# The SPL Journal of Literary Hermeneutics

*A Biannual International Journal of Independent Critical Thinking*

**Double-blind, Peer-reviewed and Open Access Journal in English**

**Vol. 5 Issue 2 Monsoon Edition 2025 e-ISSN 2583-1674 Page no. 90-101**

www.literaryhrm.org

www.cavemarkpublications.com


# Tenants of the Earth: A Multidimensional Study of Nature, Culture, and Resistance in Narayan's *Kocharethi*: *The Araya Woman*


**Pranav Sood**

**ORCID https://orcid.org/0009-0002-9700-5256**

**Corresponding Author:** Pranav Sood, S.C.D. Government College, Ludhiana, lodhiartsldh@gmail.com



**Research Article**

**Keywords:**
Ecocriticism, tribal exploitation, indigenous knowledge, ecological stewardship

**Article History**
**Received:**
June 7, 2025
**Revised:**
June 14, 2025
**Accepted:**
July 1, 2025



***Abstract***

**Aims:** *This paper undertakes an ecocritical analysis of Kocharethi: The Araya Woman, examining the novel through interdisciplinary lenses such as theological ecology, postcolonial environmentalism, Marxist ecocriticism, and animal studies. It investigates the erosion of indigenous ecological knowledge and spiritual cosmologies, critiques the forces of capitalist and colonial exploitation, and interrogates the anthropocentric paradigms that dominate the Anthropocene discourse.*

**Methodology and Approaches:** *The research adopts a qualitative, interpretive literary methodology, guided by an ecocritical theoretical framework. Primary attention is paid to close textual analysis of Kocharethi: The Araya Woman in English translation.*

**Outcome:** *The study reveals Kocharethi as a significant ecocritical text that intertwines indigenous ecological sensibilities with a pointed critique of capitalist and colonial modes of environmental exploitation. Through its emphasis on reciprocity, spiritual ecology, and ancestral wisdom, the novel articulates a vision of sustainable living grounded in indigenous epistemologies.*

**Conclusions and suggestions**: *Kocharethi: The Araya Woman* presents a nuanced ecological vision, revealing how external disruptions fracture indigenous systems grounded in reciprocity, spiritual continuity, and ancestral stewardship. It emphasizes human responsibility as transient custodians, advocating a relational ethic vital to contemporary environmental discourse. *Despite being written in 1988, published in 1998, and translated into English by Catherine Thankamma in 2011, the text remains underexplored in scholarly discourse.*



***Correspondence:** Pranav Sood, lodhiartsldh@gmail.com

Foundational theorists like William Rueckert (1978) and Lawrence Buell (1995) offer essential definitions and first-wave ecocritical views, especially on nature writing and wilderness discourse. Work by Ursula Heise, Stacy Alaimo, and Timothy Morton informs the study's second-wave focus, particularly their insights on environmental justice, nonhuman agency, and the Anthropocene. Postcolonial ecocriticism, as explained by scholars such as Graham Huggan and Helen Tiffin, provides a perspective to assess the colonial and postcolonial aspects of environmental degradation. Additionally, the research incorporates tribal and indigenous studies literature that highlights the ecological wisdom of tribal communities and their displacement by capitalist and state forces. Contextual sources on Kerala's tribal groups, indigenous agriculture (ponam krishi), and local ecological histories support the analysis. This interdisciplinary review ensures a thorough understanding of how Kocharethi presents a local yet globally relevant ecological narrative.

In an age increasingly defined by environmental crisis and ecological consciousness, ecocriticism emerges as a vital literary approach that bridges the gap between literature and the living world. Ecocriticism, derived from the Greek roots *"oikos"*—meaning 'house' or 'household' and by extension connected to 'earth' or 'environment'—and *"kritikos"*—meaning 'judge' or 'critic'—along with the suffix *"-ismós"*, which denotes a distinctive practice, system, or philosophical/artistic movement, collectively signifies a theoretical framework that interprets literature through an ecological lens. The term was first introduced by William Rueckert in 1978 in his seminal essay *"Literature and Ecology: An Experiment in Ecocriticism"*, wherein he defines ecocriticism as: *"Ecocriticism is the application of ecology and ecological concepts to the study of literature."* Lawrence Buell, in his influential work *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*, offers another foundational definition: *"the study of the relationship between literature and the environment done with a commitment to environmentalist praxis."* Ecocriticism has evolved through two major waves. The first wave (1990s to early 2000s) centered on nature writing and the wilderness tradition, often portraying nature as a pure, unspoiled realm, distinct from human culture and worthy of reverent admiration. Key figures such as Lawrence Buell, Jonathan Bate, and Cheryll Glotfelty significantly shaped the

