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State Level Seminar in English On

Teaching of English - Modes & Methods in the Indian Context

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Role of Mother Tongue in Teaching English Ravi Prakash Chapke

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There is an important saying, that "If we want to learn the language then we must move forward to murder it." It is a practical approach towards language learning which enhance the frequent use of mother tongue in learning process. The knowledge of the mother tongue is a valuable aid to the teaching of English. P.Gurrey says, "The teaching of the mother tongue and the teaching of a foreign language can support and assist each other...and whether the language is the mother tongue or a foreign language, some of the methods in the teaching will be very similar, and most of the principles underlying those methods will be the same."

W.M. Ryburn holds the view that the mother tongue can be of the greatest assistance, directly and indirectly. He says, "If sufficient attention is paid to the teaching of the mother tongue, and if it is well taught, habits may be formed in that classroom which will be of the greatest value in connection with the teaching of English."

We know that speaking, reading, writing and grammar are the fundamental aspects in language. The knowledge of the mother tongue can help in the learning of a foreign language indirectly in the following aspects."

Speaking

Ryburn says, "The habit of speaking well should first be cultivated in the mother tongue in the classroom. If it is not done there, it will be doubly difficult to get it in the English classroom. We continually find boys starting English who have never been taught to open their mouths properly or to articulate properly when they speak in their mother tongue. It should not be the job of the English teacher to teach them to do this and often a great deal of time is lost to the subject of English because of these deficiencies. If, on the other hand, pupils are trained to speak fluently and express themselves clearly in their mother tongue, the task of English teacher will be very much simplified."

To speak well the speaker has to develop the habits of (i) gathering ideas, (ii) arranging them in the best order for communication, and (iii) choosing the best language in which to convey the meaning. If the pupil has acquired these habits in the mother tongue and can face an audience confidently, it will help him ideas in the mother tongue, it will greatly facilitate oral composition in the foreign

language because the only difficulty that he has to face will be that of the subject matter and not that of the language. We must not forget that language is simply a bridge which carries 'matter' from one place to another. Reading

Michael West says, "The sum total of the matter is that before beginning to teach a child to read a foreign language it is necessary that he should be made

fully efficient in the reading of his mother tongue."

Pointing out the pupil's lack of interest in reading books in English, Ryburn observes, "Students are with difficulty persuaded to read any English book that is outside their course. One reason for this, to be sure, is the fact that very often books provided for extra reading are too difficult to be read easily. But another reason is that a taste for reading is not created in connection with the mother tongue. Once the reading habit is formed in the mother tongue, it will soon manifest itself in English This is where many of our schools are failing and here, perhaps more than anywhere else, the teacher of the mother-tongue can aid his English colleague and mother tongue can have a helpful influence on English."

Taste for extra reading should first be created in the mother tongue. Once

the reading habit is formed, it will soon manifest itself in English.

One of the problems in writing in a foreign language is the lack of ideas. Writing This difficulty, however, can be overcome if the pupils have sufficient ideas in the mother tongue. Another difficulty is the organization of ideas in a proper sequence. But if the pupil knows how to organize ideas in the mother tongue, he will be able to do so in the case of English also.

If the pupil knows the grammar of his mother tongue, it will facilitate his understanding of the grammar of the foreign language. The sentence patterns can also be taught by comparison and contrast with those of the mother tongue. Thus we notice that a service training in the use of the mother tongue is

not a rival but a necessary preliminary to training in the use of English.

In the preceding paragraphs we have seen how the mother tongue can help indirectly in the learning of English. Below we find how the mother tongue can help directly in the teaching of English.

The mother tongue can profitably be used in the following situations: When to use the mother tongue.

For giving instructions to beginners. The mother tongue can be profitably used in giving in

structures to beginners in English. These instructions may be for doing drill work

or attempting exercises.

1]

For telling meanings. The mother tongue can economically be used for telling meanings of certain words, e.g. beauty, courage, etc. If we use contextualized oral presentation to explain the meanings, the students may not be able to understand the exact meaning. Moreover, it needs really a skillful teacher who can explain the meaning through contextualized oral presentation.

Apart from infidel work's, meaning of idioms like a nine days' wonder. through thick and thin and proverbs like a bad workman quarrels with his tools

can be effectively explained in the mother tongue.

The same applies to long, complicated definitions and complex scientific

principles and processes.

For Teaching Grammar. To teach formal grammar, reference to the equivalent grammatical terms in the mother tongue and to the similarity and contrast in the behaviour of the two languages can facilitate understanding of grammatical rules.

For Testing Comprehension. Comprehension can be quickly tested, 4. specially at the early stage, by asking the pupils to answer comprehension

questions in the mother tongue.

For Teaching Contrast in Phonology. The sounds of English are 5. different from those of the mother tongue. We may use the mother tongue to explain the differences between the sounds of English and those of the mother tongue.

For Remedial Teaching. "In remedial teaching, too, if is felt that the explanation, which must always precede practice, could be brief, brisk, straightforward and easily understandable in the mother tongue, then the use of

the mother tongue should be encouraged."

Again, mother tongue interferes in the learning of a foreign language in a number of ways. This is but natural. When the child learns his mother tongue, there is no other language getting in the way. But when he learns a foreign language, the habits of his mother tongue continually conflict arises in all areas, viz., sounds, structures and vocabulary.

SOUNDS

The sound system in no two languages is the same. Different languages have different sounds.

If we compare the sound systems of English and Hindi, we find that English has 20 vowels and diphthongs, whereas Hindi has only ten. The English English has a sounds in 'set', 'cat',' pot', 'all', 'bird', and the initial vowel should in 'above'. The English diphthongs (combinations of vowel sounds) in 'fly', 'toy', 'above', 'dear', 'air', and 'tour' are also not found in Hindi.

Some English consonants are also not available in Hindi. They are the initial sounds in 'west', 'thin', 'this' and 'tour' are also not found in Hindi.

Some English consonants are also not available in Hindi. They are the initial sounds in 'west', 'thin', 'this', 'zebra' and the middle 'sounds' in 'measure'.

Besides the differences in individual sounds in the two languages, there are differences in stress, rhythm and intonation. Whereas English is a stresstimed language. Hindi is a syllable-times language.

These differences in the sounds, stress, rhythm and intonation make it difficult for a Hindi speaker to acquire correct English pronunciation. The speech habits of a child's has to keep at bay the habits of his mother tongue and cultivate a fresh set of habits.

STRUCTURES

The arrangement of words into sentences is different in the mother tongue and the foreign language. The learner trends to build sentences in the foreign language in the same way as he does his mother tongue.

The following examples show how English structure differs from that of

Hindi.

In English the object follows the verb, but in Hindi it preceded the verb. Example -

We speak English.

In English the helping verb precedes the main verb whereas in Hindi it comes after it.

Example -

The Boys are playing.

In English the interrogative sentences are framed with the question word or the helping verb in the beginning whereas in Hindi question word alone makes a question.

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Example -

Where are you going?

आप कहां जा रहें है ?

Do you know her?

क्या आप उसे जानते है ?

In English the gender of the subject does not affect the verb but in Hindi is does. Examples -

The boy plays. लंडका खेलता है। The girls plays. लडकी खेलती है।

Students make many mistakes because of the influence of the mother Vocabulary tongue. For example, they make a number of mistakes in the use of prepositions and articles. They write -"It is ten o'clock in my watch" instead of by for मेरी घड़ी में दस बजे है।

"The horse is lame fone leg" instead of for घोडा एक टांग से लंगडा है।

"I have watch" instead of a watch for मेरे पास घडी है।

There is a tendency to translate literally. The following sentences show this tendency. The correct sentences are given in brackets.

- The station has come. (We have reached the station.) 11
- Meet me behind the period. (Meet me after the period.) 2]
- The question does not take birth. (The question does not arise.) 3]
- *She resembles with her mother. (She resembles her mother.) 41

The interference from the mother tongue can be minimized by drilling the correct forms to the pupils. The mistakes in pronunciation, grammar and usage should be pointed out to the students and the correct forms drilled. Thus, the role of mother tongue in teaching English language is valuable and experimental too.

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Religion as an Art in Graham Green's Novels - Ravi Prakash Chapke

Abstract: Graham Green has been regarded as a catholic novelist. But he Abstract: Granam Green in But he actually transcends the limitations imposed by a religious credo and his novels can be enjoyed both by the believers and the non-believers alike this preoccupation with Catholic ideas had led to two sharply divided camps of critics. If one group labels him as a distinctively religious novelist, the other group is critical for that very reason.

All the novels of Graham Green have religious theme. He used religious theme artistically through the pursuit and belief motifs, Catholic outlook, psychological subtlety of the characters who are victims of only their own forgettable love for God, and through the creation of the setting which is seedy, sordid. violent, and cruel which create an image of spiritual condition, a world abandoned by God. This skill makes religion as an art for Graham Green.

Graham Green's professional skill in designing the plot of a novel is masterly, the stories are vividly interesting, the style relaxed and almost colloquial yet capable of conveying great emotions in its understatement. Graham Green's plots are always set against a convincing background. As a professional journalist he had been to so many trouble spots and he has used these places as setting for many of his novels, this skill is such however, that when we read them we feel that the action could not have taken

The settings in the novels of Graham Green have been so consistently vivid and actual that they have been given a collective name; "Graham Green-land". The world created by Graham Green is consistently seedy, sordid, violent and cruel. These qualities describe not an actual qualities describe not an actual environment but an image of a spiritual condition, a

Graham Green remains a novelist in whom the changes are minor and the unity overwhelming. The locals of his novels may have changed, but the imagination has remained a constant from the beginning. He has done what he aimed at doing; he has expressed a religious sense and created a fictional world in which human arts are important. In that world, at least creative art is a function of the religious mind.

The distinct feature of Graham Green's earlier works is the presence of the element of pursuit. The pursuit of a criminal by the police, of a traitor by those who have betrayed, of a victim by his persecutors. It symbolized the pursuit of man's soul, his inner self, by God; he was hunted down in his search for peace that was often found only in death. Later, the religious theme became more explicit: God was the pursuer from whom there could be no escape, even when despair dictated a way out that the Catholic point of view, like damnation. Tormented by pity, caught between pain and fear of damnation, Graham Greene's characters are often the victims only of their own forgettable love for God.

Graham Greene's first novel The Man Within (1929) was more of a thriller, with a particular appeal to the adolescent; its religious content remains vague and largely unrealized. The religious action of Elizabeth is more of a moral and ethical nature, than of truly Catholic outlook. We mark a psychological subtlety in the character of Andrews. He, an antihero, is lost in self-analysis. Andrews strongly feels that mystery of self leads us away from day to day excitement and action. He hates himself because he is not only timid but also insincere. Already he saw a 'hope, a faint hope that might be stirring of belief,' since he had a 'sense of discovery and exhilaration'. Even earlier in the novel, Andrews does have a sense of the presence of the belief. It is while he is confessing, in the form of tendering evidence against the smugglers, and indirectly against himself that he is hopeful of peace and serenity devoid of all baser passions.

Graham Greene's Lawless Roads (1939) is an account of his journey in the Latin American states-Mexico, Tabasco, Chiapas. This was the result of his study of religious persecution, which he had been asked by the holy office to undertake in that region. The world that he saw was full of squalor, desolation, wanton cruelty and corruption, yet what struck him significantly was that the people had faith in their hearts. It is in this book that Graham Greene makes his sympathies clear and shows the desirability of Catholicism. The peasants attending the Mass in the Cathedral at San Luis Potosi, convinced him of their crying need for faith. Their happiness was born out of their pain. They were the real denizens of heaven, they with their pain and ignorance and not the people inhibiting the chromium places. It was their religion that saved them from the sterile civilization, and graceless materialism. He saw 'the shadow of religion' in that place. This was the perfect locale for depiction of the 'importance of the human act' – the prime need of Catholics and also of the novelist.

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The pre-eminently religious novel The Power and the Glory (1940) is set in a world of sin and suffering and describes the travail of the protagonist, leading to his ultimate sanctification. It shows a state where religion has been outlawed. Only two priests are left to carry on the world of the gospel. One of them marries and bids Farwell to his vocation, the other is the Whiskey-priest, who is given to sins of flesh, illicit sex, gluttony, pride, drinking and possibly a few other sins as well. He is cowardice and flees the Parish and yet he cannot bring himself to leave his faith. The performance of the priestly functions further augments his sense of guilt. He knows that he is sinning and yet is incapable of saving himself.

The priest has never sought visibly the aid of God, not because he did not desire it, but because he considered himself too great a sinner to hope for the divine intervention. But his sin does not preclude the divine intervention by itself. Pinkie had shown that the sin always does not result in a moral struggle. Even his death held some hope of salvation. But the priest can, in the words of Herbert Read, hope for sanctity "through an immersion into the Pentecostal flame of earthly sin" He is sinner, but he gets the sympathy not for his sin or for his fornication, but because even during his sin, he is always engaged in a soul search and eternal struggle

The continued and persistent pursuit of his vocation also shows that his soul

has still the habit of God, to make him serve the poor and the abandoned.

He has committed a sin against priesthood by his partaking and giving of the host when in state of sullied frame. He has defiled his priesthood. But his fear of dying in mortal sin makes him cringe, especially since he believes in God. His feeling of an innate sympathy and identification with the poor and the oppressed also is a saving grace.

The Ministry of Fear (1943) also depicts a world of sin, beyond redemption, though the glimmer of hope for the sinner is, of course, there. Raven emerges as a better man than the armament manufacturers who have no regard for human values, who for their gross self-interest are willing to sacrifice the lives of human beings. It is Raven who despite his murderous actions wins the sympathy of the reader by his

innate goodness and hope of the imminent grace and redemption.

It was in The Heart of the Matter (1948) that Graham Greene once again took up the religious theme and dealt with it in more subtle nuances than in the earlier novels like the Brighton Rock (1938) and The Power and the Glory (1940). Like the Whisky-priest Scobie is obsessed with the weight of his sin that he cannot avoid the occasion of the sin; nor is the motive of his sin lamentable one. But the very nature of the sin implies an act of injury to God. Scobie loves God, but the sins committed by him preclude the proof of this love. He feels that the love of God has certain set standards that are beyond the grasp of an ordinary moral.

His sins are more real and realized than those of Rowe in The Ministry of Fear. While there is the hint of the Hell in The Ministry of Fear Catholic doctrines of sin are dealt with on a more elaborate soale in The Heart of the Matter. Scobie's sins

make it well nigh impossible for him to trust his honest servant. Scobie shares the sense of loss, as a result of his sins, that were suggested in Rowe's character delineation. Scobie loses his chance of redemption and grace, since he has been as sinful as were the angels. He suffers from pride and from the sin of disobedience.

Scobie in the love forgets that love born of pride-the sin of the fallen angels cannot satisfy the immortal soul. He is presumptuous as well. He consider God a failure. A Catholic seeing God as a failure cannot but be sinful, and this damns him. It is only the infinite mercy of God that sees the innermost recesses of the human heart that can save him from the doom of perdition. The hint to the solution of this mystery is provided in the officer's account of the little girl's ordeal in the open boat after the shipwreck.

"Of course they looked after her on the boat. They gave up their own share of

the water often. It was foolish, of course. But one cannot always by logical "2

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सूरज छुट्टी पर मोसम का बदला मिजान सूरन के सार्वी घोड़े १ ज्ञाप्य बोडकर दीड़े ११ यनपानी पर दुने १ यास्त्रा भूती ११ र्याचारी का स्था। ध्रीय में भारका पथ ११ निक्रनी इन्स्र राजा की सवारी । खनमधेन भारी ११ हास है। चुषा नगर बुध्रसारी संबंद का कार्जन १ शियन चर्ने व्यक्ता॥

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Graham Greene and Iris Murdoch: Thematic Agreement and Divergences

Given their concern for the decline of morality in modern society, Graham Greene and Iris Murdoch share a common broad thematic platform in their literary works. If probed deeply their moralistic outlook one can notice some divergences as well. This article examines the basic thematic similarities and dissimilarities in the works of the aforementioned authors. Greene believes in the presence of merciful God while Murdoch denies the concept of personal God. Greene triggers the hope of man's spiritual regeneration post his moral decline whereas Murdoch shuns such kind of possibility. Greene's characters, unlike that of Murdoch's, have pseudo-personality. The theme of temptation and sin is the base of both the novelists' work but it is given a distinct treatment in their respective works. Murdoch employs supernatural elements in her works. Greene too does it but on a lesser scale. Unlike Greene, Murdoch seems to be denying the ennobling effect of suffering in Christianity. Keywords: chaos, religion, anarchy, reassurance, pessimism, morality, pseudo personality, sinners, hypocrisy, temptation, supernatural, remedy, ego.etc.

