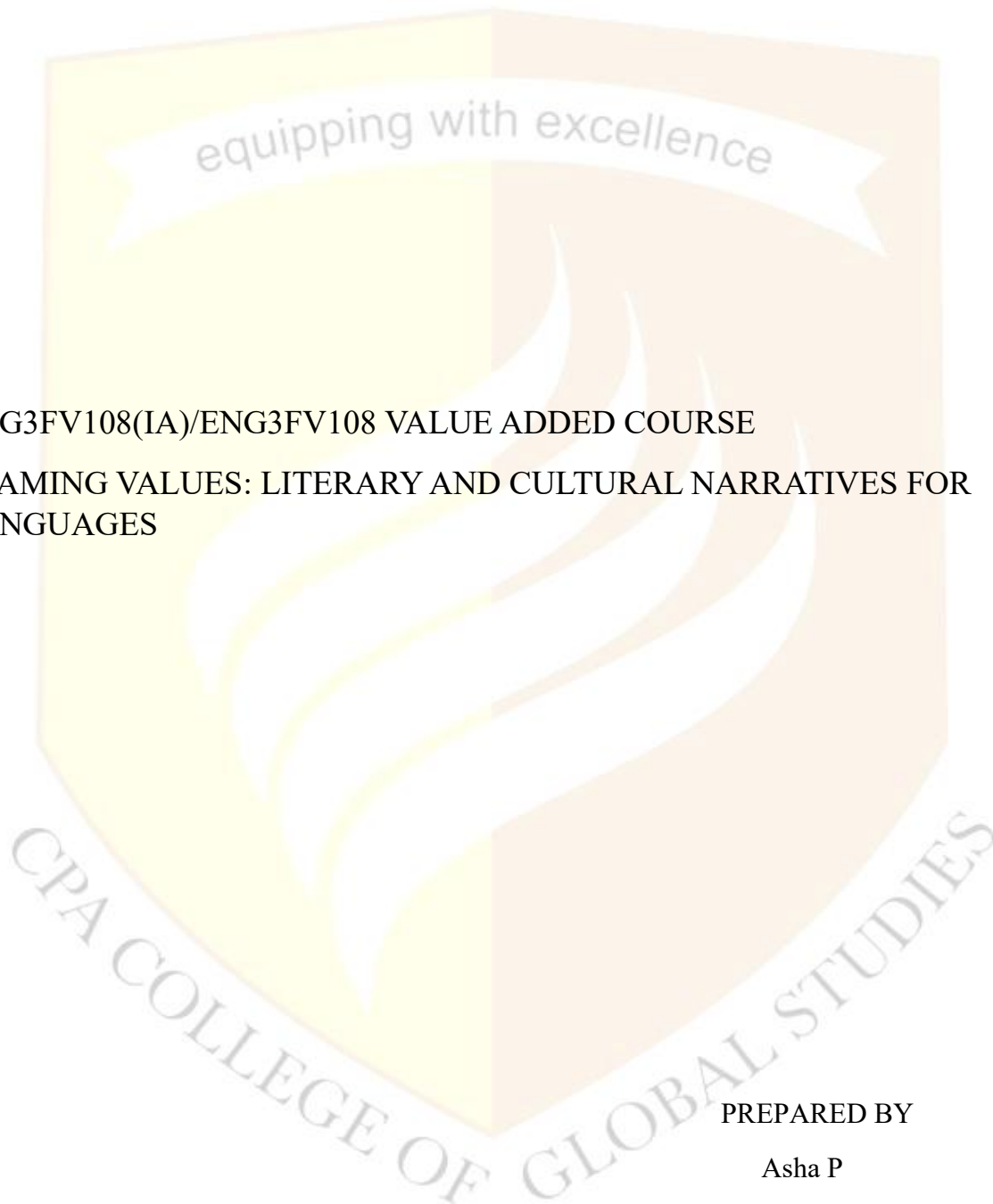


3RD SEMESTER VAC ENGLISH

UNIVERSITY OF CALICUT

ENG3FV108(IA)/ENG3FV108 VALUE ADDED COURSE

FRAMING VALUES: LITERARY AND CULTURAL NARRATIVES FOR
LANGUAGES



PREPARED BY

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GENERAL FOUNDATION COURSES SKILL ENHANCEMENT COURSE (SEC)