discourse during this period. The second wave (from the 2000s to the present) reflects a more expansive and inclusive trajectory. It engages with critical areas such as environmental justice, animal and ocean studies, ecofeminism, postcolonial ecocriticism, climate change, and the effects of globalisation on the environment. It also incorporates discussions on the Anthropocene, nonhuman agency, and the intersections of class, caste, culture, politics, race, ethnicity, and sexuality. This wave marks a decisive critique of anthropocentrism, voicing resistance against ecological degradation caused by human dominance/activity. Initially centred on denouncing ecological harm, the second wave gradually absorbed insights from postmodernism, postcolonial theory, feminist theory, and other critical traditions, thereby broadening its theoretical and thematic horizons. Notable scholars associated with this wave include Ursula Heise, Stacy Alaimo, and Timothy Morton. Together, these evolving phases underscore ecocriticism's dynamic nature as it continues to respond to the shifting ecological, cultural, and theoretical challenges of the contemporary world.

The novel under study, Narayan's *Kocharethi* (1988), was originally published in Malayalam and later translated by Catherine Thankamma as *Kocharethi: The Araya Woman*, published in 2011. Besides being Narayan's debut novel, it won the Kerala Sahitya Akademi Award in 1998. Narayan (26 September 1940 – 16 August 2022), who belonged to the Malayarayar tribe of Idukki district in Kerala, became Kerala's first tribal novelist. He began his literary career by writing short stories did not gain popularity, and helped refine his writing skills. This eventually culminated in his success with *Kocharethi*, a manuscript completed in 1988 but published ten years later in 1998 by DC Books. Apart from *Kocharethi*, he authored many other significant works such as *Ooralikkudi* (1999), *Chengarum Kuttalum* (2001), *Vandanam* (2003), *Tholkkunnavar Aaraanur* (2006), *Pennungal Paniyunna Nagaram* (2016), *Vannalakal* (2016), and several others. The English translation of *Kocharethi* by Catherine Thankamma is the focus of this study, with an emphasis on an ecocritical reading. However, before diving into analysis, it is important to understand the background of the novel. *Kocharethi: The Araya Woman* portrays the lives of the Malayarayar tribe—also known as Mala Arayan or Malaiyarayan—a tribal community residing in parts of the Kottayam, Pathanamthitta, and Idukki districts of the southern Indian state of Kerala. This

community is listed as a member of the Scheduled Tribes [Central List No. 20] (Swamy's Compilation). These tribal people represent the traditional, indigenous knowledge about nature from past many generations. The Mala Arayan tribes are myth-minded people, are in proximity to the nature since ages, considered as *Kaulachara karmis*. *Kaulachara* is a prominent tradition withing Shaktism and Shaivism, worship of the divine couple of Shiva and Shakti, reflecting consciousness and energy. Some of the practises in which the Mala Arayans, alias Kaulachara karmis are involved include *Vamachara*, the left hand path within Tantric practices. Though these 'left hand' practices may be proscribed by the mainstream society, are an integral part of the tribal lives. These practices involve five M's: *Madya* for intoxication, *Matsya* for fish, *Mudra* for symbolic gestures, *Mamsa* for meat, *Maithuna* for sexual intercourse. It is a noteworthy matter of concern that a novel written in 1988, published in 1998 in Malayalam, and finally translated into English did not catch much attention of critics. This fact reflects our negligent attitude towards the marginalised sections of society, like the tribal people.

The novel begins with Varikkamakal Ittyadi Arayan, who descends from a lineage of *mantravadis*—individuals possessing esoteric knowledge of magical rites—and *velichapads*--spirit mediums believed to enter trance states to convey divine messages to the community. When Ittyadi's wife Chirutha suffers from severe fever, he performs a ritual by lustrating a thread for her to wear in hopes of curing her. However, the remedy fails. In response, Ittyadi enters a trance state, but fate intervenes as *Chaviliyan*, the harbinger of death, claims Chirutha's life. The incident shows theological beliefs of Mala Arayan as in the novel. Furthermore, the deaths of Kadutha and Kotha are symbolic too. When Kadutha is attacked by a black bear, Kotha intervenes by striking the bear fatally on the skull. While this act is one of self-defence, it also represents a violation of the natural order. Kotha could have chosen a non-lethal means to deter the bear. Her subsequent fate may be interpreted as a karmic consequence for this disruption of ecological harmony. Kadutha, a wise and respected elder who embodied traditional ecological knowledge and upheld the customs of the tribe, dies a symbolic death. His passing marks the beginning of the end of an era—an era defined by the Araya people's intimate understanding of their natural environment. With Kadutha's generation,

including elders like Ittyadi, the community's ecological wisdom faces the threat of extinction.

