2020.)

Fighting Infodemic - Research shows that media coverage on epidemic can provide important information to the public, and in turn, can induce positive

healthy practices in public. At the same time pervasive media coverage leads to a desensitisation to media reports and a diminished emotional responsiveness to a negative or, an aversive stimulus after repeated exposure. (Collinson et al. 2015) Media in these trying times has become an indispensable source of vital information but also a fertile ground for dangerous rumours. WHO Director stated, "We're not just fighting an epidemic, we're fighting an Infodemic." Infodemic is an excessive amount of information about a problem which makes it difficult to identify a solution. They can spread misinformation, disinformation and rumours during a health emergency. Infodemic can hamper an effective public health response and create confusion and distrust among public. (Merriam-Webster n.d.) Pandemic outbreak coupled with Infodemic explosion has created widespread anxiety among youngsters. Pervasive media coverage of the pandemic may lead to desensitization to media reports and negative reactions to repeated exposure. Sensationalism and politicization of news may create fear, anxiety, confusion and panic among young adults. A student has said that every time she watched the news for an update, she felt heavy in the head and would just withdraw from all and question life and if it was worth living. She would only feel despair and hopelessness. (Personal counselling session with the author, June 12, 2020)

Excessive Spare Time - With colleges and universities being shut down, the young adults have excessive spare time. Initially they enjoyed catching up with friends, cultivating a hobby or doing some household chores. Leisure activities during home confinement such as physical activity, watching films, reading, browsing, video calling are associated with low stress. With the lockdown extended beyond two months, slowly but steadily, it is leading to boredom and mental fatigue. As a result these young adults are finding it difficult to concentrate on simple tasks, missing out on exercise regimes and diet plans, lowering their self-image and immunity to fight the corona virus. "I feel extremely guilty of over eating and awful of putting on weight during quarantine. How would I face my friends once the lockdown is over?" (Informal chat with the author, July 5, 2020)

Physically Inactive- Lack of normal routine is a cause of sleep disturbance, excessive worry and anxiety. This leads to psychosomatic disorders such as ulcers, gastrointestinal troubles, severe back pain, frequent headaches and chest pain due to excessive anxiety and worry. Restricted movement only within the

house, not much fresh air and lack of proper exercise routine adds more weight to the body as consumption of food has not decreased. Long hours in front of laptop or computer screen can cause aches and pains in the body. It is common knowledge that any kind of discomfort experienced in the body makes the young adult irritable and snappy.

Social Stigma: Lastly, when a member of the family has tested positive for Corona, the social stigma attached to it adds to the mental pressure one is already facing.People who were quarantined have reported stigmatization and rejection from people in their neighbourhoods. People treated them with fear and suspicion, and made critical comments. (Brooks et al. 2019) There is no immediate help available. Neighbours keep away. The fear of losing a dear one coupled with feeling of isolation and being treated as an outcast takes a toll on an already mentally and emotionally harassed young adult.

It is not only important to identify these stressors among young adults but help them deal with them effectively. Coping strategies can prove to be beneficial and help young adults deal with stress. According to APA, coping strategies can be defined as, "an action, a series of actions, or a thought process used in meeting a stressful or unpleasant situation or in modifying one's reaction to such a situation. Coping strategies typically involve a conscious and direct approach to problems, in contrast to defense mechanism".

Coping Mechanisms have been suggested in three categories Personal, Family and Community level respectively.

Coping Strategies – Personal Level

Every individual can take charge of themselves through self-care. This paper advocates different ways in which an individual can take care, beginning with personal hygiene, daily exercising, eating healthy and setting a routine. It is also suggested that individuals meditate and contribute towards household chores, journalize one's feelings, use social media constructively and seek professional help if required. The expressive arts have proved to be a great way of relieving emotional stress, thus exploring one's creative side, be it in the form of colors, dance or music.

Coping Strategies – Family level

An average Indian family may have maximum four to six members. The lockdown has pushed us all to spend more time with family which has proved to be a boon for some and bane for others. Fostering positivity amongst all is required as it contributes in boosting our immunity system. Thus during these trying times, this paper suggests that as a family have meals together and talk about Corona in a positive way by stressing on the plus points of it instead of focusing on the negative, sharing work at home and playing board games. It is also suggested that as a family talk about happy memories and holidays taken earlier. Openly talk about financial constraints the family is facing, know and accept that the entire family is in it together. Maintain positivity all around.

Coping Strategies – Community levels

This paper recommends that as a community one can do their bit to contribute, in whatever way, towards the community. Reach out to friends and relatives through video calls, help the children with studies and collectively spread awareness of living responsibly. Set up help desks, career guidance cells for students since education is now online. Most importantly, responsible reporting must be done by media. Community living is encouraged as it gives a feeling of togetherness – a feeling that we are not alone in it.

Coping Strategies – Affirmations

Affirmations are statements that are positive and reaffirm one's self-belief. This paper highly recommends making affirmations during this pandemic to instil confidence in self. Saying to the self that I am not alone, I have faith, emphasises on believing the same and there by manifesting it in reality. A thought gives rise to a feeling which makes us feel either happy or sad. Making a positive affirmation can therefore help in changing the way we feel. The affirmations work like auto suggestion to the mind and that's why this paper suggests it as one of the coping mechanisms.

CONCLUSION - Let's build our resilience and courage to fight Corona by taking the simple measures suggested in this paper at the level of family, individual and community. This pandemic situation has given the young adults a moment to pause and reflect, an opportunity to move out of their comfort zone. When the lockdown ends - what will be the normal we will return to- is still to be seen but it is clear that if mental strength is built upon during these days of lockdown using the recommended coping mechanisms, the young adults will be much better equipped to handle any situation in future. As recommended by this paper, if the youth can implement the suggested coping mechanisms, they will be able to overcome the fear of Corona and uncertainty, dealing with life in a more matured way.

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Ontological Crisis of Theatre

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"How hard is it, when everything encourages us to sleep, though we may look about us with conscious, clinging eyes, to wake and yet look about us as in a dream, with eyes that no longer know their function and whose gaze is turned inward."

– Antonin Artaud, 1958

It's been more than hundred days; the world is gloomily struck by the pandemic called COVID-19. The only way to live with this pandemic is through social distancing or physical distancing. The world is facing several crises, be it medical, agrarian, migration or financial deficit. Crushed under the weight of this essential crisis is the ontological crisis of theatre. Theatre has been the sole purpose of existence for many, who, during this pandemic are struggling with existential crisis and staring into a foggy future [1]. The world of theatre has forced shut its doors to its artists, keeping the governmental policies in mind. A dark cloud of fear and uncertainty threatens the existence of the theatre community. Theatre being

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1   On 24 March 2020, the Government of India under Prime Minister Narendra Modi ordered a nationwide lockdown for 21 days, limiting movement of the entire 1.3 billion population of India as a preventive measure against the COVID-19 pandemic in India. (Gettleman, Jeffrey, and Schultz 2020) It was ordered after a 14-hour voluntary public curfew on 22 March, followed by the enforcement of a series of regulations in the country's COVID-19 affected regions. The lockdown was placed when the number of confirmed positive coronavirus cases in India was approximately 500. However, the lockdown for performing arts began much earlier than the rest of the sectors. From March 13 2020, Chief Minister of Maharashtra Uddhav Thackeray announced that the government has invoked the Epidemic Diseases Act of 1897 to tackle the virus outbreak and Theatres, gyms to be shut in Mumbai along with five other cities in Maharashtra over coronavirus until further notice. From 13th March 2020 until now stages are empty, devoid of any shows or even rehearsals; the ghost light is left on for the stage in the hope that one day artist and audience would return to the theatre.

a highly individually artistic effort, is a cluster of both unorganised and organised theatre groups. From amateur to highly professional ones, from ticketed to free sponsored shows, be it at the rural or urban level; are now standing on a continuously shifting precipice. This paper attempts to look at the ontological crisis of theatre to thrive in the rapidly 'digitizing world' and the impossibility to adapt to the new form of 'virtual world'. The paper in the first section: Osmosis of Theatre looks at the shifting grounds of theatre in times of lockdown during COVID-19 and examines the 'shared experience' of theatre. In the second section: Theatre and Being, the paper explores the dilemma of the artists and their existential crisis without the art of theatre making. And in the third section: Visual and the Visceral, the paper sheds light upon the visual and experiential elements of theatre audience that are transcending the role of written theatre.

Osmosis of Theatre

"*The message from the industry is clear. If grassroots theater dies, what else dies with it?*"

(Lewis, 2020)

"Theatre is about being together, being in community together, experiencing stories together," Simon Godwin, the artistic director at the Shakespeare Theatre Company in Washington, D.C. told ABC News (Parks, 2020). The only remedy prescribed to fight this virus so far, has been an end to socializing. This raises the question for existence of theatre, artist and the innumerable people associated with this art form. With COVID-19 declared as a pandemic, social distancing being thrust upon the citizens by every country, the theatres   have shut down with no economic package to combat this merciless decision. In India, no recognition is given to the art form that is serving people even in the current lockdown situation. It is merely considered as time pass or an entertaining mechanism over digital platforms. Although, in a country like Germany, a press release shared

by the ministry of culture reports in Frankfurter Allgemeine[2], a staggering €50 billion ($54 billion) in backing will be provided specifically to small businesses and freelancers, including those from the cultural, creative, and media sectors. Grütters emphasized that many artists have shown particular creative power in the crisis, which reached the audience with the help of digital technology – "We couldn't have stimulated these many new ideas on the net with the cleverest of programs." She had the impression that "very many have now directly understood the importance of culture". Culture is not a location factor and not a luxury that you can only afford in good times: "Culture is an expression of humanity." If this has seeped in German minds, we are far away from any such thought. The Ministry of Culture has been absolutely silent with regards to performing arts, as if it is the last thing to think about. In India efforts have been made by independent organizations [3] and they are doing whatever they can in their capacity, to support the theatre artistes. However, the industry is way too large in India and, the 'new normal' for performing arts is distant, almost invisible.

While imagining the new normal concerning the performing arts, the question remains – Will it ever open? If yes, when? Would there be hundreds of us sitting in an auditorium in the dark, sharing the experience of a collective reality, an imaginary world as real as outside? When will it be that we will spend time together, rehearsing and creating performance pieces? Or, are we imagining an auditorium where the audience pass through thermal scanning and, are allowed only with masks and gloves? Will we be able to have the same experience of theatre as we did then, with audience wearing masks? Theatre is an emotional exercise where stories are shared, that compels people to laugh, to cry, to reflect on life and provoke their status quo. This emotional exercise is possible when the

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2   "The scene is affected as much as possible," said Grütters (CDU) to the "RedaktionsNetzwerk Deutschland" (Tuesday). The damage caused by more than 80,000 cancelled events alone is estimated at 1.25 billion euros. She hopes that with the aid package passed by the Federal Cabinet on Monday "everyone will survive," said Grütters.

3   A small group of independent artistes and individuals working with the arts namely, Aneesh Pradhan (musician and scholar) , Arundhati Ghosh (cultural practitioner), Mona Irani (producer & casting director), Rahul Vohra (actor, director & arts consultant), Sameera Iyengar (cultural practitioner) and Shubha Mudgal (musician) has come up with a plan to raise Rs. 35 lakhs through a campaign titled ADAA (Assistance for Disaster Affected Artistes). Other than AIDAA , Prasad Kambli is working towards gathering donations for supporting the Marathi Theatre makers and technicians. There are several such independent efforts made to support the artists at an individual level. However, there is no initiative from the Government of India.

audience reacts through silence, cough, eyes, gestures, facial expressions and bodily reactions. These minute reactions of the audience in the dark silent room, echoes to the performers performing the piece. The performer decodes them like an osmosis of sensual experiences and paces, heightens, accelerates, pauses, adjusts the performance to suit that particular audience as if, it's a language of theatre – only understood by those present there.

Theatre is not static, nor is every day the same show. Theatre rediscovers itself every day, in a way unlike yesterday with its making and unmaking of language, style and form so as to touch the audience like never before. Will it be the same to run a performance with the audience wearing masks or will it look like a dystopian theatre of crony capitalist era? Also, who will risk running a show and who will come to watch it? Who will dictate the terms to run a performance and most importantly, when? And till then, whenever that happens exists the 'now'. Is there a 'now' for theatre workers?

Theatre was possible because people could come together, a group of people telling stories to another one, usually the audience listening to it, watching them. Theatre is an art form that brings people together to celebrate, think, shed collective tears, laugh infectiously, challenge and provoke their ideologies. Needless to say, that theatre is an immemorial art or, probably it could be dated back to the Greeks, 6th Century B.C. In late 14 Century. Theatre [4] was defined as an "open air place in ancient times for viewing spectacles and plays," from Old French *theatre* (12c., Modern French *théâtre,*) and directly from Latin *theatrum* "play-house, theatre; stage; spectators in a *theatre*" (source also of Spanish, Italian *teatro*), from Greek *theatron* "theatre; the people in the theatre; a show, a spectacle," literally "place for viewing," from *theasthai* "to behold" (related to *thea* "a view, a seeing; a seat in the theatre," *theates* "spectator") + *-tron,* suffix denoting place". (Etymonline n.d.) Theatre is seeing in a specific space – a space that is ritualized and has its own norms. Theatre brought people together. It was the only place where the higher and lower caste, upper and lower class boundaries were blurred and all were equal in this space. "Theatre is the place people come to see the truth about life and the social situation. The theatre is a spiritual and social

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4   "Index", Etymonline, Accessed May 2, 2020 ,www.etymonline.com/word/theatre.

X-ray of its time. The theatre was created to tell people the truth about life and the social situation". (Adler 2001)

The ritual of coming together is an integral part of theatre. Theatre is not possible without an audience. The artist creating a theatre piece finds its meaning only in the presence of the audience. Theatre is ephemeral, there is nothing that remains the same. The act is momentary, unique and limited; it's there for a moment and vanishes in the other. Nothing is repetitive and every performance is different. If theatre is so organic and so ritualistic, how is it possible to replicate it to any other form but live performance?

Theatre is a shared reality, whatever happens in the auditorium is as much personal, as social. The audience member finds the experiences of the actors to be subjective and sheds tears to the tragedy of the protagonist. The tragedy of the protagonist and the agony of the individual are no more personal as theatre transcends the personal and underneath the subjectivity of the expression, there lies an objectivity of cohesion in the audience. The lines of performance are blurred, no sooner the audience finds themselves entangled in the web of the story, forgetting their identity and where they belong to.

Theatre provides as escapism, from our everyday reality into another world where one reflects and contemplates. Theatre provides alternate perspectives, meanings and the deconstruction of lived reality. It provides to the artist experiences of the unlived lives through the characters they play. Theatre becomes a vibrational space, where the audience and actor feed on each other's energy and precisely the reason why this won't be possible in any other medium but live performance. Theatre is live, and that's very important. Is it possible to create this live experience through digital platforms? Theatre is amongst the oldest art forms that has survived until now, though it was predicted to die with the beginning of the television era, the waves in cinema, the rise of internet and finally the digital platforms growing on an unprecedented scale. Despite all this, theatre persisted. The world over it's more than hundred days, since the theatres have shut, the question is distressing - what about these theatre artists and the

art? The question only leaves us staring into a void[5].

Theatre and 'Being'

Since human beings started to live in communities, they felt an innate desire to communicate, to share their stories, things that they understood. Therefore, stories, myths and legends were passed through oral literature and hero stones. Nomadic life moved to settled agriculturalist and finally building urban spaces. The passion to tell stories, to share experiences survived and then were taken to the stage. From the need to communicate, to share concerns of the state, was born the Greek theatre. Stories came to stage and all that remained throughout was the act of 'ritual'.

Theatre is a form not only limited to self-expression but, it is an act of purgation of the soul. The artist and the audience, both are part of a cathartic process of living an experience that is equally sublime and thought provoking. Through living that experience, the artist is able to liberate himself in such a space. Stage of Theatre is the only possible space which makes it possible to live such an experience, for the artist and the audience. In the shared space of theatre, the rules and regulations are unlike the real world, it's a place where dreams, memories, fantasies, incomplete thoughts, actions unimagined and thoughts uncensored manifest to a live audience by providing everyone present with the opportunity to live the 'unlived life'.

Real life deprives us of the possibility of rehearsals and the opportunity to tread upon paths, to experiment life freely without the angst of consequences involved, behind every choice that we make. Theatre becomes this safe playground to trust the co-workers and the audience, to go on such a journey of experimentation,

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5   'Even today, there are more than 1,500 play performances in a month in the four main languages: Hindi, English, Gujarati and Marathi (you can now add Telugu, Kannada and Konkani to this list). This beats the monolingual theatre culture of New York or London or Berlin, hands down. The top Marathi and Gujarati plays net Rs.2.5 lakh at the box office for a single show', stated Ramu Ramanathan in an article in Livemint in 2015. It's been more than 90 days, since theatres shut down in Maharashtra, the question is distressing what about these 3000 play performances? If this question is extended to India, the question leaves us staring into a void.

living different lives otherwise unimaginable (in real) and to fulfil the void of real life. In such a way, theatre becomes a space of emotional healing for the artist and the audience, as it makes them feel liberated from the burden of unlived lives, at least momentarily, if not forever. Theatre makes existence bearable.

"When I live I do not feel myself live. But when I act, it is then that I feel myself exist". (Artaud 1976) "Artaud felt that his true self had been stolen at birth due to the eternally changing and unfolding nature of time, yet, he felt that theatre could provide a totality and unity to life that has been otherwise lost." (Johnston 2006) Theatre to Artaud and to the theatre artists today, is a space to feel alive and liberated. Without this space, life becomes monotonous, dictated, repetitive and largely meaningless. The world of randomness and absurdity found its expression in theatre. Theatre is largely a project of meaning, making in highly absurd, and a world which we call real. It is the world of theatre that instead of telling us 'how to be', lets us embrace the quality of 'being as we are' and, with the 'possibility of knowing the being'.

'Being' which was misunderstood for a long time, as a static thing separated from the world and consciousness, came under phenomenological gaze in the early 20th century and has been reinterpreted by Husserl, Garfinkel, Stumpf, Schutz and Heidegger. With the renewed understanding of consciousness in Phenomenology and questioning of 'Realism' in theatre by the 20th century theatre makers such as Artaud, Vesovold, Maiakovskii, Leman, Ionesco and many others, theatre was becoming more visual and less textual, more absurd and less real, more dreamlike and less life like characters. Theatre was becoming a space for liberating the 'self' which was becoming sluggish, mechanical and inhuman in the age of capitalism. Artaud wanted to return a sense of 'Being' through the potency and force of theatre. Beckett embraced the absurd, toned down the language and, was more interested in talking about the 'Self' in his plays.

"Heidegger's compound term 'Being-in-the-world' (*In-der-Welt-sein*), which is an indispensable characteristic of *Dasein,* emphasises the fundamental unity between what is called the self, the world and time." (Johnston, 2006) Heidegger's 'Being-in-the-world' comes closer to explaining the sociability of theatre where, the 'live' is necessary. Without the stage/theatre the artist can't exist. It is only

within the performing space that the artists exist. Without theatre, there is no artist who can experience the existence of the performer/character. Without the artist, the art ceases to exist and becomes a nostalgia of the past (like it is now when theatre in non-existent). "Heidegger wanted to uncover Being—the experience of *Dasein* as intimately entwined with the world. In this sense, one might interpret Artaud's vision for the theatre as a practical investigation of 'Being'". (Johnston 2006)

The real world is absurd, plagued by instability, irrationality and insane logic of sciences. Everything in this real world is beyond our control and we are merely creatures of limited free will, meant to suffer and participate in the random logic of this world. Theatre is a place where we can release those forces to alter life itself. "The theatre is the unique moment of expression felt, not by the intellect in clear and rational thought, rather it is experienced in a bodily and sensuously immanent way in the theatre space itself." (Artaud 1976) The theatre space is crucial for transformation of the person into the performer and, of the clerk or a sales executive sitting in the audience, into a participative spectator to experience the synesthetic of 'Being-there-in-the-moment'. These theatrical spaces are meticulously designed to make such an experience possible. The designation and creation of such places is highly a charged matter. "Greek tragedy originated in religious sites, around the altars to the God Dionysus. Japanese Kabuki theatre, by contrast, originated in the dry riverbeds of Kyoto, a place of disrepute. In London, the Globe Theatre, along with most other theatres, was forced to take residence outside the City of London on the South Side of the Thames." (Lagaay et al. 2014) In Mumbai, Traditional Theatres were often located in proximity to the railway station, so that they were easily accessible to the working class patrons. Theatre is this embodied space, which transported the performer and the patron into a world of memories, dreams, distant past and even future. "Physical presence is part of the essence of theatre; so is occupying a common space", (Hughes 2020) All experiences lived in the theatre qualify as 'being there' from an embodied perspective, and replication of this experience of embodiment of space, isn't possible outside the 'theatre space'. The theatre is precisely a place for making meaning from experiences whilst giving value, pleasure, insight and potential transformation to our everyday lives. In such a process, we (humans) come to see ourselves not as 'things', but as beings with unique qualities of Being

and existence. The virtual medium isn't the world of theatre [6], it's another world and therefore the theatre artists are unable to fit themselves as 'being-in-the-virtual-theatre'. Further, accepting no difference between art and existence, Antonin Artaud stated that "If I am a poet or an actor, it's not so I can write or recite poetry, it's so I can live it." (Artaud 1958) Theatre therefore is existence and when it ceases to exist, it slides down into a black hole, putting the lives of all those who participate in this art at stake into a void of non-existence wiping their dreams, memories, thought; in-short 'their life'.

The Visual and the Visceral

If 20th century started grappling with 'Being-in-the–theatre-world' in the approaches of phenomenology, performance studies and pedagogical changes in theatre, it also witnessed the rise of visual language in theatre while the power of written word was becoming obscure. Along with Meyerhold, other directors developed approaches that advanced visual imagery, the dominance of non-verbal over word and descriptiveness, the use of decorative design as a way of expressing the emotional state of the characters and the atmosphere. "The naturalistic theatre has conducted a never-ending search for the fourth wall which has led it into a whole series of absurdities. The theatre fell into the hands of fabricants who tried to make everything 'just like real life', and turned the stage into some sort of antique shop." (Meyerhold 1969) If Meyerhold found the stage to be some sort of antique shop filled with properties and set design belonging to an ossified time period, then Ionesco found language, as limiting the experience of the viewer.

"As our knowledge becomes separated from life, our culture no longer contains

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6   Most of the artiste, rather almost all in India are paid as per the number of play performances. With no revenue for the last three months, a handful of the actors who were capable to learn the digital technology did create a play or two at home and some read poems, nazms, short stories and plays online. Some of these digital performances were ticketed through insider or bookmyshow and some were free. However, most of them who used this platform were veteran actors from Hindi, Marathi and English theatre. Many of theatre companies from Maharashtra remain silent in the hope of returning to real stage one day. There are thespians who have no choice but to pause for now and there are those who are finding alternative ways to make and spread theatre. There are artists who are gearing to package tools of theatre to suit the new mediums, but how long would it be successful, only time can tell!

ourselves (or only insignificant part of ourselves), for it forms a 'social' context into which we are not integrated. So, the problem becomes that of bringing our life back into contact with our culture, making it a living culture once again. To achieve this, we shall first have to kill 'the respect for what is written down in black and white' …….. To break up our language so that it can be put together again in order to re-establish contact with 'the absolute', or, as I should prefer to say, 'with multiple reality'; it is imperative to 'push human beings again towards seeing themselves as they really are". (Ionesco 1958) There was a shift in the communication form, and stark visuals came to be used in theatre to communicate something which the spoken word would kill with its constitution. Absurd Theatre, Theatre of Cruelty, Immersive Theatre, Theatre of the Oppressed, Performance Art, Expressionist Theatre and Physical Theatre were creating a visual vocabulary in place of the written one or to enhance the minimal verbal communication. Written and spoken language was becoming a barrier, more than a means of communication. Language was concealing rather than revealing, very often the act of labelling, defining, constituting with written word was widening the gap of 'what is being said' to 'what is to be said'. The word, which became "not a strong enough tool to reveal inner dialogue" (Meyerhold 1969) was replaced with plastic movement. It was the pattern of the actors' movements, which formed the scene that helped the spectator not only to observe the development of the plot, but also to delve into the subtext. Theatre was moving towards becoming a synesthetic experience from a cognitive or intellectual one. It was attempting to discuss the 'being' and language was falling short of it.

