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Exploitation of adolescents, their Endurance and the Formation of their Character in Paro Anand's

The Other: Stories of Difference

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Abstract

Paro Anand's "The Other: Stories of Difference" (2018) underscores the contemporary difficulty and challenges that strike the lives of Indian teenagers, an issue that's approached cautiously by the author for the advantage of her young adult readers. The narratives, however, are daring within the sense that they focus sharply on the hidden or suppressed, and under-represented, crises faced by youngsters, underlining the urgency of addressing these problems during a society that's still mostly ignorant or apathetic. Yet, the literary illustration of social uneasiness, psychological trauma, emotional misery, and physical harm in texts intended primarily for young readers is never an easy task as there is a risk of such texts becoming overtly didactic in their desire to inform and educate. Whether or not Anand steers afar from this entice – for the stories got to work as stories – is one amongst the considerations of this essay. Another task of the author is to depict teenagers as not entirely freelance of adults and nonetheless additionally as not deprived of agency. The essay examines the stories within the assortment in relevance to the identity formation of the young adult characters, who have to grasp as well as grapple with the complexities – along the axes of gender, class, caste, and disability – of what it means to be growing up in India.

Keywords: Paro Anand, Indian children's literature, adolescents, exploitation, endurance, character

On an individual level, Indian adolescence in Indian writing written in English is characterized for me in the experiences of Swamy and his companions in Malgudi, delivered endearingly by R. K. Narayan. Its partner, Indian youth, is characterized for me in Rusty and his individual transients in the valleys of Dehra, rejuvenated most reminiscently by Ruskin Bond. My artistic excursion from Malgudi to Dehra has a place, notwithstanding, to the former century despite the fact that, obviously, I would savor Swamy and Friends, Malgudi Days, Room on the Roof and Vagrants in the Valley if I somehow managed to peruse them once more, for they are works of art of the Indian ordinance. Today, in the twenty-first century, I am attracted to such stories as Paro Anand's *The Other: Stories of Difference*. Perusing the nine stories in the assortment has clarified that it is a long and laborious excursion for the young people of India toward their self-assurance however that this excursion has started. To talk metaphorically, if Narayan and Bond indicated youthful grown-ups the evolving seasons, Anand cautions them of environmental change.

The researcher Emer O'Sullivan considers children's literature as an assemblage of writing that has a place at the same time with the field of writing and the field of instruction, a proposal which might be applied to youthful grown-up writing also. Composing on the estimation of youthful grown-up writing, Jacqueline Glasgow likewise noticed that youthful grown-up writing gives a setting to understudies to get aware of their



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working world view and to look at fundamentally elective methods of understanding the world and social relations. However youthful grown-up writing, while it has a job to teach, ought to dodge plain education and how Paro Anand handles this involves enthusiasm, as her characters are found in the tales viable to move from being hapless survivors of situation, savagery, foul play, cold-heartedness, and lack of care towards turning out to be competent people. The emergencies in the tales are settled so that the objective perusers consider the to be of going about as capable residents. In stories, for example, "Figuring out how to Love Again," "Walk the Straight Line," and "Going Off Grid," the youthful grown-up characters go to the acknowledgment that they need the assistance of their folks, instructors and specialists, and the asylum of home, school, and clinic. In different stories like "She Walks among Raindrops" and "Closest Friends Forever," the youthful show a more noteworthy comprehension of issues, can practice self-governance, and even set models for others to follow.

In her near examination of youngsters' writing, O'Sullivan cautions us against the supposition that kids, and by augmentation youthful grown-ups, are the equivalent all over and consequently that children's literature is all inclusive:

It is a romantic vision of small beings who magically commune with their counterparts in the whole world without any of the concomitant problems of language, culture, religion, or race. This ignores the real conditions of childhood in different parts of the world as well as the possibilities of children's communication across borders with their peers. Comparative children's literature, by examining texts in their historical and cultural contexts and probing the modes of its (non)transfer, is a genuine antidote to such romantic notions of international children's literature; it is also ideally positioned to address the real contemporary phenomenon of its globalization. (Anand 195)

Diagramming the field of Indian children's literature in both English and territorial dialects in 1975, Kamal Sheoran causes to notice the dreary social real factors that are definitely not helpful for its development in India: it is the unpalatable truth that in a nation where a great many youngsters are destined to ignorance, the dire need is to give course books and other fundamental requirements for simple instruction. Now, to discuss youngsters' writing as a specific field is unrealistic and whimsical. He further declares, Children's literature in English is still new, a result of the most recent twenty years.