RAVIPRAKASH CHAPKE

Traham Greene and Iris Murdoch have their. common interest in the uplift of the society and share a common concern for the decline of morality in it. Both the authors believe that the chaos and confusion prevailing in the present materialistic, existential world can only be remedied by supplying a moral outlook and vision. They believe that man's quest for the mirages of the world leads him to selfish, worldly, superfluous life which hurls him in to the chasm of despair, futility and fills him with the feeling of emptiness. The unrest and the dissatisfaction existing in the modern generation which is languishing in the desert of the turmoil and turbulence can find the oasis in re-establishing the lost moral sense. Morton.D.Zabel has rightly commented on the situation:

Humanity having contrived a world of mindless and psychotic brutality reverts to the atom of the lonely man. Marked, hunted, Ishmaelite, or condemned, he may work for evil or for good, but it is his passion for moral identity that provides the nexus of values in a world which has reverted to anarchy.1

As D.H.Lawrence has stated, "Any novel which reveals true and vivid relationship is a moral work, no matter what the relationship may consist in"2 When considered in the light of the argument of D.H.Lawrence, the novels of both Greene and Murdoch are moral works. Both the authors exhibit equal awareness of the modern man's plight and endeavour to revitalize his essential vitality. They assume a diagnostic attitude to the ills of humanity and voice a common worry about sinking moral standard but their prescription of remedies is not same.

The outstanding feature of the works of Greene is that it establishes a firm belief in the presence of merciful God. The belief that is so ardent that the solace is transmitted

in to the mind of readers through the message in his novels, also complements the principles of sin and saintliness in his works.Murdoch,on the contrary denies openly the concept of personal God. Although he does not admit faith in a personal God ,believes that the religious background would help an individual to adhere to a moralistic path and essential goodness that can be achieved through a self-restraint and disciplined life.

Greene, in most of his works, shows modern man sinking in the gulf of abandonment and displacement with a dire need of reassurance and shows him trying to grasp the straw before he drowns in disillusionment. Greene implants a positive confidence in man by re-establishing the hope of spiritual regeneration .To him; even the worst sinner is eligible for grace of God. Pinkie in Brighton Rock, the Whiskey Priest in The Power and The Glory and Scobie in The Heart of the Matter are relevant examples. The sinner in all works of Greene stands out to be saint and stands justified in the eyes of God. The term 'the worst sinner' pertains only to the attitude of the society. This elevation of the mean sinner to the level of the saint is the sufficient to provide confidence to the common man. This type of the solution for the present day ailment cannot be obtained with this much intensity in the works of Murdoch. She presents the chaoticsituation of the present society, discarded the power of the existential man without the guiding light of spirituality. It highlights her disbelief in this type of discipline and freedom that can lead to happiness and love among human beings. And the complexities raised in her novels remain unanswered with a pessimistic note.

Greene's novels have the characters of pseudopersonality i.e. the characters that appear different outwardly and their real individual character is determined by their inner

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self which remain hidden inside. These characters with dualpersonality may have slight inclination to make pretensions and attempt masquerades, and very soon, by the virtue of their willpower, they project their real selves. Thus the 'sinners' in Graham Greene's novels do not make any conscious attempt to conceal their true selves. This endears them to authors, to the readers, to the God e.g. Ida Arnold in Brighton Rock and Louise in The Heart of the Matter are the characters who succumb to their frailty. They are presented as 'pious' in nature but their true self is extremely vicious.

Murdoch also disclaims against this attitude of this people and their tendency to express the qualities which they do not poses genuinely. True humility acquired by the shedding of 'ego' would enable oneself to express our self sincerely. Murdoch's characters successfully come to an understanding of their true selves e.g. Jake Donaghue in Under the Net .Murdoch is against all kind of hypocrisies and whole heartedly agrees with the Biblical insistence on frankness and purity of the heart e.g. Napier in More Women than Men is such a character. Greene plainly adheres to the Christian principle, Murdoch accepts and indirect adaptations of the Christian approach.

Theme temptation and in is common in work of both the authors. To Greene temptation leads to sin but the sinner does not stop the sin but begins his progress towards moral regeneration.

Murdoch presents the yielding to the temptations as something invitation in the fallible human nature and the considers moral perfection an ideal solution, not easily attainable.

Greene tries to propagate a real message and motive of true religion trough his attitude towards individual. Murdoch does not employ this type of sacred and respectful environment to treat the individuals. In her work we come across lot of individuals wallowing in the filth of sin and evil. Murdoch very convincingly portrays the plight of modern individual, unable to find proper placement and identity in the society but the required concern of the individual is not noticeable in her novels.

Ego is always supplementary factor in accentuating the sin of an individual and both the authors deal with it. Murdoch is of opinion that ego stands as an obstacle in the Ways to attain proper and complete freedom which helps a person to perceive reality. But she does not make an attempt to redeem many of her characters from the shackles of 'egoism' e.g. Blaise, a character in *The Sacred and Profane Love Machine* has an extra-marital relationship with a lady, Emile, his concubine and conceal this truth from his legal wife Harriet. He is reluctant to admit the truth and says: "I cannot feed the value of truth her. Perhaps that's what corruption is..." Finally when the truth is blurted out to Harriet, her whole ego is inflated .She gets dominance over her husband and his illegal wife.

In Greene's novels the protagonists' generally succeed shedding the egoistic feeling. The Whisky Priest in The Power and Glory is the best example. His prayer is significant in this context: "O God forgive me ...I am a proud, lustful, greedy man...These people are martyrs. They deserve a martyr to care for them...not a fool like me who loves all wrong things"

The supernatural elements are freely used by Murdoch in her works. She believes that in this modern world, when religion has become problematic psychological forces would be free as if they were spirits. In her novels like The Bell, The Sea etc. we see supernatural agents at work. Greene has rarely used supernatural elements and one novel where it gains prominence is The End of the Affair, Greene has succeeded in bestowing a supernatural power on Sarah after her death. A boy suffering from awful pain in the stomach got cured by the proximity of a book belonging to Sarah and also presence with the child in his dream. Thus the supernatural factors are again put to use by Greene to ascertain the idea that the state of sin is temporary and that it is a stepping stone to saintliness.

Christianity has always concentrated on the ennobling effect of suffering. The Holy Bible assures: "And after you have suffered a little while the God of all Grace who has called you to His eternal Glory in Christ, will himself restore, establish and strengthen you"

Greene's' characters get purified through suffering Scobie in *The Heart of the Matter* stands as an epitome of suffering. He cannot bear the suffering of the others dependent on him and so condemns himself to eternal suffering by getting out of their systems and even that of God. Whisky Priest in *The Power and the Glory* suffers for the poor and needy fellow beings. In *A Burnt-Out Case*, we read: "With suffering we become a part of the Christian Myth"?

Murdoch, on the contrary, concentrates on the negative aspects of suffering. Cato, a character in her novel Henry and Cato says about suffering: "Christainity hands it out even to peasants. Christ suffered, that is the whole point. But what a pointless point. It's a selfish activity, suffering." Murdoch doesnot approve of deliberate suffering which would lead the individual to the inflation of the 'ego' and which would not help the perception of reality.

Thus both Greene and Murdoch adopt a method to show how the sinners are extricated from their bondage. Greene has achieved great success in this attempt .He marginalizes the importance of religion, caste creed, and all denominations and thus renders the mercy of God accessible. This theme is there prominently in the Murdoch also but because the absence of a firm belief in the almighty, the sinners are not purged of their sins. Even towards the end of her novels only very few of her characters manage to escape from the clutches of the worldly evils and get a vision of truth through the attainment of freedom.

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Saintly Sinners: A Review of Graham Greenes's Protagonists

Prominenet 20th century novelist Graham Greene has produced an amalgam of the 'novel' and 'entertainment'. Green's conversion to a devout Catholicism was on the grounds of intellectual conviction. His novels deal with the human beings tainted with the 'Original Sin' and susceptible to further corruption. However there is a hope for absolution by seeking for divine mercy. Greene's novels give the impression of the Godless universe, showing man with his making of saint and sinners alike. Keywords: Entertainment, corruptin, saint, despair, victim, redemption, obsession, repentence, pessimism, salvation, damnation, degradation.

Dr. Sanjay Singh* & RaviprakashChapke**

Among the English novelists of the twentieth 3 century, Graham Greene occupies a prominent place. His earlier works were meant to be regarded as light matter rather than serious fiction with a definite moral purpose. He himself has distinguished between his 'novels' and 'entertainment'. The 'entertainment' are crime stories and the 'novels' Something more than that. It can be said that his novels are catholic' and entertainments are 'lay' though Greene himself has not made any such suggestion. But even in the earlier works, the echoes of the great themes that he explored Din his later can be traced. Greene is extremely good at conveying 'an atmosphere of unromantic corruption' and One cannot miss the 'distinct vision of life' in his novels. Being a convinced catholic, Greene is concerned with moral oroblems. In his novels that action in his world (Greenland) . takes place with a consciousness of the other. His novels, it Scould be said with certainty, deal with the 'Operation of the Grace of God'. Though Greene was born a non-catholic, he became a devout catholic (he has said that his was an Intellectual conviction and not an emotional one). Most of his themes are influenced by his faith. His conversion was the turning point in his and career. His principal themes may be summarized as follows:

.(i) Man is basically a fallen creature and carries with him the stain of sin. (ii) Since the world is full of sin and ocorruption it is possible that an innocent man could be tempted into the life of sin. (iii) Even though men are sinful, they can be saved if they ask for divine mercy (because in Roman Catholic faith men can be saved only when they pay for their sins - through death or through repentance).

Summing up we can say that man has the makings of the saint and the sinner alike, and that it is his return to God that can bring him to the path of virtue. The fundamental characteristics of Greene's view of the world are sin and Junhappiness. The most important fact about his world is that God has deserted it and since this sense is very strong in Greene's novels, we can say that he is a religious novelist in the broad sense of the term. The three novels published between 1938 and 1948 (Brighton Rock, The Power and The

Glory and The Heart of the Matter) are sometimes taken together as a 'trilogy'. Brighton Rock marks the beginning of Greene's 'Serious novels'. Published in 1938, it is the story of the world of race gangs and deals with the question of sin,

Damnation and Salvation. A depth of meaning is to be found in this novel and the ones which followed this, setting apart the secular novels. The handling of a specifically catholic theme relates this novel to The Power and the Glery (1940) and The Heart of the Matter (1948).

One cannot fail to note the constant presence of the element of pursuit in Greene's novel; pursuit of a criminal from police, a traitor by those whom he has betrayed etc., and it only symbolises the pursuit of man's soul - his inner selfiby God. In The Power and the Glory and The Heart of the Matter. The protagonists are ready to be damned for the sake of others. The 'Whisky Priest' in the former, prays for his illegitimate daughter thus: 'O God, give me any kind of death - without contrition, in a state of sin - only save this child'. In the latter, Scobie, the Deputy

Commissioner of Police, at the end is willing to commit suicide and be damned rather than decide between the claims of his wife and mistress - to choose between them would result in the suffering of one of them. In a Greene novel, characters are no longer in control of their destinies.

Since Greene's Characters are full of sin and corruption, one sinful act leads to many such actions. They become victims of their actions. In this sense, Green's heroes are more victims than heroes. They are often victims of their own love of God. They are caught between pain and despair, and are afraid of damnation (Scobie in The Heart of the Matter for example). But Greene's 'victims' do not meet miserable end always. He permits his sin-ridden characters, to repent when they realize the corruption of their lives. At such times the victims become conscious of corruption and even if they are about to die, as the 'Whisky Priest' in The Power and the Glory, they recover a genuine humanity. Hence, the victims of Greene are capable of being saved. Almost all his heroes, in spite of personal degradation, have a vision of saintliness, while their inner conflict results from their inability to live up to their ideal.

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Like Oedipus, whose pride has overwhelmed his sense of reasonableness, Scobie (The Heart of the Matter 1948), Pinkie (Brighton Rock, 1958) for example..., Recognize how for short they have fallen of the ideal, How mortal they really are D) Nothing other than suffering and recognition of self can help a Greene character by making him dissatisfied with the devil and save him. Greene's heroes live and act within a corrupt world. They seek God in a devil-controlled universe. But they are all the while aware of their weakness and yet in Greene's world, 'few are past saving'. So tragedy in the real sense of the word can exist only 'in a world stripped of the Christian amenities, a world in which heaven, paradise and salvation are meaningless terms'. In Greene's characters - more specially his heroes - we notice that 'the fall still permits redemption', because Greene believed that god is an 'enigmatical being' who extends 'grace in ways that man can never understand'. (This is the faith of the whisky priest in the Power and the Glory). Greene's characters may be "tapsed Catholics; or whisky priests, but their situations are metaphors for human condition, and in this fundamental sense Greene's novels are relentlessly contemporary,"[2] Greene's account of his childhood and adolescence explains the seedy backgrounds, obsessed characters and extreme situations in his novels. Much of the experience given expression in his novels flows from his memories - the unhappy childhood which has had a great influence on all his novels. Greene has said that every creative writer 'is a victims a man given over to an obsession'. Even the most casual reading of his novels and 'entertainments' is enough to understand that everything he writes 'is discolored by an original hunt to his sensibility'. Characters recur in his books, 'certain types of incident are also repeated such as pursuit (which Walter Allen has described as almost a formula for a Greene fiction) or acts of suicide, brutal violence and voluntary or involuntary betrayal'. There is little gaiety in the 'Greenland'.

Greene is primerily obsessed with evil, the dark side of human nature and left produced by his various childhood experiences. People whose lives are full of evil are important to Greene. He is also obsessively aware of God and His mercy, being a devout Catholic. So his preoccupation with avil is linked with his religious consciousness. Hence, his characters are pulled in opposite directions (Good-Evil) as he himself was in early years. The Power and the Glory illustrates Greene's obsession with evil which operates in man's life. But the question of repentance and God's grace is also indicated as in most of the religious novels of Greene. The novel from the beginning prepares us for the 'Spiritual transformation of a sinner into a saint'. Greene is beyond doubt interested in the doctrines of the church - more specifically in the fundamental doctrine which states that 'good and evil' are not niere relative terms like 'right' and 'wrong' but unchanging absolutes. J.B. Wilson says that "Green has been obsessed with the problem of good and evil and his books are a curious compound of theology and a stark modern realism (p)

According to the Catholic faith the four lasting things ever to be remembered are death, judgment, hell and heavenand Greene dealt with these and is called by critics as an eschatological writer. His philosophy seems to be (at first glance) one of inflexible pessimism. But it will not survive mature reflection. Greene is certainly disturbed by the evil in

the world. But it takes its origin from his early days at boarding school and the realization of an evil world by a school boy whose sensitive nature suffered because of the absence of response from the surrounding. In the prologue to The Lawless Roads; one of his travel books, Greene writes; . one began to believe in heaven because one believed in hell, but for a long time it was only hell that one could picture with a certain intimacy'. However, it would be a blunder to conclude that Greene exhibits only sin, corruption, egoism in general the 'demonic element' in man. He certainly also exhibits man's inclination towards love, charity, fidelity in self-sacrifice - in general 'the angello element' in man. This is because of his two primary obsessions - evil and faith. Scobie, the protagonist of The Heart of the Matter, illustrates Greene's obsession with man's sinfulness and the need of divine mercy. Like Pinkle (Brighton Rock) and the whisky priest (The power and the Glory). Scobie, suffers from a conflict between evil and faith. Being a man obsessed with sin probably because of man's original sin), danmation (the deep impression he had of view of life during childhood) and salvation (the concluding tone of Greene because of his theological background), he uses them as the basis for almost all his novels. His novels juxtapose despair and belief, evil and faith and infact the existence of the one colors the existence of the other. It was Greene's opinion that knowledge of good and evil is an essential part of the novelist's equipment. The leading characters in Greene's 'trilogy' -Pinkle, The Whisky Priest and Scoble are sinners no doubt. But they are aware of it, and are annoyed on account of the awareness. In the opinion of Marie-Beatrice Mesnet: They are like Harry in T.S. Ellot's play, The Family Re-union, wide awake to the Nightmare ... This spiritual intensity, this Quality of deep reality is the main unifying factor in these three consecutive novels and entitles us to treat then as a trilogy.[4] Greene is obviously moved to express his pity for the banished and he is interested in human life in its exposed and cruder conditions like the dark corner of Brighton, the jungles and prisons of Tabasco and the coast of West Africa, places where 'human nature-hasn't had time to disguise itself'. All the three protagonists - Pinkie, the whisky Priest and Scobie appear in all three novels in different shapes and they tend to resemble one another.