Visual vocabulary came to use in myriad ways to reveal the subtext of what was embedded between the lines. Gestural hieroglyphics came to be used as means of communicating the unsaid and unspoken territories of the unconscious. Scenography was developing in different theatre practices across the world. Theatre makers such as Tadeusz Kantor, Peter Handke, Sergei Eisenstein and many others worked in creating a visual sensory experience in the shared space. Their work formed the approaches, where the distance between the visible and verbal expression, the importance of visual imagery as a sense-making element of the performance increased significantly, and the stage elements acquired the qualities of a character. Spontaneity was favoured and artists' bodies found as much importance as their voice. There was a strong urge to do away with

making theatre that is highly verbose as, often verbal theatre failed to explain the absurd, the ephemeral and the visceral. "Where does our investigation get its importance from, since it seems only to destroy everything interesting; that is, all that is great and important? (As it were, all the buildings, leaving behind only bits of stone and rubble.) What we are destroying is nothing but house of cards, and we are clearing up the ground of language on which we stand." (Wittgenstein 1958) Theatre is therefore, not only a pre-mediated and carefully written dramatic play, but also an experience of embodied space felt through various sensual, visual and visceral ways. One of the most important features of such performances is the marked shift of focus from the actor playing the role or a character on the stage, to the experience of a shared social reality/space, the collective experience of 'being-in-the-theatre'. "This is the anxiety that roils and percolates, mixed with all the sadness and futility. What theatre people do is put on a show; what audience members do is gather. It's ritual; it's reflex. It is also, in any conventional sense, largely inoperable right now". (Hughes 2020)

 Is it possible to create this 'shared experience' of the 'sublime and the visceral' through digital platforms? Is it possible to create the ambience of live theatre through live streaming? Is it possible to feel the same shared reality with live telecast? Is it possible to transmit the silence of an auditorium, the pregnant pauses, the beauty of breath, via virtual platforms? Is it possible to take the spectator on an inner voyage with online theatre? Is it to say that Cine Plays don't work and something is inherently wrong with live streaming of plays, be it on National or International scale? "I think for those who can watch it online, I think it's a good thing, but, it's kind of like, watching a movie on TV is great, but going to a movie theatre is exceptional and then you go to live theatre is the greatest. I mean, you see everybody, action, live, all the mistakes, everything, you see it 3D. It's awesome and there's just to me the pinnacle of an experience of entertainment is the theatre" says Ric Stiegman, board member of Stained Glass Theatre. (Rivera 2020) The online platforms of the digital world are not equipped to provide the shared space that theatre space did, where objects become characters and human beings participate in a process of freeing themselves from the shackles of uncontrolled reality. The collective participation on digital platforms lacks the cohesive spirit that is created in the physical - psychic theatre space. Digital platforms provide anonymity to the viewers rather than

solidarity. Therefore, theatre for its very own reason of being (*Dasein*) a shared space will not be malleable enough to suit digital platforms. It's an art form and a business that depends on creating emotional experiences for those present in the space. Arts journalist Laura Collins-Hughes laments on the death of theatre. She describes her experience of watching the filmed version of Hamilton as "The Hamilton [7] movie, a thrilling and democratizing testament to the power of stage performance, can't capture the soul of theatre, because that soul lives in the room". (Hughes 2020)

Theatre is a living organism and it is a social body formed by hundreds of those collected in theatre, thinking and reflecting at the same time, to the same experience in a similar and yet unique way. Theatre is a live experience, a breathing art, a sacred space and the truth is that none of this can be replicated, adjusted or altered in any form to suit digital media. The lungs of this organism are interconnectedness, without this socializing, theatre will find it difficult to breathe. Theatre is a language of the body, the voice, the gestures, a magic spell woven by the human soul and only comprehensible to all those present in that sacred space. This magic of theatre cannot be created on digital platforms. Even when it comes to films, the festival director of Cannes Film Festival Thierry Fremaux is absolutely hesitant and says it's impossible to move to the digital platform. He believes "Directors of 'films' are driven by the idea of showing their movies on a big screen and sharing them with others at events like festivals, not for their works to end up on an iPhone" (Keslassy 2020)

With an uncertain future and the unending lockdown, the theatre fraternity like others, are finding it impossible to comprehend even the present. Theatre is a live art and nothing is living anymore. Theatre companies can't pay their people for work they have not done. Also, do theatre companies in India have capital?

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7   Hamilton is the musical premiered on Broadway in 2015. A filmed version of it is streaming on Disney+.

Therefore, it's becoming impossible to not lay off people to preserve capital [8]. The concern is to be able to find these artists and resources who simply believe in passion and give their best of abilities to make theatre possible. There are innumerable folk theatre groups of Jatra, Bharud, Dashavatar, Tamasha, Kathakali, Theeyam, Pandavani, Yakshagana, Maanch, Nautanki, Bhavaai, Bhaona, Swang, etc and innumerable small theatre companies in the metropolitan cities of the country who have zero capital and function on the basis of per show. Michael Strickland, founder of the Lighting Production Company, best puts it: "Each day I discover that few people understand that live entertainment production firms and their people are sitting at zero income." (Rivero 2020)

Towards a Faint Future

"So, it's not overdramatic to speak of grief, a freighted word that we associate most with death, but that is simply the sorrow that comes with heavy loss. For some of us who depend on the theatre for sustenance — creative, spiritual, economic, all of the above — that is the term to describe what we feel in this time of limbo". (Hughes 2020) The impact of COVID-19 lockdown on the society is unprecedented and nobody can say precisely when we will return to normal public life. The lockdown time of COVID-19 has plagued the world of theatre with uncertainty and dense foggy future. If human is a social animal and social distancing is the new normal, without the social what's left is only animal. Theatre is possible because of the coming together of people. Even if social distancing norms are followed, a show cannot run for one third of the auditorium capacity. Theatre always served a platform to talk about injustice. Although, theatre is an art form to express the abject poverty, grief, injustice and alienation, today theatre itself

8   On the scale of large theatre festivals, the organisers of the 15th edition of the Mahindra Excellence in Theatre Awards (META) announced that the festival, slated to take off in March 2020 to be been postponed. Similarly, the Akhil Bharatiya Natyaparishad announced via a widely circulated official communiqué, that this year's Marathi Natya Sammelan has been postponed. As far as the world is concerned, Experts predict that COVID-19 will cut US$12 billion out of the entertainment industry in the United States alone. Global entertainment giant Cirque du Soleil shut down 44 shows worldwide and will not reopen until January 2021. Covid 19 has far reaching impacts on Indian theatre and the world at large. However, with UK and US the coping mechanisms are different. The National Theatre London has moved on to livestreaming plays free on Youtube and seeking donations. So is the case with Complicite, Schaubühne, Plays in the House, Martha Dance Company, Irish Repertory theatre, The Metropolitan Opera, etc. Some of them are offering it free for viewing and some are ticketed ranging from 10$ to 25$.

suffers from an inexpressible syndrome. The artist is left feeling an emptiness, a void about the future, and an anxiety about the probability of one. COVID-19 is an epistemological crisis of the contemporary world and an ontological crisis of theatre. Though there is also a possibility of a virtual theatre, once the live element is taken out, it ceases to be theatre; it will be a newer form for a newer medium. Very possibly, it can be cost effective medium to create theatre, where producers don't need to worry if the auditorium will go full house. Also, the audience might find it convenient to sit at home and enjoy this new theatre without having to wade through traffic of the maximum city, saving time, energy and probably even ticket cost. Theatre artists might start packaging new theatre for these newer times. But 'for how long', is a question that none can answer or predict for now. Also, 'being-in-the theatre' loses its existence without the theatre space. The shared experience of living the unlived life no more exists; making life a tedious affair with the abject absurdity of the world relegates us to confinements and caged existence. Further, theatre isn't only about actors, it's a life lived in the shadows: thankless, unseen, and hidden away in the process of making a play. From set designers, to makeup artists, musicians, costume designers, backstage, logistics team, graphic artists, director, writer, scenographer, dancers, light-person and several innumerable people who multitask in this resource deprived art form, making the most of whatever they could find, are drowned in financial worry and loneliness. For an art form that thrives on collaboration, the very act of socially distancing from people is an act of severing their umbilical cord to the world. It's not just theatre, it's a living ecosystem. Distancing is depriving them of their living existence, 'being-in-the-theatre' thus, creating an ontological crisis of theatre. Poetry, Painting, Writing, Composing Music are largely individual arts that can continue in isolation. But theatre exists because of the world that we inhabit, and theatre is possible because it is a collaborative art which can only happen 'in being with others / the world'.

To conclude, theatre which is not just utterances of written word and scripted dramas but, rather a sensory experience which has no place to take shape in digital form. Theatre is a fresco in motion and is made on a stage in such a way that it cannot be moved. The 'Last Judgement of Michelangelo' can be seen at home in printed form or on a computer screen or even in 360 VR but, is it the same experience as seeing it in person at the Sistine Chapel? Theatre is a breathing and

living art made up of life. This fresco cannot be moved anywhere else. We can only hope for the interconnectedness of beings once again. Time and again we could be filled with grief over our losses and enraged by the apathetic nature of political leaders, but once again we must together, dream of a shared reality, for there could be a beacon of hope that pierces through that void, in the belief that when all this is over, we shall be all dressed up in the most intoxicating colours, on a phantasmagorical set and performing to an invigorating audience.

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Sexual Violence in COVID 19- Is Home a safe space?*

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Equality is not debatable. Equal rights are not debatable. A debate entails the possibility of an opposition. In this case, it would mean acknowledging that inequality is a legitimate opinion worth defending. However, accepting inequality as an option would render any society baseless. A society exists on the basis of social contracts. Contracts that smaller subsets of society informally agree upon. But when one of these subsets fails to uphold their end of this contract, the foundation of society, as a whole, collapses. These subsets of society encompass the various labels we categorise ourselves under. This could be on the basis of race, gender, sex, sexual orientation, caste, colour, creed, religion, socio-economic status, dis/ability, among others. Yes, we all are a unique combination of these labels. And that makes us different, but not unequal. This raises the question of the need for these labels at all? Why not move forward, as a society, while leaving these labels behind? Unfortunately, each of these labels carries with it a historical significance and context, or as Clifford Geertz would call it, a thick description (Lincoln and Denzin 2003). For instance, doing away with the concept of gender does nothing to establish an egalitarian gender-based status quo, because it denies gender-based minorities the right to mourn and voice their lived experiences and historic traumas; and also robs the privileged of an opportunity to acknowledge their role as oppressors, and thereafter their attempts to do better. Erasing the history of words and actions does nothing for the struggle towards equality, besides recreating a makeshift 'tabula rasa' for rewriting, from scratch, our collective narratives of oppression.

The distribution of power has remained static, because that is the only way the beneficiaries of the existing systems of hegemony can maintain the status quo. This hegemony is systemic and pervasive, manifesting itself in symptomatic violence against minorities. One of these symptoms in its most brutal form is sexual violence. In the recent past, various media platforms have attempted to debunk the myth that perpetrators of sexual violence are strangers to the victims. More often than not, the violator is someone that the victim knows. Children and women are considered the most vulnerable populations when it comes to sexual violence. Both are minorities in their own right. At this point, it is important to bear in mind that the word "minority" is used not as a symbol of quantitative representation, but as a symbol for qualitatively representing the experience of being oppressed. That is to say, even if women hypothetically constitute a numerical majority of the population (let us consider 51% of the world's population), their experience of being exploited renders them a minority. Wariness of the unknown, fear of strangers, self-preservation and safety outside the home is a reiterative lesson echoed in the homes of Indian families. We tell our children stories of daakus who steal unsuspecting children by offering them chocolates. We instruct them to not stray too far away from home while playing outside. What we fail to warn them of is danger within the house. India, as a culture, is no stranger to violence at home, particularly domestic violence. And this heinous exploitation continues to prevail because it is considered a marital or domestic issue, not a societal one. However, sexual violence is different. Not by nature of severity; different forms of violence are not quantitatively comparable. But the sexual nature of sexual violence makes it different - invasive, almost personal. And the systems in place in Indian society serve only to exacerbate the adverse nature of such a violation. Sexual violence typically stems from the real and/or perceived inequality between men and women, which is then influenced by cultural factors and values.

The existing rape culture in India, for instance, reinstates the function of women as sexual objects; therefore, the sexual violation of said object becomes the worst means of humiliation there is for a woman, and the most powerful means of performative dominance there is for a man. And this sexual violence may not necessarily be active. Passive, but blatant use of means like rape threats to women and their families, the sexual degradation or "slut-shaming" of women, and moral policing of women and sexual and non-sexual aspects of their lives,

among others, also constitute violence. Rape culture refers to any environment where rape is prevalent, which normalizes sexual violence against women and excuses it through media and popular culture. Sexual violence includes aspects of control, power, domination and humiliation. While the act in itself may not be sexually gratifying for the perpetrators, the meaning attributed to power for them may often override the sexual goals of the act itself. From a very young age girls are told "for their own good" to protect their virginity, because "boys will be boys" and will want to take advantage of them. They are told to cover up because it's in the nature of men to stare and therefore, it being natural for them to feel sexually aroused, and thereafter be sexually violent. The responsibility for safety lies on women and not on the men threatening it. While this may be a temporary solution for mothers of daughters in India, the problem at large is not addressed. This is because women and men who know better never tell their sons, brothers, and husbands to not take advantage of women, or to not stare. Men are apparently born sexually deviant (probably not deviant, if it's normal), and so, women must learn to protect themselves – an argument of convenience made by men to shirk all responsibility, and by some women who are victims of their systems, taught to cling on to every word that spills out of a man's mouth. The moral policing of women never ceases. Because of the extent of importance placed on the sexual purity and sanctity of women in general, and particularly so in India, for a woman to be violated in that very way becomes her ultimate fear. And fear is but the fuel to power. This begs a question – If the culture as a whole was to reduce the importance it gave to the sexual purity of a woman, could it be possible that threats of sexual violence against women and those perpetuating them would lose their power? Additionally, the humiliation associated with sexual violence and the onus of getting violated is dumped on the victim. Even consensual sex is not spoken about openly and directly in Indian families. One can only imagine how shameful it could feel to be violated in a way, which even when done consensually is a taboo. Rape within the institution of marriage is not even considered an offence, because we have normalized and even romanticized the complete body-and-soul possession of a woman by her husband. Akin to how children are never warned of danger within the house, women are not warned of dangers within a marriage – both institutions that feign safety, but have repeatedly failed us.

Men too are victims of sexual violence, almost always to other men. Male children

in particular fall prey to undiagnosed paedophilia and sexual deviance, some of which may be psychopathological, while others a warped need for power, dominance and control. The Indian culture refuses to acknowledge that boys can be raped. Therefore, for a victim of such violence, the shame is double fold because he is denied of his trauma and unable to speak of it. This endows the perpetrator with an additional sense of power and the audacity to repeat the offense. Given that sexual violence against women and children was already highly prevalent in India, it serves to reason that the situation has only gotten aggravated during the COVID-19 pandemic. Past research has shown that there was a marked increase in sexual and gender-based violence in West Africa during the 2013-2015 Ebola pandemic (Onyango, Resnick, Davis and Shah 2019). Evidence also suggests that rates of sexual violence typically increase during states of emergency or unrest, as during a natural disaster, active conflict or even health crisis. For instance, reports indicate that the rates of sexual violence increased by 45% during Hurricane Katrina and in the recovery period that followed. In a country like India where the rates of sexual violence are already skyrocketing, even a minute percentage increase in rate is dangerously telling. During any pandemic or disease outbreak, almost all response efforts are focused on controlling the disease. This diverts the resources allocated to sexual violence prevention, into contingency efforts in managing a disease outbreak. As stated by the National Sexual Violence Resource Center (NSVRC), "the reporting of sexual violence in disasters is often considered a 'luxury issue–something that is further down on the hierarchy of needs' for disaster victims." In the March of 2020, in the USA, a half of the calls made to the National Sexual Assault hotline were made by minors - an occurrence not witnessed before at this scale. 67% of these minors alleged that their perpetrators were family members, while 79% claimed to be living with their perpetrators. The numbers go to show that for many children the stay-at-home order appears to be unsafe. Given that children and young adults are less likely to succumb to a COVID positive diagnosis, the threat of sexual violence becomes much more threatening for them than the threat of contracting the disease. A renowned trauma expert from Harvard Medical School, Judith Lewis Herman has found that the coercive methods used by domestic abusers to control their partners and children resemble those kidnappers use to control their hostages (Herman, 1995). She wrote in a 1992 article published in the Journal of Traumatic Stress, "common tools of abuse include isolation from friends, family and employment; constant

surveillance; strict, detailed rules for behaviour; and restrictions on access to basic necessities such as food, clothing and sanitary facilities" (Herman, 1992). The stay-at-home orders in countries afflicted by the pandemic serve only to exacerbate the situation by giving abusers the perfect excuse and opportunity to inflict harm, while leaving the victims helpless, with nowhere to go. Even without the added threat of a pandemic, only about 23% of sexual assaults are reported to the police (Rai 2020). The Indian legislative system was already struggling to cope with even the small percentage (but overwhelming number) of cases that have actually been reported in the past, with a massive backlog of cases.

With the added challenge of a pandemic, the deluge of adversities on the executive and judicial institutions of this country appears almost debilitating. The country is struggling to grapple with the pandemic alone. As of July 14th, 2020, India ranks third globally as its case count surpasses that of Russia. The pandemic has been a time of extreme uncertainty and ambiguity with mixed information reaching us from media sources. The lack of direct transparency on the part of the government has added to the stress. The stress of an uncertain future, along with the loss of livelihood is likely to increase the frequency of violence in abusive households. If the abuser is the sole bread-winner of the family, then the likelihood of him exercising more control through withholding money and resources is even higher. Moreover, the victims of sexual violence are isolated from the social support networks that they otherwise had access to. Women in cities like Mumbai are finding it even more difficult to reach out for help through the conventional means of phone calls because the abuser is living with them and around them at all times. So now, NGOs like URJA have seen an almost four-fold increase in "crisis emails" from women survivors of domestic violence in the months following the pandemic. The police forces that are in place to safeguard the rights of citizens and ensure security are all tied up in minding the rules and regulations of the lockdown. It, therefore, requires nearly double the amount of effort to reach out to victims, than that before the lockdown. Medical services are overworked and hospitals filled with COVID patients. Most hospitals have been declared as COVID centres, and almost all have run out of beds for patients. Medical teams of doctors and nurses are all entirely dedicated to COVID frontline work, with other specialists being allowed to practice roughly only about once a week. In such situations, there is almost no time, space, energy, resources left to test for

evidence of sexual violence. The Government of India announced its first 21-day nationwide lockdown on March 24th, 2020, allowing the citizens a span of 4 hours to prepare for the curfew. As expected, no one was fully equipped for what was to come. And women and children, as usual, fell prey to their circumstances. Other populations vulnerable to sexual violence include persons with disabilities, and those suffering from mental illnesses. And for most of these populations, stay-at-home does not translate to safe-at-home.

Given this situation, what can then be done? It is of utmost importance that the authorities in power first recognize that this is an issue of extreme importance. While the disease skewedly affects late adults more than it does early adults, adolescents, and children (populations more prone to sexual violence at home, due to dependency on family members), sexual violence at home appears to be another silent pandemic all by itself. While social distancing is important, resources can be redistributed to attend to pressing cases of sexual violence, and directed to providing relief to survivors. NGOs working in the field of gender-based violence and discriminations, child abuse, emancipation, must join hands (figuratively!) with local communities to recreate and re-establish a social support network for those in need of being heard and rescued. At this point, given that we must remain physically distant from one another, community engagement from our homes becomes pivotal. Frontline workers must also be vigilant about picking up on signs of possible sexual violence among patients that they do happen to encounter. Yes, the pandemic is a pressing issue. Yes, the country is undergoing a massive economic crisis. Yes, people are hungry, unemployed, and unwell. Yes, violence appears to be the least of the problems. Except it isn't. The pandemic appears to be the biggest issue at hand because the news and media channels are covering it extensively. Any information we read, watch or listen to pertains to the death count and active cases of COVID-19. If the media were to cover the cases of sexual violence at home with as much rigour, we would be shocked to our very roots at the number of children and women being violated at the very moment that we are hearing of it. You may argue that the disease is infectious and, therefore, of more immediate importance. And I will repeat myself - adversities cannot be quantitatively compared. Over centuries there have been more women and children who have succumbed to sexual violence than any media report, research paper, database, or tracking website

could possibly fathom. It is a disease in itself, more insidious and infectious than any virus could ever be, sneaking up on you in spaces you felt previously safe in. I indulge in comparison not because the kinds of destruction wreaked by both these diseases are comparable. Rather, I do so to draw attention to qualities that can be attributed to both. The virus kills those who are elderly and have co-morbid conditions, and leaves the others sick and recovering with a hope for future immunity. Sexual violence offers no immunity. It repeats, kills and takes the life out of its victims in ways that there is often no returning from. These survivors are living that nightmare day in and day out, while being stuck with the person/s hurting them, with no place and no one to call home. The trauma resulting from this period of crisis will not be easy to recover form. It will be irreversible in many ways, and possibly even generational. But what we can do, what is under our control is minimizing the damage that is currently being done. We cannot control a natural disaster, we can only cope. But violence, unlike a pandemic, is a human condition. We consciously choose it, and can therefore choose to consciously annihilate it. There are hundreds of thousands of people silently screaming, and going unheard. They need our help; they need your help. Reach out, be kind.

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Ecological impact of Covid-19 in India: A case study of Madhya Pradesh

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India's extensive geography is marred with different issues, the major reason for non-conducive environment is anthropogenic activities. The unruly nature of environmental crisis has given way to series of concerns like rising pollution, increasing deforestation, and deteriorating water and air quality. This has led central as well as state governments to implement various laws for its safeguard.

The recent measures to save the environment include Compensatory Afforestation Fund Act (CAMPA), 2016, declaration of India's INDCs in the run to COP-21, renewable energy target of 175 GW by 2022, notification of Waste management rules, 2018 and formulation of National Clean Air Program (NCAP) to tackle air pollution, amongst many others. (OneIndia, 2018) Apart from making strong domestic laws, India has been active internationally towards these concerns. For example, for global climate change commitments, India has been an active signatory to Kyoto protocol commitments in the past and now it is an active member of Paris Agreement.

The efforts of all nations to tackle environment crisis have taken a backseat as Covid-19 became an immediate global threat. The responses to and impact of pandemic has brought these global efforts in light, be it good or bad.

Positive impacts of pandemic on environment-

The rising threat of pandemic has increased awareness to protect the environment, as the cases of positive impact on the quality of air and water has been recorded across the world. The air quality improved due to various reasons, such as lesser travel, via road, air or water transport; closing of industries resulting in declined emissions, etc. The road traffic has reduced immensely, which has literally calmed the planet as there is a reduction in "cultural noise" than it was before the pandemic. (Watts, 2020)

The reduced discharge of effluents from industries, and a tab on boats has improved quality of water. As a result, the marine life thrived, and an increased flow was observed in the rivers. The decline in the human interference with nature has given visibility to wildlife which went unacknowledged. The Ridley turtles were spotted in areas earlier abandoned by them to lay eggs.

There is an evident change in lifestyle where people have recognised the value of limited resources. Hence, importance is being given to the concept of 3R's (reduce, recycle and reuse). The spiritual experiences and observations of what surround us is welcoming in the time spent in closed spaces with self. However, there were also reports for increased domestic violence cases across the world in this duration, which has to be responded strictly.

The lockdown and scarce availability of resources (including food) may reflect in future behaviour in contributions to the society. This may reduce the wastage of resources, which eventually helps with environmental conservation. The community strength in tackling the public health crisis also makes humanity more hopeful of the future of climate crisis and ecological problems. Some studies have found a correlation between increase in temperature and decrease in the number of people affected with Covid-19. The study by the National Environmental Engineering Research (NEERI) in Nagpur has given 85% chances for relation between temperature and number of pandemic cases in Maharashtra. (Madaan, 2020) The research is still undergoing to strengthen such linkages, so as to find relations to solve the crisis.

Even with the positive news of reduction in global emissions in lockdown period, there are chances of an increase as soon as the crisis is over. There are speculations of immediate vehicle movement to compensate the business loss during crisis.

Negative impact of pandemic on environment-

Due to the pandemic, crude prices plunged to an all-time low of -40$/barrel leading to countries and companies filling their own reservoirs. India increased its stockpile of crude. The hoarding of crude in this time for later use is not an environment friendly step. In this gap period of reduced use of oil, the state shall promote the use of renewable and other environment friendly energy sources. The shift away from the crude can be used to better fulfil energy needs and eventually reduce carbon emissions. The future is highly unpredictable, with governments not actively looking at the links between environment and pandemic. The changes are as minute as people may reduce the use of public transport to keep social distancing, adding to negative repercussions on environment.

Flora and fauna dependent on humans have been severely affected, street dogs, cats, cows and other stray animals have not been able to fetch sufficient food and water for survival. The pandemic gave us a time to rethink our lifestyle and food habits. The food chain is altered as many are moving towards becoming vegan or vegetarian. These dietary changes will put pressure on agriculture. This leads to excess methane emissions from cattle and livestock. The recycling of industrial, medical, domestic waste can bring a positive change during the pandemic. Since most of us are moving towards a green lifestyle, mitigation of catastrophic scenarios in the future looks favourable.

Environmental clearances were made for the projects which were in limbo for a long time. While the world is focusing on the Covid-19 issue, politicians found it easy to sanction projects which require rigorous environment assessment. The Maharashtra government requested to exclude 15% of Western Ghats eco-sensitive area (ESA) for mining and industrial activities. The declaration of ESA put

sanctions on projects of mining, quarrying, thermal power plants, industrial units and construction in the area. (Ravi, 2020).

The pandemic situation has reduced the involvement of pressure groups and environment activists. There cannot be active protests on roads due to pandemic restrictions, neither can there be mobilisation of masses for issues of environmental importance. There are other noticeable cases which couldn't make a big impact due to the crisis, like the Uranium Survey in Telangana's Amrabad Tiger Reserve, Coal Mining project in Dehing Patkai Elephant Reserve, Assam and drilling of boreholes in Sharavathi Sanctuary in Karnataka. (Ravi, 2020) Social media erupted with protests but couldn't bring about a ground level movement due to the lockdown.

With all the global hustles due to pandemic, Madhya Pradesh has been a crucial state for visible changes. The first day of national lockdown was welcomed in the state with a new government in power. The State has one of the highest green cover and deep scars of pandemic, which makes it an interesting case to find any kind of co-relation.