Composing almost 25 year later, Devika Rangachari considers the banishments of Indian culture liable for



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the hindered development of Indian youngsters' writing:

Strong overtones of didacticism and moralizing were welcomed as a means to keep the young reader rooted in 'Indian' traditions. Broken families, divorce, child abuse, friendship with the opposite sex and similar issues were proscribed themes for children's books – a position held by writers and, more emphatically, by publishers. (Rangachari 19)

She refers to a similar purpose behind the topics [that] appear to be fairly manageable in Indian youthful grown-up writing. She proceeds to finish up:

Young adult fiction in India has only taken baby steps so far and does not yet constitute a clearly identifiable genre. Fresh themes are being approached with caution by authors and publishers alike. However, the very fact that new waters are being tested and boundaries of themes being pushed augurs well for the future. (Rangachari 25)

Until a couple of decades prior, youngster marriage was pervasive in India. Set forth plainly, this regularly implied there could be no youthfulness for some: no happy secondary school or school, no play in the field with companions, and no affection before marriage. In any case, today we live in a post-liberal India, and Indian youth, especially in urban India, have impressive admittance to the miracles of the external world and the dreams of the internal world. In any case, as a rule, the open doors for these accompany obligations just as tensions. Given these complexities and their impacts on Indian youth, it is imperative to ask: Have every one of these perspectives entered Indian youthful grown-up writing seriously? Now, to the extent youthful grown-up writing in India is concerned, we can accept probably that we have moved from a state of portraying the narratives as transitioning to a point where we have verged on saying that the class itself has grown up.

In this light, Anand has made a huge commitment to the improvement of youthful grown-up writing in India with so much fills in as: *No Guns at My Son's Funeral* (2005), which investigates the predicament of kids against the background of Kashmir militancy; its subsequent novel *Weed* (2008), which keeps on featuring the ruined lives and broken groups of kids in war-torn Kashmir; *Like Smoke* (2015), which manages the specific quandaries looked by youngsters; and her latest work, *The Other: Stories of Difference* (2018), the focal point of this exposition, which takes up for assessment the various issues that puzzle Indian adolescents and youthful grown-ups. The narratives move consistently starting with one angle then onto the



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next and the creator is all through aware of her intended interest group, youthful grown-ups, and the issues they face in contemporary, globalized Indian culture. It is intriguing to take note of that just in two of the nine stories, "Closest Friends Forever" and "Figuring out how to Love Again," do the focal characters have names and in the staying seven stories, wherein the focal characters are likewise youthful storytellers, they are anonymous. Moreover, the last story in the assortment, "Going Off Grid," embraces the impartial term "youngster". This is Anand's technique for making her characters comprehensive in a country separated to a great extent by rank, religion, and language. However, despite the fact that the majority of the characters are anonymous, they are very much characterized and have interesting character qualities. Youthful perusers can likewise interface with and identify with the characters in *The Other* absent a lot of exertion as the language is casual, frequently utilizing colloquial teenager discourse to make its substance more available to its essential crowd, as in this model:

And I hated the thought of anyone or anything dictating what I did or how I did but a little white pill did. It became my master. And my mistress, because I fell so in love with it that she completely blinded me to real girls out there. She seduced me to try the others that came along with her — cocaine, booze, you name it. When I was already far gone, I was willing to try anything else that would carry me higher. ("Walk the Straight Line" 143)

With her comprehension of the youthful grown-up psyche, and its encounters and capacities, Paro Anand makes her composing open and relatable to her readership through topical worries that frequently spin around adolescent smashes and fixations. Be that as it may, Anand's content moves past these shallower concerns and further spotlights on more significant issues, for example, living with inability, enduring exploitation, and expecting a dependable job at home and in the public arena. Throughout every one of the tales a critical thing occurs, which is the arrangement of personality. However, however the personality development is that of the characters in the accounts, through the relationship of perusing, one may contend that this effects on the arrangement of character for perusers themselves. Given the topical worries of the content, one may surely hypothesize that the youthful grown-ups who get *The Other* travel a huge scholarly separation in getting their way of life as perusers and in considering the bigger social issues that face contemporary Indian youth.