Greene had strong belief in the inevitability of suffering and sin and hence importance is given to sin, suffering and misery of human beings which could be erased only by the grace of God. Thus, in the 'trilogy' Greene expresses his philosophy or vision of life. One could say that Greene's novels are meant to express human nature rather than to give moral instruction. Answering a question in an interview with Gene D. Philips; Greene himself has said that his novels are 'about human beings'.

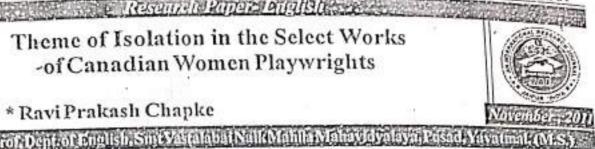
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Theme of Isolation in the Select Works -of Canadian Women Playwrights



* Ravi Prakash Chapke



Women's sense of isolation and the need for self-recognition relate to both the national struggle for identity in the post-colonial uge and female struggle for identity in the tradition of patriarchy. The plays, written in the 1970s and 1980s, represent the emergence of wanten playwrights on the Canadian dramatic scene at a period when the feminist movement was a potent influence on the awareness of women writers. The selected plays exemplify the creative consciousness of Canadian women playwrights and stress the need for a critical study that places their work in both a literary and feminist framework. Canadian women playsvrights are in the process of "writing themselves into existence," a term used by Robert Wallace to describe the artistic consciousness of Canadian dramatists. When applied to women, this term has special significance, as women are only beginning to dramatize their personal visions in theatre. By writing themselves into existence, Canadian women playwrights are charting out new territory in the realm of drama and feminist thought. By creating this map, they are developing the "tools of analysis" that will enable women to recognize a female consciousness from within an aesthetic and national framework.

Women's sense of isolation and the need for self-recognition relate to both the national struggle for identity in the post-colonial age and female struggle for identity in the tradition of patriarchy. The paper discusses on how women playwrights explore the association of national identity and female identity on many levels. The portrayal of the immigrant is used to further emphasize the female sense of isolation and marginality. With the burgeoning of the feminist movement in the past two decades, women playwrights in many countries have begun articulating a new voice in theatre. But in Canada, the pursuit of a female vision is unique in that it examines the notion of gender and female identity through the lens of cultural mythology. Writers such as Margaret Atwood, Alice Munro and Margaret Laurence have probed the relationship between female and national identity in fiction, and have been the topic of research by critics like Marian Fowler and Coral Ann Howells.

This is a critical attempt to place women playwrights in a Canadian literary context in which "myths and legends of landscape" symbolize self-discovery and the quest for an aesthetic as well as a socio-political feminized space. The creative contribution to dramatic literature of Margaret Hollingsworth, Aviva Ravel, Antonine Maillet, Betty Jane Wylie and Cindy Cowan, and focuses on six plays which dramatize Canadian cultural mythology from the standpoint of the female imagination: Ever Loving and Islands by Margaret Hollingsworth; The Twisted Loaf by Aviva Ravel; La. Sagouine by Antonine Maillet; A Place on Earth by Betty Jane Wylie, and A Woman From the Sea by Cindy Cowan is described here.. These plays create a synthesized vision which reflects both a feminist aesthetic and a national consciousness. In their search for iden-

tity, these playwrights have transformed the literary myth of wilderness, the struggle for survival as immlgrant, and the dominance of colonialism into a dramatic female mythology. By identifying "wilderness as the metaphorical female psyche, the "immigrant as a symbol of women's sense of marginality, and the "colonial, "imperial mentality as suppression through patriarchal tradition, these playwrights add a new dimension to modern Canadian drama in the context of the search for national identity.

The plays, written in the 1970s and 1980s, represent the emergence of women playwrights on the Canadian dramatic scene at a period when the feminist movement was a potent influence on the awareness of women writers. The selected plays exemplify the creative consciousness of Canadian women playwrights and stress the need for a critical study that places their work in both a literary and feminist framework.

It will be demonstrated that although the exploration of regional characteristics has occurred frequently in Canadian drama, these five playwrights use regionalism to represent a female consciousness. Regional tendencies in Canadian drama have become symbolic representations of cultural myths, the "unchartered "iconography of the imagination". Thus, regionalism to these women playwrights is related to female. dentity. as the setting becomes a metaphor for the unexptored territory of the female imagination.

The discovery of the inner psyche is the focus, and the external setting becomes a backdrop for the internal landscape and the realization of a female sense of place. In addition, while these six plays are realistic on many levels, they also experiment with Dramatic structure in their depiction of the fragmented, changing conscious-

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teratur me buda entrese Est tional struggle of their search for self-identity through the use of monologue, flashbacks and the breakdown of time and space. Fragmented and experimental techniques are applied as a metaphor for the inner emotional and psychological state of flux. Ever Loving and Islands explore the female inner self in connection with the inherited colonial tradition and the inherited patriarchal tradition. Women's sense of isolation and the need for self-recognition relate to both the national struggle for identity in the post-colonial age and the female struggle for identity in the traditions of patriarchy. These plays reveal how women playwrights explore the association of national identity and female identity on many levels. The portrayal of the immigrant is used to further emphasize the female sense of isolation and marginality. As foreigners, the female immigrants in Ever Loving are severed from their roots and must struggle in an unfamiliar setting. They are shown to be marginalized in two ways: as immigrants and as women. In Islands, the protagonist withdraws to a secluded island in British Columbia. Escaping from social expectations, she isolates herself from human companionship and must battle alone with the incertitude of her existence as a woman and the uncertainties of the wilderness upon which she projects her process of self-

discovery. The immigrant concept is portrayed in The Twisted Loaf where an old Russian-Jewish woman, on the verge of death, reflects upon her life of struggle and self-sacrifice for her family in a new and foreign country. In solitude, the old woman achieves a meaningful connection with her past and a deeper understanding of her difficult responsibilities as a Russian Jewish immigrant, wife and mother. In A Place on Earth, the dramatic use of monologue is used to express the process of self-

and oppression is symbolized by her lonely reoming house and her only source of contact-a puppet she talks to. The struggle for autonomy is portrayed as her decision to press charges on her attacker, thus confronting her external environment.

In La Sangouine, a poor washer weman becomes an expression of dignity and pride in the middle of hardship and oppression. Set in Acadia, the play adds a further dimension to women's quest for integration by incorporating language and religion into the Experience of isolation and exclusion. As a French Canadian, the protagonist's struggle for meaning ismagnified by her subservient position in a predominantly English society.

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In A Woman from the Sea, mythology and ritual are used to connect the protagonist in the play with women's creative past, thus expressing the female playwright's search for her own dramatic roots. The ancient imagery of woman as a symbol of the life process is revealed, in conjunction with the dramatic use of fertility rituals, "the origins of drama", when women created dramatic rituals and played the part of the Mother Goddess. Canadian women playwrights are in the process of "writing themselves into existence," a term used by Robert Wallace to describe the artistic consciousness of Canadian dramatists, When applied to women, this term has special significance, as women are only beginning to dramatize their personal visions in theatre. By writing themselves into existence, Canadian women playwrights are charting out new territory in the realm of drama and feminist thought. By creating this map, they are developing the "tools of analysis" that will enable women to recognize a female consciousness from within an aesthetic and national framework.

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Research Paper - English

A Brief Study of some themes in Jorge Borges's Fiction





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November , 201

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ABSTRACT

The Argentine writer Jorge Luis Barges invented what was a new genre, the philosophical short story and became one of the most influential Latin American writer. Argentine poet, essayist, and short-story writer, whose tales of fantasy and dreamworlds are classics of the 20th-century world literature. The Argentine writer Jorge Luis Borges invented what was a new genre, the philosophical short story and became one of the most influential Latin American writers. Argentine poet, essayist, and short-story writer, whose tales of fantasy and dreamworlds are classics of the 20th-century world literature. Borges's fictional world reflects his vast and esoteric readings in literature, philosophy, and theology. He sees man's search for meaning in an infinite universe as a fruitless effort. In the universe of energy, mass, and speed of light, Borges considers the central riddle time, not space. "He believed in an infinite series of times, in a growing, dizzying net of divergent, convergent and parallel times.

Latin American literature consists of oral and written literature of Latin America. It rose to particular prominence globally during the second half of the 20th century. Latin American literature largely contains a rich and complex tradition of literary production that dates back many centuries. In the late 19th century modernismo emerged, a poetic movement whose founding text was the first Nicaraguan Ruben Dario Azul (1888). This was the first Latin American literary movement to influence literary culture outside of the region and was also the first truly Latin American literature. Modernismo itself is often seen as aestheticist and anti-political, some poets and essayists. Marti and Peruvian writers like Manual Gonzalez Prada and Jose Carlos Mariategui introduced compelling critiques of the contemporary social order and particularly the plight of Latin America's indigenous people. The early 20th century also saw the rise of indigensmo, a movement dedicated to representing indigenous culture and the injustices that such communities were undergoing.

The Argentine writer Jorge Luis Borges invented what was a new genre, the philosophical short story and became one of the most influential Latin American writers. Argentine poet, essayist, and shortstory writer, whose tales of fantasy and dream worlds are classics of the 20th-century world literature. Borges was profoundly influenced by European culture, English literature, and such thinkers as Berkeley, who argued that there is no material substance; the sensible world consists only of ideas, which exist for so long as they are perceived. Most of Borges's tales embrace universal themes - the often recurring circular labyrinth can be seen as a metaphor of life or a riddle which theme is time. Although Borges's name was mentioned in speculations about Nobel Prize, Borges never became

a Nobel Laureate. Toward dawn, he dreamed that he was in hiding, in one of the naves of the Clementine Library. What are you looking for? a librarian wearing dark glasses askedhim. I'm looking for God, Hladik replied. God, the librarian said, is in one of the letters on one of the pages of one of the four hundred thousand volumes in the Clementine. My parents and my parents' parents searched for that letter; I myself have gone blind searching for it.1 His work embraces the "chaos that rules the world and the character of unreality in all literature." His most famous books, Ficciones (1944) and The Aleph (1949), are compilations of short stories interconnected by common themes: dreams, labyrinths, libraries, fictional writers and works, religion, God. His works have contributed significantly to the genre of magical realism, a sub-genre of Hispanic American fiction that reacted against the realism/naturalism of the nineteenth century.

Scholars have noted that Borges's progressive blindness helped him to create innovative literary symbols through imagination since "poets, like the blind, can see in the dark". Borges renovated the language of fiction and thus opened the way to a remarkable generation of Spanish American novelists. By the mid-1930s. he began to explore existential questions. He also worked in a style that Ana María Barrenechea has called "irreality." But even though existentialism saw its apogee during the years of Borges's greatest artistic production, it has been argued that his choice of topics largely ignored existentialism's central tenets. To that point, critic Paul de Man wrote: "Whatever Borges existential anxieties may be, they have little in common with Sartre's robustly prosaic view of literature, with earnestness of Camus' moralism, or with the weight profundity of German existential thought.

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Rather, they are the consistent expansion of a purely poetic consciousness to its furthest limits." Since Borges lived through most of the 20th century, he was rooted in the Modernist period of culture and literature, especially Symbolism. His fiction is profoundly learned, and always concise. He combined an interest in his native land with far broader perspectives. He also shared their multilingualism and their playfulness with language-and, coincidentally, being buried in Switzerlandbut while Nabokov and Joyce tended toward progressively larger works as they grew older, Borges remained a miniaturist. Many of his most popular stories concern the nature of time, infinity, mirrors, labyrinths, reality, philosophy, and identity. A number of stories focus on fantastic themes, such as a library containing every possible 410-page text ("The Library of Babel"), a man who forgets nothing he experiences ("Funes, the Memorious"), an artifact through which the user can see everything in the universe ("The Aleph"), and a year of time standing still, given to a man standing before a firing squad ("The Secret Miracle"). The same Borges told more and less realistic stories of South American life, stories of folk heroes, streetfighters, soldiers, gauchos, detectives, historical figures.

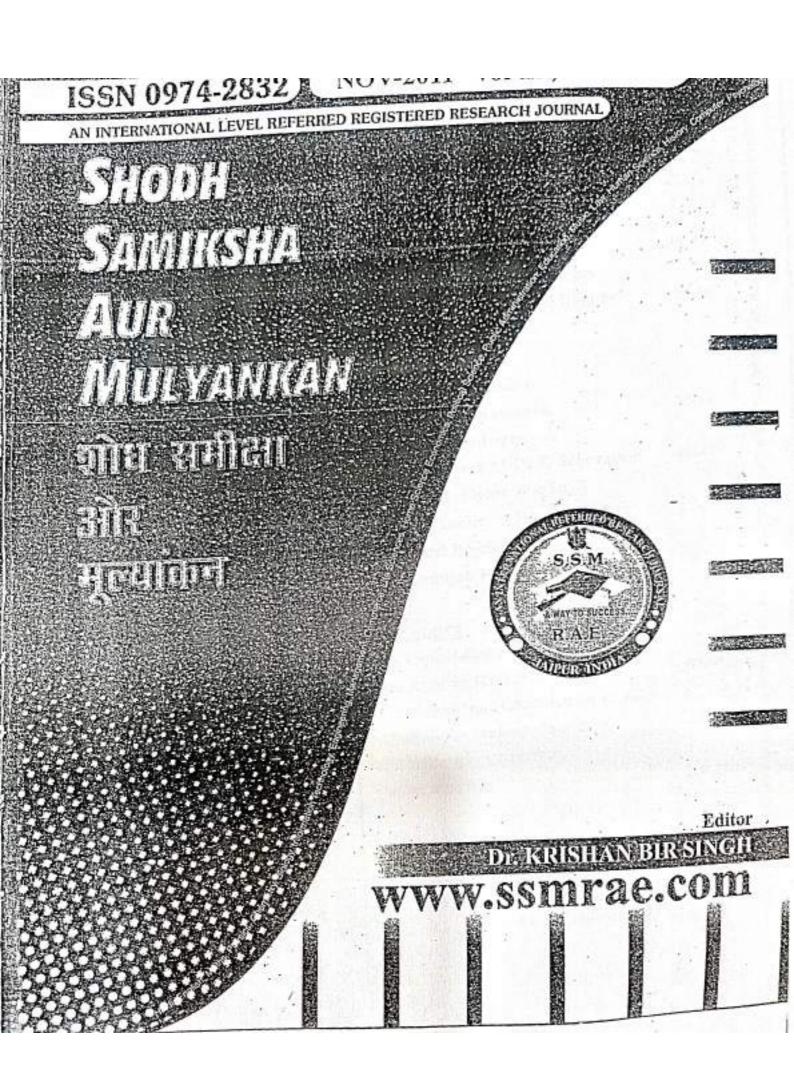
He mixed the real and the fantastic: fact with fiction. On several occasions, especially early in his career, these mixtures sometimes crossed the line into the realm of hoax or literary forgery. His non-fiction also explores many of the themes found in his fiction. Essays such as "The History of the Tango" or his writings on the epic poem Martín Fierro explore specifically Argentine themes, such as the identity of the Argentine people and of various Argentine subcultures. His interest in fantasy, philosophy, and the art of translation are evident in articles such as "The Translators of The Thousand and One Nights". Borges's work maintained a universal perspective that reflected a multi-ethnic Argentina, exposure from an early age to his father's substantial collection of world literature, and lifelong travel experience. Borges uses Martín Fierro and El Moreno's competition as a theme once again in "El Fin" ("The End"), a story that first appeared in his short story collection Artificios (1944). "El Fin" is a sort of minisequel or conclusion to Martín Fierro. In his prologue to Artificios, Borges says of "El Fin," "Everything in the story is implicit in a famous book [Martin Fierro] and I have been the first to decipher it, or at least, to declare it."Borges's writing is also steeped by influences and informed by scholarship of Christian, Buddhist, Islamic, and Jewish faiths, including mainline religious figures,

heretics, and mystics. The Library of Babel is a short story by Borges in which narrator describes how his universe consists of an endless expanse of interlocking hexagonal rooms, each of which contains the bare necessities for human survival-and four walls of bookshelves.