The rituals surrounding Kadutha's death reinforce the community's deep ecological connection. These include the use of a jackfruit leaf as a cup filled with oil, along with offerings of rice and grain, and the observance of *pula*—a fifteen-day period of ritual isolation marked by numerous taboos. These taboos prohibit touching weapons, entering cultivated land, appearing before idols, visiting kin, using oil or liquor, performing rites, or contacting women. While these practices may seem ritualistic, the novel critiques their ultimate futility. Much like the existential stagnation in Samuel Beckett's *Waiting for Godot* (1952), where Estragon, the tramp states *"Nothing to be done"* (Act I), these actions reflect a psychological need to *do something*, even when their actual efficacy is unclear i.e., they solve no purpose, especially that of the ecology. Ecocritically, the novel emphasises the transitory nature of human life and the inevitability of returning to the earth. As the narrative states, *"You who were born of the soil, dissolve into soil and be one with the god of all things. Let your good and evil deeds aid you always."*(80,81) This assertion centres human responsibility concerning nature, framing nature as both origin and destination, and encouraging ethical conduct toward the environment. A parallel idea appears in Shakespeare's *Hamlet* (1603) where Prince Hamlet converses with Horatio, "Alexander died, Alexander was buried, Alexander returneth to dust; the dust is earth; of earth we make loam; and why of that loam, whereto he was converted, might they not stop a beer-barrel?" (*Hamlet* Act V, Scene i).

Chapter 7 further emphasises humanity's polluting footprint, as Ittyadi reminisces about a place that *"had not been polluted by human footprints"* (76) subtly indicting human presence as a contaminant. The novel overtly critiques humanity's destructive potential, noting that *"man has the ability to destroy his mightiest happiness."*(51) -- evident in the novel, where the Arayans traditionally repaired their knives and scythes by meditating in the sacred Kollan Hills. When Arethi, a woman from the tribe, clandestinely observes and later mocks the deities due to their nudity, the site's sanctity is irreversibly broken—the doors to the divine realm close and the location transforms into a rock. This incident symbolizes the consequences of human irreverence towards the nature and interference in the

ecological order. A thematic echo of *man's first disobedience* and *the Fruit of the Forbidden Tree* in Milton's *Paradise Lost* (1667), which led to the loss of *Eden* garden:

> Of Mans First Disobedience, and the Fruit
> Of that Forbidden Tree, whose mortal tast
> Brought Death into the World, and all our woe,
> With loss of Eden, till one GREATER Man
> Restore us, and regain the blissful Seat

In *Kocharethi* there are references of the arrival of forest officers *"after the tenth of the month of Thulam"* (86) with *Thulam* corresponding to the Malayalam calendar month from mid-October to mid-November. This event marks a pivotal moment in the power dynamics of land ownership. The Malayarayar tribe, who have inhabited and cultivated the land for generations, and who possess a deep, experiential understanding of the terrain and ecology, find themselves suddenly subjugated by state-appointed forest officers—figures who represent the authority of the postcolonial state. These officials, effectively functioning as agents of the colonisers, assume legal ownership of the land on behalf of the *State*, disregarding the tribal community's ancestral rights and ecological stewardship. These forest officers are responsible for demarcating plots of land to individual families for cultivation. In an effort to gain their favour, the Mala Arayans offer a wide array of gifts, including resin, *inja*, honey, arrack, meat, elephant tusks, packets of beaten rice, ebony, and wild boar. In doing so, they inadvertently contribute to the destruction of their own ecosystem—sacrificing elephants, boars, goats, and other vital parts of their surrounding environment in an attempt to appease these newly imposed authorities. Rob Nixon's *Slow Violence and the Environmentalism of the Poor* (2011), where he introduces the term *slow violence* to describe that environmental harm is often gradual and takes monstrous shapes with time, adds value to the argument. (Nixon) The *Maharaja*, referenced in this context, functions as a symbolic bridge between feudal systems and the emergence of the modern postcolonial state. Though ostensibly still a ruler, the Maharaja is reduced to a nominal figurehead under colonial suzerainty, highlighting the performative nature of princely autonomy. This transformation reflects the broader shifts from

traditional to colonial governance structures. It indicated a shift from nature to a phase of destruction and anarchy.