The feeling of affection is to be sure vital to the life of youths spoke to in the fiction, as they are distracted with it in a few cases. The affection for a little fellow with an ailment for the most appealing young lady in



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his group is delivered reminiscently in "She Walks between Raindrops." The kid's condition, which requires his utilization of a colostomy pack, is awful to his schoolmates who stay away from him and adversely signify him as "exceptional." Consequently, when a young lady looks past his incapacity and treats him as her companion, he reacts by speculation in gullibly sentimental terms: she would stroll between raindrops. Like the downpour wouldn't fall on her. Notwithstanding, his affection is unreciprocated and the young lady being referred to begins going out with another person which, despite the fact that this makes him extremely upset, passes on the experience of acknowledgment and adoring graciousness. In "Figuring out how to Love Again," Shamoli, a young lady recouping from a rape by a family member, comes back to class after a long nonattendance and to Akshat, a kid who cherishes her however doesn't have the foggiest idea what has befallen her: I realize that she has been away debilitated with something. Not certain what it is. Be that as it may, my heart reels when I see her. I need to simply put my arms around her and give her an embrace and reveal to her that I'm there for her. Shamoli, who likewise recently had affections for Akshat, is not, at this point sure: she can see that he knows nothing about what's occurred with me. That is acceptable. It's a consolation. He and I, well, we were near the precarious edge of something. Something great. Something that I needed. Notwithstanding, she likewise rethinks her emotions: However I don't have a clue whether I will ever need a relationship like that again. Shamoli has a dear companion in Mira, another young lady in her group, who believes the delicate love that has been harmed can bloom once more, and means to give aid by revealing to her companion, You'll figure out how to adore once more, however the cycle might be long and the casualty first needs to cherish herself once more. In another story "Closest Friends Forever," the underlying spotlight on adolescent fellowships and parental obstruction movements to the intricate issue of sexual orientation character. A little youngster, Saudamini, and a kid from her group, Aarav, are closest companions who frequently meet in Saudamini's home against her mom's desires. The story takes a turn when another kid joins their school. Saudamini educates Aarav concerning her smash for the new kid, and he is anguished by this. Saudamini gains later from Aarav that he loves the new kid similarly that she does and Aarav reveals to her that he isn't a kid however a young lady – that he is a young lady mentally. Despite this horrifying disclosure, the smashes are pushed to the foundation. As Saudamini thinks about this disclosure, she starts to comprehend and chooses to remain by Aarav.

The kid young lady stories would just be standard romantic tales if Paro Anand had not intensified the contentions inside the accounts through individual conditions and subtleties, for example, in her depiction of incapacity and sex. Expounding on the treatment of inability in youthful grown-up fiction, Karen Harris and Barbara Baskin watch, A few stories contain splendid messages however are inadequate in components that



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characterize great writing: dependable and intriguing characters, a very much created plot, handy and unique utilization of language, and so on. It is well to dismiss books in which educational expectation supersedes different contemplations. Three stories in *The Other* present handicap everything being equal, yet with a comical inclination. These accounts dodge cliché characterisations of incapacity that evoke stock reactions as they dive into parts of physical handicap, hereditary ailments, and the sexual orientation personalities of adolescents. As one such model, the kid who needs to wear a colostomy sack for his urinary issue in "She Walks between Raindrops" feels he gets no opportunity of having an ordinary existence: "I was choice less. Like Zilch". His intense mindfulness is conceived of his incapacity, a condition he thinks about to that of the British physicist Stephen Hawking, and through whose way of thinking he discovers motivation: Life would be appalling in the event that it weren't entertaining. The writer has depicted him as an astute character so as to underscore to her young perusers that physical incapacity and insight are irrelevant. Moreover, the main individual portrayal encourages perusers to all the more likely comprehend the speaker. His tone is unconcerned however this presumably emerges from the way that he has just met the young lady (the story is in flashback) who has had any kind of effect to his life and subsequently he is feeling not so much barred but rather more cheerful. The message for youths who are impaired like him is that there is life past inability.

Another case of the creator's accentuation on inability and the requirement for social consideration is found in the youthful female storyteller of "Along these lines, Cinderella" who has the hereditary or ailment of dwarfism, as does her twin sister. Interestingly, the third sister in the story, an advanced Cinderella, is depicted as sassy from the storyteller's perspective. The area of the activity is a gathering at which Cinderella is revered by everybody while her midget sisters are overlooked. The storyteller, who normally feelings of spite her sister's benefit, alludes to her as Cin, quip expected. Cinderella, who moves yet doesn't eat at the gathering, acting as those of her tendency frequently do, debilitated and gives a feeling of unforeseen fitting retribution for the storyteller as the last harps on her future. With the acknowledgment of one's condition, there is comfort trailed by goal, a point made with sour humor in this story, which isn't simply extraordinary yet particular, and which isn't thought up however persuading.