"Funes the Memorious" tells the story of a fictional version of Borges himself as he meets Irened Funes, a teenage boy. Borges explores a variety of topics in the text, such as the need of generalization and abstraction to thought and science. Funes may be com pared to an autistic savant, in that he has acquired a extraordinary ability, memory, without the obvious nee for study or practice. The story raises the unresolve question of how much unfulfilled potential the huma brain truly contains. In Borges's story, the Aleph is point in space that contains all other points. Anyon who gazes into it can see everything in the univers from every angle simultaneously, without distortion overlapping or confusion. The story continues the theme of infinity found in several of Borges's other works, such as The Book of Sand. As in many of Borges short stories. The plot of "The Secret Miracle" can l thought of as a typically Borgesian variant of the bas theme of relative time. Borges's fictional world reflect his vast and esoteric readings in literature, philosoph and theology. He sees man's search for meaning in: infinite universe as a fruitless effort. In the universe energy, mass, and speed of light, Borges considers t central riddle time, not space. "He believed in an infin series of times, in a growing, dizzying net of diverge convergent and parallel times. This network of tim which approached one another, forked, broke off, were unaware of one another for centuries, embraces possibilities of time." The theological speculations Gnosticism and the Cabala gave ideas for many of plots. Borges has told in an interview that when he v a boy, he found an engraving of the Seven Wonder: the World, one of which portrayed a circular labyring It frightened him and the maze has been one of recurrent nightmares. "Almost instantly, I understo 'The garden of forking paths' was the chaotic novel: phrase 'the various futures (not to all)' suggested to the forking in time, not in space. A broad rereading o work confirmed the theory. In all fictional works, time a man is confronted with several alternatives chooses one and eliminates the others; in the fiction Ts'ui Pên, he chooses - simultaneously - all of them creates, in this way, diverse futures, diverse time w themselves also proliferate and fork." (from 'The Ga of Forking Paths')

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Research Paper—English



A study of Anita Desai's characters Maya and Sita



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ABSTRACT

Anita Desai has treated psychological realities very minutely in her novels. Her purpose of writing is to discover herself and then aesthetically convey the truth. She has tried to probe into the depths of a woman's psyche and showing its relation to society. And this concern can be pointed out through the portrayal of the neurotic like Maya and Sita. Both these women present sensitive individuals in their moments of intense struggle and their efforts to seek neurotic solutions. Anita Desai is widely recognized as the pioneer of psychological moments of intense struggle and their efforts to seek neurotic solutions. Anita Desai is widely recognized as the pioneer of psychological moments of intense struggle and their efforts to seek neurotic solutions. Anita Desai is widely recognized as the pioneer of psychological moments of intense struggle and their efforts to seek neurotic solutions. Anita Desai is widely recognized as the pioneer of psychological moments of the profit in moments of the profit in the novels of the portrayal of characters. She examines the novel in modern Indian English literature. The prominent feature of her two novels Cry the Peacock and Where Shall We Go This Summer? psychological inner workings of women and present their reactions. Her two novels Cry the Peacock and Where Shall We Go This Summer? psychological inner workings of women and present their reactions. Here two novels Cry the Peacock and Where Shall We Go This Summer? psychological inner workings of women and present their reactions. Here two novels Cry the Peacock and Where Shall We Go This Summer? In the profit of the profit o

Anita Desai has treated psychological realities very minutely in her novels. Her purpose of writing is to discover herself and then aesthetically convey the truth. She has tried to probe into the depths of a woman's psyche and showing its relation to society. And this concern can be pointed out through the portrayal of the neurotic like Maya and Sita. Both these women present sensitive individuals in their moments of intense struggle and their efforts to seek neurotic solutions.

Anita Desai is widely recognized as the pioneer of psychological novel in modern Indian English literature. The prominent feature of her works is her art of the portrayal of characters. She examines the psychological inner workings of women and present their reactions. Her two novels Cry the Peacock and Where Shall We Go'This Summer? present the traumatic experiences and mental tensions that Maya and Sita undergo. Desai explores the emotional world of neurotic Maya, who is haunted by a presentiment of her husband's death on account of her belief in astrological prediction, while in Sita she presents the theme of repressed childhood neurosis. The repressed impulse and memories lie buried in the unconscious of the protagonist Sita but return later in a. form of a full-blown neurotic picture during her fifth pregnancy.

In Cry the Peacock, Anita Desai discusses Maya's unconscious all the time obsessed by her father, at great length in the text. When one read the

novel through psychoanalytical point of view the question that arises in the mind is that Does Maya's father, Raisahib unconsciously contributes to the ruining of her psyche? Raisahib is a man groomed in Victorian lifestyle and progressively disposed in many respects but he is still a thorough Brahmin inside his mind. He has unshakeable belief in fatalism and he also exhorts .Maya to accept bitter facts of life. His fatalism explains his exaggerated relation to the Albino's prophecy which predicted that in the fourth year of her marriage either Maya or her husband would die. Apart from his wife's premature death and Maya's submissive nature Raisahib's philosophy of life and psychic complexes have to be closely considered to understand his special attachment to Maya. She is submissive and remains happily "Daddy's girl" always rather than appearing mature and independent.

When Maya reaches marriageable age he creates ideal circumstances for her to develop tender feeling towards Gautama. He is the only person whom she meets and she surely finds some qualities intelligence and understanding that her father has, apart from the similarity in age. Maya marries Gautama because she do not have her own choice to make. Maya hopes to prolong the relation with her father through Gautama. She longs for him whenever she needs reassurance and love.

At the conscious level she is conditioned to think only on similar lines. But what the ego consciously denies or desires need not be acceptable to the

International Referred Research Journal, November, 2011, ISSN- 0975-3486.RNI : RAJBIL 2009/30097, VOL-III * ISSUE 26 unconscious. One cannot deceive the id, the pleasure ment becomes a routine experience she sexualizes coordinated psychic agencies in Maya is the most interesting aspect of the novel. At unconscious level she has every reason to nurse a grouse against the father for having been instrumental in denying her adventuresomeness, choice making and self determination and ultimately throwing her into the fetters of marriages with a passionless cold intellectual and neglecting her love ever after. She looks upon her father as liberator on seeing caged monkeys at the railway station Maya's reaction is typical:

" My father might have come ! I announced Look for him, help me look for firm, Gautama He'; open the cages and let them out. Hurry"(4) It is strange that Maya should so regard a person whose role in encaging herself has been crucial.

Desai had shown Maya, being obsessed with the gloomy prophecy of the albino astrologer. According to the prophecy she or her husband would die during the fourth year of their marriage. Her belief in the prophecy takes the shape of an obsessional neurosis and keeps growing at the core of her being . like an over sized pest feeding on a tender leaf. In the beginning of her neurotic affection she frequently 'matter to her any more after she embraced psychosis tell herself that it was she herself who was going to die. she had ardent love for life and so she starts wondering whether it was Gautama whose life was threatened. She is almost confirmed that Gautama certainly fated to die and the thought makes her more and more secretive. In the novel Desai has suggested that Maya is obsessed with the prophecy because of the romance involved in it. Freud attributes superstitious beliefs to suppressed hostility. To all appearances Maya is absolutely submissive and obedient daughter, sister and wife. But in the deep unconscious there is immense suppressed hostility against her husband and to an extent against her father. She is extremely faithful to her instincts which crave for unqualified and wild satisfaction. According Freud normal people in her circumstances would have effected withdrawal by influencing the instinctual urge at the psychic level. She expects some emotional and physical satisfaction but both are denied to her due to Gateman cold intellectuality and old age. She longs for sensuous enjoyment but is dampened by spiritual doses of Gita.

'Sex is not only an intensely and intrinsically pleasurable experience but it can act as a revitalizing force in an otherwise sterile life. If Maya were married to a younger man and has been satisfied sexually, her psyche would have been different. But because of Gautama's age and attitude to sex she practice but as his chelas left he ended up in practicing remains a disappointed woman. As her disappoint- a variety of black magic on the guillible people of the RESEARCH

hallucinatory visions of lizards, of lizards, and breeds copulating in weird positions. Being childless adds to her problem because the birth of a child would have given her a sense of achievement and her creative urge would have got focused on a helplessly dependent human being instead of getting diffused over nature and spread outside human interest. She secretly wishes that Gautama will die according to the prophecy. The neurotic defense mechanisms like hallucinatory visions and nightmares (where her secret longing comes alive to her) experience of split personality, adverse somatic symptoms and religious avoidance of violence woefully fail to blunt the edge of her unconscious wish.

Her transition from neurosis to psychosis is powerfully reflected in the scene of the dust storm (P 190). This is the exact point of her plunging into the abysmal depths of psychosis resulting in the act of violence. Maya's pushing Gautama off the parapet of their house is not an accident but behind the act there has been a prolonged psychic struggle which she has not known herself. Maya is faithful to herself and the social and moral consequences of her actions do not what prophecy said years ago has become truth to her. In When Shall We Go This Summer ? Desai once again presents the theme of repressed childhood neurosis. The repressed impulses and memories lie buried in the unconscious of Sita but return to her later in a form of a full blown neurotic picture during her fifth pregnancy. Sita succeeds partially in outgrowing her neurosis which originated in the fantasies centering around the father- and later in her married life precipitated by certain important experiences. She reverts to her earlier neurotic state although in slightly modified manner. Her neurosis assumes shape of her irrational belief in her dead father's powers to keep her child inborn forever. During its spell she seeks the physical proximity of her father by shifting to Manori, her father's island. But contrary to actualizing her neurotic wish she returns home sobered, tempered and chastened by the recognition of the imperatives of life.

Sita's father was a freedom fighter and she was surrounded by his friends. She felt she was living among selfless people fighting for noble cause and so she thought hers is not the age for games but for sacrifice and prayers. This strange background made her withdrew into the protective chrysalis of childhood for longer. After independence her father moved to island Manori to put his social theories into ANALYSIS AND EVALUATION

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island .Sita's Psychic maturation began to curtailed by parental negligence and consequent narcissistic injury. She gets fixated at the oedipal stage when, according to Freud little girls entertain fantasies of bearing the father's baby.(5) In views of the injurious psychological and physical atmosphere obtaining, among other things as a result of the absence of the mother (with whom she identified herself at the end of the neurotic phase) Sita does not totally succeed in her attempt to overcome this neurosis. The father's image and the fantasies surrounding it set up a strong neurotic configuration in her psyche. It is significant that on their father's death Rekha is not at all disturbed while Sita remains uncertain. Later she is compelled to move to mainland and marry Raman.

Her life in Bombay appears dull to her as she tries to compare it to her father's ideals. She compares her in-laws with her father and finds a contract to his high ideals she responds this situation by indulging in various acts of defiance such as smoking and speaking provocatively. Sita continuously tries to find safer outlet for neurotic anxiety.

The Hanging Garden's episode, which takes place at a crucial point of her married life, present an objective correlative to her neurotic need for the father's sensual attention. In the garden she sights a Muslim couple a young woman lying in the lap of an old man. She figures them as inhuman and divine. This incident makes impression on her and her efforts of adjusting with life are shattered. The Muslim couple has touched a sensitive cord in her neurotic need for father's love. Her fifth pregnancy provides an occasion for the "return" of her repressed neurotic craving for the father's baby. At conscious level she tries remain clam but at the unconscious level the pregnancy yields a substitute satisfaction for her original wish for the father's baby. She tries every means to protect the unborn child and for that she tries to seek medication to pre-

vent its birth, she ever smokes strong tobacco. Symbolically her unborn child becomes a fruit of her unconscious sensual feelings towards her father. Wher she moves to island against everyone's advice she is aware that she is in pursuit of an illusion. Yet she is driven by the compulsion over which she had no power. She tries to revitalize her favorite childhood but fails to recapture earlier sensation. Her childish games with Karan invariably turn to be a pathetic pale imitation of the once she played with her brother Jeevan. Above all that she feels that the uncanny powers of her father has lost their efficacy. The passage of twenty years makes his image appear grotesque and ugly she fails to hold him to her this time like in her childhood and realizes this failure.

The Island thus brings to her the world of hard facts and awakens her to the realities of life. As she fails to rekindle the earlier magic on the island. She once again find Raman likeable for all that he does for the family at the cost of his personal happiness. The journey towards home becomes a symbolic re-enactment of the scene twenty years ago when she followed Raman pitying herself for her helplessness. But this time it is her own free will that she follows him like a "feed sea-bird at evening".(6)

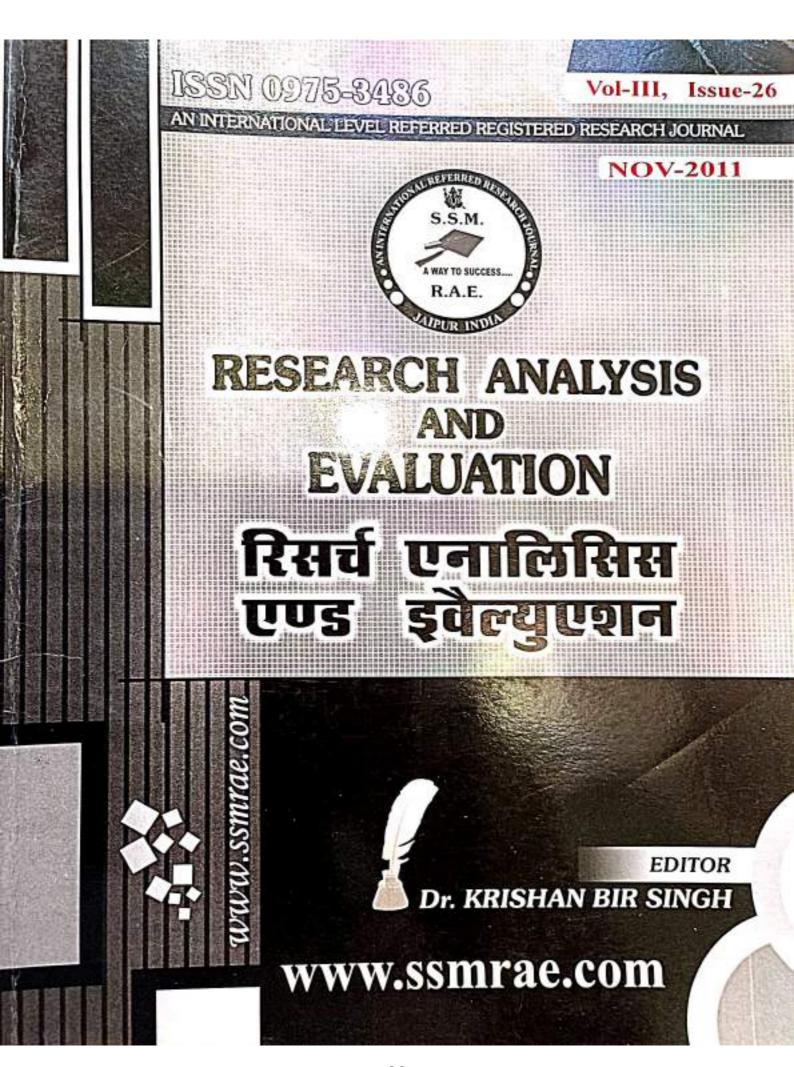
The theme of both the novels is disharmony and discord confined to the family and at times to the mal-adjusted or ill adjusted self. Loneliness and unrequited love drives Maya to the jaws of death and violence, while Sita suffers from Oedipus complex. Both Maya and Sita are representatives of Indian society and culture. They both represent the Indian personality structure which is very complex and multilayered. During psychoanalytical study one is able to realize Maya and Sita likely to be the representatives of repressed levels. Maya unable to deal with neurosis goes for violence while Sita compromising and adjusting with it returns home peacefully.

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Research Paper—English



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The Power and the Glory Graham Greene's Existentialistic Novel.



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BSTRACT

The novel 'The Power and Glory' set against the background of the brutal oppression of the Mexican Catholics in 1930s. Its preoccupation with the meaning of life, death and reason for existence and absorption with nihilism, cynicism, and pessimism separates it from Greene's other novels. It remains a far durker and more cynical portrayal of redemption than traditional catholic literature. Greene's combination of syntax and themes acts as a modern and existential opposition to the ethical surety of Catholicism in a nihilistic age. Greene achieves a union between syntactical structure and thematic concern and at the same time firmly establishes himself as a pessimist existential Catholic working to unify his beliefs with the absurdity of his time. The purpose of this article is to approach the said Greene's novel from existential point of view.