Physical attributes of Madhya Pradesh

The state of Madhya Pradesh was formed in 1956, and now has a total of 52 districts. Initially it was the largest state, but lost its status with creation of Chattisgarh in 2000. The landlocked state has an area of 308,252 km², beautiful waterfalls and rich biodiversity. The climate is sub-tropical and the major rivers are Tapi and Narmada. The largest reserves of diamond and copper in India are found in the state.

Political situations in Madhya Pradesh

The shift in politics due to change of the ruling party, one day before the extensive lockdown has reshaped the political spectrum of the state. The snatching of

power in the midst of corona crisis has been disadvantageous for the state as it got one of the highest number of cases and cities like Indore made headlines quoting the worst death rates and the number of infected people.

The gift of abundance natural wealth comes with drawbacks. Excessive mining leads to illegal encroachment which infuses more money in economy for political gains and change of power balance in the state. The unmindful mining in the time of pandemic has also manipulated power equations, as it has shifted focus towards pandemic vis a vis reducing weightage given to environmental laws.

Impact on Madhya Pradesh's environment

The varied geography of the state is also affected with particular environmental issues. For example, rampant mining in districts of Bhind, Morena, Panna have deteriorated the environmental conditions in the North of MP, where the scarcely found dolphins and alligators population have reduced. Deforestation in MP is excessive in tribal dominated areas and forested areas of Umaria and Jhabua. The Global Earth Society for Environment Energy and Development's (GSEED) report published in 2019 on Bhopal (2009 to 2019) revealed that the forest cover reduced by 26 %, number of trees cut in and around Bhopal are 5 lakhs; and there was a 45% rise in vehicular pollution. The development projects like BRTS corridor and Smart City project etc. are linked to increased cutting of tress in Bhopal. (Kakvi 2019) In a recent report on forests in India, it was noted that, "Of the 15,000 square kms of forest lost to encroachment, the greatest loss was reported in Madhya Pradesh." However, each country in the run for development has breached their limits for utilising the natural wealth for a healthy planet. Even the states of India, Kerala, Andhra Pradesh and Bihar in India, have breached their deforestation limits. (Ghosh 2016).

The urban cities are pollution centres in the state, like Gwalior is one of the most polluted cities in the world. These urban spaces are newly developed centres of urban migration and now are also gaining from reverse migration from metro cities. The area of western MP has rocky terrains, the tribal dominated districts

there, like Dhar and Jhabua face issues of water scarcity, whereas the Eastern MP flourishes with rivers.

The Narmada river water is life line for south of Madhya Pradesh. A study conducted in 2016 analysed its water samples in two seasons (dry and wet) in 2014-15 and found water quality not conducive for the use of living beings (Vyawahare 2017). The minister of state for environment Anil Madhav Dave, mentioned in a seminar, "if Narmada river was not protected, its basin would turn into a cricket ground" (Vyawahare, 2017). Earlier, the minster also founded 'Narmada Samagra' to protect the river. Before leaving water bodies to their fate, we must realise the conservation efforts are costly, cumbersome and time taking. The Ganga river has been contaminated for long, and a $3 billion plan to clean large stretches contaminated by toxic waste and sewage was launched.

The air pollution situation in MP has been adverse, as data from MPPCB mentioned that 247 industries are flouting environmental norms in the state (Sarkar, 2013). The lockdown due to Covid-19 has been very effective for environment across the world, for example a country like China recorded emissions drop of 25% at the start of the year and decline of coal use (Henriques, 2020). According to the Chinese Ministry of Ecology and Environment, there was an increase noticed in the number of "good quality air" days by 11.4%, compared to last year in 337 cities of China (Henriques, 2020). European countries like northern Italy, Spain and the UK noticed reduction of nitrogen dioxide (NO2) emissions (Henriques 2020). The focus on COVID-19 has also slowed down the progress of other policy priorities including environment sector.

Steps to protect the environment in Madhya Pradesh (Government and Non-government agencies)

The central location of Madhya Pradesh in India gives it easy connectivity with other states. The state has a large area and 11 different agro-climatic zones, which have different concerns and environment wealth. The state boasts of origin of numerous rivers, with 9 national parks, 6 tiger reserves and 25 wildlife sanctuaries. Approximately, 36% of Indian bird species are recorded in the state of Madhya Pradesh.

The scheme for development of a stretch of Narmada catchment area is kept under Omkareshwar Fund. Narmada Seva Yatra campaign was initiated by the state government for river conservation. The state government has banned polythene and plastic bags to reduce pollution and death of cows. Citizens can participate in conserving the environment by reducing the use of plastic bottled water and straws, carrying their own bags, use of glass containers instead of plastic zippers for food storage, limit use of chemicals in gardens, and educate locals about biodiversity conservation. The increased use of public transport and sharing vehicles is an effective method to reduce congestion and pollution. India's first integrated and fully automated bicycle sharing system was initiated in Bhopal (MyGov.in., 2018). The massive plantation rally near the river banks of Narmada was organised by the Chief Minister Shivraj Singh Chauhan to create awareness and rejuvenate the river bank. The project targeted to find place in Guinness record in 2017 and planted 60 million saplings.

The state government has actively participated and identified the crucial areas in state from Narmada river conservation, tiger preservation, schemes in planned urban area and other environmental issues.

Steps to fight Covid-19 in Madhya Pradesh

The state government took a chance to withhold the rising cases by testing every possible household in the Corona hotspot, Indore. The entire city was tested on a door to door basis checkup. After initial effective efforts, the growth rate in corona active cases has reduced in Madhya Pradesh with recovery rate of 76.1% (Hindustan Times, 2020).

The Madhya Pradesh government has also announced to launch a 'Kill Corona campaign' from July 1 to screen entire population of the state in a fortnight (Hindustan Times, 2020). The campaign aims to generate health awareness and involve the public along with administrative authorities for effective implementation in every district. The government also plans to make a 'Covid mitra' who will work voluntarily for the campaign. The equal emphasis on rural

and urban areas help in identifying Covid-19 cases across the state as well as information about vector borne diseases, so that people are treated immediately.

Preservation of ecology during pandemic

The pandemic impacts each one of us equally, overlooking caste, race, region and national boundaries. Hence, the solution must also emanate with global collaboration by bringing all stakeholders together under agencies like UN, WHO, etc. If they do not join together, the economic, mental and physical impact of pandemic can be tremendous and can lead to social divide, poverty, and hunger. The solutions implemented globally for fighting the pandemic can be learnt to bring the best results for others. For example, countries like New Zealand made headlines as it became the only country in the world to report zero cases for a considerable time. The ideas that can be replicated aren't limited to only covid-19 eradicated countries but also countries with similar environmental concerns and those affected by severe disasters. The Water Museum in Bangladesh is created to display water issues in the deltaic region, ironically where the number of rivers is in abundance. The museum is community run and created for mass awareness as the water quality is deteriorating. Museums are spaces for raising attention of society towards issues of importance. Similarly, the creation of a pandemic museum in the future may also tell us the ways in which the society reacted to the crisis of the century.

The environmental concerns are international and the solution to the crisis has to be dealt with combined involvement of all the factors. In such conditions, the postponement of the UN climate summit, CoP26 scheduled in Glasgow to next year is a setback in global coordination. The private sector has to be an equal participant. Major business houses and corporates can work on a large scale for shifting to less carbon emitting technologies after the pandemic. They can also cooperate with each other to reduce plastic packaging in FMCG companies.

In the time when movement is restricted, many people migrated back to the small towns and villages leaving employment in big cities. Improved urban planning

would be useful for next wave making it a planned migration. The increased instances of covid-19 have been noticed in places of aggregated population. For example, slums like Dharavi were the main areas of Covid-19 spread in Mumbai. The government schemes for making urban and rural housing schemes for low lying areas, which can give better drainage and electricity to people would improve arrangements that are necessary in situations of pandemic. A well-defined urban system can help in maneuvering and preparing for unprecedented times like this pandemic. State government and local bodies should come up with their own policies for future mitigation and responses. Implementation of Atal Mission for Rejuvenation and Urban Transformation (AMRUT) Yojana in Madhya Pradesh can bring effective outcomes. The Madhya Pradesh government has taken up planning and development of urban areas and the measures have been effective in coping with pandemic. The cities like Indore, Gwalior were chosen for smart city projects for which planning lead to effective management during pandemic for pollution, solid waste management, BRTS, segregation of waste, green awareness, clean water supply.

Community groups for environment conservation have been one of the most effective ways for ecology preservation. Climate Smart Agriculture is also an effective alternative in transforming the agricultural development in the dual crisis of climate change and the pandemic. Inclusion of children at the school level to be more proactive in dealing with the environment and the surroundings with schemes like Mowgli Utsab in Madhya Pradesh are already in place.

Madhya Pradesh boasts of various tribal groups, which have different ways of worshipping. While religion is an important aspect of South Asian societies, worshipping the local saints has also been an effective way of achieving spiritual bliss in Madhya Pradesh. The animistic culture of tribal population has put the conservation and preservation practices of nature to the forefront. The massive community gathering in the religious congregations, prayers to nature during Kumbh festival on river Shipra attracts lakhs of people is known across the world.

In these times, the role of gathering population is diminished as physical distancing is important to save one from Covid-19 crisis. The South Asian society thrives on community strength. For bringing a bottom up change, a path to utilise the

community strength for mass awareness by keeping physically distanced needs to be identified. The maneuvering of community strength for regulatory use is one of the possible ways to delay the menace. The use of digital media for fostering a sense of community and spreading awareness is important. The assessment of local methods for environment conservation and implementing them, by involving people on a rotation basis (involving people for creating awareness on specific days, may be alternate days, fixed days), so as to reduce direct mingling can be helpful. The communities affected due to economic lockdown can be provided with alternative employment methods. These alternatives can be climate resilient for making the best use of opportunity to build eco-friendly surroundings.

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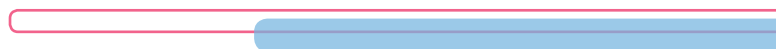
COVID-19's Impact on Children: Revisiting Buddha's Therapeutic Teaching and Practice

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Covid-19 has caused many challenges in our day-to-day lives. The whole world is affected by this deadly crisis. Children are no exception to this. The fear of infection from coronavirus, no access to outdoor games and social distancing from friends and loved ones are causing major ill effects on the minds of children. These problems can turn into adverse effects in their later age as well. Today anxiety, worry, distress, feeling of insecurity, excessive social media activities of the children is increasing concerns of the parents. Hence, it has become very important to manage children's changing behaviour and stress during Covid- 19.

The teaching of Buddha can become a true mentor for the children in this crisis. This teaching is compiled in the Pali literature in the form of prose and poetries. It not only talks about spirituality but also tries to give answers to all questions that arise in our day-to-day life. It can provide possible solutions to overcome children's psychological as well as physical challenges in the course of Covid-19.

This paper is a small attempt to study the psychological impact of Covid-19 crisis on the children between 3 to 12 years. It also examines the behavioural changes in these children caused due to ongoing crisis. The paper deals with the following points.

1.   The impact of Covid-19 pandemic on children.

2.   How to train children to overcome psychological issues arising due to Covid-19.

3.   The role of the teaching of Buddha in maintaining mental and physical health of children during the pandemic Covid-19.

4.   The relevance of the Buddha's teachings during this pandemic.

Covid-19 and its Effects on Children

In today's age, children are continuously exposed to electronic gadgets. Until few years ago, kids used to play outdoor games most of the time. However, nowadays due to changing lifestyle, they have a regular access to electronic gadgets like smart phones, television, laptops and so on. Constant access to screen is affecting their mental and physical health. In addition, they have to stay at home to be safe during the lockdown and their usage of gadgets has increased.

The programs and movies on television can have violence, fights, horror etc. This can have adverse effects on the minds of children like sleep disturbance, violent and abusive behaviour. It has been observed that several times children think that the shows on television are true and real. After watching a particular movie, they may try to emulate one of the characters in the movie. In this way, violence in movies may instil violent behaviours in impressionable minds of children. Horror movies and shows can increase the fear and insecurity in the minds of kids that can prolong for a long time, sometimes in later age as well. Early childhood plays crucial role in the future developmental phases of adolescence and adulthood. Hence, fearful mind can lead to various mental illnesses in their later stages of life.

Covid-19 has led to physical and mental problems among   children. They are struggling to cope with   problems like aggression, fear, distress, impatience,

annoyance and mood swings. Further, children draw their own analysis and observation about any problem or issue. In the course of this critical situation, they are likely to make their own analysis about the pandemic and lockdown. They are feeling unsafe and insecure even though they are in their homes in a secured environment. Their negativity about this crisis has been increasing since its outbreak. A recent report by UN on impact of Covid-19 on children says that, "Children today face anxiety about the negative impact of the pandemic on their lives and their communities and uncertainty regarding the future: how long today's extraordinary circumstances will endure and how the pandemic will ultimately be resolved." (United Nations 2020, 9)

In these days, there is a continuous bombarding of news about corona disease. The news of social distancing, lockdown, deaths due to corona could cause worry and anxiety. They may feel lonely because their gathering with friends and relatives has completely stopped. As it is said, that man is a social animal, he cannot live in isolation without meeting his loved ones. However, due to the widespread of coronavirus disease, it is recommended that people should not move out except in emergency. In addition, children and the elderly are at a higher risk of infection due to their compromised or low immunity. In these days, increasing annoyance and unstable mind are main concerns for the parents. Hence, parents should take active measures to extend psychosocial support to their children during Covid-19. Here, the role of the parents and teachers is to train children in such a way that they can regulate and manage their own mental health. Parents have to take all measures to help develop their mental as well as physical strength.

The Teaching of the Buddha, a Light in the Darkness

The teaching of the Buddha is compiled in the Tipiṭaka. Buddha's teaching is also divided in nine forms. The Paṭhamadhammavihārīsutta of the Aṅguttaranikāya explains such nine divisions.

"Idha, bhikkhu, bhikkhu dhammaṃ pariyāpuṇāti – suttaṃ, geyyaṃ, veyyākaraṇaṃ, gāthaṃ,

udānaṃ, itivuttakaṃ, jātakaṃ, abbhutadhammaṃ, vedallaṃ."[1]

"Here, Oh monks, a particular monk learns the teaching (Of Buddha) by heart which is in the form of sutta, mixed prose and verse, exposition, verses, joyous utterances, sayings of the Buddha, past birth stories, supernatural phenomenon and questions and answers."

The Buddha gave Dhamma (doctrine) according to the temperament and level of understanding of an individual. Hence, it is observed that the individuals who could understand the higher teaching, for them he delivered the higher Dhamma. Further, to those individuals who could understand the Buddha's teaching in the form of narratives, he gave teaching in the form of narratives. The Teaching in the form of narratives was quite popular in ancient India. Narratives from the sutta and *aṭṭhakathā* literature are best to be introduced to children during this crisis. *Jātaka aṭṭhakathā, Dhammapada aṭṭhakathā, Vimānavatthu and Petavatthu aṭṭhakathā, Thera* and *Therīgatha aṭṭhakathā* can be a great source of learning the narrative literature for the children.

Narrative, as an entertainment tool

It is very difficult in today's age where parents are helpless and not able to connect with children when their attention is occupied with attractive games, cartoons, programmes on electronic gadgets and television. The narratives could be an effective tool to keep them away from the screen. It also helps inculcate moral values among the children.

We were all brought up listening to such narratives from our parents and grandparents since our childhood. Children like to make up their own stories because narrative culture is rooted in their daily life. They are brought up by creating their own stories. It is observed that while playing, they speak to themselves and jot down all incidences together, known or unknown, to make their new stories. Hence, the story telling method can become the best solution for the children during this pandemic. Here, the parents have to play a very

important role in creating interest in children so that they can listen to the stories. Parents can entertain children by telling stories that can help them to stay away from the screen. The method of storytelling can hold the children's attention over a prolonged period.

In addition, the method of storytelling is the best way to teach moral values. There are several Pali narratives, which inculcate such values. Children can learn these values without taking any effort. At the same time, these narratives can be the best form of learning things through entertainment. Narratives in the Pali literature are rich source of various similes, imaginaries, metaphors, symbolism etc. This form of teaching is rich source of literary values. Narratives included in the aṭṭhakathā literature are in a true sense, full of various expressions and emotions such as humour, excitement, horror, joy, admiration, appreciation etc.

The Revatīvimānavathu aṭṭhakathā is humorous, which makes it one of the best narratives to be told to children. We find similar story in the Revatīpetavatthu aṭṭhakathā. The Revatīvimānavathu aṭṭhakathā is a story of Revati's *akusala kamma* (sinful acts) and *kusala kamma* (meritorious deeds) of Nandiya. Revati was the wife of *upāsaka* Nandiya. Nandiya was generous; on the other hand, Revati was mean and selfish. She did not like giving *dāna* or respecting any holy men. She would use abusive words against the *bhikkhus* who would come to her house for alms. In this way, she does not perform any *kusala kamma* in her life. When she dies, she was reborn in the *peta* world and her husband Nandiya was reborn in the *deva* world. The story explains how Nandiya was reborn in a deva loka with beautiful *vimāna* and how Revati was reborn in the *peta loka.* When Revati was being taken by Yama's messengers to the *peta loka,* she was trying to reject the charge on her and urged them that she should not be punished. She tries to convince the messengers in every manner that she is right. In addition, she repeatedly requests them to take her back to human world where she can perform meritorious deeds. "*Sādhu kho maṃ paṭinetha*"[2] " (Please) take me back to (human world) that would be nice." Further, she keeps on asserting that she deserves the luxury of heaven and not the sufferings and miseries of the *peta* world.

This conversation of Revati creates humour here. It is because even after performing sinful acts, she wants to justify herself that she was right. It reminds

us of people who despite having fallen, still show that they won. The episode mentioned in the aṭṭhakathā explores the human nature where an individual commits mistakes but does not take responsibility for them. Further, that person tries to exaggerate his good characteristics even though he does not possess them. The episode from Revati's narrative explores *hasya rasa*, which is one of the *rasa* (sentiments or emotions) of nine *rasās.*

The narrative also emphasises on the teachings of *kamma-vipaka* taught by the Buddha. It explains that one should not perform *akusala kamma* that leads to bad consequences. In this way, the narrative can explore moral values among children.

Further, if parents want their children to learn the importance of *mettā bhāvanā* (loving-kindness) towards all beings, they should choose a narrative that gives these teachings. The narrative of Ratana sutta is worth mentioning here. This narrative is best example to relate with ongoing pandemic crisis.

The narratives of Ratana sutta state that there was an epidemic of plague in the city of Vaishali at the time of Buddha. The adverse effects of a famine turned into an epidemic and various calamities. Many people were infected and died as an effect of outbreak of famine. The grave consequences of this crisis increased due to the fear and terror in the minds of people. Then the Mahali Licchavi of the Vaishali invites the Buddha to the city so that he could show a way to come out of this crisis. When the Buddha visited Vaishali, he instructed Anandhathera to recite Ratana sutta while taking a tour in the entire city. The sutta was given to protect the people and animals from the famine caused due to epidemic. The narratives describe the teaching of *metta* "*Sabbeva bhūtā sumanā bhavantū*"[3] "May all beings, be happy." The message of *mettā bhāvanā* was spread in the city by developing loving kindness towards all beings. It was repeated for seven days. The qualities and characteristics of three *ratanās* have been stressed in this *sutta*. These three *ratanās* are the Buddha, the Dhamma and the Saṅgha. The teaching of the sutta becomes blessing for the city as entire Vaishali becomes free from all evil effects caused due to famine.

The narratives state that this sutta is recited to protect all beings from dangers,

fear and calamities that arose due to famine and epidemic. It emphasises on the message of being loving and kind towards all beings that are suffering. In addition to this, it stresses on the importance of the truth of three *ratanās* (Gems) and their qualities.

Further, the narrative is also significant to be narrated to children during Covid-19 pandemic. It is observed that there was an epidemic like situation that caused several deaths. This situation can be related to the ongoing crisis. A similar kind of fear and terror arose in the minds of people at that time. Hence, this sutta's narrative is relevant today also because it offers a way to come out of this deadly calamity. It teaches us how to be concerned for others during any crisis. This can help kids learn the importance of *mettā bhavanā* and develop concerns for others who are in the difficult situation like Covid-19.

Both narratives explore their relevance and importance to children. In this way, the narratives can be the powerful tool for entertaining children. We can say that the narratives can prove to be mentors in true sense of the word to people of all ages.

Here, parents and teachers' roles are very crucial in creating an interest in listening to narratives. The story telling process can become useful for them in various ways. It can also strengthen the bond between children and their parents. It can be so powerful that sometimes children can picture these stories in vivid details. While narrating the stories, parents should encourage children's interaction. They have to make children active participants instead of passive listeners to draw their sustained attention for longer periods of time. However, parents' and elder people's engagement in this process of telling stories is needed. These narratives should be selected according to:

- The age of children.
- Interest of the children in a particular subject.
- Language that they understand easily.
- Moral values, parents want to inculcate among them.

In this way, narratives can be considered as an entertainment tool for the children. In true sense, they can act as their friends during this calamity.

Learning various skills and arts

It is observed that children like to engage in fun-loving creative activities. Learning various skills and arts make them confident and happy. When they make something creative by themselves, they feel positive, cheerful and motivated. It helps them promote their mental and emotional development. In addition to this, children can be engaged for long period in creative activities of their interest. The skill learning can be very useful for children these days.

The teachings of Buddha give importance to learning various skills and arts. Learning various arts help kids develop their personality. According to the *Maṅgalasutta* of the Suttanipāta, learning a skill or arts is considered as one of the *maṅgala* (blessings). "*Bāhusaccañca sippañca*"[4] "Being learned and skilled" (is one of the *maṅgala* that one should do in his life). According to the Suttanipāta *aṭṭhakathā*, *sippa* means "*Sippanti yaṃkiñci hatthakosallaṃ*"[5] "Skills means any handmade creativity." It is any kind of art or skill that is possessed by someone like the art of a jewellery maker or goldsmith *maṇikārasuvaṇṇakārakammādi.*[6]

The teachers can also motivate the children to learn such skills. The Siṅgālasutta of the Dīghanikāya states that pupil should minister his teachers in five ways. One of the ways is "*Sakkaccaṃ sippapaṭiggahaṇena.*"[7] "By learning skills attentively." In other words, pupil learns various skills and arts from his teachers and that is why he should minister his teachers. Here, the verse explains how teachers could be great mentors for the children in the process of developing their skills. These skills can be taught along with their regular studies, which can keep them engaged during Covid-19 pandemic.

From above references, it is clear that the skill like jewellery making was one of the popularly learnt skills at the time of Buddha. According to the changing lifestyle and period, there has been a change in the kind of skills acquired as well. Hence, today whatever skills are popular; they may not be known at the time of Buddha. Today, making crafts, painting, drawing, technical skills and culinary arts are some of the popular skills that can be taught to children.

In the process of acquiring skills, parents can help children find out their inherent

qualities. Parents should appreciate when children put their skills to use and create art in various forms. This can help them choose an art of their own interest. The creative activities can keep them engaged for long without any tiredness. In this way, developing skills and various arts can make children happy. Using their own skills can definitely build their confidence. Hence, learning creative skills and arts can be beneficial for children during this pandemic.

Ānāpānassati, Food and the Practice of Almsgiving to improve Immunity

As of now, no medicine has been found to cure Novel coronavirus. In addition, many efforts are being taken to introduce vaccination for this virus, but it is not yet available in the market. Unfortunately, only improving our immune system and taking preventive actions can save our life from this deadly virus. Hence, our immunity system is best way to fight against this pandemic. Nowadays, the doctors are prescribing medicines that improve our immunity. In addition to this, it is recommended that one must include immunity boosting and nutritious food intake in their daily life like Vitamin C based fruits and vegetables.

Children should be taught to meditate to improve immune system so that they can fight against this deadly pandemic. It helps children cope with the consequences caused due to any critical crisis. It has been observed that the regular practice of meditation improves immunity. It also works as an immunity booster as it enhances our mental health. When mental health is improved, automatically physical, health is improved. Meditation is proved very useful to maintain and regulate our unstable mind. If children are taught to meditate, it can free them from fear and anxiety caused by any negative incident that may have taken place in their life such as fear and anxiety caused during Covid-19 pandemic.

On several occasions, the Pali suttas explain the benefits of meditation. The Buddha teaches various meditational practices according to the individual's temperament. The ānāpānassati is one of the best meditational practices that

are likely to gain importance among children and elders. It is one of the samatha meditation practices that lead to vipassanā, an insight meditation. This practice of mediation is being conducted in various government schools as well.

The Pali term *ānāpānassati* means 'mindfulness of in and out breathing.' The Ānāpānassatisutta of the Majjhima Nikāya states the benefits of developing ānāpānassati meditation.

"*Ānāpānassati, bhikkhave, bhāvitā bahulīkatā cattāro satipaṭṭhāne paripūreti. Cattāro satipaṭṭhānā bhāvitā bahulīkatā satta bojjhaṅge paripūrenti. Satta bojjhaṅgā bhāvitā bahulīkatā vijjāvimuttiṃ paripūrenti.*"[8]

"Oh monks, mindfulness of in and out breathing, when developed and increased, (it) completes the establishment of four types of mindfulness. When four types of establishment of mindfulness are developed and increased, (they) complete the seven factors for awakening. When seven factors for awakening are developed and increased (they) complete wisdom and emancipation."