As a further case of those people who are frequently seen to exist outside of the social "standard", the character Aarav finds that his own feeling of sexual orientation doesn't relate with his introduction to the world sex in "Closest Friends Forever." When he shares his sentiments about his sex personality – with much trouble – with his closest companion Saudamini she is baffled, causing an emergency in their kinship and thus their comprehension of one another. Curiously, in making Saudamini the storyteller of the story,



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Anand gives a viewpoint that delineates the storyteller's moderately everyday local life before giving the snapshot of Aarav's exposure as a sudden arousing — as a suggestion to perusers of the intricate idea of our lives and its unforeseen turns. Saudamini at last gets up by her companion, yet the narratorial structure gives a clear page after the story as a space of reflection for her perusers and, besides, the story closes, suddenly, with the creator's immediate mediation. Taking the peruser outside the ordinary account, the writer talks straightforwardly to her readership as she admits that she felt clear, a feeling of a temporarily uncooperative mind, in attempting to accomplish goal for her story. She proceeds to discuss her own experience with a hijra, an intersex individual. One can peruse the writer's intercession as a type of author's meeting or dramatist's stage course, and one that embodies her basic want not exclusively to take her scholarly crusade forward by making mindfulness about and affectability towards LGBTQ individuals, however to likewise depict the feeling of disarray and crack looked by this minimized network, explicitly as far as their social acknowledgment. This is a noteworthy intercession, thinking about the discussions on Section 377 of the Indian Penal Code, which condemns sexual exercises "against the request for nature", the Supreme Court of India's maintaining the privilege to security as an essential right in its judgment on 24 August 2017, and its decriminalization of homosexuality between consenting grown-ups in its milestone 6 September 2018 decision.

Anand shows a basic exactness, trustworthiness, and refinement in depicting handicap. She accomplishes this through oneself deploring humor of the crippled individual as confirmed in "She Walks among Raindrops," and various different stories, a humor which never dives into self-indulgence. In the story "In this way, Cinderella" the impaired storyteller feels jealous of her pretty sister's prevalence however her jealousy is eclipsed by her fearlessness and mindfulness. Likewise, there is compassion for Aarav's awful condition in "Companions Forever," however at no time does this become belittling. Anand's fiction moves this compassion in its young perusers by making for them through her accounts what may best be named as a "vicarious connection with an impaired individual" (Harris and Baskin 191). Exploitation is another significant part of these accounts of distinction and happens in different structures, remembering for its physical, mental, monetary, and social appearances; at different levels reaching out from verbal prodding to rape; and with different impacts extending from hurt to mortification to decimation. Critically, Anand's accounts are multicultural in that they incorporate youngsters from all segments of society and, as the tales manage the prevailing and vicious powers of society from the casualty's point of view, they give counter stories. Such counter-narrating has noteworthy points of interest in light of the fact that, as Richard Delgado, an American expert in social liberties and basic race hypothesis, watches:



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By telling (and hearing) counter-stories, individuals from minimized gatherings:

- increase recuperating from getting comfortable with their own noteworthy abuse and exploitation;
- understand that they are in good company; that others have similar contemplations and encounters;
- quit reprimanding themselves for their negligible position; and
- build extra counter-stories to challenge the prevailing story. (qtd. in Hughes-Hassell 215)

The short story "Internal Circle, Outer Circle" is told through the anguished point of view of an observer of rape. The observer is a youthful student, the casualty is a youthful office-going lady, and the culprits of the wrongdoing are a posse of youngsters. In spite of the fact that the wrongdoing in the story occurs in sunshine on a road, it is stunningly suggestive of the shocking Delhi gangrape that occurred the evening of 16 December 2012 and that shook the country's conscience. The initial segment of Anand's story is separated through the storyteller's creative mind of what ought to or could have been her job in sparing the young lady as she is one of the observers who never really spare the person in question. The youthful observer, originating from a helpless foundation, is a high achiever in her investigations and is, normally, optimistic. Her folks, as most guardians, need their girl to be sheltered yet was that, she asks herself, the purpose behind her inaction? She contemplates her wavering and her locale's job in it:

But I have never been taught, in school, at home, to stick up for the one who is vulnerable, to step forward and right a wrong. The justice is doing the right thing. None of us has been taught that. Instead, we are taught to protect our own skins, to look out for ourselves. And we may be sick of our own impotence. But we are never going to stop them. Yes, we are sick of our blind eyes, but we don't open our eyes, we don't raise our arms up to stop that injustice. Even though she screams out. Bachaao. And whimpers, help me, help me. We turn deaf ears. Blind, deaf, mute. That's us. That's me. (Internal Circle, Outer Circle 69-70)

This holds instructors, guardians, the general population, and the storyteller herself by implication answerable for the wrongdoing. Is the creator addressing society, to the country? It is safe to say that she is doing it at the danger of being instructional? The message is clear – not raising a voice or keeping a voice from being raised against a wrongdoing is a wrongdoing also. From longing for starting to lead the pack to spare the young lady, the storyteller makes a change to really starting to lead the pack to persuade her folks that she will never again be a quiet observer to shamefulness. In spite of its tendency towards instruction and acting, the story moves from a state of weakness to a place of strengthening through its hero's capacity to



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gain proficiency with the inalienable social estimation of proactive conduct. So also, the story "Figuring out how to Love Again" manages the assault of a little youngster by somebody known to her, a maternal uncle. The caring offspring of an intently sew family is attacked, her folks and grandparents at home are crushed, and an instructor and a companion at school are stressed over her. Every one of them remain by her as she recovers, accentuating the requirement for enthusiastic and familial help – in any event, when the treachery exudes from inside the more distant family itself. The story is a progression of monologues from the characters – aside from the guilty party – making, one might say, numerous continuous flows, yet with little variety in tone starting with one character then onto the next. This might be deciphered as mirroring the gravity of the circumstance, and the requirement for everybody to talk in one voice, to be joined against the ghastliness of such an infringement. In spite of the fact that its notions are praiseworthy, the consummation of this story, notwithstanding, shows up fairly constrained. The casualty Shamoli meets her grandma, who is likewise the mother of the guilty party. She asks Shamoli's consent to which Shamoli reacts: "Go, Nani. Go to him. I need you to look at him without flinching and ask him for what reason he did what he did. For what reason do any of these individuals do what they do? How might he do this? There such a large number of numerous assaults. Consistently. We have to realize what goes on in the psyche of these men. Indeed, you are correct, we have to ask him. Go, Nani. Find a few solutions" (112-113). Such a reaction appears to be marginally incredible, particularly when all the victims – essential just as optional casualties – seem to recoup energetically in the story. By the by, a story like this "should fill in as a focal point to assist us with perceiving how savagery capacities in our aggregate creative mind. On the off chance that we can see how we decipher brutality, we are maybe better prepared to oppose savagery in our middle" (Franzak and Noll 671). In her emphasized note going with the story, the writer imparts to her perusers the cooperations she had with individuals regarding the matter previously and keeping in mind that composing the story, and has this to state:

...finding that voice of the uncle became impossible for me. The hurt is too deep. So I asked the grandmother to try and find his voice. I don't know if she did. I couldn't travel that road with her. I stood with her outside the prison, but I couldn't find it in my heart, in my words, to step in and face this man. He may be fictional, but he is real and he walks amongst us" (114).

These remarks are essential, considering Anand invests a decent arrangement of energy connecting with the youthful grown-ups about whom she composes and upon whom she bases her characters. Further showing this point is her gathering with youngsters in Kashmir, an excellent valley torn by brutality and militancy:



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"Their agony and their eagerness and need to impart their injury to you, has come about in my freshest book—No Guns at my Son's Funeral (2005)" ("Kashmir: the opposite side of youth" 55).

Superhuman good examples and going to bat for oneself against harassing structure the focal point of the short story "Since Superman Has Better Things to Do." A young lady gets a disposed of Superman banner from a spot where her mom fills in as a servant and the picture of the hero turns into the young lady's friend when she is separated from everyone else at home. Superman is a prop in the story, a dream that conveys you to the real world and one which stays with the young lady when she goes to class. She has picked up admission to the school through a standard dependent on her social foundation, and consequently we realize this is a story composed after the Parliament of India authorized The Right of Children to Free and Compulsory Education Act or Right to Education Act (RTE) on 4 August 2009. Like most different stories in the assortment, "Since Superman Has Better Things to Do" happens to a great extent at school. This is principally in light of the fact that the accounts are about youngsters and youthful grown-ups; in light of the fact that school is where perspectives and characters are framed; and similarly critically on the grounds that Paro Anand accepts school instruction is of foremost significance in the arrangement of humanistic and social qualities, which are firmly clear in her composition. Yet, school for this little youngster turns into a nerve racking encounter when she is in Class 6 due to Raghu and his posse who insult her about her rank and class and affront her by calling her Miss EWS (Economically Weaker Section) and a Dalit (mistreated individuals based on their most minimal situation in the Indian standing progressive system). She meets people's high expectations and in the quarrel that follows, calls Raghu a kaaryar (quitter). However as he moves to strike her, she reacts by wrecking him, along these lines finishing the individual and allegorical change from romanticized, model male saint – Superman – to enabled female in a male centric culture.