Programme	GENERAL FOUNDATION COURSES					
Course Code	ENG3FV108(1A)/ ENG3FV108					
Course Title	FRAMING VALUES: LITERARY AND CULTURALNARRATIVES FOR LANGUAGES					
Type of Course	VALUE ADDED COURSES- BA LANGUAGES					
Semester	III					
Academic Level	100-199					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours	
	3	3	-	2	45	
Pre-requisites	Basic understanding of the Indian Constitution and its structure.					
Course Summary	This course aims to provide learners with a comprehensive understanding of Constitutional values with special emphasis on values like democracy, equality, secularism etc. to celebrate the plurality of thenation.					

CPA COLLEGE OF GLOBAL STUDIES

Course Outcomes (CO):

CO	CO Statement	Cognitive Level	Knowledge Category	Evaluation Tools used
CO1	Comprehend the plurality and diversity of the nation.	U	C	Exam/Quiz/ Assignment/ Seminar
CO2	Explore how values shall be applied with reference to the foundational principles of the Constitution.	E	C	Exam/presentation/Assignment
CO3	Appreciate and interpret through cultural productions, the core values of the Constitution.	An	C	Exam/GD/Assignment / Seminar
CO4	Inculcate an awareness of the primacy of constitutional values among learners in the digital age through diverse representations.	An	C	Discussion//Quiz/ Assignment/ Seminar
CO5	Distinguish and celebrate the true spirit of democracy which consists of the dissenting voices in a scientific and critical sense.	E	C	Exam/Quiz/ Assignment/ GD
CO6	Apply the spirit of constitutional values in everyday life.	C	C	Exam/Quiz/ Assignment/ Seminar
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) #-Factual Knowledge (F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Democracy		9	10
	1	Introduction-Democratic Values through Literature	1	
	2	Excerpt from the speech 'Tryst with Destiny' - Jawaharlal Nehru https://youtu.be/b4_KGqgsDiU?si=SJAdG0XwxwW0jsR9	3	
	3	My English-Aleena Akashamittayi	2	
	4	Don't Call Me Panan (Chp.1)- Ethiru -Kunjaman	3	
		Suggested Activities: 1. Organize a debate on the effectiveness of the Indian democratic system, focusing on recent political events and their impact on governance. 2. Assign learners to analyze landmark Supreme Court cases related to democratic principles and discuss their implications on Indian society. Conduct a mock parliamentary session where learners role-play as members of parliament, debating and passing legislation on contemporary issues in India.		
II	Liberty		9	15
	5	Liberty in Indian Context-An Introduction	2	
	6	Morons, The Name of This Country is India- V Abdul Latheef	2	
	7	The Republic of Dreams-Mahasweta Devi	3	
	8	In Defence of Freedom- Dir. Nandita Das	2	
		Suggested Activities: 1. Hold a debate on the balance between national security and individual freedoms in India, concerning recent laws and policies. 2. Analyze pivotal Supreme Court rulings on fundamental rights, such as the right to privacy and freedom of speech, and their impact on civil liberties. Facilitate a panel discussion with experts on the challenges and progress in upholding civil liberties in India, encouraging learners to ask critical questions.		