ARTICLE:

Graham Greene's novel, The Power and the Glory, revolves around the plot of wanderings of a Catholic "whiskey priest" in a minimally fictionalized Mexico during the 1930s, which at the time was under the unofficial rule of Plutarco Elías Calles, who oppressed the Catholic Church and its sympathizers with an unfettered brutality. In particular, the story is set in the (unnamed) state of Tabasco, where Governor Tomás Garrido Canabal displayed especial severity in his persecution of Catholics, as well as introducing Prohibition-style drinking laws.

Greene's novel is essentially an existentialist work with a moral-Catholic cadence. Greene is writing this book about fifteen years or so after Kafka's death-Kafka having been the one writer to vault completely over the Modernism that Joyce, Proust, (and, in fact) Kafka himself ushered in, to the despairing existentialist aesthetic of the mid to late 20th centurywhom he would not have had an opportunity to read because the Muir translations of Kafka's work did not begin until the 1940s, and yet a full decade before Camus's The Stranger was published. This places The Power and the Glory in a bit of a literary limbo. It also brings up the intriguing question of whether or not all "Catholic" works of literature are existential by virtue of their preoccupation with the meaning of life, death, and reasons for existence. However, what separates Greene's novel from the host of "Catholic" literature that investigates the same themes, is his prescient absorption with nihilism, cynicism, and pessimism, prominent strands of the main bent of French existentialist literature, beginning with Cioran, Camus, and Sartre; trends of thought that sprouted directly from the atrocities of the Second World War and, at least in Cioran's case, (but this was perhaps an anomaly considering his Eastern European background and thus affiliation with Absurdists like Ionesco and Beckett, despite his imitation of the 17th and 18th century French moralistes) disillusion with the reality of "utopian" societies. All events and states-of-mind Greene was intriguingly distant from in 1938, when The Power and the Glory was published.

One of the characters in The Power and the Glory, who is known only as 'the lieutenant'-a lawman who has dedicated himself to the eradication of the Church in his country-is described by Greene in this way: "He was a mystic, too, and what he had experienced was a vacancy - a complete certainty in the existence of a dying, cooling world, of human beings who had evolved from animals for no purpose at all. He knew" The lieutenant's own fervor against the Church is of such intensity that it mirrors religious zealotry, and Greene intelligently ascribes to him numerous religious features: "There was something of a priest in his intent observant walk-a theologian going back over the errors of the past to destroy them again" "the lieutenant's room...looked as comfortless as a prison or a monastic cell."

In his early work of aphoristic-philosophy, Tears and Saints (1937), Emil Cioran says,

Mysticism revolves around the passion for ecstasy and a horror of the void. One cannot know one without the other...Once it has totally rejected the world, the soul is ripe for a long-term and fecund emptiness...Stripping it of images is the essential condition for ecstatic spasms. One sees nothing except nothingness. And the latter has become everything. Ecsasy is plenitude in a void, a full void. It is an overwhelming frisson which convulses nothingness, an invasion of being in absolute emptiness. And indeed, at the end of the novel, when the lieutenant has finally ANALYSIS AND EVALUATION

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International Referred Research Journal, November, 2011, ISSN- 0975-3486.RNI: RAJB!L 2009/30097, VOL-III * ISSUE 24 while the sun came up above the forest Greene dis. while the sun cannot repart the need to capitalize after final punctualion, regards the need to capitalize after final punctualion,

executed the last working priest in Tabasco, there is a more total emptiness in him than that which he had so surely known: "[T]he dynamic love which used to move his trigger-finger felt flat and dead. Of course, he told himself, it will come back. It was like the love of a woman and went in cycles: he had satisfied himself that morning, that was all. This was satiety. He smiled painfully..." With the pressure of the divine force gone, the phantom figure against which his emptiness strove, there is only the nothing pressing forward into nothing: desolation.

And the novel's "hero," the whiskey-priest, who is never given a name either, is denied the final sacrament of confession he so desires in the end, waiting in his prison cell for death. With mortal sin heavy on his soul, "He felt only an immense disappointment because he had to go to God empty-handed, with nothing done at all...He felt like someone who has missed happiness by seconds at an appointed place". Despite the glimmer of salvation and hope with which Greene, a few pages later, seals his novel, there is still a dank, pervading gloom of despair and loss about these final pages.

The Power and the Glory remains a far darker and more cynical portrayal of redemption than something more traditional of "Catholic" literature, like contemporary Evelyn Waugh's post-WWII novel, Brideshead Revisited, and it is from this comparison, and comparison with the work of French existentialists, that I derive my opinion of Greene's novel as an "existentialist work with a moral-Catholic cadence." But it is of enormous interest to analyze how Graham Greene's sentence structure reinforces the bleak, nihilist expression of the novel, syntactically.

In the epigram which prefaces The Power and the Glory, Greene subtly establishes the style of his composition. He quotes 17th century poet John Dryden's "The Hind and the Panther": "Th' inclosure narrow'd; the sagacious power/Ofhounds and death drew nearer every hour." Perhaps in Dryden's day this couplet was not the cragged burr and brace of sounds it is for our modern tongues. How the meter forces us to join "th' inclosure" into only three syllables; lose the space and make the two words one. Or how we must smash "power" and "hour" each into one syllable, again, to keep to the feet we are ordained. The way Dryden's semi-colon makes us pause, a little caesura where none is needed and toward which the meter does not bend willingly. Those five "R"s of the last few words draw something inward on their rasp. It is all an intimation of Greene's densely punctuated, jolting and broken

regards the need to regards the need to regards the need to reach the sun rising is only an pan of even following the sun rising is only an unasked the same process, that the sun rising is only an unasked the same process, and unasked question, one that reveals all. As Greene does often the thoughts or, in this case, the question question, one that a question, one that combines the thoughts or, in this case, the questions of combines the thoughts or, in this case, the questions of the q a speaker, with his own authorial descriptions, In an illustrative reversal, Greene describes the physic In an illustrative of a thought, placing the momentary image before its reason: "He walked slowly; happiness drained out of him more quickly and completely than out of an unhappy man: an unhappy man is always prepared In a way, his use of colons and semi-colons and dashes act like symbols in logic, allowing him to move from the given (the image), to the proof (the reason), to the solution (the law or theory: "an unhappy man is always prepared"). And yet, while logic provides a framework for structural movement, it is eventually too reductive, because simply looking at the given sentence, he does not actually move so smoothly from one stage to the next. "[A]n unhappy man is always prepared" is not a direct explanation of the whiskey-priest walking slowly. it is an explanation of a comparison between happy men and unhappy men and why one's happiness drains more quickly than the other's. These symbols mainly allow Greene to bypass a multitude of unimportant connective words: "like", "because", "as" etc.

With sentences like "Then he knew why he wanted to get in: he wasn't being pursued at all: that was a mistake" Or "It was a male child - perhaps three years old: a withered bullet head with a mop of black hair: unconscious, but not dead: he could feel the faintest movement in the breast" the baffling title of the US edition of this novel, The Labyrinthine Ways, might begin to make some sense. Whether or not this is what Greene's American publisher had in mind when he changed the title (I suspect not), it is a surprisingly astute characterization of Greene's prose. When Greene places his colons throughout the text, they act like doorways of narrative movement and structural logic. ushering readers into the next thought and the next thought with a kind of inevitability that the final phrase is what must be, because that is where the sentence points itself. When he crafts his syntax this way, his sentences become a thousand little tunnels driving the heart of meaning, a thousand little "labyrinthing ways" that gather to their ends confusingly and twistingly, but to their ends nonetheless: whether deals

To approach Greene as something of a Jansensist heightens the improvement ens the impact of the inevitability of his sentence structure and them. ture and themes, but again, is eventually a simplist "The interrogation went on: name? work? married? 30 iew of a highly textured author, because more than 30 iew of a highly textured author and a highly textured author an a moral framework, Greene's combination of syntax 505- 09/5-3486.RNI : RAJBIL 2009/30097,VOL-III * ISSUE 26

and theme acts as a modern and existential opposition and solution) to the ethical surety of Catholicism in

an increasingly ambiguous and nihilistic age.

In Evelyn Waugh's Brideshead Revisited, Waugh admirably takes on the goal of blurring moral and ethical boundaries to suit the post/coeval-WWII time-period. Sebastian Flyte, perhaps the most saintly figure in the novel, is at the same time a dipsomaniac, and arguably, homosexual, two traits that would ostensibly place him outside the bounds of common Catholic saintliness. Charles Ryder, the eventual convert of the novel, is converted, partly, in light of the abandonment of his lover, Julia Flyte, and laments in the end, "I'm homeless, childless, middle-aged, loveless", not, you might assume, the thoughts of a happily and unequivocally converted Catholic. These are just two of Waugh's fascinating collection of characters, but they are models of the kind of ambiguity he establishes throughout. Take two sentences of Waugh's to compare against Greene's: "...the hot spring of anarchy rose from deep furnaces where was no solid earth, and burst into the sunlight-a rainbow in its cooling vapours-with a power the rocks could not repress" .And (a characteristically long and meandering example that I will not reproduce in full):

Driving that day, mile after mile, up the smooth, strategic road, past the vineyards and military posts and the new, white settlements and the early crops already standing high in the vast, open fields and the hoardings advertising the staples of France-Dubonnet, Michelin, Magasin du Louvre-I had thought it all suburban and up-to-date; now, under the stars, in the walled city, whose streets were gentle, dusty stairways, and whose walls rose windowless on either side, closed

overhead, then opened again to the stars

Is it surprising, given the lovely, lilting flow from image to image, the sweet pace of this mellifluous prose, that despite all the shadings and depth Waugh employs, every character ends up exactly where their souls guide them in goodness? That all is redeemed and good lives, even after hardships, will wander forth from where we are forced to discontinue our watching? Again, contrast this against the shortness with which Greene delivers a confession, "He said, 'Mortal sin...danger...self-control,' as if these words meant anything at all. He said, 'say three Our Fathers and three Hail Marys' And yet these "words" do mean something, in fact they mean everything, because only for the sake of confession and Mass does the priest go on evading capture, death, until he can no longer. Not everyone goes to heaven, priests die with mortal sin on them, and sometimes the humble are sinners in their humility, and the proud become missionaries in their pride. Greene weaves thread after thread of ethical, romantic, religious, social dilemma into the tapestry of his total vision of uncertainty. His broken, juddering prose turns from alley to doorstep to fall dead at a period, imitating the hundred turns of indecision in every action that lead inevitably toward what happens next. And he acknowledges that Roman Catholicism is not a fail-safe against damnation, or at least the failure of man to live up to G-d's standard, it is only a guide. Greene achieves a union between syntactical structure and thematic concern, and at the same time firmly establishes himself as a pessimist existential Catholic working to unify his beliefs with the vagaries and absurdity of his time; the close of the Great War and the coming of something violent and raging on the frayed horizon of Europe.

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ture, Roman Catholicism, The Power and the Glory

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Research Paper- Englsill

Shashi Deshpande's Roots and Shadows A Struggle against Patriarchy



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ABSTRACT

Roots and shadows explores the inner self of Indu, who symbolizes the New women' who are educated and who live an close association with society brushing aside all narrow social conventions. They have the freedom to take about anything they like and are also free to think of their own caged selves besides politics, corruption and what not.Indu's problematic of "becoming" expresses Shashi Deshpande's feminist polemics against sexual and gender roles imposed upon women in a patriarchal malist culture.

Elaine Showalter posits three phases in the growth of feminist tradition: "Limitation, protest and self-discovery". Shashi Deshpande's novels are directly related to all these phases. They encapsulate her artistic vision of feminity as alienating. In her novels she explores and exposes the long suppressed wail for the women, imprisoned within the four walls of domesticity. Here we have the heroine protagonist sandwiched between tra- . dition and modernity, between illusion and reality and between the Mask and the Face. Shashi Deshpande has dealt graphically with the problems that confront a middle-class educated woman in the patriarchal Hindu society. Deshpande's is not 'the strictest and militant kind of feminism which sees the male the cause of all troubles" 1 Rather her novel deals with the psychic turmoil of women within the limiting and restricting confines of domesticity. Shashi Deshpande does not make her women characters appear stronger that they actually are in their real life. She presents them as they are. Indu, the protagonist in Roots and shadows says, "This is my real sorrow, that I can never be complete in myself" 2 Bogged down by existential insecurity and uncertainty, women in the novels of Shashi Deshpande are in quest of refuge, which in Roots and Shadows is portrayed through the image of the house.

Roots and shadows explores the inner self of Indu, who symbolizes the New women' who are educated and who live an close association with society brushing aside all narrow social conventions. They have the freedom to take about anything they like and are also free to think of their own caged selves besides politics, corruption and what not. Married to Jayant Indu freely moves with Naren and uses such words like "kiss", "Rape", "deflowered", "orgasm" 12 etc. in her conversation with him She says, "We're gay and whimsical about our own people, our own country, we are rational unprejudiced, broadminded. We discuss intelligently, even solemnly, the problems of unemployment,

poverty, corruption, family planning, we secure the corrupt, we despise the ignorant, we that the wicked. And our hearts blood, Naren for Vietnam, for the blacks, for the Harijans.. But frankly, we care a damn, not one go damn about anything but our own precious selves, our own precious walled in lives?

Through the character of Indu, Deshpande is portraying the inner struggle of an artist to express herself, to discover her real self through her inner and instinctive potentiality i.e. creative writing, Indu wants to bid adieu to her monotonous service - life but her husband, Jayant is not one with her. He is a barrier to her feminine urge for self - expression since he believes that one person like Indu can do nothing against the whole system by wielding her pen. The temperaments of Indu and Jayant are opposite but Indu is quite submissive, hence, she had not asked him, "To go where?" Instead she had silently gone back to her work, hating it and hating herself. Women's role is not confined to the centripetal needs of the family in which she lives but also to its centrifugal needs. It is here that a woman has to be more than her domestic role as a submissive housewife. She has to become a 'Society Lady' as Shobha De' would put it. But there also, she is a meek and yielding creature. Centuries of tradition have made her so and she takes pride in such suffering. In the family she was an incomplete being, without a sense of the wholeness of personality, but with Jayant she feels a sense of completion and wholeness."I had felt incomplete mot as a woman, but as a person, and in Jayant I had thought I had found the other part of my whole self"Through the character of Indu Shashi Deshpande here presents the traditional thinking of an Indian woman that she can attain completeness only through her husband. As a woman, Indu is hardly left with any choice, Her life is so acutely circumscribed that she cannot make quick decisions and hence fails to arrive at concrete determinations. Indu recognizes her displacement and

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International Referred Research Journal, January, 2012. ISSN- 0974-2832, RNI-RAJBIL 2009/29954;Vol. III *18810 marginalisations as a woman, a process of ego displacement and marginalization as a woman; a process of ego dissolution begins. She finds herself merging into others, experiencing a loss of boundaries. The authorita-- tive and dominating male has not only suppressed the female voice for articulation but also brought silence, dullness and repulsion to the houses these women live in. Women like Inducan neither express themselves nor choose for themselves. They can neither love nor hate but be content with "The gift of silence" that marriage had taught them. In silence Indu pines for love. Marriage is a fate traditionally sanctioned to woman by society. Indu is discontented with this pre- ordained discarded becomes the place of refuge of solace role of woman. She has so many choices but for a married woman like her, she is left with a few or practically no choice save what her husband wills and desires. She cannot unburden herself. Her feminine instinct is curbed and suppressed. Despite all this she refuses to admit failure and drags on with her marital life, which encloses and imprisons her true self. She confesses to Naren. As a woman I felt hedged in by my sex. I resented my womanhood because it closed so manydoors to me. 5

Indu's problematic of "becoming" expresses Shashi Deshpande's feminist polemics against sexual and gender roles imposed upon women in a patriarchal." malist culture. Such 'relative identity' or rather the 'received role models' distort and problematiz her selfperception. Such a world reduces a woman like Indu to a mere thing or a mind-less body. Here feminine instinct is suppressed by patriarchy. Ever ready to please Jayant, Indu submits to his wills and desires and does everything to reflect his image. Indu gradually realizes her existence is not for herself but for Jayant, that archetypal male imperialistic and subjugating. She feels insecure and a sense existential angst. She ultimately realizes that she has been chasing shadows, leaving her roots behind in her family and in Jayant. Naren is a mere shadow to her, he has no place in her memory and so she decides to return to Jayant. It is she who is the blame for the marital discord in their lives. She has created a hell out of heaven. She is the woman who had locked herself in a cage and thrown away the keys, forgotten the roots and, feeding on only dreams and shadows. She feels that she has failed in love not Jayant. Indu's uncompromising and paradoxical feminine self that longs for selfexpression finally finds its roots in the home and with ber husband. Shadows disappear from her vision and she sees the clear light of day with the realization of her authentic female self. Thus, in the end comes the real-

ization that freedom lies in having the courage to one believes is the right thing to do and the detern tion and the tenacity to adhere to it. That alone can! harmony in life. The submissive and obedient Inc nally emerges as a bold, challenging, conscious rebellious woman. She resigns her job, thus defyin male authority, hierarchy and the irony of wor masked existence. Her Self-discovery is the frighte vision of the feminine self - struggle for harmony sanity. She comes out of her emotional struggle tries to lead a meaningful life with her husband Ja Her homecoming is ironical since the home she consolation. During her stay at Akka's house she izes her roots - an independent woman and a write what the shadows are - a daughter, a mother and i mercial writer. Marriage to Indu is a cold-blooder bargaining, to meet, mate and reproduce. Almoways it annihilates her.