The narrative also draws parallels with the Indigo plantation system in colonial India, especially the exploitative *Tinkathia System*, which mandated farmers to cultivate indigo on at least three out of every twenty parts of their land. The socio-economic consequences were dire: financial exploitation, with farmers receiving only 2.5% of the market value of the crop, resulting in minimal profits, severe debt, and the intergenerational transmission of poverty. The system imposed indentured labour and created a class of economically shackled peasants. In Marxist terms, the peasants constitute the proletariat, while the colonisers and their intermediaries function as the bourgeoisie. As Terry Eagleton posits, the economic base shapes the superstructure; in this case, the economic subjugation of the Mala Arayans enables and sustains ideological and cultural domination. Characters like Kuruvila epitomize the local capitalist intermediaries who exploit the tribals through financial deception. Illiterate and unfamiliar with formal arithmetic, the tribals are routinely tricked with false loan calculations and inflated prices of goods—often higher than market rates in the plains. This systemic exploitation is illustrated in the incident where Kunjumundan sells pepper to Pareethu and receives payment, only to be later robbed of it. The tribal community, unaccustomed to prompt and profitable transactions, is lured into the deceptive practices of capitalist agents.

The exploitation depicted in the novel is both material and ecological. As observed earlier, the cultivation of indigo was driven by colonial profit motives and contributed significantly to environmental degradation. Large-scale deforestation occurred to create space for indigo plantations, which replaced essential food crops like rice, pulses, and vegetables. The monocultural focus on indigo for export led to the exhaustion of soil nutrients such as nitrogen. With crop rotation disallowed, the land became increasingly barren and infertile. Further, the processing of indigo—especially fermentation in vats—released toxic substances into nearby water bodies. While colonial capitalists had access to filtered water, the indigenous people, dependent on local water sources, faced direct exposure to these pollutants. The surrounding land also became contaminated, resulting in widespread ecological disruption. Andreas Malm in his *Fossil Capital: The Rise of Steam Power and the*

*Roots of Global Warming* (2016) wanted to convey the same point that it is colonisers, whose greed for control over labor and production leads to ecological disturbance, relegating traditional Marxist interpretations and linking *fossil economy* to capitalist tendencies. This reinforces how both postcolonial oppression and capitalist exploitation are intricately linked to ecological degradation, making the novel a rich site for intersectional ecocritical analysis.

The death of Kunjikuttan, the son of Kunjipennu—the protagonist of the novel—serves as a profound warning from nature. His tragic end signals nature's retaliation against human disruption and exploitation. Chapter 5, titled "Fire Consumes All," narrates a ritual involving the sacrifice of a rooster to appease the ferocious deity *Marutha*, Holding the wings and legs together (of rooster), he held it in front of him. The *Parikarmi* sliced off the head and placed it on the leaf. Drops of warm blood splattered the offerings and the lamp. The carcass was thrown towards the north (58)

Other deities such as *Puliambulli Thampuran*, *Chathan*, and *Khandakarnan* are also appeased through animal sacrifices, involving the death of innocent and voiceless creatures. Subsequently, a fire breaks out—beginning with the *"potha grass that bordered the yard"* (60) resulting in the loss of Kunjipennu's "precious son," serious burns on her own body, and the collapse of her husband Kochuraman, found lying naked on the ground. Kunjikuttan's *charred body* evokes deep pathos, functioning as a symbolic reminder of nature's wrath in response to ecological transgressions. This can be read as a warning against the destruction of natural balance. Natural calamities—earthquakes, landslides, floods, and droughts—similarly communicate nature's resistance to exploitation. The description of the landscape post-fire reinforces this theme, "The burnt hillside lay covered with ash. The trees stood bearing a few burnt leaves, their burnt barks peeled off. The breeze that came up the slopes from the village below hovered about the hills, spreading ash. Once in a while a lone voice was heard—desperate, forlorn, as if emanating from a ghost land" (61)

Nature also functions as a guiding force for the tribal community. In Chapter 5, a ritualistic practice involves the Karmi interpreting the future by placing bits of *tulasi* leaves into two halves, indicating the community's belief in nature's innate predictive power. The tribal identity itself is often grounded in

natural landmarks, the Malayarayar people are named after trees and rocks. For instance, Kunjipennu's household is located near a *maruthu* tree, hence they are known as "Maruthunkal." Other family names such as Koombangalil, Varikkamakal, and Murikkathani are similarly derived from environmental features near their dwellings.