III	Secularism		9	15
	9	Historical Overview of the Concept of Secularism	2	
	10	To Warris Shah -Amrita Pritam	2	
	11	Salapila-V Shinilal	2	
	12	<i>Kai Po Che</i> – Dir. Abhishek Kapoor	3	
		Suggested Activities: - Analyse the constitutional provisions and landmark judgments on secularism in India, discussing their impact on religious freedom and minority rights. - Facilitate a discussion on the challenges and successes of implementing secular policies in a diverse, multi-religious society like India. Assign learners to conduct field research on secularism in practice, interviewing community leaders and citizens about their experiences with religious tolerance and state neutrality.		
IV	Justice		9	10
	13	Evolving Sense of Constitutional Value of Justice	1	
	14	Don't Tell That to Me- Kalki Subramanian:	2	
	15	November is the Month of Migration-Hansda Sowvendra Shekhar	3	
	16	<i>Thondimuthalum Driksakshiyum</i> : Dir. Dileesh Pothan	3	
		Suggested Activities: - Conduct a mock trial based on a real-life Indian legal case, where learners play roles of judges, lawyers, and witnesses to understand the judicial process and principles of justice. - Analyze landmark judgments from the Indian judiciary that have advanced social justice, such as those related to affirmative action, gender equality, and environmental justice. Invite a legal expert or social activist to discuss contemporary issues of justice in India, including challenges and reforms in the criminal justice system.		
V		Open Ended Module	9	

Note: The course is divided into five modules, with four having total 16 fixed units and one open-ended module with a variable number of units. There are total 36 transaction hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5 marks) and the fixed modules (20 marks). The final examination, however, covers only the 16 units from the fixed modules.

Suggested Reading:

1. Bala, Pa. Ranjith, director. *Kaala*. Wunderbar Films, 2018
2. Dangle, Arjun, editor. *The Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient Longman, 1992.
3. Davidar, David, editor. *A Clutch of Indian Masterpieces: Extraordinary Short Stories from the 19th Century to the Present*. Aleph Book Company, 2014.
4. Gokhale, Shanta, editor. *Collected Plays of Mahesh Elkunchwar*. Oxford University Press, 2009.
5. Mehrotra, Arvind Krishna, editor. *The Oxford India Anthology of Twelve Modern Indian Poets*. Oxford University Press, 1992.
6. Nair, Mira, director. *The Reluctant Fundamentalist*. IFC Films, 2012.
7. Patel, Jabbar, director. *Ambedkar*. National Film Development Corporation of India, 2000.
8. Rushdie, Salman, and Elizabeth West, editors. *Mirrorwork: 50 Years of Indian Writing 1947-1997*. Henry Holt and Co., 1997.
9. Subramaniam, Arundhati, editor. *Eating God: A Book of Bhakti Poetry*. Penguin Books, 2014.
10. Jaydev Jana: "Gandhi and Democracy" (*The Statesman*)

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7
CO1	2	2	1	2	2	-	2	3	2	2	2	2	3
CO2	-	1	2	3	2	2	3	1	2	3	2	3	-
CO3	2	2	-	3	2	1	3	3	2	2	2	3	-
CO4	2	2	-	2	3	1	3	2	3	-	2	3	2
CO5	3	-	2	1	-	3	2	2	1	2	3	-	3
CO6	1	3	2	3	-	1	3	-	3	2	3	2	1

MODULE 1 : DEMOCRACY

Chapter 1

Democratic Values Through Literature

- "Democratic Values through Literature, discusses how the Indian Constitution embodies democratic values through its Preamble, Fundamental Rights, and Fundamental Duties, establishing India as a "Sovereign Socialist Secular Democratic Republic.
- The module aims to explore how literature serves as a powerful medium for expressing, critiquing, and reimagining democratic ideals such as freedom, equality, and justice.
- "Framing Values: Literary and Cultural Narratives for Languages," explores how literary and cultural narratives reflect and engage with democratic values, dignity, and the right to dissent. It highlights three key texts: Jawaharlal Nehru's "Tryst with Destiny" speech, which exemplifies political democracy; Aleena Akashmittayi's poem "My English," which critiques linguistic discrimination and champions the right to dissent; and M. Kunhaman's autobiography "Ethiru," which details resistance to caste-based marginalization and celebrates individual identity.