Indu detests the idea of a woman as a rea machine, a caretaker of the child. In playing such a she yields herself, though reluctantly, before par chy. She seems to question herself, why women should take care of the offspring? Why not men? haps'she wants to eliminate this division of labor b upon sex - the sexual caste system. Since women socially and culturally conditioned to be mothers should have gladly accepted the role of rearing a like that of an ideal mother. Indu has to accept the of an ideal mother, if she at all has a 'maternal ins: and must not renounce it in the name of libera Perhaps Indu wants to assert herself and hence lieves that since motherhood is a patriarchal institu each woman has to deny herself, ever temporarily, i tution, each woman has to deny herself, ever ter rarily, the existence of mothering, so that the patrian institution is destroyed once and for all. Such is Ir feminist vision. The greatest crime of Indu is that s born as a girl. She feels that womanhood is a curse. doesn't know where she belongs. It is this search roots that moves her to affirm her identity through assertion of her feminine self. At the end she accept individuality as a woman and also as a partaker it endless cycle of life. Through the character of I Deshpande voices her awareness of the arrest to f nine development brought about. By an economic tem which provides only materialistic happiness inhibited by philistines like Jayant and describ patriarchal family structure which makes a womer pendant, insecure and gives her an incomplete sen identity.

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Research Paper -English

That Long Silence: Search For Self



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ABSTRACT

In That Long Silence, Shashi Deshpande describes the delicate swings of mood, the ups and downs of joy and despair, the feelings perceived and suppressed and the anguishes of the narrator protagonist Jaya, a housewife and a failed writer. The novel presents a picture of institution of marriage, which compels her to submit her 'self' to patriarchy. That Long Silence concentrates on an important theme, i.e. on gender differentiation and valorizing of the male categories, along with the silence and surrender to which a woman is subjected in our society. In the novel, there are doubts, fear, guilt, anger, lack of understanding and feelings which intensity the crises of human values.

In That Long Silence, Shashi Deshpande describes the delicate swings of mood, the ups and downs of joy and despair, the feelings perceived and suppressed and the anguishes of the narrator protagonist Jaya, a housewife and a failed writer. The novel presents a picture of institution of marriage, which compels her to submit her 'self' to patriarchy. It centers round the inner perception of Jaya, a woman who is subtly drawn from inside, a woman who finds her normal routine so disrupted that for the first time. She can look at her life and attempt to decide who she really is.

In a stifling and suffocating domestic ambience and patriarchal set - up, she finds her female identity effaced. Deshpande reveals the consciousness of Jaya through an exposition of her mind in the process of thinking feeling and reacting to the stimuli of the moment and situation. In doing so she goes on to assert the feminine psyche of the protagonist all ago, to break away from the stranglehold of a social fabric rooted in patriarchy which repels as it attracts. Jaya is a modern predicament and the flood the flood of consciousness that ensure out of it is a silent stream of thoughts and feelings. She knows pretty well that in order to get by in a relationship one has to learn a lot of tricks and silence is one of them. Jaya surrenders Mohan without revolting. She never refuses or complains about anything. A dominating husband and a suffering wife - that is her tie with Mohan.

Jaya's creativity is stifled by strong social and family pressures and holds all creative activities in subservience to her role as a homemaker. The metaphor of silence for her is a kind of Defense Mechanism, which helps her to express herself more comprehensively. Jaya is a woman who adjusts and accommodates herself. She is not structurally patterned woman of the traditional Indian society where woman was chiefly confined to the leader, where woman was the sufferer and man the

ordainer. She does not want to be Sita or Savitri or Draupadi rather she believes that there is pain in hostility and rebellion is anguish and agony. Hence, she adopts a subaltern and subservient attitude. No, what I have to do with these mythical women? I can't fool myself. The truth is simpler. Two bullocks yoked together... it is more comfortable for them to move in the same direction. To go in different directions would be painful; and what animal would voluntarily choose pain? Jaya is unable to speak out her troubles for she is a woman who faces the suffering of her life and the opposition of the milieu in the true spirit of ideal Hindu womanhood where obedience and loyalty has degenerated to the state of dogged subservience could a modern woman nestled in tradition like Jaya understand a traditionalist like Mohan who is rooted out and out in customs and whose repressive use of silence pressurizes Jaya into conformity with his expectations? Deshpande presents here not a woman who has a desire to revolt but the one who ultimately reconciles to her hapless lot - Mohan wonders how Jaya, a woman could be so rebellious, so angry and recalcitrant. To him it is unwomanly to be angry, for it is against the ideals of feminism (if by feminism we mean humanism and antifascism):

A woman can never be angry; She can only a neurotic, hysterical, frustrated. There is no room for despair, either. There is only order and routine, today. I have change the sheets tomorrow, scrub the bathrooms the day after, clean the bridge -- 2 Marriage subjugates and enslaves women and it leads her to "aimless days indefinitely repeated, life that slips away gently toward death without questioning its purpose" 30 Woman pay for their happiness at the lost of their freedom. The role restricts rather circumscribes women's self-development. The role of a mother does it even more and Jaya revolts against this encoded and pre-

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International Referred Research Journal, January, 2012. ISSN- 0974-2832, RNI-RAJBIL 2009/29954; Vol. III *ISSUE-34 ordained role of a woman. She feels that in life of a woman there are many cross roads and many choices but a married woman has a few or practically no choice left to her save what her husband wills and desires. But Jaya is not a woman slavishly togged to tradition she has her own say. She unburdens herself to activate the creative impulses in her artistic self. In revering about the past Jaya blots out that long silence ad makes her future life possible with her traditionally muted voice she is caught between the past and the present through

her stream of thoughts.

Shashi Deshpande has portrayed women who exhibit the results of the indoctrination in their psyche and behavior. Her women characters could not have the opportunity to develop and grow recap in home and family related roles and has surrendered to the traditional claptrap about the women's place at house only. That Long Silence presents the stereotypes and myths about Indian feminity through various characters. In the beginning of the novel the character of Kusum is portrayed as a counterfoil to Jaya, who reflects the darker regions of her psyche. Kusum carrying an aura of defect about her, represents a way of life in which women are made keenly aware of the low position they occupy in their society.

Kusum's madness and accidental death after having falling into a dry well represent the lot of these women who are conditional to succumb before submission. She epitomes those women who submit to insults, injuries and humiliations with a stoic patience, without any complaint, as they have been trained to have an implicit faith in the virtues of patriarchy - being women they have been encouraged to have no faith in their own caliber. Vanitamami, who had never known what it was to choose represents another facet of the traditionally suppressed woman. After her marriage her mother-inlaw ruled her life.

The image of Saptagiri aaji also reinforces the traditional concept of docile wives and silent women. That Long Silence sensitively presents how a woman's existence is confined within domesticity and how all forms of oppression she has to suffer. The figures of Mohan's mother and sister can be quoted as examples. His mother has to wait for her husband late into the night, cooking the rice again and keeping it hot as He wanted it fresh, hot and from an untouched vessel, declining to eat what he felt was disgusting leavings of her children. When he finds chutney is not fresh he throw away the plate and food and leaves the house, Patiently and silently she prepares fresh chutney, cooks

the meal again and sits down to wait. What hurts the reader is not only the cruelty of husband, but also the insensitivity of a son, which displays the continued discrimination against women. That Long Silence por. trays the suffering and deprivations of feminine life by presenting certain characters as stereotyped representatives of traditional womanhood. It exhibits that women should have an assertive individuality, which includes the capability to take decisions about their lives and carry out with a sense of responsibility.

Within the roles of wife / mother / friend companion she can be herself. By raising her conditioning and freeing her from her inhibitions the haunting riddle of the ultimate purpose of a women's life within the family can be solved when she learns to assert her worth as an individual and shuns to be guide by prefixed norms about it. Jaya realizes that in order to attain self hood, a woman must transcend silence, negation and self-alienation. A woman's relation with her family must burgeon within the totality of her life as a woman, only then it can lead to a harmonious fulfillment. The novel shows us that a balanced and purposeful life's not a utopian fancy for a woman if she liberates herself from the stereotyped conditioning of the society and is not dependent on the male presence to authentic her thoughts, emotions and deeds at every step.

Jaya's creative urge and artistic zeal freesher from her cramped and dubbed domestic and societal roles. It releases her from emotional turmoil. At length she resolves to break that long silence by putting down a paper all that she had suppressed in her seventeel years silence- that long silence which had reduced her self in fragments. "I am not afraid any more. The pank has gone. I am Mohan's wife, I had thought, and cut of the bits of me that had refused to be Mohan's wife. Now I know that kind of fragmentation is of possible. The child, hands in pocket, has been with me through the years, she is with me still."

Through the image of a woman crawling into a hole, Deshpande describes the woeful plight of Jays-Unprotected and unshelled Jaya feels distance front real life, she is scared of writing, scared of failing. She is unable to feet the scared of writing. is unable to face the challenge and wants to retreat back to her safe family life. That Long Silence concentrates on an important theme, i.e. on gender differentiation and valorizing of the male categories, along with the silence and surround. silence and surrender to which a woman is subjected in our society. In the novel, there are doubts, fear, guild anger, lack of under anger, lack of understanding and feelings which interesting sity the crises of human values.

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Teaching English as Second Language in Global Era

Ravi Prakash Chapke

With the emergence of globalization, English spreads as a language of both inter - and intranational communication in India and adaptive assimilation of western systems including the western concepts of democracy and free- market way of life. Earlier these development could have been dismissed as a lingering effect of the colonial history around the world but today in Independent India, the continued use of English has become a part of national consciousness. The developments in science and technology, communications and global trade and the internet have only reinforced its importance.

English is a language with great reach and influence; it is taught around world under different circumstances. In India English holds the status of Second Language in the framework of three language formula. It is taught together with a mother tongue and a third language. English is different from many other languages. It is not only the language of England, but now it has become an international language. Modern English is an ever changing language, it changes at age groups, countries, and even at different media. India is a multilingual country therefore English becomes a language which helps in communicating people from different slates. Therefore learning English, the universal language as a second language is almost an inseparable brand of Indian education system.

In school syllabus, language is not the same to other subjects. It is not only a subject but

also a medium to teaching other subjects. One can realize that teaching a language as the medium in which all the other subjects going to be taught and learnt is quite different from teaching a language as a subject only. Each language has different structures and these different structures offer users different meanings. While learning a new language one tries to seek similarities between the languages he speaks. Thus learning a new language includes developing new understanding about it by comparing it with the mother-tongue or the language the person speaks. In India almost 70% to 80% students are from rural areas and from vernacular medium so it becomes necessary to design the curricula of English according to their need and suitable for them in achieving their goals. In multilingual India where educated people typically communicate in two or more languages, students some how seem to take the learning of another languages in their stride. It becomes a difficult task for a teacher to teach English to the students from varied background like government schools where English is only one of the subjects or the students graduate from regional languages medium schools with little communicative ability in English.

Teaching English as Second Language

Teacher teaching in ESL classrooms are generally either educated native speakers or those with a comparable command of the English languages living idiom. For a teacher of ESL it becomes necessary to possess the and the second second second second second

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ability to put to good use the knowledge of one or more languages to communicate with students and a thorough knowledge of the grammar of the target language and the ability to use that knowledge to support fees teaching.

To learn a language enabling the student for fluent communication both oral and written, understanding of the language skills is very important. Teaching English as a Second Language is a phrase that embraces different kinds of work to be done. English teacher has to lead the students into an understanding of and the thinking for literature in its many phases like prose, poetry, novel of story etc. It falls to the lot of the language teacher to see that the pupil have learned to spell, to grasp the meanings of the words they speak or read and to construct sentences in their speaking and writing.

Reading:

Reading is not a passive activity in which reader just moves his eyes over a printed page, rather it is interactive. The interactivity is between the reader, the text and the message. The goal of reading is to engage the thoughts, facts, viewpoints, bias etc. that the writer has put together on the page in order to arrive at the best personal meanings, while teaching reading skills a teacher must assume a different role to both equip and enable the learner to grow into a truly mature reader. Following steps may help a teacher in enabling students reading skills.

 Selecting a suitable text, 2) introducing the topic arising the interest of the students, 3) providing direction for learner efforts, 4) allowing time for silent study, 5) interaction about the text in Q & A form.

Listening:

Most of the times during teaching listening gets the least attentions. Poor listening habits failure of cause can skills communication. For successful listening students need to cultivate following skills:1) Discriminating among the distinctive sounds of language 2)Recognizing stress, rhythm and tone patterns 3) Detecting sentence constituents 4) Understanding different ways of expressing the same meaning 5)Recognizing clues in grammar including word clauses classes, sentence patterns, etc. 6) Recognizing communication functions of different utterances. During the listening skill activity teacher can arrange informal talk where students give short responses. With the help of audio cassettes students are able to improve their accents and pronunciations. To cultivate listening certain techniques like dictation of words, dictation of connected narratives, mechanical aids like audio cassettes can be used. All the listening skill involves is training in phonetics. Systematic training of ear supplemented with above mentioned techniques can lead to create a better listener.

Writing:

Written language is very different from the language we speak. Correct grammar and careful organization are not important for causal communication. A good writing skill involves following steps:

1)Setting a writing task, 2) Evaluating and correcting grammar and spelling, 3)Allowing the students to reflect on corrections and, 4) Rewriting the text.

Writing is understood in two different ways

(a) Mechanics of writing and (b)

Composition, the art of composing. The
cultivation of proper writing habits is as
important as the process and product of

Rock writing pieces of composition. Writing letters, daily notes, paragraphs, compositions are daily notivities which prove to be helpful indeveloping writing skill.

Speaking

A successful act of speech communicates something to someone. It normally involves a speaker, one or more listeners and importantly a purpose for speaking. The useful ways to in class of speech are as follows: 1) Controlled and structured practice 2) Partly teacher-led and rehearsed interaction 3)Life-like and fully free interaction. For successful oral fluency, practice is most important. During the class students can be given topics for discussion in which the students participate and present their views. The teacher then can discuss the strong or weak points of the students which is helpful in improving speaking. While teaching speech, teacher's first and most urgent task is to give his pupils the opportunity to hear words used, to hear them used often and create an impression that stands for something when they are repeated. While developing writing skill in English teacher can give exercises like writing composition, copying passages from books, writing statements etc.

Teaching Grammar

We can realize that if grammar has any claim to a place in curriculum, it is only because in one or more ways it aids young people in learning to speak and write the English language. In case of teaching of communicative English and vocabulary the basic principle is communication oriented situational teaching. This avoids the extremes of practicing structures in isolation or going freely communicative. Form as well as meaning is equally important. For writing

purpose strict follow up of grammar rules is necessary. One can begin with teaching simple sentence patterns, nouns, verbs, adjectives, tenses and so on.

Using Technology for Language Teaching

During the second half of the twentieth century modern technology was used to support language teaching and learning. Language labs, tape recorders, overhead projectors, slide/filmstrip, projectors, video and computer related technologies are now used for effective teaching. Computer assisted Language Lab is nowadays much helpful to both teachers and students. Different types of software are available which prove to be useful for effective language teaching.