Anand enlarges the scope of her printed delineations by managing another basic high school concern, illicit drug use. Truly the complex neuro-natural malady of chronic drug use isn't very surely known in India and is once in a while talked in writing. Uda Punjab (2016), an ongoing Hindi element movie coordinated by Abhishek Chaubey, managed the medication misuse uncontrolled in the province of Punjab and, however it created a lot of intrigue, it is a rarity indeed such a subject is taken up in the monetarily determined Indian entertainment world. The subject, notwithstanding, appears to be a characteristic decision for youthful grown-up fiction and Paro Anand addresses it in "Walk the Straight Line," a story that represents the life of a juvenile ball player turning into a medication fanatic. The youthful athlete attempts medicates recreationally and, before he understands the degree of his utilization, he has become a fanatic. Friction in his family – his folks' muddled separation – comprises part of the reason for his fixation, yet he accepts that



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he will have the option to keep his propensity covered up. One second changes this on the b-ball court: "As the game advanced I felt the world sort of thicken and obscure. Somebody tossed the ball at me. Another person came at me from another heading. My psyche's wire got crossed. I ran straight into the individual as the ball hit my head. I propped up till I went down. Hard" (145). Subsequent to being raced to the clinic, what follows is a fair discourse between the adolescent and the specialist. He discovers that his folks have come to think about his compulsion and, however nobody accuses him, he goes to the understanding that affirmation and afterward acknowledgment of duty give the main way towards recuperation: "And I know, I would prefer not to return there once more. I trust I can finish what has been started. It's a lengthy, difficult experience back. Yet, I can attempt" (148).

The story "Anguish (is a monster)" takes up another relevant adolescent issue, melancholy. The plot rotates around a little youngster who has lost her caring mother and drops into misery: "The void develops like a dark opening eating into the light and chuckling" (82). In spite of the fact that she mulls over death and thinks about observing a specialist, as in the story "Walk the Straight Line," it is the affirmation of her condition and the foundations for it that comprise the initial move toward recuperation. She reflects, "I was too bustling quieting everybody down and closing everybody out to keep check. Thus, I haven't conversed with anybody" (84). The main other individual in their family unit is her dad, who is additionally battling to adapt to the loss of his better half. The girl chooses to converse with her dad as she is worried for his government assistance, yet when she meets him, he is by all accounts showing improvement over her, a circumstance that fills her with expectation and makes her resolved to tame her own anguish. As a result, the young lady advances in the story from being inundated in melancholy to having the option to take a gander at it dispassionately.

The last story in the assortment, "Going Off Grid," is a fitting end for a writer who would appear to not like to leave anything to risk since it is her obligation to help her young perusers to remember their duty. Appropriately, this story delineates dependable, proactive guardians urging their kid to adhere to esteems, come what may. The story starts with an accentuation on forestalling remorselessness to creatures before it moves to the more extensive issue of securing each living being's privileges as it references the previous stories to put these circumstances in context. This book of unique accounts of distinction, which talks about the individual victories of its young characters, which alludes to Superman, Stephen Hawking, the Chipko Andolan (a development to spare trees), the Bell Bajao Andolan (a development to forestall abusive behavior at home), and the #Me-Too movement (a development against inappropriate behavior), alludes at long last to Gandhi, the Father of the Nation, a man who represented harmony and peacefulness, who



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opposed all types of persecution, who never faltered to talk truth to control, and whose lifestyle has come to be thankfully named in current occasions as Gandhigiri. Is Paro Anand supporting the qualities and qualities of Superman, Stephen Hawking, Mahatma Gandhi, and the different social developments as good examples for the young people of India? Through this divergent assortment, what is sure is that she needs her young perusers to think about individuals, both genuine and anecdotal, and the developments induced by them that have had any kind of effect.



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