Chapter 2

Excerpt from the speech "Tryst with Destiny"

- Jawaharlal Nehru (1889-1964) was a pivotal figure in India's independence movement and the nation's first Prime Minister. He was a visionary leader, thinker, and writer, committed to democratic ideals, secularism, and scientific progress, educated at Harrow and Cambridge. A close associate of Mahatma Gandhi, Nehru significantly shaped modern India's political and social institutions, with his speeches and writings reflecting his patriotism and vision for a just, inclusive nation.
- "Tryst with Destiny" is a famous excerpt from a speech delivered by Nehru at midnight on August 14, 1947, marking India's independence. In this historic address to the Constituent Assembly and the nation, Nehru welcomed the birth of a free India.
- The passage emphasizes that independence is not an end but an opportunity for greater achievements, and it highlights the immense responsibility that comes with freedom and power, particularly for the sovereign body representing the people of India. It concludes by looking towards a future that demands continued effort and challenges, rather than ease.
- He emphasizes the profound meaning of serving India. This service entails eradicating poverty, ignorance, disease, and inequality, and fulfilling the ambition to alleviate suffering.
- Nehru envisioned an India that would uphold democracy, social justice, and the welfare of all its people, while also contributing to global peace and the service of humanity. The speech inspired hope, pride, and determination as India stepped into a new era.

Chapter 3

My English

- Aleena Akashamittayi is a contemporary feminist Dalit Christian poet and activist from Kerala.
- Her poem "My English," initially shared on Facebook, offers a personal yet politically significant reflection on her complex relationship with the English language, portraying it as "simple" but "afraid of making mistakes" and belonging to a "first generation" whose parents worked in kitchens, unable to enjoy the meals they prepared.
- The speaker describes her English as "simple," because it is afraid of making mistakes — mistakes feel serious, "punishable by death."
- The poet traces the ancestry of her English: It is "first generation," with parents who worked in kitchens and on lands they didn't own. Its grandparents were **converts**, and their parents were slaves.
- She compares her English with the prestigious English of the colonizers. Unlike theirs, hers has no royal roots, but comes from missionaries' tongues, linked to imposed ideas of justice, equality, heaven, and hell. She boldly calls her English a "slave owner's illegitimate child."

- Her English faces exclusion and tokenism: it gets “quota seats in national seminars” but is still denied real recognition. Unlike English literature filled with Shakespeare, Sylvia Plath, or John Keats, her English carries only fatigue and trauma.
- Finally, the poet claims ownership:
Her English is a token, a slang, a war veteran — tired, but hers. It embodies pain, survival, and identity.

Chapter -4

Don't Call Me Panan

- M. Kunhaman (1949-2023) was a distinguished Indian economist, writer, and academic from Palakkad.
- He was the first Dalit student to achieve first rank in MA Economics after K. R. Narayanan and held positions at institutions like the University of Kerala, TISS, and the UGC.
- His autobiography, *Ethiru* (meaning "Resistance"), begins with the chapter "Don't Call Me Panan" (*Enne Pananennu Vilikkaruthu*).
- The text provided is an abridged English translation by Dr. K. M. Sheriff.
- Kunjaman, born into the Panan community (a marginalized caste in Kerala), reflects on how society constantly branded him with the label *Panan*. From childhood, he was forced to carry this identity as a mark of humiliation rather than heritage. The very word “Panan” carried social stigma, reminding him of exclusion and oppression.
- The chapter describes personal experiences of discrimination at school and in **society**: how his caste identity limited opportunities, shaped interactions, and hurt his self-esteem.
- He stresses that he is not defined by caste — instead, he is a human being with intellect, emotions, and dignity. The repeated cry “Don't call me Panan” is both a protest and a demand for recognition of humanity.
- The chapter blends autobiography and social criticism: while recounting his own painful memories, Kunhaman critiques the entrenched casteist mindset of Kerala society.
- Ultimately, the chapter expresses his resistance (“*Ethiru*” = opposition/defiance) — a refusal to accept caste as his identity, and an assertion of his right to dignity, equality, and self-respect.