Conclusion

A teacher who is teaching English as Second Language must teach it through speech, through ear training i.e. listening and thus enabling the student to write and communicate on his own. It becomes necessary to design curriculum which can fulfill the needs of the students and improve their English language proficiency.

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Research Paper - English

Biological Essentialism: Dalit Literature





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ABSTRACT

The article reviews the policy of some critics who enunciate that being dallt is license to write about dallts. Lived experience is the pre-requisite to write about dalits. This biological essentialism is studied in this article. It studies two articles by a south-Indian Scholar Sunder Surukkai and eminent Social critic Gopal guru.

Sunder Sarukkai in his article titled 'Dalit Experience and Theory' (EPW 2007)analyses what Gopal Guru says about Dalit writing. Guru argued that the lived experience of dalit constitutes the only valid and authentic experiences hence theorizing this experience should be restricted only to dalits. In light of Guru's statement Sarukkai interrogates the idea of dalit representation done by the non-dalit writers. He observes that the theories about dalit experience are largely derived from the writing of non-dalit scholars who sporadically visit India but because of their influential position in the society they command the right to represent the underprivileged section of society. Sarrukai calls these scholars 'outsiders' who without being a part of dalit experience claim to represent them in their work. Besides their competence and socially privileged status, their nexus with the sphere of publication and readership suit their interest.

Sarrukai goes on to assert that "the idea of 'participant observation' legitimizes fieldwork by outsiders who can sample Indian experience for a few weeks in order to theorize about its many components" (4043). He finds it as frustrating as Guru finds it when non-dalit takes over the theorization of dalits.

Representation of any cultural group or community by a member from a different community is mostly challenged when the things written about the target community are unfavourable or tarnishing the said community. The parameter of authenticity and lived experience is not only invoked but insisted when this representation threatens the very image of community. When an outsider writes something complimentary what community perceives as good, the outsider is not only accepted but valorized. In this case the writer's 'outsider' logo is conveniently doffed rather the reference is given to prove that even the outsiders can understand and appreciate the greatness of their culture. But the moment there appears some form of denigration about that culture in the writing of the same

writer his 'outsider' status is invoked to debunk the criticism.

Guru's stand appears to be rather firm and essentialist on such writing of outsiders on dalit lives. He argues that non-dalits have no moral right to theorize about dalit, be it complimentary or derogatory. Sarukkai in the same article elaborates on two kinds of experiences that enable the writers to write. First he says is 'vicarious experience' which always comes with three important characteristics: one, a freedom to be a part of an experience; two, the freedom to quit if the experience is unpleasant; and three, if necessary to alter the experience so as to suit one's own needs. Second he says is 'lived experience' that exhibits none of the qualities of the vicarious experiences described above because the subject has no choice whether to be a part of it or not. If going gets tough, the subject does not enjoy the choice to leave or modify it. Thus the subject has little or no control over the experience hence is compelled to live with it. Thus the lived experience is different from the vicarious or simulated experience in a qualitative sense.

First pre-requisite for the lived experience is that the subject himself goes through it. This contention makes a ground for what Guru says that one cannot have dalit experience unless one is dalit himself. To be dalit subject is to be oppressed with no choice of escaping this oppression. Then it is clear that lived experience of dalits is not about sharing their attitude, living with them, being like them but being them in a sense that you have no choice to be anything else. In other words being dalits is not sharing all that dalits have but rather sharing what they cannot have. Sarukkai says that lived experience is not "about freedom of experience but lack of freedom in experience."(4045)

Gopal Guru in his article tiltled 'How Egalitarian Arethe Social Sciences in India? (2002) explains the dialectic of non-dalit writers' epistemological imperialism. He opens his article with polemically poignant statement. He says

Indian Social Science represent a pernicious Communication Research Journal, July , 2012. ISSN- 0974-2832, RNI-RAJBIL 2009/29954; Vol. IV *ISSUE-42 "the Indian Social Science represent a pernicious the between a theoretical Brahmin and empirical biodras" (5003). To use a traditional analogy for the stodras and their subject Guru says that some are bell with a theoretical spoon in their mouth while the mijority with a empirical pot in their neck. Guru poblematizes the epistemological imperialism that propurages non-dalits to launch the intellectual misgons to conquer the the new epistemological fields that originally belonged to the dalit intellectual unirese. The danger in this kind of forced representation that it ends up stereotyping the subject-dalits.

Guru asserts that this kind of intellectual force and hegemonic practice often results in caricaturing of the dalits as epistemologically dumb. Dalits in such works are pushed in to empirical ghettos or they are confined to their intellectual ambitions to the dominant nethodological ways to a greater extent. This practice crushes the morale of dalits. It not only lowers their self-esteem but humiliates them through literary patronage. This reverse orientalism, as Guru terms it, caricatures dalits as amusing objects.

Gopal Guru in his another famous essay 'What It Takes to be an Indian Dalit: Dalit Response to the Darban Conference' (2006) published in a book tiltled 'Against Stigma: Studies in Caste, Race, and Justice since Durban' edited by Balmurali Natrajan and Paul

Greenough is a critique of non-dalits claim to speak for the dalit subject. Guru says that the representation of dalits by non-dalits is problematic because it gives latter a morally superior position. Many people seem to be oblivious to the fact that this type of representation results in the permanent exclusion of dalits from intellectual domain. It produces a new kind of intellectual hierarchy that makes the task of democratizing intellectual representation of dalits even more difficult.

The language used by dalit protest writer continues to be treated as a language of aliens (italics original). In view of the above given arguments Guru asserts that a dalit speaking for dalit is justified because it helps the historical recovery of of dalit voices that have been long suppressed. (177). Stressing the importance of the lived experience and authenticity in representation Guru argues that those who claim to make a truthful representation should try to depict the reality in fullness, without avoiding the the unpleasant, uneasy or inconvenient dimensions of this reality. Guru further states that any claim to representation including the one made by dalits can be valid only when they have moral courage and capacity to confront the reality by standing out of it. These claims are authentic only when the claimants try to resolve the uneasy and uncomfortable tension between the pragmatic and moral components of politics. (181)

Touru Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. Vol. xxxvii, no51, Dec14, Ing. Gopal (2002): 'How Egalitarian are the Social Sciences in India?', EPW. You India.' In Bulmurali Natrajan et al. ed, Against Stigma: Studies in Caste, Race and Justice since Durban, New Delhi, Orient Blackswan. SHODH, SAMIKSHA AUR MULYANKAN

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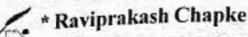
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Dr. KRISHAN BIR SINGH

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Towards a Poetics of Dalit Literature



August, 2012

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BSTRACT

This article appeals for the need of the separate parameters to appreciate the beauty of dalit literature. It also tries to increase the mainstream literature and dalit literature of classical variations to the original inappropriate. This article appeals for the need of the separate parameters to appreciate mainstream literature and dalit literature literature. It also tries to interpolate the futility of classical yardsticks to theorize dalit literature. Since the mainstream literature and dalit literature are two local literature are two local literature.

Dr.S.Sreenivasan, in his article 'Why Does Dalit Literature Matter' (2008) describes the importance of the authenticity of the experience in dalit literature. He says that the dalit experience with its grinding poverty, forced illiteracy, economic exploitation, castebased social taboos and continuous denial of human rights is something only dalits can know from inside because they are the immediate sufferers. Sreenivasan says that those who are outside the fold of this experience can imagine, sympathize or write about but they cannot feel the barb of humiliation to what dalits are accustomed to.

Dalit literauture thus articulates the experiences that dalits have as historical compulsions. .He calls dalit literature an "insider's report of dalit experiences, memoir, recollections, rebellion, rendered in a forthright imaginative, often predominantly colloquial style" (43) .Arjun Dangle, in his speech, makes a critical observation of what the average readers want from writers.

He explains his point in context of a famous short story 'Maran Swast Hot Ahe' (Death is Getting Cheaper) written by Baburao Bagul. Owing to the middleclass trappings and the obsession with the innovative techniques and style neither readers nor the reviewers could appreciate the story in the beginning. No wonder the story later won the state award in 1968 and became a topic of discussion because of its merit. Dangle regrets about the cold reception of this one of the most poignant story about dalit life. He says:

"The white-collar writer of these days portrayed life in slum 'artistically' from the Whitecollar point of view. Neither the readers with entertainment oriented middleclass taste, nor the elitist reviewers appreciated these stories with a new content. Their appraisal did not go beyond the techniques of expression...nothing more was expected of them".

(Dangle 1992:248)

Dangle's remark on the readers' taste and the reviewers Dangle steman is awarded its chronic parasitic paris class trappings in class trappings in literature is awarded its chronic parasitic position to caste bias about dalit writers. it because of the caste bias about dalit writers. The classical parameters used for over centuries have

been so rigidified owing to it's over use that how it cannot incorporate anything new, especially when it comes from the underprivileged section of the society. The central problem lies with the apathy and antipathy of the highelass and higheaste readers, critics and reviewers about Dalit literature.

The age old yardstick of the rules is used to appreciate the very recent phenomenon, the newly awakened voices rather the long repressed voices that are recently vented out. Dalit literature is not accommodated in to the fold of mainstream India literature by labeling it of lacking merits neither the rules are made flexible so as to suit the promotion of dalit literature.

The misfortune of dalit literarute does not end there because they are offered a surrogate representation in the mainstream literature by some authors who claim to have firsthand experience of being dalit or being like them. Such writers not only appropriate dalit voice but they try to appropriate their culture also.

In the efforts of doing so there are quite a few lacunae left in portraying the miserable lives of dalits just by observation or remote-sensing it from the knowledge they accumulate reading about dalit lives. Sharatchandra Muktibodh, a Marathi dalit writer points out the habit of oversimplification among High caste writers when they deal with dalit issues in their literature. Most elite authors when the appropriate dalit voice their literary work, indulge in the practice of over-detailing.

Sometimes they provide own comments for readers. Some of them even commit authorial intrusion Muktibodh gives an example of Hari Bhau Apte's Novel 'Pan Lakshat Kon Gheto' (Who cares to Heed?).He

RESEARCH ANALYSIS AND EVALUATION

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Janardan Waghmare too in his article in pairoan Bread' compares and contrasts pales represent Negros and their Indian representation of American Negros and their Indian representation of the research of t of Pight of Allits. Waghmare points out that White partial white writers portraved blook to a convincing manner. White writers portrayed black life but # First and manner. Some white authors were and the some were 'condescending' in perporrayals of blacks. (309)

Dangle believes that ideally dalit literature neibe written from dalit point of view and with dalit isin The 'dalit viewpoint' expects a writer to intelize the sorrow and suffering of the dalits. notes further elucidates that any writer with some

Referred Research Journal, August 2012, ISSN 0975-3486, RNI-RAJBAL 2009/30097:Vol. III*ISSUE-35 dalit sensibility may have dalit viewpoint but not necessarily 'dalit vision'. The difference between dalit viewpoint and dalit vision can be noticed in the desired outcome. A person with a dalit viewpoint asks for limited transformation while a person with dalit vision demands a total revolution or transformation. Dangle's remark enables us to understand the level of difference in writers writing with dalit viewpoint and a writers living dalit vision.

Based on Dangle's enunciation one can compartmentalize non-dalit authors in to first category since they demand limited transformation. They write about dalits because they sympathize with them. Some of them write about this subject because they wish to expiate for the wrong that their previous generations did to dalits. Such writers do not go beyond representing dalits in their work that too in rather unconvincing manner.

Another category of the writers as Dangle believed in the writer's having Dalit vision. Such writers, being themselves dalits can feel the barbs of injustice, exploitation, dehumanizing treatment. Hence the group of writers doesn't remain happy with just presenting themselves in literature but they awaken their fellow breathers and co-sufferers to unite and agitate till they get what they rightfully deserve.

Baburao Bagul's clarion call to the brethrens to "..leave the country or make war" conveys the anguish in succinct words. Since dalit literature is novel, there is an urgent need to devise a novel stratagem to approach. Applying the worn out tools of classical criticism will be unfair.

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SHODH SAMIKSHA AUR MULYANKAN शोध समीक्षा और मूल्यांकन



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Research Paper - English

Bakha and Velutha: Problematizing Dalit Voices



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August, 2012

ABSTRACT

The premise of this article is to lay down a platform for interrogating the dalit voices from Indian English fiction. Arundhati Roy and Mulk Raj Anand, Both being a revered literary figures, its necessary to check whether the portrayals of Dalit protagonists in their much applauded fiction is plausible. The article does not point out the issues with the above said subject

This article attempts to problematize a dalit voice in two famous Indian English novels. The God of Small Things (TGST) (1997), a debut novel written by booker-winner author Suzanna Arundhati Roy and Untouchable (1935), first novel of Mulk Raj Anand (1905-2004) are the novels selected for discussion in this dissertation. Both novelists are not-dalits but they portray dalits characters in their works. Arundhati Roy who shows paravan Velutha as a principal character in her novel is a Syrian Christian. Mulk Raj Anand who is born in a Hindu Kshatriya family portrays Bakha, an untouchable, as a hero. From the wide array of non-dalit authors portraying dalit protagonist I felt impelled to choose these to two authors because both the works are undoubtedly famous n received tremendous attention as soon as they were brought to light.

Novel "The God of Small Things (TGST) (1997)" fetched the young novelist most prestigious Man Booker Prize (1997) and earned her millions of dollars in royalties and international fame. It also earned her obscenity trial. In 1997 the author was summoned to Indian Supreme Court to defend against the claim that the book's brief and occasional sex scenes involving Christian woman and a low-caste Hindu servant, corrupted public morals. However this trial hardly had any adverse effect on the popularity of the novel.

It is important to approach the novel from the perspective of author's being non-dalit elite and the central character's being helpless dalit. First, the hovel is sometimes described as autobiographical novel. Even if we consider Ammu as a a protagonist of the novel, the title of the novel seem to be attributed to Velutha who is only bodily present in the novel. The novelist claims to have had lived among dalits hence claims to have first-hand experience of being like dalits. There seems be a room to debunk this claim when one closely observes the portrayal of Velutha. Her obsession with the style and technique compared to content of the

novel too is worth-studying. Besides her inappropriate portrayal of dalit character, her views on the dalit literature too seem to be little biased. She finds fault with the dalits insistence that their literary representation should be done by dalits only. She agrees that people's own history should be written "but policing the territory of representation into formal policy can be counterproductive" (In Rege 2006:9). In one of her interviews she expresses little displeasure about the way dalit writers write:"In fact I am little skeptical about some dalit writing which goes great lengths to describe victimhood, with gratuitous description of smell and stink and humiliation. I feel that this is a sort of inverted plea for compassion and I think it can be counterproductive. I don't believe in the politics of compassion and good intentions. I believe in finding beauty in saddest places, and honing it in to a weapan of war"

(Blog-Outcaste: 2008)

Mulk Raj Anand, an Indian Dedalus in the words of Premila Paul, is a stalwart of Indian fiction. Mulk Raj Anand is the first Indo-English novelist who assigns heroic role to the social marginals and noentities like untouchables and coolies. Anand admits that he wrote about these characters from the lowest rungs of the society sheer out of sympathy. Although "Utouchable"(1935) is not called Anand's autobiographical novel, it incorporates Anand himself as a Character. The 'babu's son' whom Bakha respects because they were high caste Hindus is Anand himself (125). Bakha, as Anand says is a projection of his playmate Uka, a star athelet who couldn't go to school. Anand as 'babu's son' features again in the novel when Bakha craves for learning and agrees to give an anna per lessons to every day to the babu's son. Anand also claims it elsewhere that he has had first-hand experience of exploitation and he has lived and played with untouchables but that does not make him anything better than observer. Lateral thinking allows a sensible

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International Indexed & Referred Research Journal, August 2012. ISSN0974-2832, RNI-RAJBIL 2009/29954; Vol. IV 1851 Eq.

reader to examine Bakha's portrayal as typical product of authors' pity and observation which would stand nowhere when and untouchable writes for himself as a sufferer. Anand appropriates an untouchable voice, however sympathetic he is for them, in this novel. His views on writing about 'other's' culture are worth-noting. In his personal interview with Dr. Girija Priyadarshini maintains that no one should write unless he knows himself. He says:

"Let me feel and understand myself, my parents, my society, my country. If you don't know about your own father, what's the use of writing about your neighbour's father?"