Traditionally, the Malayarayar tribe practiced shifting agriculture, locally termed *ponam krishi*. They would clear land for cultivation, follow seasonal crop rotation, and then abandon the land once its fertility declined—allowing it to regenerate for future use. However, the time period depicted in the novel reflects a shift away from this ecologically sustainable method. The introduction of pepper as a cash crop—promoted by colonizers and capitalists—encouraged the growth of sedentary agriculture, which involved repeatedly cultivating the same plot of land over many years. This transition led to severe ecological degradation, especially in the districts of Kottayam, Pathanamthitta, and Idukki in Kerala. The consequences included widespread deforestation, soil erosion, declining biodiversity, depletion of groundwater due to overuse of submersible pumps, and increased human-wildlife conflicts. The indiscriminate use of chemical fertilizers and pesticides killed essential soil organisms and reduced soil quality. Furthermore, ecology came to be seen not as a source of cultural heritage but as a tool for economic profit—a key concern in contemporary ecocriticism.

Animals, being an integral part of the ecosystem, are frequently harmed by the tribal community for material gain. Chapter 2, "Cultivation and Survival," includes a scene in which Kochuraman attacks an elephant. Birds and wild fowl that attempted to consume crops during the day were also targeted and killed by him. From an ecocritical perspective, human beings are part of the ecosystem—not its rulers or dictators. While it is true that humans depend on nature for food, shelter, and clothing, this does not justify the exploitation or murder of animals for economic convenience. Even if animals consume a portion of crops, humans must remember that they are merely tenants on Earth. Our presence here is temporary, and with it comes a moral obligation to protect and preserve other life forms. At the end of life, no material possession accompanies a human being; all accumulated wealth becomes irrelevant. The appearance of "streams of red ants from nearby trees" covering the corpse of *Ottathengan* reflects the ecological cycle and the

principle of continuity in nature. This illustrates the food chain in action: when a creature dies, others feed on its remains, thereby ensuring nutrient cycling and environmental balance. A basic model of this chain begins with grass (the producer), which is consumed by a grasshopper (primary consumer). The grasshopper is eaten by a bird (secondary consumer), which is preyed upon by a snake (tertiary consumer), and ultimately by an owl (apex predator). When apex predators die, decomposers like mushrooms convert their organic matter into soil nutrients. These fungi, in turn, nourish the producers—thus completing the never-ending cycle of life.

*Kocharethi* emerges as a rich site for ecocritical inquiry, weaving together theological reverence for land, Marxist critiques of dispossession, postcolonial resistance to external governance, and an intricate understanding of ecological continuity. The deaths of characters like Kunjikuttan, Kadutha, and others dramatise nature's warnings against unchecked exploitation, while rituals connect human actions with environmental consequences. The shift from shifting to sedentary agriculture and the introduction of colonial cash crops like pepper and indigo illustrate the twin threats of capitalist and state-driven ecological harm. Indigenous spiritual practices and naming conventions underscore the community's ancestral bond with their environment, while the intrusion of forest officers and corrupt intermediaries highlights systemic dispossession. Crucially, the novel emphasizes the moral responsibility of humans as temporary tenants, reminding readers that ecological balance relies on respect for nonhuman life and the life-death cycles that sustain ecosystems.

In synthesizing theological, Marxist, and postcolonial ecocritical approaches, *Kocharethi* challenges anthropocentric paradigms and underscores how cultural, economic, and spiritual forces intersect to shape ecological outcomes. Its urgent message carries contemporary relevance, reaffirming the importance of indigenous knowledge, ecological reciprocity, and intergenerational stewardship in addressing ongoing environmental crises. In the end, indeed, Kocharethi reminds us that we are not the masters of the Earth, but its humble tenants—bound by duty, sustained by reciprocity, and destined to return to the very soil that nurtures us.