MODULE 2: LIBERTY

Chapter 5

Liberty In The Indian Context

- "Liberty in the Indian Context," explains that the Indian Constitution's Preamble guarantees liberty to all citizens, emphasizing freedom of action and autonomous decision-making as a fundamental aspect of democratic governance.

- The Preamble specifically mentions liberty of thought, expression, belief, faith, and worship.
- It highlights how Adivasi communities face denial of liberty through land alienation and cultural erasure, women experience restricted freedom due to patriarchal norms and threats of violence, and Dalits and other oppressed castes encounter severe restrictions on personal freedoms and access to resources, all undermining their ability to pursue life goals.
- The module uses literary texts like Mahasweta Devi's "The Republic of Dreams," the liberty song "Cement Kaadu," and the short film "In Defence of Freedom" to illustrate how art and literature uphold fundamental rights, emphasizing the importance of both the right to liberty and the duties that sustain democracy through responsible freedom.

Chapter 6

Liberty Song (Cement Kaadu)

- Liberty Song (Cement Kaadu)" a song from the Tamil film Aruvi.
- The song, written by Arun Prabhu Purushothaman, Kutti Revathi, and Vedanth Bharadwaj, with music by Bindu Malini, is part of a film depicting the life of Aruvi, an AIDS patient exploited by a commercialized world. Beyond its cinematic context, the song serves as a powerful protest against capitalist, patriarchal, and religious exploitation.
- It critiques the artificiality of cities, where nature is replaced by concrete buildings, malls, and machines.
- The lyrics contrast the lost natural world (forests, rivers, simplicity of life) with the chaotic material world filled with cement, plastic, gadgets, and pollution.
- It highlights how human beings have become alienated from nature and live in a fabricated, mechanical environment that suffocates genuine emotions and relationships.
- The song's energetic and eccentric style mirrors the absurdity of urban consumer culture, mocking the blind chase of luxury and convenience at the cost of ecology and human values.
- In the context of the film, it functions as a darkly comic social commentary, aligning with the movie's theme of questioning hypocrisy, injustice, and the collapse of humanity in the modern world.

Chapter 7

The Republic of Dreams

- Mahasweta Devi (1926–2016) Renowned Indian writer, activist, and academic. Her works often focus on tribal communities, marginalized voices, social injustice, and

resistance. “The Republic of Dreams” is an autobiographical narrative, blending memory, history, and imagination.

- In “*The Republic of Dreams*,” Mahasweta Devi reflects on her own life, memories, and writing journey. She describes how dreams, stories, and lived experiences form a kind of “republic” in the human mind, where memory and imagination coexist.
- She recalls her childhood in Bengal, surrounded by stories, folklore, and a politically conscious family. These memories shaped her creativity and later her writing. She connects personal experiences with the larger history of Bengal—especially the Partition and the displacement of millions. For her, dreams and memory preserve what history often erases.
- Mahasweta Devi emphasizes how ordinary people—tribals, women, the marginalized—carry the true stories of survival and endurance. She insists that literature should speak for the voiceless and confront social injustices. Her “republic of dreams” is therefore not only personal but also collective—a shared space of memory, resistance, and imagination.
- The speech underlines the role of a writer as someone who remembers, records, and resists forgetting. Through dreams and memory, she keeps alive the untold stories of the dispossessed, reminding us that these invisible lives are central to the history of a nation.