According to this sutta, when *ānāpānassati* is practiced, one can improve his mindfulness. Further, working on mindfulness, he is benefited with seven factors of enlightenment.

The Bojjhaṅgākathā of the *Paṭisambhidāmaggapāḷi* gives the list of seven factors of enlightenment.

"*Sattime, bhikkhave bojjhaṅgā. Katame satta? Satisambojjhaṅgo, dhammavicayasambojjhaṅgo, vīriyasambojjhaṅgo, pītisambojjhaṅgo, passaddhisambojjhaṅgo, samādhisambojjhaṅgo, upekkhāsambojjhaṅgo*"[9]

"Oh monks, there are seven factors of enlightenment. Which are they? Mindfulness, investigation of the teachings, energy, joy, calmness, concentration and equanimity."

Concentration makes ones' mind peaceful and stable. Passaddhi is calmness and tranquil state of mind. A calm mind perfectly keeps negative thoughts away.

It removes unwanted thought process and makes one focused. It leads to healthy and strong mind. Vīriya is an energy that channelizes our physical and mental strength.

It means the practice of ānāpānassati mediation can be useful for children in every way. Children feel active and fresh if they practise ānāpānassati. It keeps them energetic without any tiredness. It is an easy way of learning meditation, which can also improve their mental stability. It will enhance the mindfulness and enrich the immune system of the children. It will cure fear and anxiety experienced by them during pandemic. When anxiety is reduced, their mental health will improve automatically. This can also lead to improvement in the physical strength.

In such manner, meditation practices like *ānāpānassati* mentioned in the Ānāpānassatisutta can guide children to overcome anxiety, fear, ill will, and other mental illness   experienced by them during pandemic. They will be able to fight Covid-19 mentally as well as physically. This practice of meditation will not only help children improve their immunity during this phase but also for life, if practiced regularly. Ānāpānassati can become true mentor for them during this pandemic.

Along with meditation, kids are recommended to eat good food that is nutritious and healthy so that they can cope with the Novel coronavirus. Vitamin C is a great source to build immunity. However, every food intake can be source of boosting immunity if it is taken rightly. Every food can give us long life and improve our immunity, if it is taken with mindfulness. According to Doṇapākasuttaṃ of the Saṃyuttanikāya, food should be taken with mindfulness. Food taken without mindfulness causes decay and does not protect our life. The sutta states that, food taken with mindfulness gives us a long life and helps us to protect our life from various dangers. Further, it also decreases the process of decay in our life. "*Saṇikaṃ jīrati āyupālaya*"[10] "The lifespan decay gradually." In the course of Covid-19, children should eat right food. Food eaten in right quantity with mindfulness can improve their health that can further provide them strength to fight against coronavirus. This habit of eating can protect the children from other diseases also.

Further, the Buddha said that when we give dāna of food then one gets bala (power) and long life. Pali scriptures explain how a person can stay fit and healthy. He has praised the practice of almsgiving as it imparts various benefits to the recipient and donor in the form of long life, strength, beauty and happiness.

The Sudattasutta of the Aṅguttaranikāya mentions the benefits of almsgiving. It states that while giving alms, noble disciple of Buddha is a recipient of four types of benefits on the path of Buddha. The act of offering alms gives long life, beauty, happiness and strength to the receiver. At the same time, the donor of the alms also receives the similar benefits by the act of almsgiving. The Sudattasutta states that

"*Āyuṃ kho pana datvā āyussa bhāgī hoti dibbassa vā mānusassa vā. Vaṇṇaṃ datvā… sukhaṃ datvā… balaṃ datvā balassa bhāgī hoti dibbassa vā mānusassa vā..*"[11]

"Having given long life (in such a way), an individual is benefited with long life of divine or human, having given beauty (in such a way), an individual is benefited with beauty of divine or human, having given happiness (in such a way), an individual is benefited with happiness of divine or human and having given strength (in such a way), an individual is benefited with strength of divine or human."

This way, almsgiver lives a long and successful life wherever he takes birth, "*Dīghāyu yasavā hoti, yattha yatthūpapajjatī.*"[12] This clearly explains the act of almsgiving as beneficial to the recipient as well as the donor. This also promotes the practice of dāna. The strength, happiness and long life are very much needed in the course of Covid-19. When children are endowed with such benefits, they become strong enough to fight against this disease. Hence, parents should motivate their children to do dāna by explaining to them the benefits of almsgiving. Parents along with their children can perform the act of almsgiving. During this pandemic, if is not possible to give dāna of food personally due to safety issues, one can give such donations through various social organisations or social workers who are working for such needy people. In this way, the act of dāna can fulfil two purposes, we along with children can support the poor and needy people and at the same time, we are benefited with strength, happiness and long life that are dire needs during this pandemic.

Observations and findings

- It has been observed that the teaching of Buddha is not only theoretical but also practical.

- It is seen that if children are not trained enough to manage and regulate their stress and mental problems in their childhood (mainly in the course of Covid-19), then it can turn into a big disaster in their later age.

- The narratives, skill learning, meditation and right food can help children cope with mental health issues caused due to this deadly pandemic.

- If kids learn to manage their mental and physical problems during pandemic, they will be able to fight against any dangerous calamity and difficult situation in their later years.

- The teachings of Buddha can be one of the strong supportive systems that can help not only children, but also all other beings, in coping with their issues due to the ongoing pandemic.

Hence, we can say that the teaching of Buddha in every manner becomes useful for children to manage their problems faced during the pandemic.

This way, the teaching of the Buddha is very much relevant in today's era. It can definitely help children cope with the challenges faced during pandemic. It will help children as well as people of all ages come out of bad consequences of this deadly disaster. They will be able to maintain sound mental as well as strong physical health, if they meditate, acquire skills, listen and read Pali narratives.

Note: All translations of the texts are done by the author of the article.

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3   Khuddhakanikāya, Suttanipāta aṭṭhakathā, Ratanasuttavaṇṇanā

4   Khuddhakanikāya , Suttanipāta, Culavagga, Maṅgalasuttaṃ

5   Khuddhakanikāya, Suttanipāta aṭṭhakathā, Culavagga, Maṅgalasuttavaṇṇanā

6   Ibid

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Covid-19 in Kashmir: An Assessment

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The Covid-19 made its ingress into Kashmir in March 2020 and the lockdown ensued as in other places where the virus has made inroads. Elsewhere, in India or outside, the lockdown, sometimes violently enforced, was a novel method to curtail public movement and restrict social gatherings. In Kashmir, familiar with lockdowns that could stretch for months together, its novelty rested in its overtly non-political nature. When the Indian government announced a countrywide lockdown to stymie the proliferation of Covid-19, Kashmir had barely begun to crawl out of a six month lockdown. In August 2019, the government of India upended article 370 – a constitutional provision that provided a semblance of autonomy to the region – and bifurcated the erstwhile state of Jammu and Kashmir into two centrally administered union territories. These changes had been followed by strict restrictions on movement and communication blockade. In March 2020, when the first case of coronavirus was detected in Kashmir, the government had barely begun to ease some of the restrictions on movement and provided access to a list of government-approved sites on 2G Internet. In early March, broadband was restored, and some local politicians were released from jail. Then soon after the case was detected, the lockdown was re-imposed with new rules and restrictions.

Covid-19 and the Health Infrastructure: How Prepared is Kashmir?

Unlike a seemingly interminable military lockdown that commenced in August 2019, the Covid-19 lockdown enjoyed a broader legitimacy among the populace. Firstly, it stemmed from the basic survival instincts among the people that an enforced quarantine is for their own good, as it minimises the exposure with infected people; secondly, from an acute awareness of a crumbling medical infrastructure in Kashmir. Conscious of how the virus had wrecked the lives and economies and severely undermined the world-class healthcare systems in the developed world, people in Kashmir could foresee that Covid-19 portends a macabre future for them. A community level response system was initiated at many places by forming mohalla level committees tasked to enforce lockdown and more importantly assist authorities by informing them about people with travel histories in their areas. Mosque loudspeakers were used to exhort people with Covid-19 like symptoms to get tested at hospitals.

Kashmir, like other places, is beset with similar challenges posed by the rapidly proliferating virus, but a ramshackle healthcare system makes the problem that much more challenging. Hospitals even in normal times are overburdened and unable to provide timely and satisfactory treatment to the patients. An official audit of the healthcare system in 2018 revealed that the existing manpower was "barely sufficient to run the health institutions in view of sustained increase of patient flow across the state." The hospitals have an acute shortage of nursing staff. "Against a requirement of 3,193 nurses…there are only 1,290 sanctioned posts of staff nurses in the [former] Jammu and Kashmir state with a deficit of 1,903 posts which need to be created" (Aljazeera 2020). No recruitment has been done in more than 20 years (Tramboo 2020). Similarly, Kashmir lacks the required number of doctors. The audit found that the doctor to patient ratio in the Kashmir region is one of the lowest in India. "Compared to the doctor-patient ratio of 1:2,000 in India, Jammu and Kashmir has one allopathic doctor for 3,866 people against the WHO norm of one doctor for 1,000 population" (Aljazeera 2020). According to Suhail Naik, president, Doctors Association Kashmir (DAK), there are more than 3,000 "unemployed doctors," with no recruitment of dentists in 10 years (Tramboo 2020).

As the government persisted with the lockdown, the severity with which it was enforced caused enormous hardships to the people, the migrant labourers in particular. The dire threat to the livelihood of the downtrodden and the risk of mass impoverishment impelled the government to recalibrate its decision and ease some of the curbs to revive the economic activity. Meanwhile, the number of new infections began witnessing a sharp upswing and the total figure of detected cases in Kashmir crossed 20,000. The region is behind on diagnostic testing; therefore, the actual number of infected cases may well be much higher than the official numbers.

The rising cases have put an enormous strain on the already under-resourced public hospitals. Doctors have complained of shortages of PPEs (personal protection equipment), even for those directly dealing with Covid-19 cases. According to official data, there are only around 132 ventilators in the region's hospitals which remain in use at any given time (Ali 2020). There are also fears that many people have concealed their travel histories and avoided home or administrative quarantine for 14 days. Some have escaped quarantine facilities because they are overcrowded, unhygienic and lack the necessary sanitary facilities. This has created a perception that Kashmir is at the precipice of a major community spread, an eventuality for which it has neither the human resource nor the medical infrastructure to tackle.

The Internet Lockdown within the Pandemic Lockdown

The initial lockdown appeared to have worked in Kashmir as there was no sharp spike in the number of new infections. But this was not without some heavy costs, as the lockdown like all the lockdowns in the region was enforced in an excessively militarised way. People were roughed up by security personnel and hundreds were arrested and FIRs registered against them for violating lockdown (Muzamil and Nabi 2020). There were also many instances of beatings and harassment of health workers including doctors, overriding Prime Minister Narendra Modi's counsel to his countrymen to applaud the role of doctors whom he exalted as soldiers without uniforms (Haziq 2020).

The doctors have particularly been impeded by restrictions on high-speed internet in Kashmir. 4G internet was blocked in the region since the August 2019 clampdown to prevent protests against the stripping of the region's special status. Its continued ban has been justified, albeit tenuously on the assumption that high-speed internet helps terrorists. The blockade has prevented doctors from accessing guidelines updated regularly by the Indian Council of Medical Research and WHO and from keeping themselves abreast of all the latest information and research on Covid-19. A telemedicine initiative initiated by the DAK, after outpatient departments in major hospitals were shut down, to offer consultations on phone was also thwarted by the lack of 4G internet. Telemedicine requires doctors to analyse reports and scans of patients online and consult them through video conferencing – a near impossibility due to the lack of high-speed internet (Ali 2020). Authorities have refused to address their grievances and instead have cracked down hard on dissent. Doctors protesting against the dearth of protective gears and lack of 4G internet have been threatened with punishment including six months in prison for speaking publicly about the risky working conditions and shortages of equipment. One doctor was reportedly transferred to a remote hospital after publicly demanding protective equipment (Khan and Perrigo 2020).

The social and economic costs are especially grave and hard to ignore. As people around the globe have switched on to the online world, with 'Work from Home' gaining increasing acceptance in response to lockdowns, the same coping mechanism is virtually impossible in Kashmir because 4G Internet remains cut off (Khan and Perrigo 2020). Many people who had returned home due to the pandemic could not 'work from home' and could not retain their jobs. Education has been particularly hit hard, as educational institutions across the country are closed due to Covid-19. While some schools in Kashmir have begun to offer online classes, most students can't access them due to the slow internet. These students are not able to connect to the online apps (like Zoom, Google Meet etc) commonly used to host online lectures (Majid and Kouser 2020). They cannot attend webinars or submit assignments and small videos uploaded on these application take hours to download. The teachers are having a hard time too to reach out to their students.

Kashmiris under continuous lockdown since August 2019 are also reeling under severe economic slump, with those on the lower rungs of the society on the brink of mass pauperisation. Kashmir depends heavily on tourism and horticulture and both the industries have been adversely affected by the lockdowns. Tourist seasons have passed without any business and farmers are staring at the prospect of rotting produce for lack of proper distribution and market access. Artisans and dealers in handicrafts face distress as the stocks keep pilling with no relief measures being announced for them. Unlike in the rest of India, there has been no deferment or staggering of bank loans in J&K (Sinha et al. 2020). Those working in the informal sector have been without any work for several months together and have nearly exhausted their savings. They look at a very bleak future ahead.

Covid-19 has had a differential impact on societies it has spread in, but the lack of high-speed internet has compounded the problems for nearly every one including doctors, students, traders etc. in Kashmir. A collective of doctors in India wrote to the Prime Minister on 4G access for Jammu and Kashmir but to no avail (The Wire Staff 2020). More than 170 academics from around the world have written a letter to the World Health Organization and UN special rapporteurs about the restoration of high-speed internet in Kashmir. Amnesty International has also condemned the continuous suspension of high-speed internet in the region and has asked the Indian authorities to fully restore it (Aljazeera 2020). So far New Delhi has not relented on its stance on 4G in Kashmir despite protests from several quarters. However, it is imperative that if Kashmir is to wage an effective battle against Covid-19, there need not only be an upgradation of medical infrastructure, better protective gears for frontline workers but also high-speed internet both for doctors and people at large. In this age of hyper-connectivity, Kashmir cloistered in the semi-dark information curtain, risks losing on education, jobs and lives.

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Commentaries

ENGLISH

The Theatre and The Crisis

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Theatre has survived through many ages and millennia. Theatre thrived during the great depression and the world wars. Theatre found more meaning in the conflicts that humanity has faced and emerged with new forms, new content and new pedagogies. As the world faces the pandemic, with almost every country in the world is either in Lockdown mode or slowly finding its way out the major question is not how theatre will survive the crisis, for it has and it will, irrespective of what the circumstances are, but the question is what will this crisis yield at the end?

The book titled *The Empty Space* by Peter Brook, has an interesting first line. It states in Chapter 1 - The Deadly Theatre: "I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged." (Brook 2008, 11)

 In this line, Brook frees the theatre from the many requirements of space and expectations that arise when one looks at live performances. The freedom is from set, costumes and stage, the freedom is to create with just two basic components: Actor and audience. By doing this, Brook provided that necessary condition for theatre such that it can create in all conditions.

Today's restrictions, because of the pandemic and the requirement of staying

indoors has created a huge plight for the artistic community. The article titled *The Forgotten Art of Assembly* written by Nicholas Berger carefully deconstructed why artists during the time of the pandemic should refrain from creating a lot of content, because eventually this would be disposable online work. (Berger 2020) The creation of this content is a natural reaction to the restrictions of the present condition.

It is agreeable to say that the present is an unprecedented time in the history of humanity. But such times have been experienced during the Bubonic plague, the Spanish flu and other pandemics of human history. They have resulted in millions of deaths in the past along with a growth of understanding on how to tackle them. But one thing is for certain, they have added a dimension to the art of that time.

In the article *Shakespeare In Lockdown: Did He Write King Lear in Plague Quarantine?* Published in the guardian by Andrew Dickson, it comes to light that the bard created some of his most fascinating plays during his time in lockdown. (Dickson 2020) Yes, and it was a long lockdown indeed, when The Globe and the other London theatres were shut for almost 68 months. But it is also right to say that Shakespeare did use this as an opportunity to write extensively and create tragedies during the long period when the state of the greatest theatres in London was a tragedy in itself.

The questions that come to mind are:
- What makes the artist create during a time when people are finding survival difficult?
- Which artists thrive when extreme limitations are put on them?
- What emerges out of those novel limitations?
- Does a constraint help or harm the creative process?

In writing, there is a unique form that emerged popularised by authors such as Ernest Vincent Wright that intended to put constraints on the processes of creativity. These may include various possible forms: in the form of vocabulary, length of sentences, the number of words you could use to create a story. The possibilities of putting constraints are endless. Authors like Wright produced entire novels from these constraints. One of his works titled *Gadsby* is a fifty-thousand

word novel without the letter E. (Sonnad 2014)

After producing the novel, Wright shared his challenges that included problems such as trying to avoid the suffix '-ed'. It restricted the use of quantity words to only the available options. For example, Wright could not use any quantity between six and thirty, so he made do with what he had. Despite these limitations Wright and other writers and poets like him created forms of texts that offered a new reading experience to readers.

Texts with constraints exist in many forms. One can see them in the haiku, which is a Japanese form of poetry, usually written in the five-seven-five syllabic form; or a drabble (a 100 word piece of fiction created solely for the purpose of testing the brevity of the author, and their capability to create a moving premise in the constraint provided); or it could also take the form of flash fiction. Each one of them are unique expressions in themselves, configuring unique forms and creating interesting experiences within the limitations they have.

Constraints are observed in all art, and sometimes are a precondition to produce them. The works of theatre maker Jerzy Grotowski is symbolic of them. In the article *Towards Poor Theatre* he wrote: "The acceptance of poverty in theatre, stripped of all that is not essential to it, revealed to us not only the backbone of the medium, but also the deep riches which lie in the very nature of the art-form." (Grotowski, n.d.)

The question, then, arises-
When one puts a constraint on one aspect of the creative process, does it free up another?

Indian playwright and theatre maker Badal Sircar took to Grotowski and created a body of work called the Third theatre. In his work, theatre was to be freed from all restrictions of space to be more accessible. All the conventions of the proscenium stages and the limitations that came with them were let go by Sircar. He tried to embody the ideology of Poor theatre by taking it to the masses and converting his form to a theatre that can be performed on the streets and other spaces.

In his message on World theatre day 1982, now published in the book *Badal Sircar - Search for a Language of Theatre* he wrote: "I believe that theatre is 'Human action'. The event of theatre can take place only when two parties of 'Human Beings' - performers and spectators — gather at the same place on the same day at the same time and stay together for a period of time. Theatre is 'Here' 'Now' " (Jain 2016, 169)

While Sircar eventually created a very unique form of theatre and his plays ranged a vast oeuvre of work, his message echoed of Brook's ideas in the book titled *The Empty Space* for no matter what the condition is and what the constraint is, all the work that theatre creates, does need the bare essentials of actor and audience in the same place at the same time.

The present world during the pandemic is in a unique constraint. The one that is a primary requirement for theatre: The here and the now of it.

With restrictions on the congregation of people, on the opening of the theatres, on actors coming close to each other, all the fundamentals of theatre are challenged. But theatre has been challenged for years and centuries. This has been in the form of economic challenges, socio political challenges and many others. Some constraints were put by the state and some were put by the artists on themselves, and within these constraints theatre found a way out, inhibiting one aspect while liberating the other, creating new languages, pedagogies and experiences for the people who were moved by these novel forms.

A constriction in art is sometimes necessary to create. In the present circumstances, there are some unique challenges facing the people who create:
-      How do we reach our audience when no one is watching?
-      Even when the world moves on and people leave their houses how do they congregate safely to experience a performance live?
-      How does the community economically sustain itself in such times?

All these questions are unique constraints in themselves and will lead to responses in various forms. The mass migration of live performance artists to online forums is one such. Despite being challenged as disposable work and critiqued as

ordinary, it still is a recorded document of stories that artists told during the time of crisis. It is valuable in posterity, and maybe, will lead to a novel yield in form and pedagogy.

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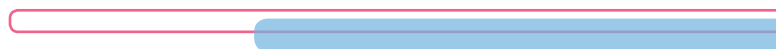
Suspending the City, Silencing the Stranger

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One of the biggest calamities of the COVID-19 pandemic has been the city – the right to the city, the right to livelihood, the right to move, the right to being public. The city, historically, has not only emerged as the key location for the exchange of ideas and technologies in a globalizing world, but also the site to possibly earn a livelihood with some semblance of dignity, if not more. In the idea of the lockdown, especially in the harsh and strict way in which it was enforced in India, people were pushed into the insides of their homes, and 'stay home, stay safe' became a mantra and a greeting. But there were also people who had no 'inside' to immediately hide inside in, hide from that virus hunting you down; they got hunted by the authorities, and policies which in the insistence on one single formula – hide yourself – would not imagine any other possibility for health security, nor did it imagine that our lives are not simply about inside and outside. There were people that were precisely caught between this inside and outside – they were in nowhere-land – the migrants that occupied highways and state borders in inhuman conditions, walking the earth that was neither home, nor city, neither inside, nor outside, neither livelihood nor an iota of dignity. Those shoved inside their homes, we still do not know if family and home are safe completely and forever, if statistics of domestic violence, mental health, and sexual abuse are anything to go by.

One of the classic ways in which the city has been theorized, especially since the

nineteenth century and industrialization – is the binary of *Inside and Outside* – Home and World. The City becomes the World – the wide world, where strangers live and exist, and the Home is the family, the unit of social imagination often extended into the collective of the community. The outside is then the space of struggle for survival, whereas the Home is easily imagined as the haven of love and familial care, where the all heteronormative roles and actions are in order of social expectations, one is made to imagine. In more recent times in more ways than one, we have been impressed upon that the city is the space of un-safety – women molested, terrorist attacks, bombs blasting in trains and public places in toys, acid attacks, dengue, squatters, etc. An advertisement in the Mumbai local trains, following a set of serial bomb blasts, never leaves me – posters by the city police, sponsored by a water purifying systems company, telling you that the person next to you 'could be a terrorist' – in short, do not trust the people you share your life with, your everyday company of strangers, you saw as fellow-citizens, you associated with as fellow-public, and sharing the everyday life of struggle – could now suddenly be dangerous strangers! Your sense of the collective is now threatened by the virtue of untrustworthiness, expanded in the name of security and safety. In contrast, family – the heteronormative structure, with the head of the family, motherly warmth, and all that baggage of a conservative and patriarchal society is imagined as the automatic, and default haven for each and every conforming heteronormative human life. But is the city such a simple binary of *Inside and Outside*? In the pandemic, governance structures clearly found this the easy way to handle a crisis of sustained inadequacies – especially in places like India, where lockdowns have extended for long without much imagination of alternatives.

Jane Jacobs in her wonderful book *The Death and Life of Great American Cities* points out how one of the key definitions of a city is the notion of living amidst strangers, the stranger is the unknown yet familiar entity identifiable in the estranged life of the city. To be strangers is nature of urban publics, but being strangers is not being enemies or threats in any automatic equation – strangers allow for a sense of independence in the crowded city, strangers are independent beings. The city is large and big, unrecognizable in many ways, but it organizes itself into smaller clusters and neighbourhoods – neighbourhoods of living and work, travel and shared biographies of struggling through the urban

everyday. Every stranger has her neighbourhood, and his neighbourhood – we just do not know of it, and we do not need to know it all the time, like in a familial expectation. But strangers in their strangerly associations build urban narratives. As often, these stranger-associations shape bonds of friendship and familiarity, even a familial sense, free from the burdens of conservative institutions such as marriage or blood-ties over generations. The city then becomes the space of negotiating one's life everyday, and the possibility to do that on one's own terms. Two amongst many storytellers of Bombay and Mumbai have often spoken about the negotiated lives of city-dwellers between the street and the home; Sadaat Hasan Manto and the many spaces from the bed in one room tenements to the eateries of the laboring classes, in which he narrates his characters and talks about the multiplicity and the multivalence of urban and life's spaces; the other Rohinton Mistry, especially in the novel *Family Matters* talks about the protagonist shuttling literally, as well as metaphorically between family and the space of the outside, where a 'man' is supposed to make ends meet, between hopes and reality, between trains and hawkers. Often our living quarters – be the Chawl or the housing society, the Moholla or the Colony, the Baug or the Wadi, they are often spaces and structures that embody the inside and the outside within its own behaviors and routines. The theorization of the strict inside or interior, and the outside or the world, never really existed on the ground in any form. Many levels of thresholds and interstitial spaces, or bridging routines have shaped the physical and the psychological map of cities like Bombay/Mumbai; as the sociologist Simmel would title his important essay – "The Mental Life of the Metropolis" – the city has a mind that often cheats, more than obeys its physical ordering of walls and gateways, doors and corridors.

As more and more we have realised that the city has a mind of its own, more and more we have created gated hideouts in the city, in the name of safety, in the name of protecting dietary preferences, cursing the city for what a mess it is – we either recede within rings of walled security gardens, or aspire to rise into the clouds, or even better take a boat to the fantasyland called Alibaug. And now, we totally lock the city out of our lives, blaming the virus. Is the city dangerous, or is it that we have over decades not invested in cleaner and equitable living environments, organized with primary health facilities and hygiene routines? Is it the fault of the city that real estate has been allowed to decide on the

natural and human habitat balance? Is it the fault of the city that rather than investing and strengthening our public transport system we have pampered development projects that encourage more private travelling? But the city is chaotic, messy, dirty, squalor-ed, and we good people are not to be blamed – it is the city, and its population of unsettled populations – unsettled because their earning will not allow them a home, or a roof, or their lives are organized between cycles of agricultural seasons and construction industry or other industrial and labour markets – organized between cycles of migrations, rather than settled in protected homes.