## Works Cited and Consulted

Bande, Usha. "The Story of a Tribal Couple." *Indian Literature*, vol. 55, no. 2 (262), 2011, pp. 218–21. JSTOR, http://www.jstor.org/stable/23344034. Accessed 25 June 2025.

Beckett, Samuel. *Waiting for Godot: A Tragicomedy in Two Acts*. 1994, ci.nii.ac.jp/ncid/BA68674145.

Beckett, Samuel. *Waiting for Godot*. resources.saylor.org/wwwresources/archived/site/wp-content/uploads/2011/01/Waiting-for-Godot.pdf.

Buell, Lawrence. "Ecocriticism: Some Emerging Trends." *Qui Parle*, vol. 19, no. 2, 2011, pp. 87–115. JSTOR, https://doi.org/10.5250/quiparle.19.2.0087. Accessed 25 June 2025.

Eagleton, Terry. "Base and Superstructure Revisited." *New Literary History*, vol. 31, no. 2, Mar. 2000, pp. 231–40. https://doi.org/10.1353/nlh.2000.0018.

"Hamlet: Entire Play." *shakespeare.mit.edu/hamlet/full.html*.

Milton, John. "*Paradise Lost: Book 1 (1674 Version).*" *The Poetry Foundation*, 6 Jan. 2025, www.poetryfoundation.org/poems/45718/paradise-lost-book-1-1674-version.

Narayan. "Kocharethi: The Araya Woman." Translated by Catherine Thankamma. *Indian Literature*, vol. 55, no. 2, Sahitya Akademi, 2011, pp. 218–21. JSTOR, www.jstor.org/stable/23344034.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press, 2011. *JSTOR*, https://doi.org/10.2307/j.ctt2jbsgw. Accessed 29 June 2025.

Paswan, Ishwar Kumar. "Ecocriticism: An Analysis of Environmental Concerns in Various Works of Literature." *International Journal of Research in English*, vol. 1, no. 3, July 2019, pp. 28–31. https://doi.org/10.33545/26648717.2019.v1.i3a.64.

Poovilangothai, Poovi. "A Proud Tribe: 'Kocharethi', the Award-Winning Work by Narayan, Kerala's First Tribal Novelist, Portrays the Lives, Triumphs and Tribulations of the Malayarayar Tribal Community of Kerala in the 20th

Century." *Economic and Political Weekly*, vol. 50, no. 37, 2015, pp. 74–74. JSTOR, http://www.jstor.org/stable/24482378. Accessed 25 June 2025.

Ramesh, Aparna, and Teena V. "Tethered to Tradition: An Ecofeminist Study of 'Malayarayan' and 'Muthuvan' Tribes in Select Works of Narayan." *Indian Literature*, vol. 66, no. 2 (328), 2022, pp. 91–99. JSTOR, https://www.jstor.org/stable/27277240. Accessed 25 June 2025.

Swamy's Compilation on Reservations and Concessions for SCs/STs, Ex-servicemen, Sportsmen, Compassionate Appointments, Physically Handicapped and SEBC (Mandal Commission): Incorporating Orders Received Up to February, 1996. Swamy Publishers, 1996. Accessed 26 Dec. 2012.

## Acknowledgements

This research paper would not have been possible without the support and guidance of several individuals to whom I am deeply grateful. I extend my sincere thanks to Mr. Jatin Anand, my senior, for initially encouraging me to undertake this research and for offering valuable insights into potential areas of inquiry. I am particularly indebted to Prof. Suraj Kumar, whose guidance on the structural framework and research protocols was instrumental, even during his period of leave and illness. I am also thankful to Prof. Harmeet Kaur Jhajj for her unwavering encouragement and for inspiring me to strive toward my *best self*.

## Pranav Sood

Pranav Sood, originally from Ludhiana, Punjab, is presently enrolled in the Master of Arts (English) programme at the Postgraduate Department of English, S.C.D. Government College, Ludhiana. His scholarly interests lie in postcolonial literature, feminist literary theory, theological discourse, and mythology-based narratives. In addition to his academic pursuits, he has been engaged in the study and instruction of Astrology, Vastu Shastra, and Numerology for over seven years, during which he has mentored numerous students in these disciplines. Beyond the academic and esoteric realms, he is an avid reader, has a passion for culinary arts, and takes particular interest in the appreciation of diverse gastronomic cultures. He is currently aspiring to pursue doctoral research in the field of Vastu Shastra.