Chapter 8

In Defence of Freedom

- Nandita Das is one of India’s most respected artists, known for socially conscious cinema, fearless storytelling, and her commitment to issues of justice and equality.
- Her short film *In Defence of Freedom* (2017) highlighted the ideas of Saadat Hasan Manto. She often engages with themes of gender, identity, and social justice, and has served on the jury of the Cannes Film Festival.
- The short film portrays Saadat Hasan Manto (played by Nawazuddin Siddiqui) defending his writings in a classroom setting. Accused of being obscene, Manto argues that a writer’s role is to reflect society truthfully, even if that truth is disturbing. He insists that he does not create ugliness but only reveals what already exists. The audience reacts with unease—some listening, others walking out—showing how people resist uncomfortable realities. Manto finally poses the central question: “*Will denying the truth make us better human beings?*” The film ends with his quiet defiance, affirming that freedom of expression and the courage to confront truth are essential for art and society.
- The ending underscores freedom of expression as non-negotiable. Manto’s stance reflects the writer’s courage to resist silencing, even in the face of hostility. The classroom is transformed into a symbolic arena of resistance and intellectual freedom.

MODULE 3 : SECULARISM

Chapter 9

Historical Overview of the Concept of Secularism

- Secularism is a principle advocating the separation of religion from government and public life, emphasizing equal treatment of all religions and freedom of belief. Its concept differs significantly between Western and Indian contexts. Western secularism, rooted in the Enlightenment, promotes a strict separation of church and state, ensuring state neutrality towards religion.
- Western secularism, rooted in the Enlightenment, promotes a strict separation of church and state, ensuring state neutrality towards religion. In contrast, Indian secularism is more inclusive and accommodative, encouraging free religious practice while fostering respect for diverse beliefs, and allowing state interaction with religious communities for communal harmony and social justice.
- It highlights works by Post-Partition writers like Saadat Hasan Manto and Bhisham Sahni, films such as *Garam Hawa* and *Bombay*, and more contemporary works like Amrita Pritam's "To Waris Shah," V. Shinilal's "Salapila," and Abhishek Kapoor's *Kai Po Che!*. These narratives emphasize the human cost of religious intolerance, foster empathy, and advocate for tolerance, justice, and mutual respect to sustain secular values in a religiously pluralistic society.

Chapter 10

To Waris Shah

- Amrita Pritam (1919 – 2005) was one of the most celebrated writers of 20th-century Indian literature, widely known as the voice of women in Punjabi literature.
- The Partition of 1947 was a turning point in her life. Forced to migrate from Lahore to India, she poured her anguish into the famous elegy "Ajj Aakhaan Waris Shah Nu" (Today I Invoke Waris Shah), which immortalized her as the poet of Partition.
- Her works explored themes of love, pain, separation, women's struggles, spirituality, and social justice. She was also outspoken about gender inequality and human suffering.
- "To Waris Shah" is a famous Punjabi poem written by Amrita Pritam in 1947, at the time of India's Partition.
- It is a heartbreaking elegy addressed to *Waris Shah* (1722–1798), the Punjabi Sufi poet best known for his epic *Heer Ranjha*. Amrita Pritam invokes him to "rise from his grave" and witness the tragedy of Partition, where Punjab—once celebrated for Heer and Ranjha's love—was torn apart by violence, bloodshed, and displacement.
- The poem mourns the horrors inflicted especially upon women, drawing a parallel between Heer's suffering in Waris Shah's tale and the countless real "Heers" violated during Partition.

Chapter 11

Salapila

- V. Shinilal is a contemporary Malayalam short story writer and novelist who received the Kerala Sahitya Akademi Award in 2022 for his work, Samparkkakkranti. He is also a recipient of the Karoor Award, Padmarajan Award, O.V. Vijayan Award, and Desabhimani Literary Award. His notable works include Adi, Udalbhoutikam, Samparkkakkranti, Buddhapathe Garisappa Aruvi Adhava Oru Jalayathra, Iru, Narodapatyayil Ninnulla Bus, and Chola.
- "Salapila" explores themes of migration, marginalization, identity, and the human cost of exclusionary politics, particularly focusing on the silent struggles of India's migrant working class during the Covid-19 lockdown. The narrative centers on Safia Khatoun and her husband Suboor Ali, illustrating how secularism can erode when authorities prioritize religio-political identity over human dignity, as seen in the bureaucratic obsession with documentation related to the Citizenship Amendment Act (CAA) and National Register of Citizens (NRC).
- This anxiety transforms into visceral fear as the fictional village of Salapila in Assam becomes an "open jail," with Safia Khatoun embodying resilience and resourcefulness amidst these challenges.
- The text discusses "Salapila" as a powerful and layered narrative that functions as both a deeply moving story and a subtle political allegory.
- It focuses on the precarious existence of migrant workers in India, using metaphors like "the wall" to symbolize their dehumanization and "the river Manas" to represent interconnectedness. The text also emphasizes the importance of secularism in the Indian context, advocating for equal respect for all religions and the defense of ordinary human bonds.
- The narrative style, which blends realism with symbolic imagery and retains the texture of vernacular speech through its translation, is also highlighted.