The architect Kamu Iyer, in his book *Boombay* speaks of how a city must be judged by the way it treats its poor and underprivileged, and as a nation we have failed miserably on this count. A rare but critical occasion such as this pandemic is actually telling us today how maybe an excessive emphasis on planning static spatialities has not helped us, and rather a focus on understanding the cultures and life-patterns of cities could have given us better capabilities to manage the city under emergency and crisis. Many theses study the city for its cultural and psychological structures, for the sense of urban experience more than urban planning, who do not believe that the city is a physical entity any more than it is a psychic and ephemeral entity of networks and life-patterns not visible to the naked eye trained only to read the obvious physicalities. These theses actually emphasize that we have not understood the city beyond development, real estate, planning, and such physical modes of reading and language of discourse – at levels of policy and governance but also our impressions. If governing agencies and prime decision makers would not have imagined that the lockdown is a simple decision between being safe behind your home door or being outside it – naïve, but true we would not have made countless people suffer indignity – inside and outside!

We lack at all levels – daily experience, as well as at the states of policy-making and governance decisions – a basic understanding of the city, as an entity that is *Kinetic* and *Open* as against a closed-system or a static body – bringing in here two seminal theses, *Kinetic City* by Rahul Mehrotra and *Open City* by Richard Sennett. The *Kinetic* or *Open* city does not play much on the inside-outside binary, but they open the conversation on the dynamic nature of the city. And then the

book *Alice in Bhuleshwar: Navigating a Mumbai Neighbourhood* indicates, the city is a labyrinth of negotiations across time and geography, layers of inside and outside and all in-between. The city exists as a deep structure of networks and lives in motion, and it exists beyond its municipal or any other governing limits; these insatiable insides, and its deep interiors can be horrific for those suffering different kinds of overt or subtle forms of bullying or loneliness within the family home. While anonymity in the city, stranger-type existence in the crowd, allowed a solace from pressures of normativity such as gender, class, or caste behavior patterns; compliance to hierarchical pressures within a patriarchal or emotional family structure, cutting out the individual human being's options of organising one's life outside of 'home'. The city's public places – whether to strolling and loitering singles, or couples sneaking away a spot, or friends and colleagues sharing moments of relationship negotiation – has been the crucible of negotiating privacy as well as shared lives outside home. What we are losing at will here is the potential of public life and public spaces to shape the individual as an independent thinking and behaving body within the frameworks of humanity and citizenship; the independent body walking the city and having the possibility to shape one's own space outside of family and outside of work.

The city is the essential space where the citizen and resident shapes herself/ himself as well as the political sphere. It is important to remember in this lockdown that since mid-December, up until the lockdown is enforced and curfews are spread out for a medical emergency, the cities in India had emerged as the most vibrant spaces of public discourse and public debate, shaping voices and arguments on the fundamentals of what it means to be a citizen in India, and calling for a democracy of spaces in the name of India's Constitution and the idea of India as its founding voices gave us. Public spaces, places with a voice, and people with physical presence, emerged in the contemporary Indian city making the city a vibrant space for politics and the debate on human rights, human dignity, and the imagination of citizenship within a multicultural India, a parliamentary democracy, demanding that voices be heard, and reminding that voices will speak between elections, and for that the city provided the space, place, and stage. What began with student protests within campuses, took form in the city with multiple voices joining in, city after city in India followed, and cities across the world spoke in support and unison. The world and the argumentative

Indian connected via cities and their networks. Today, the spaces of the city stand silenced and quieted. As much as the digital space has provided many avenues of shaping new kinds of public discourse spaces and arenas, the physical space of the city brings forth the citizen into a particular kind of centre-stage. The physical and the digital in fact have joined hands in producing logics of the public in more new ways than one, and this potential needs to be understood as fast as it is producing itself.

The city is an idea we need to invest in actively; not as the binary of Home and not as the binary of Rural, but the City as the site of human civilization: for the exchange of struggles, negotiations between imaginations, and the power to connect beyond parochial logics of limiting conservatism or bordered geographies. We also need to invest in the idea of the city as the site of human endeavors, the site of a struggle that is local but voicing ideas and arguments across cultures, boundaries, and borders which is the shaping of publics. The public exists in layers of insides and outsides, and to understand how these layers have been damaged, and where they probably also reinforced themselves will be important to our immediate futures – as histories, as projects of recovering the collective, the voices and bodies of people in various geographies of spaces.

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Experiences of Teaching-Learning During Lockdown

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The swift switch from traditional classrooms to online classes in the wake of COVID-19 has given teachers very little or no time for planning and preparation. However, challenging pedagogical issues have to be addressed, predominantly concerning the most effective way to educate students. Online teaching-learning sessions need to provide active learning experiences including numerous occasions for students to answer questions and justify answers, participate in debates with their peers and solve real-life problems. This requires a discussion on the components of effective online and blended learning in the context of higher education.

Philosophy of Online Teaching: Change is the only permanent requirement of human life and this is equally true for academic professionals who need to evolve and grow with their teaching philosophies. The first half of twentieth century saw the emergence of a constructivist approach to teaching-learning process. The 21st century saw the advent of digital literacy involving the use of the Internet and e-mails that went on to revolutionise the field of education in general and higher education in particular with power-point presentations, mobile learning, Google classrooms, Facebooks pages, blended learning and flipped classrooms, use of tablets and so on. This made the teaching-learning process very much technology driven.

In future, teachers will need to be willing to unlearn past practices and take risks with new technology. A critical self-analysis constantly challenges me to revamp my philosophy as the environment in which students learn is changing fast in an unparalleled manner. Teaching and learning have become more diverse and translucent as never before.

My Teaching Philosophy: With the sudden decision to implement lockdown, initially I suffered from acute anxiety and did not know what to do with my students and the teaching-learning process. I was not equipped to deal with such a situation. I thought that the lockdown may end within 10-15 days and we will be back to work. After 15 days when I realised that there was no sign of the lockdown coming to an end, I spoke to some of professional friends as well as techno-savvy young students. They suggested that we could start with our lectures through the online mode using zoom App. I agreed and could download the App but did not know how to schedule a lecture. I realised that I need to unlearn my past teacher education/training and learn newer philosophy of learning, teaching and evaluation in the online mode.

I asked one of my students to create a link and send it to other students and me and thus, I conducted my first online lecture. I reflected on my lecture and realised that my mode of online teaching was the same as my regular offline teaching. But at the same time, I could identify some challenges of online teaching which are mentioned as follows:

a)   I spent a lot of time asking students whether I was audible.
b)   Some of my students had gone home i.e. outside Mumbai and did not have proper internet facilities.
c)   I could not maintain eye contact with my students and thus felt very awkward about it and felt that I was inadequate.
d)   I could not verify whether students were physically present and attentive.
e)   Students are as passive as in offline lectures. Thus, online teaching is teacher-centred. Learners could not be actively engaged.
f)   Usual interaction with students was missing.
g)   I generally give group activities in my offline class. I did not know how to organise such activities in the online mode.

h)   Students found some subjects like statistical data analysis difficult in the online mode.

i)   I felt that both I and the students were 'invisible'.

j)   Some of my students were unprepared for online learning.

k)   Some of the students did not have a peaceful place at home to learn or attend lectures. Some of my colleagues said that a few of their students did not have an android phone.

I have attempted to develop a model for online education for higher education in the Indian context as described in the following figure.

FIGURE 1: ONLINE MODEL OF EDUCATION

LEARNERS
- Learning Styles
- Student Engagement
- Self-Regulation

Human Factors

TEACHERS
- Educational Objectives
- Educational Perspectives
- Educational Theory
- Teaching Styles
- Teaching Philosophy
- Assessment Strategies

Content Interface

TECHNOLOGY
- Mobile Learning
- Blended Learning
- Videos
- LMS
- Synchronous/ Asynchronous

PEDAGOGY
- Tutorials Simulations
- Games
- Virtual Labs
- e-books
- Constructivism
- Individual/Group Learning
- Experimentation
- Lectures

Non-Human Factors

Each of these are explained in the following paragraphs:

A.   TEACHER-RELATED FACTORS

I.   Educational Objectives: We need to clearly state the goals of education so as to help students to acquire relevant knowledge of the subject and apply it. This is followed by outlining the learning objectives, namely, (i) What the learners will be able to do at the end of the course, (ii) Conditions required for the learners to achieve the objectives and (iii) Establishing norm for evaluation of student performance. The next step is to determine learning outcomes, namely, (i) Remembering, (ii) Understanding, (iii) Applying, (iv) Analysing, (v) Evaluating and (v) Creating. In higher education, the emphasis needs to be on the higher order learning outcomes ranging from Applying, Analysing, Evaluating and Creating.

There is a need to emphasise outcome-based learning by identifying and determining learning objectives and learning outcomes. Outcome-based education is a learning paradigm that focuses on the outcomes or goals rather than results.

Currently, most online lectures in colleges, traditional as well as dual-mode universities focus on providing information on Zoom or other similar platforms such as Google Meet, JioMeet, CiscoWebex and so on. We need to go beyond learning-outcomes of Remembering and Understanding. Ideally, several teachers teaching the same subject could prepare learning outcomes synergistically.

II.   Educational Perspectives: These are two major perspectives:

a)   Objectivist Perspective: Knowledge is determinate and structured. A teacher can see herself/himself as an expert in the subject matter who knows more than the students, and thus his/her job is to ensure that knowledge is transferred effectively and efficiently to the learners.

b)   Teaching for Individual Development: The teacher focusses on developing

critical thinking skills and the ability to analyse, synthesise and apply information or knowledge. Thus, the role of a teacher is that of a facilitator of student learning.

c)   **A Combination of Both:** Most cases of the sudden onset of online learning during Covid-19 pandemic have been from the objectivist perspective. However, if we want our teaching-learning process to be effective and of excellent quality, we must ensure that we revisit our role as an educator – both, online and offline educator. Besides, one of the important challenges of e-learning is that it is very difficult to cater to students with different learning styles.

III.   **Educational Theories:** We review pedagogies of e-learning as follows (Weller 2002):

a)   **Constructivism:** Teachers in higher education most often adopt the lecture method for instructional purpose (McKeachie 1990). It is quite probable that teachers in universities in India follow a more objective style of education because of cost efficiency and large number of vacancies of teachers due to financial constraints causing a high student-teacher ratio. Thus, the preference for objectivist teaching-learning may not be due ideological reasons. The term constructivism implies that students construct their knowledge on the basis of their individual experiences and from thinking through these experiences (Windschitl and Andre 1998; Loyens, Rikers, and Schmidt 2009). As opposed to the objectivist perspective, the constructivist model of learning argues that the learners should have more control over the process of learning and that they learn better when they discover things on their own (Leidner and Jarvenpaa 1995). The obvious difference between online learning and face-to-face learning is the ability of students, in online mode, to access course material from outside the classroom through the internet at their convenience. "This type of any-time/any-place access allows students in an online course more control over the pace of learning, a necessity for constructivist education" (Palocsay and Stevens 2008). Some of the constructivist approaches to teaching-learning are co-operative learning, collaborative learning, brain-based learning, meta-cognitive strategies, situated learning and project-based learning. It will be challenging to teach using such approaches and strategies in the online mode. The teacher needs to encourage learners to share experiences, discuss theories and challenges and

learn from each other. The teacher is no longer responsible for transmission of knowledge, providing notes or references. His/her role is that of a guide, facilitator and assessor of the learning.

b) **Resource based Learning (RBL):** Traditionally, resource-based learning has been used to supplement more lecture-based teaching methods. Nevertheless, the advent of a vast amount of information available due to internet and the ability to transmit that information in diverse formats has given prominence to the potential of resource-based learning (Hill & Hannafin,2001) for supporting emerging inquiry-based models. This in turn led to the emergence of pedagogical opportunities like blended learning and flexible delivery. Orey defines blended learning as "...the ability to choose among ALL available facilities, technology, media and materials matching those that apply to my prior knowledge and style of learning as I deem appropriate to achieve an instructional goal." Caladine defined flexible delivery as involving "various types of mediated instruction including print, audio-visual, computer assisted or on line delivery as well as traditional instructional formats such as lectures and tutorials." (Campbell n.d.) In both cases, the teacher or the instructional designer identifies and makes available resources for achieving the specific, pre-determined educational goals. Hence, blended learning and flexible delivery are the offshoots of the RBL perspective. Thus, resource-based learning can be termed as an educational model designed for active engagement of learners with multiple resources in print as well as non-print form. In order to plan and use it effectively, it is essential that there is collaboration between the subject teacher and media specialists. In this approach, learners enjoy the freedom of their own preferences, choices, interests and abilities for selecting resources, human or otherwise.

IV. Teaching Style

Tomlinson (2017) provided a taxonomy of five teaching styles as follows:

A. Teacher-Centred:
i.   Authority or Lecture Style
ii.   Demonstrator or Coach Style

B.   Student-Centred:

i.   Facilitator or Activity Style

ii.   Developer or Group Style

C.   Blended or Hybrid Style

No.	Philosophy	Ideas	Educational Implications
1	Idealism	It is a philosophical approach that believes that ideas are the only true reality, the only thing worth knowing and focusses on conscious reasoning while searching for truth, beauty and eternal justice. Plato believed in this philosophy and opined that in order to understand truth, one must pursue knowledge and identify with the absolute mind.	In the idealist philosophy, the aim of education is to discover and develop each learners' capabilities and complete moral excellence with the ultimate goal of serving the society better. Teaching methods advocated in idealist philosophy include lectures, discussions and Socratic dialogue method through posing questions so as to enable learners to discover and clarify knowledge.
2	Pragmatism	For pragmatists, acquisition of knowledge and problem solving through experiences and observations is real. They also believe that reality changes continuously and that there is no absolute truth. Rather, what works is truth.	John Dewey (1859–1952), a pragmatist believed that learners must adapt to their peers as well as to their ever changing environment. The curriculum and the subject matter need to incorporate social experiences of learners since learning is context-dependent. The eventual goal of education is the creation of a new social order. Pragmatists advocate teaching methods such as hands-on-experiences, problem solving, experimentation and projects-based learning. They also emphasise group learning and application of knowledge to real situations.

No.	Philosophy	Ideas	Educational Implications
3	Naturalism	Proponents of naturalism believe that the material world is the only real world. They emphasise actual facts, actual situations and realities. Naturalists believe that everything originates and returns to nature.	They focus on students' biological, psychological or social instincts which are responsible for their learning. They assert that education should include pleasurable activities based on learners' interest and readiness to learn.
4	Realism	Proponents of realism believe that reality exists independent of the human mind and is objective in nature. Reality can be learnt through observations and experimentation. The ultimate reality is the world of physical objects. Aristotle was a major proponent of this philosophy as well as the scientific method.	Aristotle emphasised teaching of logic as a formal discipline. Realism asserts that content-matter should be organised and presented systematically within a discipline and should demonstrate the criteria used in decision- making. It further advocates teaching methods emphasising mastery of facts and basic skills through demonstration enabling learners to demonstrate their critical thinking ability and scientific thinking.
5	Perennialism	Proponents of Perennialism value knowledge that goes beyond time. This is a subject-centred philosophy.	The goal of a perennialist teacher is to teach rational and critical thinking to learners. It emphasises a well-organized, structured and well-disciplined environment aimed at developing a lifelong pursuit for the truth in students. They advocate mastery of content-matter and development of reasoning skills in a sequential manner in learners.

No.	Philosophy	Ideas	Educational Implications
6	Existentialism	According to existentialists, reality is subjective and lies within the individual.	Individual choice and individual standards lie at the centre of an educational system. It de-emphasises external standards and rather focuses is on individual freedom and the development of authentic individuals. The existential philosophy advocates that young learners need to realise that choice is theirs, that they are responsible for themselves. Thus, they advocate that the subject matter of existentialist classrooms should be a matter of personal choice. In this philosophy, the individual as an entity within a social context is the most important in which the learner must confront others' views to clarify his/her own. Such teachers focus on providing such learning experiences to students which create opportunities for self-direction and self-actualization for students. They start with the student, instead of the curriculum.
7	Essentialism	Essentialism is a subject-centred philosophy of teaching basic skills which advocates training the mind.	Advocates of essentialism emphasise transmission of a series of gradually challenging subject-matter for promoting learners to the subsequent academic level. The major teaching method is the lecture method and learners take notes. Besides, learners are given practice worksheets or hands-on projects, followed by formative assessment.

No.	Philosophy	Ideas	Educational Implications
8	Progressivism	Proponents of progressivism opine that individuality, advancement and transformation are fundamental to education. They believe that people learn best from experiences most relevant to their lives.	The curricula should focus on the needs, experiences, interests and abilities of learners. Progressivists believe in all-round-development of students' teachers and content-matter are secondary to them. They recommend co-operative and collaborative learning approaches as well as active experimentation in which learners learn through group activity and group problem solving.
9	Social Reconstructionism	It is a philosophy that focuses on social questions and a pursuit to creation of a democratic society and a new social order by overcoming subjugation of human beings and humanising mankind.	Paulo Freire (1921–1997), a proponent of social reconstructivism or critical theory, advocated that humans must learn to resist oppression and not become its victims, nor oppress others. This necessitates dialogue and critical consciousness, an awareness to overcome supremacy and repression or subjugation. He rejected the "banking concept" in which the teachers deposit information into learners' heads. Rather, he advocated teaching-learning as a process of inquiry, community-based learning, multiple perspectives and dialogue through students' experiences and social action on controversial issues and problems such as dominance, control, violence, poverty, terrorism, price rises, and inequality.

Some teachers may have an eclectic philosophy of teaching.

VI.   Assessment Strategies: There are three major goals of assessment as follows:

a)   Assessment of Learning: This is summative assessment and occurs at the end of the year or semester which is used by teachers as evidence of students' learning to for making judgment on their performance vis-a-vis pre-determined

goals and standards. This evidence is meant for parents, other educators and students themselves. In the Indian context, it is done through external examination.

b) **Assessment for Learning:** This is formative assessment and enables the teacher to make decisions about the next stage of student learning. It is, however, not internal assessment. It is to be done at the end of each unit, marks or grades are shown to students and feedback is given. Thus, it is interactive. This could be done in online or blended learning through mode using Google Forms, Microsoft Forms that could be sent to students via Google email groups or Google Classroom. It can contain multiple choice questions or short answer questions.

c) **Assessment as Learning:** This involves students reflecting on their own learning and themselves as learners. "Assessment as learning and empowerment combines elements from both learning-oriented assessment" (Carless et al. 2006) and "sustainable assessment" (Boud 2000). Assessment as learning enables learners to learn about themselves as learners and become aware of how they learn. In other words, it enables students to be meta-cognitive. Meta-cognition refers to knowledge of one's own thought processes. This requires students to reflect on their work on a regular basis. Self and peer assessment using rubrics or structured forms may be used for this purpose. This is in turn is used for decision-making about what students will learn next. At the initial stage, this is done with the help of teachers. In other words, assessment as learning enables students to be more responsible for their own learning and monitor future directions. Effective feedback makes the process of metacognition routine.

Assessment as learning is very effective in online and blended learning and needs to be introduced in the Indian higher education context. In addition, it is suggested to introduce use of rubrics, portfolios, group and individual projects especially if we are using constructivist approaches to teaching and learning. Constructivism needs authentic assessment based on the ideas of social constructivism. (Williams and Burden 1997). Authentic assessment is performance assessment since it requires learners to develop extended responses so as to perform on something or to produce a product.

B.   STUDENT-RELATED FACTORS

I.   **Catering to Individual Students' Learning Styles:** Keefe (1979) defines learning styles as "characteristic cognitive, affective in psychological behaviours that serve as relatively stable indicators of how learners perceive, interact with, and respond to the learning environment". Students have different learning styles such as visual, auditory, verbal, physical, logical, social and solitary Styles (Time 4 learning n.d.) ; Somji 2018). and care must be taken to ensure that one's teaching caters to the learning styles of all students.

No.	Learning Styles	Description	Teaching Strategies
1	Visual Learner	Visual learners prefer learning through observations. Such students need to be taught using pictures, images, diagrams, whiteboards etc. so as to enable them to understand information better. These learners find it easy to absorb information through visualisation, have a good sense of direction and prefer drawing and sketching.	• Use of visual aids. • Providing visual analogies and metaphors. • Use of graphics if possible • Writing key points in the power-point presentation. • Use of flow charts, colours and pictures. • Providing reading materials to students. • Asking students to write down key points and descriptions • Asking students to take notes. • Use of colour for key points in text. • Avoiding large blocks of text. • Including exercises involving mind maps to be created by students.

No.	Learning Styles	Description	Teaching Strategies
2	Auditory Learner	These learners have a good sense of rhythm and prefer to learn through sound and music. They are good listeners and learn better through verbal presentations like lectures and speeches	• Organise discussions and motivate students to participate in them. • Suggest audio books if necessary. • Soft music could be played when students are reading material. • Make available your own videos of topics taught by you. • Make pairs of students and ask them to explain concepts to each other. • Make students read out a problem loudly in order to solve it.
3	Verbal Learner	These learners prefer using words in communication i.e. discourse and writing. They find it easy to express themselves verbally and usually enjoy reading and writing. They usually have an enormous vocabulary and outshine in activities that involve giving a speech, debate and journalism.	• Use lecture method. • Ask students to discuss or make presentations. • Use acronyms. • Use role-playing as a method of teaching. • Use peer-teaching amongst students. • Make them reread and rewrite their notes and summaries. • Make use of quizzes. • Provide them with lists of key words.
4	Physical Learner	Such learners prefer to learn through their sense of touch. They enjoy physical activities and sports. They need hands-on experience and learning by doing.	• Find out from students what they think about a concept/topic/idea. • Use brain-storming and make students compare their ideas with others. • Provide group work such as projects. • Make use of role-play.

No.	Learning Styles	Description	Teaching Strategies
5	Logical Learner	If there is logic, reasoning and numbers involved, these learners are sure to excel. These students function and solve complex problems by employing strategies and their scientific way of thinking. Computer programming, math and science are usually favoured by these types of learners.	• Make use of problem-solving tasks. • Motivate students to carry out allotted work on their own. • Inspire students to interpret abstract visual information. • Provide for critical thinking tasks. • Provide data, facts and figures. • Provide for activities where students can make conclusions with evidence.
6	Social Learner	These learners prefer learning in groups and working with others in teams. They have the ability to communicate effectively and collaborating with others, brainstorming and discussing ideas and concepts. They are usually good listeners, thoughtful and understanding.	• Use physical exercises and provide hands-on experiences. • Include work which require them to alternatively walk and stand. • Encourage learners to draw diagrams, graphs and maps. • Organise activities where learners have to interact with physical objects or solve puzzles. • Include role-playing and case studies as a teaching method. • Provide real life examples. • Use peer teaching amongst students.
7	Solitary Learner	These learners prefer self-study and work alone. They are independent learners, very self-aware in terms of their thoughts and feelings. They prefer staying away from the crowds and learn effectively in a peaceful place and focus on the task at hand.	• Try to understand what learners are thinking and how they are feeling through questions. • Provide individual activities and problem-solving exercises. • Explain the relationship between the objectives and content matter. • Let the class track their progress. • Link new learning with past learning of students.

II.   Enhancing Student Engagement:

a)   Read the mood of the students. Those students who are unmuted could start talking at the same time unintentionally. The teacher will not be able to read their body language easily. Similarly, the more quiet students may disappear silently. In order to deal with such problems, the teacher needs to be more attentive, takes pauses and give opportunities to students for giving their ideas, opinions or share experiences before going on to the next topic.

b)   Invite guest speakers. This can motivate learners and promote student engagement, variety, inclusion and zest.

c)   Inspire community. When all the students show their face on web camera, it enhances students' enthusiasm, attentiveness, their sense of participation and engagement.

d)   Provide time for stretching. Encourage learners to "stretch" every 20–30 minutes for a few seconds. It is sometimes difficult to maintain attention while staring at screen. Thus, such a physical diversion can be helpful.

e)   Use of breakout groups. Use chat in the zoom or other apps and provide chances of group work. You may also use Google Docs, Microsoft Forms, slides or sheets. This will help students to participate in discussions or group work through videos. In other words, communicate in multiple formats, provide active learning opportunities and make learning social.

f)   Writing while teaching. Use a word file as part of a class session.

g)   Gamify with Badges and Certificates for motivating students.

h)   Provide timely and useful feedback.

i)   Add self-assessment opportunities using Google forms, Microsoft forms or rubrics.

j)   Improve course accessibility for all.

III.   **Enhancing Students' Self-regulation:**

a)   Encourage students to take notes.

b)   Provide multiple choice quizzes and practice questions that are engaging.

c)   Promote time management skills.

d)   Set a consistent schedule, e.g. Weekly assignments.

e)   Provide group activities.

f)   Establish short-term and long-term goals of learning.

g)   Make use of rubrics for self-assessment by students.

C.   PEDAGOGY

I.   Tutorials/Simulations/Games/Virtual Labs/e-books: There are several technological platforms available for videos, simulated experiments, etc. These are Panopto, Zoom, LabXchange, MIT Open Lab Resources, Chem Collective, Phet Simulations, Merlot Materials, Virtual Microscope, myVRscope, eScience Labs, Hands-on Labs, Sketchfab, MorphoSource, BioDigital, CloudLabs, Labster and so on. Some of these are interactive while others are non-interactive, synchronous or asynchronous and can be useful in physical as well as biological sciences, Geology, earth sciences and mathematics. Game-based learning (GBL) is implemented in non-entertainment contexts in an open, simulated environment with its specific rules and boundaries and is an alternative for traditional teaching and is the fundamental mode in which learners acquire knowledge and skills. There are several open education resources (OERs) as well as e-books which can help students. Online tutorials can be offered in synchronous, asynchronous or a combination of the two modes. Such tutorials could be (i) Discussion-based tutorials, (ii) Problem-solving tutorials and (iii) Review and Question & Answer based tutorials.

II.   Constructivist Teaching Methods: Contemporary teaching styles are group-centred and inquiry-based. These are intended to stimulate student participation and necessitate a hybrid approach to teaching. One criticism of the constructivist approach is it caters to extroverted, group-oriented students, who tend to dominate and benefit from these teaching methods more than introverts. Nevertheless, introverts are expected to learn through observation. Hence, such teaching styles are expected to help them too. Student-centred learning does not have to come at the expense of an instructor's preferred teaching method. Blended teaching styles cater to accommodate the diverse needs of 21st-century classrooms.

III.   Collaborative Learning/Individual Learning: Collaborative learning relies on using groups to improve learning through groups or pairs in which learners work together to solve problems, complete tasks or learn new concepts. This approach encourages active student engagement, enables them to process, analyse and synthesise information instead of rote memorisation of facts and figures. Collaboration stimulates activities like elaboration, justification and argumentation that activate mechanisms of learning. "Online collaborative learning shows that for successful collaborative learning to occur, students have to exhibit a high degree of motivation and involvement as well as both interdependence and autonomy" (Hansford and Wylie 2002). On the other hand, in individual learning, students are given classroom activities/projects/problem-solving that they have to work independently with help from the teacher. This leads to competition which can be used effectively for developing students' skills and can help to develop entrepreneurship and leadership skills. Individual learning is both a prerequisite and a complementary facet of collaborative learning.

IV.   Experimentation: The process and platforms for conducting simulated experiments are described in the first point in this section.

V.   Lectures: These would be conducted in the same way for face-to-face class and online class.

D. TECHNOLOGY

I.   Mobile Learning/Blended Learning/LMS: Mobile learning (m-learning) is education via the Internet or network using personal mobile devices, such as tablets and smartphones to obtain learning materials through mobile apps, social interactions and online educational hubs. Mobile learning is flexible, permits learners access to education anywhere, anytime. Your students can be at any place or learn at a time convenient to them. Their learning content is available for them in their pockets. Mobile learning enables delivery of knowledge and educational content to students on any platform, any place and at the time of need. Students use mobile apps and tools to write their assignments and upload them to teachers, download course material and work in small online groups. Blended learning (also known as hybrid learning) is a learning model in which traditional classroom and online courses methodologies are combined and integrates technology to facilitate learning. It combines online educational materials and scope for online interaction with traditional place-based classroom pedagogies. Flipped classroom is a specific example of blended learning. It necessitates physical presence of teacher and learners and allows some amount of control over time, place or pace of student learning. A Learning Management System (LMS) affords support and strength to the workflow of education. LMS enables teachers to assign work, share content and post marks/grades to students. It also enables students to submit their assignments or internal assessment work, view content and make collaborations on forums. Some of the popular LMS include (i) Blackboard, (ii) Schoology, (iii) Brightspace, (iv) Canvas, (v) Sakai, (vi) Learndash, (vii) WP Courseware, (viii) Learnpress and (ix) MOODLE.

II.   Synchronous Learning: Synchronous learning is online or distance education taking place in real time through methods such as video-conferencing, tele-conferencing, live chatting and live lectures. Learners preferring active classroom discussions, on-the-spot feedback and a personal familiarity and interaction with peers and teachers would be more comfortable with synchronous learning experience. This will also make the transition from the traditional classroom to an online setting easier, as in the current Covid-19 pandemic situation. Synchronous methods enable teachers and students to ask questions and receive answers mid-lesson, have dialogues and debates

with peers at a fast and stimulating pace as well as afford individual guidance. However, it has a few disadvantages too. Working students find it difficult to adjust to lecture timings and set schedules. Besides, if your work or life requires you to travel extensively and if the internet availability is not easy to ensure, it will be very stressful to attend a videoconference, lecture or an online test.

III.   Asynchronous Learning: Asynchronous learning takes place without real-time interaction through online mode as per the learner's schedule. The teacher provides reading materials, videos of lectures, assignments for completing and tests for formative evaluation. The students can access these at their convenience with flexible time frame.   Methods of asynchronous online learning include self-paced and guided units and modules, video content, virtual libraries, pre-recorded lectures and podcasts and posting of lecture notes. This is a very flexible mode. But it does not provide personal touch and live, social interactions with peers and teachers or instant feedback.

IV.   Many hybrid learning models will include a blend of both asynchronous and synchronous online learning.

Epilogue: Both, face-to-face and online teaching-learning have their advantages and disadvantages. The four factors mentioned in the model in this paper can be adopted for face-to-face and online teaching-learning models. If a blended model is developed, it will be the most advantageous to the students. Though currently UGC does not provide permission for a combination of face-to-face and online courses, it is hoped that in future such blended courses are offered by higher education institutions. Blended learning "is an instructional model that combines different forms of media such as text, audio and video at different time scales (synchronous, asynchronous) with the face-to-face method of instruction within the same course" (Roseth, Akcaoglu and Zellner 2013). It "combines face-to-face learning with an online learning style, where 30–79% of the content is delivered online. This model is also referred to as a blended pedagogical method or a blend of didactic methods and delivery styles" (Al-Busaidi 2013). We also need to gear our online and blended learning towards development of multiple intelligences in the students which requires sustained efforts and research into the areas. Along with changes in the mode of teaching-learning, we need to make

simultaneous changes in the mode of assessment and introduce assessment for learning, assessment as learning and authentic assessment.

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Creative Responses to the COVID-19 Pandemic: Shared Stories of Caregivers and Mental Health Practitioners

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The context

The COVID-19 pandemic has affected all strata of society; and in this time, young people with developmental disabilities are a particularly vulnerable group. Ummeed Child Development Center was founded in 2001 by Dr. Vibha Krishnamurthy, as a not-for-profit organization, with the vision of helping children with developmental disabilities, aged 0-18 years, reach their full potential and be included in society. The team works towards this goal through four core areas of work – direct clinical services, training/capacity building, research, and awareness/ advocacy. Ummeed believes in care for all and hence, provides transdisciplinary services across all socio-economic sections. Furthermore, the principle of family centred care, which is the belief in collaborating with families underpins Ummeed's vision (Smith et al., 2015).

Working in partnership, the caregivers of young people with developmental disabilities, and the Ummeed mental health team have sought to respond to the COVID-19 pandemic in ways that offer glimpses of resilience, courage, and creativity. This commentary offers a reflection on the diverse experiences of both caregivers of young people with developmental disabilities and mental health practitioners, and what they have found both possible and useful during these times.

Responding creatively to the COVID-19 pandemic

First reported in Wuhan, China in early 2020, the pandemic has spread rapidly across the globe, affecting large numbers of people, especially from vulnerable groups, and resulting in deaths. One of the responses to control the spread of the virus has been imposing lockdowns on populations, and this measure was announced in India in March, 2020. Mumbai, one of the most densely populated cities in the world, has struggled to flatten the curve of spread, despite severe lockdown. People are experiencing anxiety due to fear of infection, changing lifestyles, and isolation from loved ones. The suddenness of the lockdown did not allow caregivers of young people with development disabilities time to prepare. While the uncertainty and unpredictability of the situation has brought challenges, it has also opened up a myriad of possibilities.

In our work as mental health practitioners, caregivers, whose children with developmental disabilities access Ummeed services, have shared their constant fears, and anxieties related to themselves and their families, especially their children. For example, the fear of contracting the virus and what that would mean for caregiving responsibilities of their children. Other anxieties included their children's well-being, finances and meeting the basic needs of the family, and concern over the termination of therapy sessions and whether their child would regress. Specific difficulties related to their child included coping with the child's 'behaviours', engaging their children throughout the day due to an overwhelming workload at home and at work, and concerns related to their child's ability to keep up with school work and the increased use of screen. Caregivers expressed a feeling of isolation from being unable to connect physically with their community, which offers fundamental support in their lives. These conversations gave voice to caregivers' sense of helplessness; however, we also witnessed their resilience.

As mental health practitioners who engage in the practice of narrative therapy, we were keen to listen to stories that helped caregivers through these difficult times. (White, 2007). How were they managing the stresses in their lives? What were they doing to stay close to what was important to them? What were some of the things or people who supported them? Their responses offered stories of what the lockdown has made possible for them.

Spending time with families. Caregivers welcomed this time of lockdown to extend support to each other and redefine relationships. For example, the current situation made it possible for fathers to spend time playing with their children and be involved in their daily activities. Being able to support their children with attending online school also generated feelings of security and comfort for those children who had experienced increased anxiety during non-pandemic times (from bullying, sensory overload, keeping up with the teacher and classmates which can be hard when experiencing a learning disability). Experiencing less anxiety gave caregivers an opportunity to explore new skills of their children.

Discovery of skills. Caregivers used this time to uncover skills lost with time or engage in the development of new skills such as meditation, yoga, art, cooking, music etc. One family discovered making fun videos of themselves as a way of coming together.

Continuing therapy at home. During this period, caregivers shared how they figured out creative ways to engage children and simultaneously continue to work on their therapeutic goals. Caregivers reflected how including children in chores like cutting vegetables built on their skills for daily living and became a way to share the workload.

Prioritizing values. Another creative response to the COVID-19 pandemic came through finding a way to continue holding on to what they deemed important. For instance, prioritizing what they want to hold on to, their hopes and values as a family, allowed them to let go of things that were not as important and potentially coming in the way of realising those. For example, one mother of a young person with autism spoke about how maintaining peace in the house and everyone being happy was the most important to her, and so she chose to let go of the struggle of the use of additional screen time by her daughter. In this action of letting go, she felt a state of calm which was equally felt by the rest of the family.

The current situation has also called upon us, as workers, to develop creative ways to continue partnering with and supporting families. As mental health workers, the creative ways in which caregivers have responded to these new circumstances have inspired us to co-create and hold spaces to support these little and 'little

big' ways of navigating current times.

Making possible leisure spaces. An online format where young people experiencing developmental disabilities can come together and "chill" has seen enthusiastic attendance and been widely appreciated. Families come together to witness each other dance, play musical games, do craft and use colours; but most importantly, to connect with friends. The feeling of partnership and engaging with peers reduces the sense of being alone (Law et al., 2009), and in this space, children are able to put aside fear, share laughter, and feel uplifted. Caregivers have experienced support and reassurance that their children can connect with their therapists and other young peers.

Connecting caregivers. Caregivers have greatly appreciated spaces to explore leisure and connection with others through the opportunity to do something fun and relaxing with a group of caregivers who share a similar lived experience. In these caregiver groups, vibrant exchanges of ideas and "jugaad" on how to continue therapy goals using daily chores, how to get deliveries of food, who to contact for medications, or permissions for moving during lockdown are all explored.

Using books and social stories. Books support both children and caregivers in initiating conversations about what has been hard. They also make it possible to express things which may be hard to share (e.g., worries) and can provide newer possibilities for people to respond. Both children and caregivers have shared that being able to exchange information and understand a situation better, contributes to a sense of agency over the context. This brings a feeling of knowing what one's choices are, thereby reducing the sense of unpredictability.

Establishing new routines. The pandemic has offered many opportunities to re-evaluate old patterns and ways of being in the world. This has also been the case for caregivers of young people with developmental disabilities and Ummeed mental health practitioners. Routines have been shown to be helpful in supporting people's mental well-being (Rodger & Umaibalan, 2011). New routines have included having a fixed bedtime and meal times, a bath routine, creating family time to play together, involving each member in chores or assigning different

chores to each member of the home, and giving each member an opportunity to choose a movie or a fun activity for the day.

The creative responses offered by caregivers of young people with developmental disabilities and mental health practitioners as discussed in this commentary have been drawn from our experiences during the Covid-19 pandemic. While these are difficult times, nevertheless, we maintain that people have many skills and know-how, and are active participants in holding on to what is important to them in order to sustain their mental well-being.

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New Normal Post-Covid 19: Economic Outlook

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The pandemic of COVID 19 has not only taken lives but also shrunk the size of the global economy. The coronavirus that originated from China is affecting more than 180 countries in just 2 months and has affected all the domains including society, politics, environment, pharma, media, economics and many more.

The pandemic has delayed the dream of making India a $5 trillion economy. It is estimated that not only for developing countries but for all the countries, there is a sharp decline in global trade and gross domestic product (GDP). In the first half of 2020, world GDP has shrunk by around 2.4 % to 3%. The international monetary fund has estimated a loss of $9 trillion between 2020 and 2021. The pandemic and the lockdown, instituted to fight the spread of the virus, have affected demand and supply adversely.

Lockdown of more than 100 days has brought with it life-changing and disrupting experiences. Many people have faced situations like – reduction in income, loss of jobs, sudden increase in expenditure on health and hygiene, non-availability of modes of transportation, need for maintaining physical distancing, non-availability of entertainment avenues etc. All this has resulted in the contraction of demand on the one hand. On the other hand, industries and manufacturing sectors are suffering from issues like – non-availability of raw materials, standstill in transportation of cargo and shipments, lack of liquidity and inadequacy of

working capital, non-availability of labourers etc. This has resulted in supply-side contraction and hence has reduced the size of the market. This paper attempts to present the observations about the new normal economics post- COVID 19.

Introduction

It is observed that when any disease, resulting from virus infections, turns into a pandemic due to its geographical spread, it has a significant impact on people's life due to economic, social and political disruptions. The Pandemic of COVID 19 has increased mortality and morbidity, which in turn, has pressurised the financial and physical capacities of every nation across the globe. The spread of the pandemic was so rapid that it impacted 188 countries in just 2 months. This is because of ever-increasing global trade and travel.

In the late 20th century, globalisation increased interdependence of countries in the world. Global travel and integration, rapid growth in urbanisation, change in lifestyle and greater exploitation of the natural environment have been common features of economic development globally. International travel exacerbated the virus spread across the countries and hence it became a pandemic.

The virus was first detected in China in December 2019. Soon the world realised that the COVID 19 pandemic is affecting living conditions drastically. On 1st of July 2020 there were 5,14,021 deaths, 105,91,079 infected cases out of which 57,98,973 recovered worldwide. People are worried about the future and are still uncertain on how to deal with life, affected by COVID 19.

The impact of this pandemic is felt on all spheres of life – social, economic, political, health, etc. It has impacted life across time, region and occupation. This paper intends to look into the economic impact of the pandemic. The direct economic impact is measured by the expenditure in fighting the pandemic at community level as well as individual level. It is estimated that major economies will lose at least 2.4 % to 3% of the value of their gross domestic product (GDP) in 2020 due to COVID 19. Since January 2020, the emergency has evolved into a global

public health crisis due to COVID 19 and an economic crisis that has affected $9 trillion of global economy which is beyond anything experienced in nearly a century (The Economic Times, 2020). This money could have been used for other purposes like development or for protecting the environment or for technological advancement to bring in sustainability in development in the normal times. It still cannot account for the loss of deaths, morbidities and families torn apart. This is accounted for as the indirect cost of the pandemic. This is the scale of the opportunity cost incurred from demand and supply shocks faced by the entire world, for the need of improving health care facilities on one hand, and urgency to adopt measures like lockdown in various parts of the globe on the other hand. However, there is no precise estimate of this cost yet.

Magnitudes of COVID impact

The immediate economic effect of the pandemic is the loss of world GDP while fighting the pandemic. However, in the long run, the pandemic is going to affect investment in various ways like – an erosion of human capital through the loss of working days and schooling, and fragmentation of global trade and contractions in supply linkages etc., which is very dangerous, as the exact cost of such factors are difficult to calculate at this juncture.

Further, unprecedented lockdowns across the globe have been adapted by many countries to break the spread of COVID 19 since March 2020. The sealed borders, internally and internationally, leading to effects like – halted trade, standstill aviation, stopped port and cargo movements, ceased shipments etc., have damaged the economy. Consequently, the market has shrunk due to reduction in demand and supply linkages. This would bring in the weakest performance by the group of emerging market economies in at least sixty years. Advanced economies also are projected to shrink at 7%. Such weakening has spilled over to emerging markets and developing economies (The World Bank, 2020).

As per the World Bank's latest assessment, India is expected to grow 1.5 percent to 2.8 percent in 2020. However, IMF projected India's GDP growth at 1.9 percent

in 2020 (International Monetary Fund, 2020). To achieve the objective of USD $5 trillion economy, India is expected to grow at 9 percent every year for five years, which looks next to impossible at this juncture. Hence, Indian economic growth will be delayed in reaching a 5 trillion economy due to the setback of COVID 19.

Impact on Labour

Labour is seen as human capital which serves as a backbone of any economy from both the sides of development – consumption and production. The pandemic has created many problems for labourers at the present time like restrictions on mobility, need of new skill sets in new normal times, loss of employment, closing down of many small and marginal scale industries (labour-intensive industries). Such problems will have long term effects too. Following are some of the factors depicting the perennial problems for labourers.

a. Mechanisation

The recovery from this pandemic needs strong and stimulating plans because it has changed our way of life. Life post COVID 19 will be one where physical distancing is inevitable. Similarly, maintenance of hygiene, lack of mobility will increase the labour cost. Modern industries will prefer robotisation and consequently will need to adapt more mechanisation techniques which will be affordable in the long run. Only high skilled labourers or labourers who are ready to acquire new skills will be able to survive.

There is a vast difference between labour requirements for manufacturing industries and agriculture. Labourers have migrated from workplaces in the urban areas to their native places. Due to which there is more pressure on the agricultural sector for accommodation of these labourers. However, the agricultural sector is also getting mechanised to adapt modern and sustainable production techniques. This will add to the disguised unemployment which already exists in the agricultural sector. Hence, declining jobs due to mechanisation will complicate already tensed lives.

b. Loss of job opportunities

"India is set to lose around 130 million jobs due to the Covid-19 pandemic, and 40% of those would be blue-collar jobs, says a report by Global Consultants" says India Today (2020). A lot of manufacturing units

have been closed down post Covid 19, due to contraction of demand, non-availability of raw materials, limitations on transportation facilities, issue of illiquidity etc. There is a need to acquire a change of skill sets to get adapted to the changing industrial sector. Further, there will be a change in working hours and working styles also. Older labourers will find it difficult to get adapted to this changed requirement. Hence, there will be more unemployment amongst older labourers. This will increase the dependency ratio in the long run.

It will have a long-term impact on the labour market, income distribution trends and in turn growth pattern transformation. The distribution of income will be further worsened

c. Agricultural labour

An estimated 50 million migrant labourers (of India's 140 million total labourers) are expected to have returned to their native places from cities following the nationwide lockdown from 24th March 2020. They account for about 11% of the non-self-employed labour force. Many migrant labourers, mainly from eastern states, are working in agricultural fields in the north and west of the country. They are also significantly employed in marine fishing, post-harvest activities, managing livestock, in marketing, and the creation of agricultural infrastructure. It appears that the migrants' return is having a negative impact on agriculturally developed regions like Punjab, with the proximate cause being the harvest of important rabi crops like wheat and mustard, resulting in a higher production cost. If the lockdown continues without adequate mitigation efforts, even the Kharif crop could be affected. Unless compensated for the loss of labour force, many marine fishing and fish processing activities will also be impacted (Suresh and Reddy 2020).

30% of migrant labourers are expected to return to their earlier jobs in the industrial sectors. However, if these jobs are unable to accommodate them, there will be further problems faced by the rural and agricultural sectors as mentioned above.

d. Gender gap

The disruption resulting from COVID 19 added the gap in wages paid to men and women at the outset, especially, where manual work is involved. Hence, the sectors employing workers for their physical presence, will not be available for women mostly.

However, in the health sector, there are more women workers compared to men. Out-break of COVID 19 has compelled the health sector for rapid expansion to extend medical treatment to the increased volume of patients. This led to the generation of more opportunities for women as nurses and for other relevant jobs, which is a temporary increase in employment. However, it involves life risk and also special training, and hence it is difficult to consider it as a solution to reduce the gender gap.

During the period of lockdown, the work culture has shifted to 'work from home (WFH)' from the 'office work' category. This may continue for a few months or years depending on adaptability to the new normal. WFH, pre Covid, was mostly suitable for women due to the flexibility of working hours offered by it. It helped women to balance work and family more efficiently and become financially independent. However, post Covid 19, WFH has been a new normal even for men. Hence, the jobs which used to be for women would now be transferred to men. Though once the vaccination is found for Covid 19, such jobs will go back to women. This will provide more incentives for women to work for remuneration (paid work) in future.

Impact on the health sector

The health services in India were inadequate to fight this pandemic, though the government tried to stretch the resources to meet the needs of health sector

during the pandemic. National health profile 2019 reported that there are 7,13,986 total government hospital beds available in India. This amounts to 0.55 beds per 1000 patients. The elderly population is especially vulnerable, given more complications which are reported for patients in the age group above 60 years (5.18 beds per 1000 sr. citizens). In this context, the health expenses made by families were examined. The result shows that the household expenses on health have increased largely due to the consumption of medicines used for preventive, precautionary and treatment reasons.

It is observed that in the US, the money spent per person on treatment is approximately $2340 (Remedisivar- 5 days treatment in Indian currency Rs 1,77,840). Whereas, In India, the treatment in private hospitals comes to approximately Rs 3 to 7 lakhs, depending on number of days spent, type of treatment and type of hospital. In public hospitals in India, it is claimed that the treatment is available free of cost under Mahatma Jyotiba Phule Jan Arogya Yojana (MJPJAY). But there is a lot of mismatch of demand and supply in this regard.

There is also a state-level variation of bed availability in India. 12 states having 70 per cent of the population in India like Bihar, Jharkhand, Gujarat, Uttar Pradesh, Andhra Pradesh, Madhya Pradesh, Haryana, Maharashtra, Orissa, Assam, Manipur have 0.55 beds per 1000 person (Medical Dialogues, 2020). Further, the doctor-patient ratio is at 1:1800 in India, where the world average is 1:1000 as per World health Organisation.

Impact on Trade

The pandemic has killed more people than most war in the world. Every country has locked the borders to break the chain of COVID infection. This has impacted trade across the world. The supply chain in the age of globalisation has increased interdependence of countries and hence trade.

"World trade fell sharply in the first half of the year, as the COVID-19 pandemic upended the global economy" says News18 (2020) quoting WTO. The trade will

be contracted approximately at a range between 13% to 32% in 2020 as per WTO estimate. It will be contracted by 13% if the trade will grow at least at 2.5% in the remaining quarters of 2020.

Production declines in China have had a spill-over effects around the world, given China's role in producing computers, electronics, pharmaceuticals and transport equipment, and as a primary source of demand for many commodities. Across Asia, some forecasters argue that recent data indicate that Japan, South Korea, Thailand, the Philippines, Indonesia, Malaysia, and Vietnam could experience an economic recession in 2020. In early January 2020, before the COVID-19 outbreak, economic growth in developing economies as a whole was projected by the International Monetary Fund (IMF) to be slightly more positive than in 2019. This was based on progress being made in U.S-China trade talks that were expected to roll back some tariffs and an increase in India's rate of growth. However, now it is difficult to maintain the expected growth for India.

According to UNCTAD, India's trade impact is about to be 348 million dollars. India stood among 15 most-affected economies. But the pandemic impacted production of all the countries, especially the production in China. This has impacted the export from China which was very cost efficient. Further there was a wave of banning Chinese goods. Besides, this lockdown also was responsible for limiting world trade and disturbing the entire trade pattern of the world. For India, the estimated trade impact was most on the chemical sector at 129 million dollars, textiles and apparel at 64 million dollars, the automotive sector at 34 million dollars, electrical machinery at 12 million dollars, leather products at 13 million dollars, metal and metal products at 13 million dollars and wood products and furniture at 15 million dollars8.

Impact on Important Financial Indexes in India

Financial health is indicated in general with the trends in prices and financial indicators in the country. The Indian economy, like other countries in the world, was subject to recession even before the pandemic was declared by WHO i.e.

11th March 2020. The economic health of the country is much deteriorated after the pandemic. Sensex and Nifty closed down sharply as the foreign investors have pulled out $14 billion in March 2020 from Indian stock market due to weak global cues like crash in crude oil prices. The economy is facing huge crashes and wealth erosion, which in turn is impacting consumption levels

The Reserve Bank of India (RBI) has reduced the repo rate by 75 basis points (bps) and brought it down to 4.4 per cent, the lowest repo rate fallen till now. The rate cut will lead to encouraging growth and financial stability.

It is observed that another indicator i.e. exchange rate, in Jan 2020 was Rs 71.27 for 1 dollar. In May, despite the fall in imports, it went down to 76.71 and now it is settled at Rs 74.9 on 31st July 2020.Gold prices are also increasing. In January 2020 gold price in Mumbai was Rs 41,150, which now in August 2020 reached to Rs.53500. Similarly, BSE Sensex, though not directly, but to some extent, shows the trend of economic movement. The Sensex of BSE was 40723 in Jan 2020 which was down to 29468 in March 2020 and now slowly it has gained to 37606 in August 2020.