Chapter 12

Kai Po Che

- Abhishek Kapoor is an Indian film director from the Kapoor family, known for films like Rock On!!, Fitoor, Kedarnath, and Chandigarh Kare Aashiqui. He is recognized for his character-driven narratives and emotional depth, exploring themes of aspiration, personal struggles, and societal conflicts.
- Kai Po Che, focuses on the friendship and ambitions of three friends in Ahmedabad and addresses the communal tensions of early 21st-century India, particularly through the story of Ishan coaching a talented Muslim boy, Ali Hashmi.
- Kai Po Che, highlights its exploration of Indian secularism through the lives of its characters and their relationships amidst societal tensions. Cricket serves as a powerful narrative element, symbolizing hope, unity, and aspiration, and also as a tool for empowerment and a mirror to moral choices during communal riots.
- The film emphasizes that personal relationships and shared human values can overcome divisive ideologies, even in the face of political manipulation and violence.

- It highlights how political figures can exploit religious identity, undermining social cohesion, and contrasts this with the ideal of secularism as a vital fabric of India. The text also critiques the unrealistic utopian ending of "Kai Po Che!" by comparing it to Mani Ratnam's "Bombay," which depicted communal tensions more realistically.
- Ultimately, it suggests that communal harmony and secularism can thrive through positive inter-religious interactions and gestures of forgiveness, even if depicted in a fictional context.

MODULE 4 : JUSTICE

Chapter 13

Evolving Sense of The Constitutional Value of Justice

- The text discusses the evolving concept of justice, highlighting its modern understanding as a fundamental human right and a core objective for an equitable society without discrimination.
- It emphasizes that true democracy requires equal status and opportunities for all, regardless of class, caste, gender, race, or other distinctions. The Indian Constitution, rooted in the Preamble, guarantees social, economic, and political justice, reinforced by Fundamental Rights and Directive Principles of State Policy, to ensure fairness, equality, and moral integrity within the state.
- The text also explores how Indian literature and cinema, through works like Article 15, Jai Bhim, and specific modules on Kalki and Hansa Sekhar, address social, economic, and political inequalities, giving voice to marginalized communities and exposing systemic oppression and exploitation.
- Dileesh Pothan's film Thondimuthalum Driksakshiyum examines the complexities of the judicial system through the lens of a stolen chain, blurring the lines between crime and innocence and highlighting the fallibility of the legal system. The narrative emphasizes that justice in India is not merely a legal framework but a lived experience influenced by morality, socio-economic factors, and individual choices.

Chapter 14

Don't Tell That to Me

- Kalki Subramaniam is a pioneering transgender activist, artist, writer, and entrepreneur born in 1972 in Pollachi, Tamil Nadu. She was among the first trans women in India to openly pursue higher education, earning Master's degrees in Journalism and Mass Communication and International Relations.
- Kalki empowers trans individuals through digital media training and entrepreneurship programs, and advocates for a world of respect and acceptance for all gender identities. Her work includes the acclaimed poetry collection We Are Not the Others (2021) and acting in films like Narthaki (2011), using various mediums to challenge stereotypes and amplify transgender voices. Her piece "Don't Tell That to Me" is a powerful statement on transgender identity.