The volatility has resulted in the loss of huge wealth for many investors. The virus crisis has already dropped out equity wealth to 40 per cent of the expected size of India's gross domestic product (GDP). The aggregate market capitalisation of all BSE listed shares of is 52 lakh crore, as it falls from Rs.155.53 lakh crore on December 31, 2019, to Rs. 103.69 lakh crore on March 24, 202011.

In response to the current turmoil, RBI and the Government of India has come up with a slew of reforms such as reductions of repo rate, regulatory relaxation by extending moratorium and several measures to boost liquidity in the system, however the pandemic has impacted the premise of the corporate and banking sector. Payment deferrals, subdued loan growth, rising cases of bad loans and sluggish business conditions have impaired the growth and the health of the economic activity. Hence, the optimist approach says that innovations in products and technologies used by industries, and increase in their distributional range, only can bring recovery in lockdown.

As reported by the IMF, the growth of India's GDP in Q4 2020 will be somewhere

3.1%. However, the latest UN report mentioned that the national lockdown in India is expected to depress economic growth to just 1.2 per cent, much lower than the already disappointing growth (4.1%) in 2019.

The bailout package (Rs 20,00,000 cr.) announced by the Finance Minister of India to combat the pandemic effect on the economy may boost industrial growth through MSME. There is a need to improve demand and supply chain domestically. However, the Prime Minister suggested adapting the strategy of 'Atmanirbhar Bharat' which is yet to reveal clarity on its execution.

To know about few other countries in the world, China is estimated to record a 1.7 per cent growth rate for 2020 which is lowest in last few decades. Similarly, other economies in the world, including the US (-4.8 per cent), Japan (-4.2 per cent), European Union (-5.5 per cent) and the United Kingdom (-5.4 per cent) are projected to shrink this year.

Demand and Supply Shocks

The consumption pattern is changed in this pandemic due to some of the reasons mentioned below –

a.   Lack of purchasing power

b.   Fear of loss of jobs

c.   The new way of living (physical distancing)

d.   Uncertainty of future

Besides this, travel and transport services (including cargo shipments and others) are on pause due to the lockdown across the world, having a direct impact on the slowdown of economic activities. It accounted for a loss of approximately $4.5 billion every day of the lockdown. The hotel services are facing huge cancellations

from business travellers from various conferences, workshops seminars that got cancelled on such a large scale. Tourism that accounts for 9% of GDP may decline at least next 2-3 quarters. Aviation that contributes around 2.4% of GDP has severely impacted and these sectors include employees around 42.7 million of people. Sectors such as auto, that contribute 10% of GDP and employ around 40 million of people, are declining continuously due to less demand and due to which the marginal firms and other industries have been forced to shut down. Closing of cinema halls, declining in shopping from complex malls has affected the retail sector too and also to the consumption pattern of the consumer in terms of essentials and luxury goods (Agarwal and Gupta, 2020).

On the other hand, lockdown in the entire country and sealing of borders have reduced supply and its linkages. Various sectors such as pharmaceuticals, automobiles, electronics and chemical products etc. are facing a shortage of required components, as mentioned above, China accounting for 27% of India's automotive part imports. India imports about 85% of active pharmaceutical ingredients from China and due to this factor there is a possibility of shortage in availability and thus prices may increase. But the demand for pharma products dealing with COVID 19 is increasing. Hence Indian pharma companies are boosting their efforts to be self reliant and get the benefit of this rise in demand.

Some of the industries doing good during this time are – healthcare, e-commerce, IT services and essential retail etc. On the other hand, some industries that have relaxed a bit are hospitality including hotels, restaurants and malls along with jewel industry and retail industry. Transformation of hotels into quarantine centres may support the industry to some extent.

New Normal for Common People

A common person has to incorporate many changes in the new normal situation to fight COVID 19. Work from Home, Physical distancing, maintenance of hygiene, use of sanitizer are some of the habits to be incorporated in one's life post-COVID 19. The threat of losing one's job and change in the working conditions as well as

the job requirement will lead to upgrading to the required skill sets. The training is needed to upgrade the skills sets, which would bring in new academics and curriculum of various streams of education. Technology and digitalisation will be an obvious facet of the new normal life.

There will be restrictions on outing and social gatherings, to avoid infections. Hence, people will be confined to a limited physical space. This will harm nurturing of interpersonal relations and hence affect mental health. There are chances of slowing down of economy which will increase the unemployment rate severely. Combining all such unprecedented circumstances may result in an increase in antisocial activities harming the quality and health of society.

The pandemic is affecting people across age, gender and region. Children will not be able to gather in school where they used to learn not only the curriculum but also the facets of the development of personality like leadership skills, discipline, team bonding, etc. Women, senior citizens, physically challenged people also will have to get acquainted with such a new normal post-COVID 19. Distancing will result in more divide in society. Migration from urban to rural and then reverse migration will bring disruptions at both the sectors.

The situation of a new normal is still unclear to visualise. Short term and long-run consequences will have to be dealt with different standards. However, humans are adaptable and hence this pandemic will also teach different types of norms to get adapted to a new life post-COVID 19.

Epilogue

The pandemic of Covid 19 has brought serious changes in the future life. World economy was already in recession before Covid 19, which is now pushed to depression-like circumstances. Loss of $9 Trillion in global GDP will bring a lot of repercussions. Major sufferers of this contraction are emerging countries. Indian economy contracted by 6.5 % due to lockdowns and recovery is too slow because expected rate of growth in 2020-21 is a meagre 1.2 % (IMF report). The pandemic

has pushed back the growth targets.

The pandemic has created uncertainty in all areas of economy. Inadequate supply of raw material, lack of financing facilities, problems of labourers and their migration have created difficulties for industries. Inability to cope up with such uncertainty has shut down some of the business. On one hand it led to supply contraction and closing of business, on the other hand, will add to more unemployment and hence will reduce demand due to loss of jobs and reduction in income. A stimulus package of Rs 20,00,000 cr. is declared by Indian government to increase the effective demand. Its effect will be seen in coming course of time.

The pandemic has contracted global trade, declining huge imports and exports even for India. This can be taken as blessings in disguised because India may find opportunities to be self- reliant and will be 'Atmanirbhar' by reducing imports in future.

But as of now, the pandemic is still beyond control due to non-availability of medicines and vaccines. Hence, there is lot of ambiguity about the future. However, by getting adapted to the prevailing situation, human will surely evolve in the 'new normal'.

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Review

ENGLISH

Art Review:

Prajakta Potnis' show

A Body Without Organs

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A Body Without Organs is an ongoing show by Prajakta Potnis at the Project 88 Gallery in Mumbai. Prajakta Potnis, a Mumbai-based visual artist, has through a consistent and conscious exploration of her craft emerged as one of the most important of a generation of mid-career artists in India. Eschewing the crass and the commercial, Potnis' style is instead a deeply meditative one and her works use a surface of deceptively passive calm to reveal disturbing, and often apocalyptic, worlds underneath. In her current show, Potnis displays a prescience of the impending COVID pandemic – indeed, her show opened just days before the world shut down – bringing us to countenance disease, both as personal dread and as collective dystopia. The artistic provocation for the show itself comes from Potnis' recent encounter with disease when her uncle was found afflicted by serious and recurrent lung infections. Her uncle had worked in a factory manufacturing detergents nearly forty years ago but his history had come back to haunt him when they found his illness was due to traces of detergent in his lungs, which had apparently remained dormant all these years and had now started frothing in his pulmonary tract. There are many registers here: there is a story of disease and personal trauma, a story about respiratory infections at a time when just about the whole world is literally gasping for breath, a historical detail about the uncle's workplace which brings to the fore questions about safety in the workplace ignored by capitalist greed, on the one hand, and questions about human-environment interaction, on the other.

A Body Without Organs is an evocative title for the show as it immediately brings to mind the two-volume work of Deleuze and Guattari, *Capitalism and Schizophrenia: Anti-Oedipus* and *A Thousand Plateaus* which develop the concept of the body without organs already proposed by Antonin Artaud in 1947. In these works, Deleuze and Guattari assail one of the most enduring binaries of all: the machine-organism binary, by turning it on its head and transforming the concept of both the machine and the organism in the process. Urging us to understand machines through their functions and not forms – a vitalism of the inorganic, as it were – and organisms through their forms and not functions, they valourise machines by arguing that machines are universal whereas organisms are limited. Their conception of machines allows them to view desire as a machine: desire is a process of production that gives rise to reality and desiring-machines are atomistic elements of social machines. This vantage point allows Deleuze and Guattari to reconceptualise Marxism from the position of Freudian psychoanalysis. In developing their ideas about the machine and the organism, Deleuze and Guattari arrive at the concept of *A Body Without Organs*. *A Body Without Organs* is a body not limited by the hierarchical organization of the organism and is, therefore, a site of limitless possibilities, of endless potentials. To make oneself *A Body Without Organs,* then, is to draw out and activate these virtual potentials. *A Body Without Organs* is the potential machine manifest in the organism and belongs to a fluid realm beyond differentiation and hierarchy. While the completely de-organized body without organs is empty and simply allows all flows to pass through it, and the one equipped with a healthy organization can be productive, there is also the abject, cancerous body without organs – this abject body without organs can overcome its condition and determine its own fate by exercising its desire.

When philosophical or theoretical ideas enter a cultural production, the translation is never intended to be a rigorous one. Even when it simply makes a reference or establishes one point of contact it allows the viewer to bring in their own understanding to bear upon the viewing experience. It is my understanding that the concept of *A Body Without Organs* was, in fact, realized way back in 1970 in the production by the rock group The Who called *Tommy* which was the first ever rock opera. A traumatic experience in his childhood causes the protagonist to lose all his sense perception making him *A Body Without Organs* and his exercise of will

to discover his potential is through his accidental discovery of a pinball machine (the connection with machines) which he starts playing with and eventually becomes celebrated as a youth icon – the Pinball Wizard. The resonance of the ideas in *Tommy* with Deleuze and Guattari's work is both striking and serendipitous because the works are contemporaneous – the production of *Tommy* may have predated the publication of even the first volume of *Captialism and Schizophrenia* – but it is possible, nonetheless, to read this connection. By choosing to name her show as *A Body Without Organs,* Potnis is establishing a definite link with the ideas of Deleuze and Guattari and allows for her understanding of her art works from that perspective.

The show brings together a set of paintings, a video, a sculptural installation, a projection of a set of images on slides and a set of X-ray prints all displayed in a manner to provide the viewer an immersive experience.

In the set of five X-prints collectively called *He woke up with seeds in his lungs,* Potnis displays X-ray images of assemblages of everyday objects. The X-ray reveals more of the assemblage than what is perceptible to the naked eye and yet the image is both unrecognizable and disturbing. The theme that dominates this set of works is that of a body playing host to an alien object but it is not the object or the body itself that is in view but its X-ray image which obscures even as it reveals more of the object. The reference to the lungs in these works also, in a Deleuzean manner, reminds one of the life-long lung illness and attendant respiratory issues that Deleuze himself suffered from having to eventually have one lung removed in later life.

Also, on display are a set of seven transfixing paintings – or more correctly, these works are hybrid drawing-paintings. Again the artist's engagement with the everyday object comes through in these works and the objects are presented in crepuscular shades and yet the works leave the viewer with a deep sense of disquiet. The images are inhabited by ordinary objects – there is a mattress in one, a whirring fan in another, a shirt and a towel hanging from a stand or a ring of smoke in yet others. The background is bare, the works are minimal and the execution is such that these images start speaking tales of dread and desolation. Potnis talks of these as memory sketches – these are oral narratives that she has

given artistic expression to – and, especially, when they are viewed in conjunction with the X-ray prints the grim experience of a hospital room is brought to the fore.

Floating Island is a series of more than eighty images that run on a slide projector which show foam building up and receding recurrently. Even though these are images from the domestic space of a kitchen sink, the images traverse global proportions and gesture towards growing toxicity in the environments we inhabit. Simultaneously, the domestic space is shown to become a site of toxicity.

A video installation called *Night Vision* shows images of two incandescent rings which could be eyes or, to use a Nabokov phrase, two holes in the mask of life.

Chronometry takes several forms but one measure of time is dissipation. A sculptural installation, *Attrition*, where a soap is slowly disintegrating with the drops of water falling on it speaks, in the context of the show, of time running out and the gradual but inexorable movement towards greater entropy.

Potnis' body without organs is not one that is miserable and defeated; it is not an abject body. Even as it details narratives of disease and its dread, it signals to a world of possibilities because it is a body with a will to desire and a will to survive.

Acknowledgement: I would like to thank gallerist Sree Banerjee Goswami of Project 88 for the images of the works from Prajakta Potnis' show.
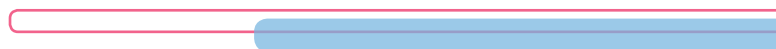
Obituaries

In Memoriam:
Justice Hosbet Suresh

Irfan Engineer

Centre for Study of Society and Secularism

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Justice Hosbet Suresh
July 20, 1929 – June 11, 2020

Justice Hosbet Suresh had sharp legal acumen; firm grip and deep understanding of law and legal jurisprudence; wisdom to know that law should work for empowerment of the most marginalised and had the energy, vigour and passion of an activist to get the law to work for the oppressed. Yet these were not his only qualities. Justice Suresh was a simple person and an unassuming judge with remarkable humility.

When four organisations – Majlis Law Centre, Centre for Study of Society and Secularism, People's Watch and Human Rights Law Network got together to felicitate the former judge of Bombay High court on completion of silver jubilee of his post-retirement dedicated service to human rights,

he repeated his usual statement – "I am retired but not tired". The Darbar Hall of the Asiatic Library was full for his felicitation and people were sitting on the floor to listen to him. Among those attending the function were other retired judges of Bombay High Court and well-known legal luminaries and senior civil servants in their suit and tie in the audience. However, the man being felicitated himself was in his typical simple khadi kurta and a trouser. In that meeting, while acknowledging the felicitation he spoke with the fervour, passion, optimism and energy of a human rights activist as well as the rigour, knowledge and wisdom of a judge and jury bringing to bear all his experiences – bitter as well as positive. He was not talking of

his achievements, but the state of human rights, the plight of the marginalised and lots of work that needed to be done.

Justice Suresh's humility and attire both made him most accessible to the humblest of activists and he would be happy to chat as an equal – without any feeling that he was a legal luminary and a retired judge. Even when invited by the smallest of grassroots activist groups to address, he would never refuse if he had the time. The number of activist groups and NGOs with which Justice Suresh associated himself and mentored is mind boggling, and throughout the length and breadth of India. He was President of Majlis Law Centre, Trustee of Human Rights Law Network, a jury member in many hearings held by Indian People's Human Rights Tribunal on the issue of violation of human rights to name just a few. He was also actively associated with the Centre for Study of Society and Secularism. Treading kilometres through forests to meet adivasis and collect testimonies and crossing rivers in a canoe are some of his achievements. Justice Suresh accessed some of those adivasi villages to hold hearing of Indian

People's Human Rights Tribunal where even most of the senior activists had not reached.

Justice Suresh would often say, "my voice is my conscience". This is evident in how as a High Court judge, his expertise came to the rescue of the weaker sections of the society while he was sitting on the bench.

He stood for strict accountability structures of governance and the right to transparency. In losing Justice Suresh, India has lost a person who spoke for the oppressed and marginalised and a voice of conscience. His loss will be felt for generations to come.
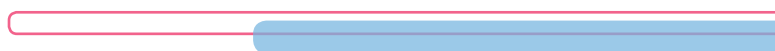
Tribute to
Justice Hosbet Suresh

Rashmi Oza

University of Mumbai
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Justice Hosbet Suresh
July 20, 1929 – June 11, 2020

Justice Hosbet Suresh was a fearless champion of human rights. He was one of the most respected judges of the Bombay High Court. He played a pivotal role in giving life to the notion of people's inquiry, carrying on in the footsteps of his mentor, late Justice V. R. Krishna Iyer. Justice Suresh headed various commissions to investigate human rights violations. For instance, with Justice Tiwatia, he was appointed in December 1991 to investigate the Kaveri Riots in Bangalore. He was judge of Bombay City Civil and Sessions Court (1968-1980) and subsequently Bombay High Court (1986-1991). His historic judgements reflect the constitution's pledge to the common person. Justice Suresh was also Chairperson, Board of Trustees of Human Rights Law Network.

He authored a book entitled All Human Rights are Fundamental Rights for which Justice Rajinder Sachar had written a foreword. He worked with Justice Daud investigating the Bombay riots, which was published as People's Verdict. His whole life has been his work for humanitarian causes. Given his deep knowledge of law and human rights, Justice Hosbet Suresh also lectured on Law and Human Rights to students at the Department of Civics and Politics, University of Mumbai. He brought his legal expertise to illuminate the academic world through his lectures. An alumnus of the University of Mumbai (that was formally Bombay University), he has fought for the cause of human rights fearlessly all his life. He has conducted large number of public

hearings organized by various people's tribunals and human rights groups on violation of human rights. On 6th March 2020, Justice Hosbet Suresh delivered the 5th Chief Justice Chagla Memorial Lecture on "Seven Decades of Human Rights and India" at Convocation Hall, University of Mumbai.

Justice Hosbet Suresh will continue to be special for his humility, integrity and commitment for justice for all without any exceptions and will ever be remembered by all.
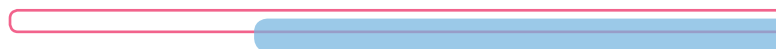
Contributors [English]

Payal A. Agrawal is a teacher, counsellor and a young researcher. She has a vast experience of teaching in the field of psychology and mass media. Currently, she teaches BMM students across the city of Mumbai. She is a PG in Applied Psychology and holds a Diploma in Counselling and Diploma in Media & Advertising. She has been the Convener and Member of syllabus revision committees for University of Mumbai. She is also the Chairperson and Paper setter for various subjects taught at BMM colleges affiliated to University of Mumbai. Her attempt is to genuinely reach out to as many students as possible through her innovative teaching and counselling skills.

Jehanzeb Baldiwala is a therapist, supervisor, trainer and part of Ummeed Child Development Center's management team since 2004. She has aligned herself with narrative ways of working since 2001. Her work includes consulting with families and children in responding to a range of issues that include anxiety, depression, school related issues etc, in addition to training and supervising the mental health team at Ummeed. She was instrumental in developing and implementing several training programs in narrative practices in English and Hindi, and exploring the use of narrative ideas in contexts outside of counselling and in different parts of India. Formerly Director of Family Support and Social Rehabilitation Services at NorthEast Community Center, Philadelphia, she has a Master's Degree in Applied Psychology from the University of Mumbai.

Omkar Bhatkar is a sociologist with a doctoral thesis dealing in proxemics and social Eecology. He is a visiting faculty at St. Andrew's College and Pravin Gandhi College of Law. His academic interest comprises cultural studies, phenomenology, film theory, aesthetics, along side, visual communication, gender studies, existentialism and inter-religious studies. He has contributed research papers/chapters for several national and international journals and book publications. He is the Co-Founder and Head of 'St. Andrew's Centre for Philosophy

and Performing Arts' which aims bridging the arts with academics. He also runs his own theatre group known as Metamorphosis Theatre Inc. His works largely focus on poetry in motion, existentialist themes and contemporary French plays in translation. He has written and directed more than twenty plays, several of which have been performed at Art and Theatre Festivals. In collaboration with Alliance Française de Bombay he has directed several contemporary French plays in English. He is also a stage critic who reviews plays. He is a thalassophile and spends time reading, writing poetry, painting, letter writing and conversations over chāi.

Gouri Bhuyan is a student of psychology, as well as, a theatre and literature enthusiast. She graduated with a B.A. in Psychology from St. Xavier's College Autonomous, Mumbai, and is currently pursuing an M.A. in Psychology with a specialization in Industrial Psychology from the University of Mumbai, Department of Applied Psychology. She identifies herself as an Ambedkarite feminist. As a woman with a physical disability (low vision), she strongly advocates the rights of women and persons with disabilities. She has won and ranked in several creative-writing competitions in the past, including achieving a position among the top ten rankers for the national level Albert Barrow Creative-Writing Competition (2014). She has interned with NGOs like URJA. She is also a theatre practitioner and a strong believer in social advocacy through art.

Irfaan Engineer is Director, Centre for Study of Society and Secularism (CSSS). CSSS is a think tank that studies communal violence and conflicts in India. It also works to promote communal harmony and advocates secularism as a mode of leaving peacefully with diversity. Engineer is editor of Indian Journal of Secularism, a quarterly journal published by CSSS. He is also editor of a forthnightly - "Secular Perspective". He has written many articles on the subject of secularism and communal violence in India.

Arpita Ghosh is a Senior Counsellor at CHRIST (Deemed to be University), Lavasa. She is a post graduate in chemistry after which she pursued a Diploma in Personality Development. She is a certified trainer for soft skills. She uses expressive arts in all training modules. She is a great orator with an experience of training in educational institutes, corporates and a life coach to individuals.

Karuna Jagannath Jadhav is visiting faculty at Department of Pali, University of Mumbai. She also takes visiting lectures at the K. J. Somaiya Centre for Buddhist Studies, Somaiya University. She was a research fellow at the K. J. Somaiya Centre for Buddhist Studies. She completed her M.A. and MPhil in Pali language from University of Mumbai. Her PhD thesis on "Theory of Kamma and Vipaka expounded in Petavatthu and Vimanavatthu" was submitted to University of Mumbai in Sep 2019. She has been awarded Junior research fellowship by UGC. Other than Pali language, her interests include Sanskrit and Prakrit languages and ancient scripts like Brahmi and Kharoshti. She has presented several research papers at national and international conferences and seminars. Her research articles are published in national and international journals. She has conducted Brahmi workshops at Somaiya University. She has also supervised a Pali conference held at Department of Pali, Pune University. She has worked on a Ministry of Culture project at the K. J. Somaiya Centre for Buddhist Studies. She was one of the members of Journal Committee (2017), among several other committees at the Asiatic Society, Mumbai.

Nikhil Katara is the founder and artistic director at Readings in the Shed. He has co-written and directed the play The Bose Legacy-Inked Through Letters. As a writer he started his journey in 2011, with his own production titled "The Unveiling", a science fiction drama. It won much appreciation for its scientic engagement and philosophical themes. To strengthen his critical thinking, he did his Masters in Arts in Philosophy at the University of Mumbai. He conducts a reading club where writers, philosophers and directors in the city of Mumbai critique literature on a weekly basis. He has written book reviews and opinion articles in the One India One People magazine and the Free Press Journal. He wrote the play Yatagarasu which opened at the Prithvi theatre in June 2016. He has directed twenty performances at Readings in the Shed.

Kaiwan Mehta, PhD, is professor and chair of the doctoral programme at Faculty of Architecture, CEPT University, Ahmedabad and the managing editor of DOMUS India, the India-edition of the international design and architecture magazine. He studied architecture, literature, Indian aesthetics, and cultural studies; he

authored Alice in Bhuleshwar: Navigating a Mumbai Neighborhood and The Architecture of I M Kadri, and currently working on The Architecture of Sen Kapadia. He co-curated two national exhibitions on The State of Architecture: Practices and Processes in India and The State of Housing: Aspirations, Imaginaries, and Realities in India. He has also curated other exhibitions independently on design histories in India and Mumbai as a Shifting City. He has been teaching since 1999 across Universities, research institutions, and para-academic spaces developing curricula in theories and histories of art, architecture, and design. He was the Jury Chairman at the international residency programme in the arts, humanities, and sciences at Akademie Schloss Solitude, Stuttgart, Germany (2015-17, 2017-19).

Aanehi Mundra is PhD Candidate at Jawaharlal Nehru University, New Delhi. The topic of her research is "Climate Change Adaptation in South Asia". Her interests range from global politics to the creation of environment laws in the region. She has wide international exposure and has presented her work across the globe.

Rashmi M. Oza is a Former Dean of Interdisciplinary Studies and Former Professor and Head of the Department of Law in University of Mumbai. She is the Chair Professor of Justice Chagla Chair established in the Department of Law. She is currently Principal of Chembur Karnataka College of Law. She is on various academic committees of Amity Law School, Symbiosis International University, National Law University (Orissa) and other Law Universities.

Shefali Pandya is Professor and Head, Department of Education, University of Mumbai. She holds a PhD in Education, as well as, Management and has taught for over 30 years. She has served as I/C Head, Department of Education at SNDT Women's University and I/C Head, Department of Physical Education, University of Mumbai. She has also held the position of I/C Director at Institute of Distance & Open Learning, University of Mumbai. She has completed two independent research projects with UGC. Moreover, she has presented several research papers at national and international conferences. She has authored 16 books and 136 research papers. She has organized 23 seminars and 3 webinars. She has guided 41 students towards their PhD and 16 towards their MPhil. She is on the editorial board of several

international journals. She is routinely invited as a resource person for refresher and orientation courses, as well as, webinars. She has been a NAAC Peer Team Member and Coordinator at the University of Mumbai. As a part of the Board of Studies and Research and Recognition Committee she has contributed to curriculum formation and mentoring research in Education at the University of Mumbai.

Jill Sanghvi is a counselor and trainer at Ummeed Child Development Center since 2009. She has a Masters in Applied Psychology from Mumbai University and a Masters in Mental Health Counseling from Pace University, New York. She engages in therapeutic conversations with young people and families experiencing disability using narrative ideas and practices. She is a part of the team that runs the family support group at Ummeed. Jill teaches at the various mental health training programs offered at Ummeed. She is currently a PhD student at Vrije Universiteit Brussels exploring the wonderfulness of young people experiencing autism, as part of her research.

K. Sridhar is a Professor of Theoretical Physics, Tata Institute of Fundamental Research, Mumbai and has a Visiting Position as a Distinguished Professor at Krea University, Andhra Pradesh. His research is in the area of Theoretical High Energy Physics and he has published over a 120 research papers and has presented several talks and lectures, both at technical and popular levels. He received his Ph.D. from the University of Mumbai and did post-doctoral work at the University of London, PRL, Ahmedabad and CERN, Geneva before joining TIFR in 1995. He has held visiting professorships at DAMTP, Cambridge; IPPP, Durham; University of Southampton and the University of Lyon. He has been the principal organizer of several international conferences and the principal investigator on international projects. He has published a book entitled Particle Physics of Brane Worlds and Extra Dimensions for Cambridge University Press, U.K. in the prestigious series: Cambridge Monographs in Mathematical Physics. He has taught several courses on the philosophy of science and has co-edited a volume entitled Breaking the Silos: Integrated Science Education in India, published by Orient Blackswan, India. Other than physics, Sridhar's interests span philosophy, literature, art and culture. He has written several essays on philosophy and on art and has published a work of literary fiction called Twice Written and a critical edition of which has also been published. He is currently working on his second book of fiction titled Ajita.

Medha Tapiawala is Professor, Mumbai School of Economics and Public Policy (MSEPP) at University of Mumbai. She is the former IC Director of the Mumbai University's Garware Institute of Career Education and Development. Her areas of research interests include economic development, gender economics and economics of climate change. She has taught for over 30 years and has authored a book Banking Reforms and Productivity in India. She has published several research papers in national and international journals and has participated in more than 30 national and international conferences.

Shakoor Ahmad Wani is an independent researcher. He has a PhD from the Centre for South Asian Studies, School of International Studies, Jawaharlal Nehru University New Delhi.

Style Guide   [English]

**Citation Style: Author-Date Referencing System of *The Chicago Manual of Style*
(Chapter 15, 17ᵗʰ edition)**

Authors should adopt the in-text parenthetical Author-Date citation system from Chapter 15 of the *Chicago Manual of Style* (17ᵗʰ edition).

Some examples are listed below

1) BOOKS

REFERENCE LIST ENTRY:

Book references should be listed at the end of the paper as "Works Cited" in alphabetical order.

Single Author

Carson, Rachel. 2002. *Silent Spring*. New York: HMH Books.

Dual Authors

Adorno, Theodor, and Max Horkheimer. 1997. *Dialectic of Enlightenment*. London: Verso.

Multiple Authors

Berkman, Alexander, Henry Bauer, and Carl Nold. 2011. *Prison Blossoms: Anarchist Voices from the American Past*. Cambridge: Harvard University Press.

Anthologies

Petra Ramet, Sabrina, ed. 1993. *Religious Policy in the Soviet Union*. New York: Cambridge University Press

IN-TEXT CITATION:

References to the specific pages of the books should be made in parenthesis within the text as follows:

(Carson 2002, 15)
(Adorno and Horkheimer 1997, 23)
(Berkman, Bauer, and Nold 2011, 100-102)
(Sabrina 1993, 122-135)

Please refer to 15.40–45 of *The Chicago Manual of Style* for further details.

2) CHAPTERS FROM ANTHOLOGIES

REFERENCE LIST ENTRY:

Chapters should be listed in "Works Cited" in alphabetical order as follows:

Single Author

Dunstan, John. 1993. "Soviet schools, atheism and religion." In *Religious Policy in the Soviet Union*, edited by Sabrina Petra Ramet, 158–86. New York: Cambridge University Press

Multiple Authors

Kinlger, Samual A., and Paul H. De Vries. 1993. "The Ten Commandments as values in Soviet people's consciousness." In *Religious Policy in the Soviet Union*, edited by Sabrina Petra Ramet, 187–205. New York: Cambridge University Press

IN-TEXT CITATION:
(Dunstan 1993, 158–86)

(Kingler and De Vries 1993, 190)

Please see 15.36 and 15.42 of *The Chicago Manual of Style* for further details.

3) E-BOOK

REFERENCE LIST ENTRY:

List should follow alphabetical order. The URL or the name of the database should be included in the reference list. Titles of chapters can be used instead of page numbers.

Borel, Brooke. 2016. *The Chicago Guide to Fact-Checking*. Chicago: University of Chicago Press. ProQuest Ebrary.
Hodgkin, Thomas. 1897. *Theodoric the Goth: The Barbarian Champion of Civilisation*. New York: Knickerbocker Press. Project Gutenberg. http://www.gutenberg.org/files/20063/20063-h/20063-h.htm
Maalouf, Amin. 1991. *The Gardens of Light*. Hachette Digital. Kindle.

IN-TEXT CITATION:

(Borel 2016, 92)
(Hodgkin 1897, chap. 7)
(Maalouf 1991, chap. 3)

4) JOURNAL ARTICLE

REFERENCE LIST ENTRY:

List should follow alphabetical order and mention the page range of the published article. The URL or name of the database should be included for online articles referenced.

Anheier, Helmut K., Jurgen Gerhards, and Frank P. Romo. 1995. "Forms of Capital and Social Structure in Cultural Fields: Examining Bourdieu's Social Topography." *American Journal of Sociology* 100, no. 4 (January): 859–903.

Ayers, Lewis. 2000. "John Caputo and the 'Faith' of Soft-Postmodernism." *Irish Theological Quarterly* 65, no. 1 (March): 13–31. https://doi.org/10.1177/002114000006500102

Dawson, Doyne. 2002. "The Marriage of Marx and Darwin?" *History and Theory* 41, no. 1 (February): 43–59.

IN-TEXT CITATION:

Specific page numbers must be included for the parenthetical references within texts

(Anheier, Gerhards, and Romo 1995, 864)

(Ayers 2000, 25-31)

(Dawson 2002, 47-57)

For further details please see 15.46–49 of *The Chicago Manual of Style*.

5) NEWS OR MAGAZINE ARTICLE

REFERENCE LIST ENTRY:

List should follow alphabetical order and need not mention the page numbers or range. The URL or name of the database should be included for online articles referenced.

Hitchens, Christopher. 1996. "Steal This Article." *Vanity Fair*, May 13, 1996 https://www.vanityfair.com/culture/1996/05/christopher-htichens-plagiarism-musings

Khan, Saeed. 2020. "1918 Spanish Flu cure ordered by doctors was contraindicated in Gandhiji's Principles". *Times of India*, April 14, 2020. http://timesofindia.indiatimes.com/articleshow/75130706.cms?utm_source=contentofinterest&utm_medium=text&utm_campaign=cppst

Klein, Ezra. 2020. "Elizabeth Warren has a plan for this too." *Vox*, April 6, 2020. https://www.vox.com/policy-and-politics/2020/4/6/21207338/elizabeth-warren-coronavirus-covid-19-recession-depression-presidency-trump.

IN-TEXT CITATION:

(Hitchens 1996)

(Khan 2020)

(Klein 2020)

See 15.49 (newspapers and magazines) and 15.51 (blogs) in *The Chicago Manual of Style* for further details

6) BOOK REVIEW

REFERENCE LIST ENTRY:

Methven, Steven. 2019. "Parricide: On Irad Kimhi's Thinking and Being." Review of *Thinking and Being*, by Irad Kimhi. *The Point Magazine*, October 8, 2019

IN-TEXT CITATION:

(Methven 2019)

7) INTERVIEW

REFERENCE LIST ENTRY:

West, Cornel. 2019. "Cornel West on Bernie, Trump, and Racism." Interview by Mehdi Hassan. *Deconstructed*, The Intercept, March 7, 2019. https://theintercept.com/2019/03/07/cornel-west-on-bernie-trump-and-racism/

IN-TEXT CITATION:

(West 2019)

8) THESIS AND DISSERTATION

REFERENCE LIST ENTRY:

Rustom, Mohammed. 2009. "Quranic Exegesis in Later Islamic Philosophy: Mulla Sadra's *Tafsir Surat al-Fatiha*." PhD diss., University of Toronto.

IN-TEXT CITATION:

(Rustom 2009, 68-85)

9) WEBSITE CONTENT

REFERENCE LIST ENTRY:

Website content can be restricted to in-text citation as follows: "As of May 1, 2017, Yale's home page listed . . .". But it can also be listed in the reference list alphabetically as follows. The date of access can be mentioned if the date of publication is not available.

Anthony Appiah, Kwame. 2014. "Is Religion Good or Bad?" Filmed May 2014 at TEDSalon, New York.
https://www.ted.com/talks/kwame_anthony_appiah_is_religion_good_or_bad_this_is_a_trick_question

Yale University. n.d. "About Yale: Yale Facts." Accessed May 1, 2017.
https://www.yale.edu/about-yale/yale-facts.

IN-TEXT CITATION:

(Anthony Appiah 2014)
(Yale University, n.d.)

For more examples, see 15.50–52 in *The Chicago Manual of Style*. For multimedia, including live performances, see 15.57.

9) SOCIAL MEDIA CONTENT

REFERENCE LIST ENTRY:

Social media content can be restricted to in-text citation without being mentioned in the reference list as follows:

Conan O'Brien's tweet was characteristically deadpan: "In honor of Earth Day, I'm recycling my tweets" (@ConanOBrien, April 22, 2015).

It could also be cited formally by being included in the reference list as follows:

Chicago Manual of Style. 2015. "Is the world ready for singular they? We thought so back in 1993." Facebook, April 17, 2015.
https://www.facebook.com/ChicagoManual/posts/10152906193679151.

Souza, Pete (@petesouza). 2016. "President Obama bids farewell to President Xi of China at the conclusion of the Nuclear Security Summit." Instagram photo, April 1, 2016.
https://www.instagram.com/p/BDrmfXTtNCt/.

IN-TEXT CITATION:

(Chicago Manual of Style 2015)
(Souza 2016)

9) PERSONAL COMMUNICATION

REFERENCE LIST ENTRY:

The expression "personal communication" covers email, phone text messages and social media (such as Facebook and WhatsApp) messages. These are typically cited in parenthetical in-text citation and are not mentioned in the reference list.

IN-TEXT CITATION:

(Sam Gomez, Facebook message to author, August 1, 2017)

Notes should preferably be listed as endnotes, followed by a works cited/references column.

संदर्भ देण्याविषयीच्या मार्गदर्शक सूचना

'संभाषण' मासिकासाठी शोधनिबंध लिहिताना शोधनिबंधकाराने **In Text parenthetical Author-Date citation** या संदर्भ पद्धतीचा अवलंब करणे अनिवार्य आहे.

In Text parenthetical Author-Date Citation ही संदर्भ देण्याची अधिक सुटसुटीत पद्धत आहे. या पद्धतीनुसार प्रत्यक्ष लेखातील मजकुरामध्ये वा विवेचनामध्ये संदर्भांचे आधार देणे अभिप्रेत असते. या पद्धतीने संदर्भ देताना लेखकाचे आडनाव, संदर्भग्रंथाचे प्रकाशनवर्ष आणि उद्धृत संदर्भाचा पृष्ठ क्रमांक नोंदविणे आवश्यक असते.

उदाहरणार्थ,

(रेगे २००४ : ७५)

सदर संदर्भग्रंथाविषयीचे अन्य तपशील लेखाच्या शेवटी जोडलेल्या संदर्भांच्या यादीमध्ये समाविष्ट केले जातात.

उदाहरणार्थ,

रेगे, मे. पुं. (२००४) : *विवेकवाद, विज्ञान आणि श्रद्धा*, लोकवाङ्मय गृह, मुंबई.

शोधनिबंधाच्या शेवटी संदर्भसाधने नमूद करताना मराठी आणि इंग्रजी भाषेतील संदर्भांची स्वतंत्र नोंद करावी. तसेच ही माहिती देताना ग्रंथ (स्वतंत्र, संपादित इत्यादी), नियतकालिक, वर्तमानपत्र, अप्रकाशित प्रबंध, प्रबंधिका, संकेतस्थळ आणि समाजमाध्यम हा क्रम पाळावा.

संदर्भ देताना ग्रंथकाराच्या./संपादकाच्या आडनावाने प्रारंभ करून आडनावानुक्रमे नोंद करणे आवश्यक आहे.

उदाहरणार्थ,

मतकरी, रत्नाकर (१९८३) : *स्पर्श अमृताचा*, मॅजेस्टिक बुक स्टॉल, मुंबई.

मनोहर, श्याम (१९८३) : *हे ईश्वरराव…हे पुरुषोत्तमराव…*, पॉप्युलर प्रकाशन, मुंबई.

एकाच लेखकाच्या एकाहून अधिक पुस्तकांचे संदर्भ येत असतील तर वर्षानुक्रम पाळावा.

उदाहरणार्थ,

नेमाडे, भालचंद्र (१९८७) : *साहित्याची भाषा*, साकेत प्रकाशन, औरंगाबाद .

नेमाडे, भालचंद्र (१९९०) : *टीकास्वयंवर*, साकेत प्रकाशन, औरंगाबाद.

एका लेखकाच्या एकाच वर्षातील एकाहून अधिक ग्रंथांचा, लेखांचा संदर्भ येत असेल तर पुढीलप्रमाणे लिहावे.

उदाहरणार्थ,

पाटील, गंगाधर (१९९१ अ) : 'चिन्हमीमांसा', *अनुष्टुभ*, मार्च –एप्रिल, पृ. ३-६.

पाटील, गंगाधर (१९९१ आ) : 'कथनमीमांसा', *अनुष्टुभ*, दिवाळी अंक, पृ. ८६ -१२७.

एकाच साधनाचा संदर्भ लागोपाठ येतो तेव्हा 'तत्रैव' शब्द वापरून पृष्ठ क्रमांक द्यावा. उदाहरणार्थ, लेखात एखाद्या पुस्तकाचा संदर्भ पहिल्यांदा येत असेल तर तो (मुक्तिबोध १९९७ : ३१) अशा पद्धतीने नोंदवावा. हाच संदर्भ सलग आल्यास (तत्रैव, पृ. ४९) असे लिहावे.

लेखाच्या शेवटी देण्यात येणाऱ्या विविध प्रकारच्या संदर्भसाधनांच्या नोंदींची प्रातिनिधिक उदाहरणे पुढीलप्रमाणे आहेत. ही उदाहरणे देत असताना IN- TEXT-CITATION पद्धतीनुसार प्रत्यक्ष विवेचनात संदर्भ कसे द्यायचे यासंबंधीचे नमुनेही देण्यात आले आहेत.

ग्रंथ (book)

एक लेखक

रेगे, मे. पुं. (२००४) : *विवेकवाद, विज्ञान आणि श्रद्धा*, लोकवाङ्मय गृह, मुंबई.

IN- TEXT-CITATION

(रेगे २००४ : २५)

दोन लेखक

मालशे, मिलिंद व जोशी अशोक (२००७) : *आधुनिक समीक्षा सिद्धांत*, मराठी विभाग, मुंबई विद्यापीठ व मौज प्रकाशन गृह, मुंबई.

IN- TEXT-CITATION

(मालशे व जोशी २००७ : ७८)

संपादक (एक)

जोशी, महादेवशास्त्री (संपा.) (१९६२) : *भारतीय संस्कृतिकोश- खंड १*, भारतीय संस्कृतिकोश मंडळ, पुणे.

IN-TEXT-CITATION

(जोशी १९६२ : ६०)

संपादक (दोन)

भोळे, भा. ल. व बेडकिहाळ किशोर (संपा.) (२००३) : *बदलता महाराष्ट्र*, डॉ. बाबासाहेब आंबेडकर अकादमी, सातारा.

IN-TEXT-CITATION

(भोळे व बेडकिहाळ २००३ : ३६)

संपादक (दोनापेक्षा अधिक असल्यास)

नाईक, राजीव व इतर (संपा.) (१९८८) : *रंङ्गनायक*, आविष्कार प्रकाशन, मुंबई.

IN-TEXT-**CITATION**

(नाईक व इतर १९८८ : ५९)

संपादित ग्रंथातील लेखाचा संदर्भ

केळकर, अशोक (१९८१) : 'भाषावैज्ञानिक संशोधनाच्या नव्या दिशा', *भाषा व साहित्य : संशोधन,* वसंत जोशी (संपा.) , महाराष्ट्र साहित्य परिषद, पुणे, पृ. ४७-६८.

IN-TEXT-**CITATION**

(केळकर १९८१ : ५०)

अनुवादित

आंबेडकर, बाबासाहेब (२००५) : दु. आ., *जातिव्यवस्थेचे विध्वंसन,* गौतम शिंदे (अनु.), सुगावा प्रकाशन, पुणे.

IN-TEXT-**CITATION**

(आंबेडकर २००५ : ३८)

संपादित आणि अनुवादित ग्रंथ

बापट, पु. वि. (संपा.) (२००१) : *धम्मपद*, पु. मं. लाड (अनु.), महाराष्ट्र राज्य साहित्य आणि संस्कृती मंडळ, मुंबई.

IN-TEXT-**CITATION**

(बापट २००१ : १५)

नियतकालिकातील लेख

चौसाळकर, अशोक (२०१९) : 'चिनी क्रांतीची ७० वर्षे', *समाज प्रबोधन पत्रिका*, ऑक्टोबर-डिसेंबर, पृ. ३-११.

पळशीकर, सुहास (२०२०) : 'नागरिकत्वविषयक दुरुस्तीचे वास्तव', *परिवर्तनाचा वाटसरू*, १६ ते २९ फेब्रुवारी, पृ. १८ -२४.
महाजालावरून (इंटरनेट) संदर्भ घेतला असेल तर संकेतस्थळाचे (वेबसाईट) नाव.

IN-TEXT-**CITATION**

(चौसाळकर २०१९ : ७)

(पळशीकर २०२० : २१)

वर्तमानपत्रातील लेख

नाडकर्णी, कमलाकर (२०२०) : 'होय, बालरंगभूमीही 'प्रायोगिक' होती!', *लोकसत्ता*, २४ मे, पृ. १२.
महाजालावरून (इंटरनेट) संदर्भ घेतला असेल तर संकेतस्थळाचे (वेबसाईट) नाव.

IN-TEXT-**CITATION**
(नाडकर्णी २०२० : १२)

ग्रंथपरिचय

फडके, अनंत (२०२०) : 'विकासनीतीची कठोर चिकित्सा (पूर्वार्ध)' अच्युत गोडबोले यांच्या *अन्वर्थ - विकासनीती : सर्वनाशाच्या उंबरठ्यावर?* या पुस्तकाचे परीक्षण, *परिवर्तनाचा वाटसरू*, १६ ते २९ फेब्रुवारी, पृ. ४६-४९.
महाजालावरून (इंटरनेट) संदर्भ घेतला असेल तर संकेतस्थळाचे (वेबसाईट) नाव.

IN-TEXT-**CITATION**
(फडके २०२० : ४८)

मुलाखत

केतकर, कुमार (२०१७) : 'मार्क्स : प्रभाव आणि परिणाम' शेखर देशमुख (मुलाखतकार), *साधना*, मे, पृ. २२-२३.

महाजालावरून (इंटरनेट) संदर्भ घेतला असेल तर संकेतस्थळाचे (वेबसाईट) नाव.

IN-TEXT-**CITATION**

(केतकर २०१७ : २२)

भाषण

दरेकर, प्रविण (२०१४) : 'चांगल्या शैक्षणिक धोरणाची राज्याला आवश्यकता आहे!', *विधिमंडळातील राजगर्जना*, नवता प्रकाशन, मुंबई, पृ. ५४-५७.
महाजालावरून (इंटरनेट) संदर्भ घेतला असेल तर संकेतस्थळाचे (वेबसाईट) नाव.

IN-TEXT-**CITATION**

(दरेकर २०१४ : ५५)

अप्रकाशित प्रबंध आणि प्रबंधिका

नाईक, कृष्णा बाबली (२०१६) : 'रत्नाकर मतकरींच्या गूढकथा : स्वरूप आणि अभ्यास', अप्रकाशित प्रबंध, मुंबई विद्यापीठ.
महाजालावरून (इंटरनेट) संदर्भ घेतला असेल तर संकेतस्थळाचे (वेबसाईट) नाव.

IN-TEXT-**CITATION**
(नाईक २०१६ : ८७)

वेबसाईट संदर्भ

संकेतस्थळावरील परीक्षण
आळवेकर, एकनाथ (२०१८) : 'रिंगाण : उत्क्रांतीची नवी दिशा देणारी कादंबरी', पीडीएफ**.**
http://vivekresearchjournal.org/current_issue.html
(संकेतस्थळाला भेट २७ फेब्रुवारी २०१९)

IN-TEXT-**CITATION**
(आळवेकर २०१८)

संकेतस्थळावरील लेख

कुलकर्णी, हेरंब (२०२०) : 'शिक्षणाची कक्षा आणि कक्षेचे शिक्षण'

http://herambkulkarniarticles.blogspot.com/2020/01/blog-post_4html?m=1

(संकेतस्थळाला भेट २८ मे २०२०)

IN-TEXT-**CITATION**

(कुलकर्णी २०२०)

संकेतस्थळावरील पुस्तक

मनोहर, यशवंत (२०१२) : *विचारसत्ता*, युगसाक्षी प्रकाशन, नागपूर.

http://yashwantmanohar.com/pdf/Bauddha%20Sanskruti%20Ani%20Sahitya.pdf

(संकेतस्थळाला भेट १५ मे २०२०)

IN-TEXT-**CITATION**

(मनोहर २०१२)

संकेतस्थळावरील वर्तमानपत्र

हेमाडे, श्रीनिवास (२०२०) : 'परीक्षा - विद्यार्थ्यांची आणि अस्तित्वाची'

https:// www.esakal.com/sampadakiy/shrinivas-hemade-article-about-student-299349

(संकेतस्थळाला भेट ३० मे २०२०)

IN-TEXT-**CITATION**

(हेमाडे २०२०)

समाजमाध्यम

बोरगावे, दीपक (२०२०) : 'रोमान याकोबसन आणि भाषांतर अभ्यास'

http://www.facebook.com/story.php?story_fbid=1873166136153212&id=100003795320490&scmts=scwspsdd&extid=englH9e5sIPtPaD4v

(संकेतस्थळाला भेट २४ मे २०२०)

IN-TEXT-**CITATION**

(बोरगावे २०२०)

चव्हाण, दिलीप (२०१६) : 'आंबेडकरवाद : समकालीन संदर्भ' या विषयावरील विशेष व्याख्यान.
https://youtu.be/RZiJjcvNEFc
(संकेतस्थळाला भेट ३० एप्रिल २०२०)

IN-TEXT-**CITATION**

(चव्हाण २०१६)

व्यक्तिगत संज्ञापन

(ईमेल, भ्रमणध्वनीवरील **Text messages**, फेसबुक किंवा व्हाट्स ॲपवरील संदेश)

व्यक्तिगत संज्ञापनाशी संबंधित असलेले संदर्भ संदर्भसूचीमध्ये देऊ नयेत. लेखामध्ये जेथे हे संदर्भ देणे आवश्यक असेल तेथे त्याची नोंद करावी.

(व्यक्तीचे नाव, आडनाव, माध्यमाचे स्वरूप, दिनांक, महिना व वर्ष)

टिपा

संशोधकाने आवश्यकता असल्यास शोधनिबंधाच्या शेवटी टिपा (**Endnotes**) द्याव्यात.

उदाहरणार्थ,

१. देरिदाने म्हटले आहे, **"To deconstruct the opposition, first of all, is to overturn the hierarchy at a given moment. To overlook this phase of overturning is to forget the conflictual and subordinationg structure of opposition.''**
   Jaques Derrida, *Positions*, op.cit.,p.41.

२. **Fredric Jameson, The Political Unconscious, Methuen, London, 1981, p.99.**
   फ्रेडरिक जेमसनने रूप ही संकल्पना साहित्यप्रकारात्मक वैशिष्ट्यांचा समावेश करून अधिक व्यापक स्वरूपात वापरलेली आहे. या ग्रंथात त्याने मार्क्सवाद, मनोविश्लेषण आणि संरचनावाद या तिन्ही गोष्टीना एकत्र आणून अत्यंत अपारंपरिक, तथापि साहित्यव्यवहारावर मनोज्ञ प्रकाश टाकणारे विवेचन केले आहे, ते मुळातून पाहण्यासारखे आहे.

३. कांटच्या **Critique of Judgment** या ग्रंथातील **Second Moment** पाहावा. कांटची सौंदर्यमीमांसा (१९७७) हे रा. भा. पाटणकर यांचे मराठीतील भाष्यही पाहावे.

४. या संदर्भात **Diana Laurenson, Alan Swingewood** यांचे **The Sociology of Literature, MacGibbon & Kee, London, 1972** हे पुस्तक महत्त्वाचे आहे. त्यातील लुकाच ते गोल्डमान या मार्क्सवादी परंपरेतील विचारवंतांबद्दलचे विवेचन समाज आणि साहित्य यांच्या संबंधातील यांत्रिक कार्यकारणसंबंध नाकारून साहित्याच्या समाजशास्त्राला पलीकडे घेऊन जाण्याचे प्रयत्न कसे घडत होते, याचे दर्शन घडवते. या पुस्तकात विशेष उल्लेख नसलेले, तथापि मार्क्सवादी परंपरेतलेच थिओडोर ॲडोर्नो आणि फ्रेडरिक जेमसन यांचा या संदर्भात विशेष उल्लेख करावा लागतो.