- The text expresses the speaker's profound weariness and frustration with societal expectations and intrusive questions regarding their identity as a transgender individual. They are tired of comments about their appearance ("how I don't look like a transgender woman," "I look just like a real woman"), being told they are "brave," and critiques about their voice. The speaker also expresses exhaustion from being asked about the origin of their transgender identity and personal details like living with family.
- The poem culminates in a declaration of the speaker's shared humanity, emphasizing that they are "made of flesh and blood, of fear and hope, of joy and pain," and are fundamentally "like you" and "human too."
- The accompanying text describes the poem as a "powerful poetic outcry" against "everyday marginalisation and microaggressions faced by individuals," written in a conversational tone to convey the "emotional fatigue" of constant invalidation.

Chapter 15

November is the Month of Migrations

- Hansda Sowvendra Shekhar belongs to the Santhal tribal community, one of India's largest Adivasi groups. His tribal roots deeply influence his writing, as he often explores the life, struggles, and culture of Adivasis in modern India.
- The story portrays the struggles of Adivasi (tribal) communities from Jharkhand who migrate to cities like Delhi, Mumbai, and other urban centers in search of work, especially during November when agricultural opportunities at home decline. It highlights the harsh realities they face—exploitation, alienation, discrimination, and the loss of identity while trying to survive in unfamiliar urban spaces.
- Shekhar draws attention to how migration disrupts not just the economy of these communities, but also their culture, traditions, and relationships. The narrative captures the deep sense of displacement: people leave their villages with hope, but in cities they often encounter degrading jobs, poor living conditions, and a lack of dignity.
- It shows how marginalized communities are forced to migrate due to lack of opportunities at home, yet the cities that depend on their labour rarely acknowledge their humanity.
- The piece is a critique of systemic inequality. It shows how marginalized communities are forced to migrate due to lack of opportunities at home, yet the cities that depend on their labour rarely acknowledge their humanity.

Chapter 16

Thondimuthalum Driksakshiyum

- Dileesh Pothan is a renowned Malayalam filmmaker, actor, and producer known for his realistic films like Maheshinte Prathikaaram, Thondimuthalum Driksakshiyum, and Joji.

- Thondimuthalum Driksakshiyum, translated as "The Mainour and the Witness," is a crime drama directed by Dileesh Pothan and written by Sajeesh Pazhoor, starring Fahadh Faasil, Suraj Venjaramoodu, and Nimisha Sajayan. The film, which explores themes of crime and justice, received widespread acclaim and won several awards, including the National Film Award for Best Feature Film in Malayalam.
- The film tells the story of Prasad and Sreeja, an intercaste couple who elope and face a challenge when Sreeja's gold chain is stolen by a seasoned thief during a bus journey.
- The film portrays how ordinary individuals are affected by an indifferent system that prioritizes procedural order over personal justice, as seen through Sreeja's determination, Prasad's quiet acceptance, and the pragmatic approach of investigating officer Chandran. The cunning thief, who also names himself Prasad, further challenges moral boundaries and exposes the system's tendency to assume guilt based on authority.
- Additionally, the film subtly examines caste politics in rural Kerala, revealing how caste influences social interactions, power dynamics, and biases within the justice system, even without explicit mention. Ultimately, the film critiques Indian society by exposing complexities and contradictions in the justice system, highlighting social, economic, and institutional biases.
- The text discusses the film "Thondimuthalum Driksakshiyum," which critiques the Indian justice system by showing how truth is manipulated and justice is shaped by power and perception rather than objective truth.
- It highlights the systemic oppression and dehumanization within the bureaucratic machinery, particularly within the police force, and how evidence and testimonies can be distorted. The film's title, referring to a stolen object ("mainour") and a "witness," encapsulates its thematic focus on the elusive nature of justice and the victimization of all stakeholders in a legal system that prioritizes evidence over human needs.