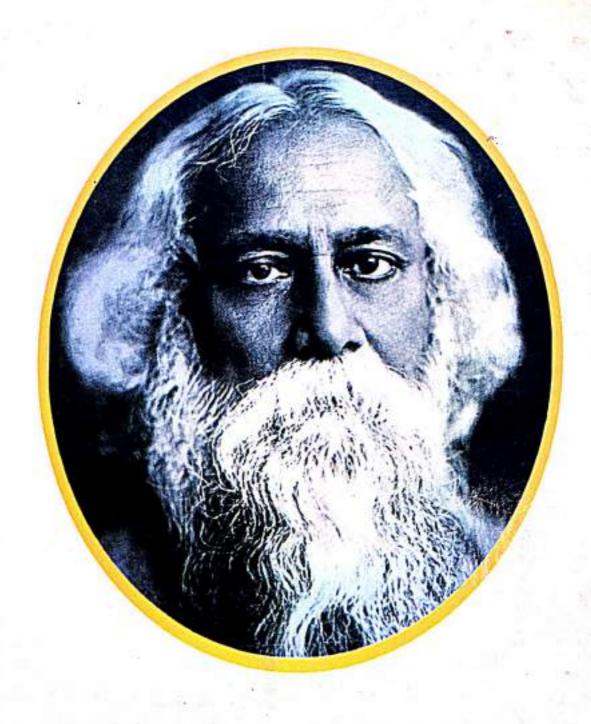
(Priyadarshini 2003:198)

If one uses the above given yardstick suggested Anand himself about knowing and writing about the culture to his novel Untouchable (1935), a complete different interpretation of the novel is possible Thus it is very important to learn the issues and cos cerns with the above said novelists about the subject they deal with not just because they wouch for ithin implies certain amount of conflict and contradiction it. Being upper-class authors they turn dalits in tother empirical subjects and theorize them so as to suittheir interest.

Roy. Arundhati (1997) The God of Small Things New Delhi India Inh

Chakraborty, Prasanta *Dalits in Indian Literature* In Language in India: Strength for Today and Bright Anand, Mulk Ray(1981) Untouchable New 12 to 12 Anand, Mulk Ray(1981) Untouchable New Delh 6 Qrnold Publishers.

RABINDRANATH TAGORE THE LIVING PRESENCE



Nibir K. Ghosh

Lyrical Qualities in the Dramas of Tagore

— Ravi Prakash Chapke

One can never account for the emergence of a genius, for genius is something in the nature of an exception to the rule. It is at the same time the function of genius to find expression for the emotions and ideas which stir in the unconscious and subconscious mind of the community. Men find in his words and actions an embodiment of the feelings and aspirations which they have dimly felt but could not express. The genius is also benefited by such relation. He derives his strength and energy from the feelings and vague aspiration stirring in the mind of the common man. Rabindranath Tagore is typical of the genius in both respects.

Tagore tried his hand in all the genres of literature. He won abiding fame mainly he was gifted with the genius of a lyrical poet. The chief characteristics of a lyric are intensity of emotion, spontaneity of expression and fluency of movement. A lyrical poet is personally involved in his experience. There is such an intensity and urgency in his feelings that he bursts into 'unpremeditated' art. He writes because he must; hence there is spontaneity and directness in his expression. The fluency of his style is just overwhelming. Judged by these characteristics, His style can with perfect justness be described as lyrical, whether he is describing religious themes, the joys of nature, or writing of men and women and their relationship with each other.

Tagore's play, Chitra, emphasizes the mysterious nature of a woman's love and the meaning of the role she plays in the game of love. The play is about a woman's passion to achieve Arjuna, We find here the spontaneity of expression of a woman's heart. The whole drama is the outburst of a woman's heart. Chitra is brought up as a boy because King Chitravahana has no sons. When she encounters a man of her choice, the woman in her springs up. On seeing Arjuna, the feminine qualities and sensibilities are awakened in Chitra, and she spontaneously falls in love with him. She, who, earlier says, "I know no feminine wills for winning hearts... I have never learnt Cupid's archery, the play of eyes," on meeting her object of love, Arjuna, gets attracted towards him and says: "for the first time in my life I felt myself a woman and knew that a man was before me" (Chitra 8).

Love has the capacity to melt the stone hearts. It is very difficult even for a person like Arjuna to escape the magic of love and beauty. In the beginning, Arjuna refuses to accept the love of Chitra, saying, "I have taken the vow of celibacy. I am not fit to be thy husband!" (Ibid.). But later on he accepts her love and marries her. She lives a rough way of life. She has woodland style of life and can be considered as wild blooming flower. Brought up as a boy, she has even forgotten that she is a woman. She looks like an ordinary girl. The woman in her is badly shocked at Arjuna's indifference to her which is a great insult for her. Intending to attract him she prays to Madana, the god of love, and Vasanta, the god of youth, to endow her with beauty and youth only for a day. She says:

...I have come to thy door, thou world-vanquishing love, and thou, Vasanta, youthful Lord of the Seasons, take from my young body this primal injustice, and unattractive plainness. For a single day make me superbly beautiful, even as beautiful as was the sudden blooming of love in my heart. Give me but one brief day of perfect beauty, and I will answer for the days that follow.

Chitra's prayer is granted by the God of love. She is blessed with beauty and witnessing the changed look. She is blessed by her beauty and witnessing the changed look of Chitra, he by her bearing and accepts her love without question. She, thus wins the love of Arjuna, who regards the very sight of her as the highest hospitality. To him everything seems a dream. He says to her, "You alone are perfect; you are the wealth of the world, the end of all poverty, the goal of all efforts, the one woman! Others there are who can be but slowly known. While, to see you for a moment is to see perfect completeness once and forever" (Chitra 19). Chitra is not certain about whether Arjuna loves her or her imparted beauty. She tells Arjuna that she is neither a Goddess to be worshiped nor a plaything to be discarded at will. She would like to be known and accepted in her true self only if Arjuna accepts her as a comrade in weal and woe, and share with her his thoughts, feelings and acts. She is sincere and loves the truth. She confesses, "This borrowed beauty, this falsehood that enwraps me, will slip from me taking with it the only monument of that sweet union, as the petals fall from on overblown flower; and the woman ashamed of her naked poverty will sit weeping day and night. Lord Love, this cursed appearance companions me

As Chitra is pious and sincere, she wants to confess and reveal her true self. The following lines show the pure and sincere outburst of her heart, which is the essence of a lyric. She says, "I will reveal my true self to him, a nobler thing than this disguise. If he rejects it, if he spurns me and breaks my heart, I will bear even that in silence" (Chitra 28). When Madana, the god of love, withdraws the blessings given to her, beauty vanishes but it generates the buds of love. Chitra presents herself in her true self, saying: "I am not beautifully perfect as the flowers with which I worshipped. I have many flaws and blemishes. I am a traveler in the great world-path, my garments are dirty, and feet are bleeding with thorns. Where should achieve flower-beauty the unsullied

like a demon robbing me of all the prizes of love-all the kisses

for which my heart is athirst" (Chitra 27).

loveliness of a moment's life? The gift that I proudly bring you is the heart of a woman" (Chitra 68).

The play begins with the first impression of love, blooms with the celebration of the beauty and ends with the true and sincere self witnessing the true love like a good lyric in its form and content.

In his short play Gandhari's Prayer (GP) Tagore presents the virtues of a sacrificing woman through the character of Gandhari. She is a unique creation of Mahabharata. To her others' interest and well-being are more important than that of her own son, Duryodhana. Unlike ordinary mothers of present day society, she pleads for punishment and disowning of her own son. She favours the righteous ones. The whole the play is the outburst of the heart of a sincere, chaste and religious mother and charged with intensity of emotion. We also find here spontaneity of expression and fluency of movement.

Gandhari loves her son, Duryodhana, but opposes his evil deeds. On the other hand, she is affectionate to the Pandavas, but cannot do any favour to them. She, actually, symbolizes universal motherhood, broadmindedness, morality, rightness, magnanimity and detachment. She is so enlightened a mother that she, even with a bandage on her eyes, keeps an eye on every sinful act of her son. She makes her husband aware about the crafty and wicked nature of her son and requests to punish him. Dhritarashtra shows his helplessness in doing so. Being a righteous and sincere mother, she reacts to the helplessness of Dhritarashtra: "Am I not the mother? Did I not carry his load in the womb under the throbbing heart? Did not white pure milk overflow the breasts looking at the innocent child? Did he not cling to me for many years, clasping me with two little hands like the fruits on a branch—matching smile from smile, words from words, and life from life" (GP 527).

She valued the respect of woman more than the wellbeing of her own son. She badly reacts to the insult inflicted by her sons on Draupadi thus: "...I saw the devils in the sons of Gandhari giggling in the middle of the hall. Dharma knows that day the last pride of the mother was flung aside" (GP 532). She consoles Draupadi and says to her: "One who humiliated you, his humiliation will ever remain in the world as a permanent blot. Your ignominy, the humiliation of a Sati at the hands of a coward, has been shared by the women of the whole world" (GP 521).

Gandhari knows Duryodhana's victory over the Pandavas will cause destruction to the Kuru dynasty; therefore, she wants to avoid any celebration of this victory, and says: "Dear child, do not destroy the cemented bridge. Don't bring in the flag of victory through frolics. Today is not the day for joy....Take of all ornaments and the red costumes. Stop the ceremonial drums and royal festivities. Go to the altar, call the priest and wait for the time with clean and pure heart" (GP 531). When a mother speaks, she speaks through the heart. Even her bitter words contain great love. All the dialogues of Gandhari reflect her love for her son as well as for Pandavas. This drama shows numerous shades of a mother's love expressed with powerful lyrical intensity.

dramatization of a conversation between the castaway son Karna and socially conscious mother Kunti who, according to the story of the epic Mahabharata, had left the innocent son floating on the current of the Ganga to save herself from infamy due to the premarital birth of the child. Here he brings into lyrical focus the conflict between illegitimate childhood and unmarried motherhood. In this play Tagore presents the heartaching and pathetic situation through the legend of Karna. It is a play that contains powerful dialogues between a mother and her deserted illegitimate son. Through these dialogues the playwright presents a conflict between social customs and the throbbing of heart. He projects Kunti as a sorrowing mother and Karna as a deserted son languishing for mother's love and blessings. Kunti stands for the predicament of an unmarried mother who is helpless in the norms predicament of an unmarried mother who is helpless in the norms

of morality to own her son. On the other hand, Karna represents those who are born to face infamy and humiliation throughout their lives. The situation of the story itself has the capacity to make their lives. The situation of the story itself has the capacity to make the characters emotional, spontaneous and passionate. Tagore tries to convey very intense experience with simple sentences that look like the lyrical outburst of a person caught in a great emotional crisis.

Karna, deserted as an innocent baby, now a fully grown-up man and warrior, comes to know about his mother's deserting him and then appearing before him in his slumber. He says, "Rumour runs that I was deserted by my mother. Many a night she has come to me in my slumber, but when I cried, "Open your veil, show me your face, 'her figure always vanished'" (K&K563). Seeing her before him, Karna feels very uneasy. This feeling he expresses thus: "I do not understand: But your eyes melt my heart as the kiss of the morning sun melts the snow on a mountain top, and your voice rouses a blind sadness within me of which the cause may well lie beyond the reach of my earliest memory" (K&K565).

As Tagore presented the relationship between a deserted, illegitimate son and unmarried mother, he also presented true friendship in the same play. Karna is a true warrior, representing manhood, heroism, loyalty, faith and friendship. He sides with Duryodhana because of the latter's obligations, while he knows clearly that the Pandavas shall win ultimately. He says, "Mother, have no fear! I know for certain that victory awaits the Pandavas" (K&K 563). He, being a Kshatriya, is always prepared to help others. He can offer at the feet of his mother anything that his manhood and his honour as a kshatriya permit. He is so broadminded that he does not want to go into the details of his abandonment by his mother. He says to her, "Never explain to me what made you rob your son of his mother's love! Only tell me why you have come today to call me back to the ruins of a heaven wrecked by your own hands?" (K&K 564). While

promising everything to his mother he frankly expresses his grievance and enquires of her: "Then why did you banish megrievance and enquires of her: and an acceptable and enquires of her: and an acceptable and acceptable acceptable and acceptable acceptable and acceptable acceptable and acceptable acceptable acceptable and acceptable acceptable

The dialogue comes to an end with Karna's refusal to join the Pandavas. He, being a man of principles, loyalty and commitment, can not leave his friend Duryodhana in the lurch. He says to his mother, "On the night of my birth you left me naked and unnamed to disgrace. Leave me once again without pity to the calm expectation of defeat and death" (K&K 565). There is nothing superfluous in the play. Every scene is natural. The characters speak naturally. Their dialogues keep pace with the situation. Here again, we find intensity of emotion, spontaneity of expression and fluency of moment. Only a genius like Rabindranath Tagore could display such consistency in handling emotional crisis of epic dimensions with such lyrical care.

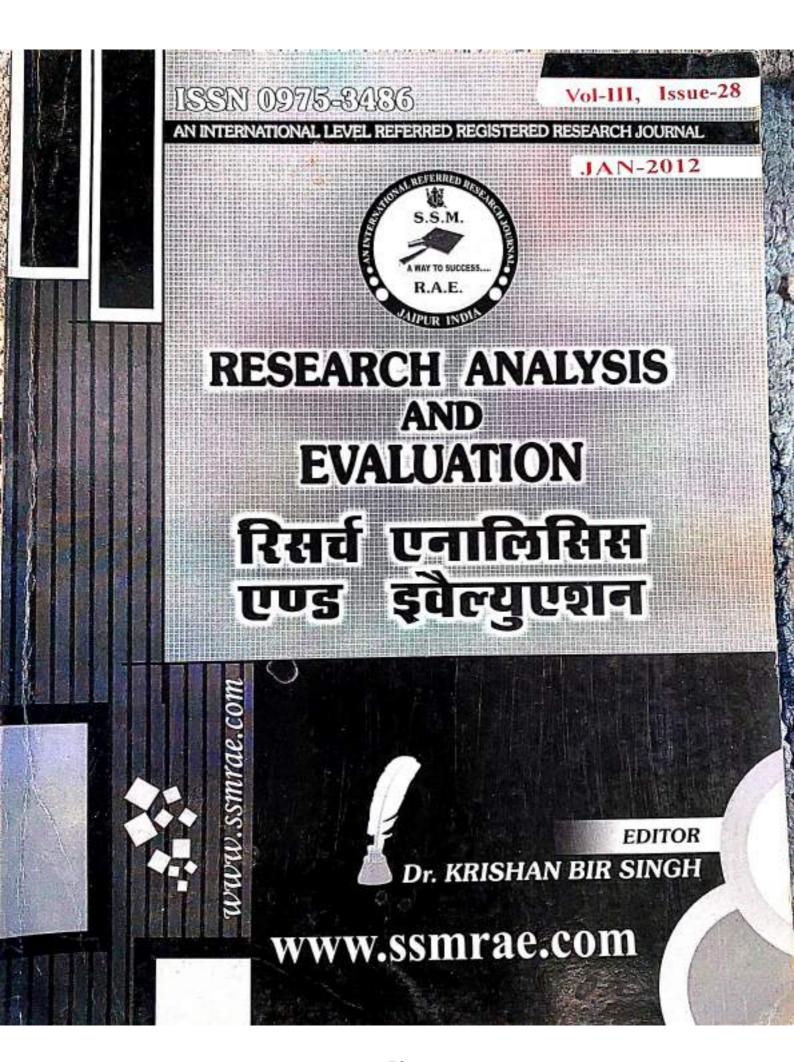
The appeal of Tagore's lyrics has been universal because they deal with impulses that are universal to mankind. As a lyricist Tagore remains unexcelled in the domain of Indian literature. His lyrics are things of beauty and joy forever. He exhales a lyric as a flower exhales fragrance.

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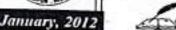
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Research Paper—English



Shobha De's Socialite Evenings a quest for Self



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ABSTRACT

Socialite Evenings the first novel of Shobha De is about the journey of a prominent. Bombay socialite Karuna, from a ordinary middle class girl to a socialite culture. In the course of journey, her quest to find out about herself paves the way to become a self-sufficient woman. Throughout the novel Karuna figures as woman who asserts her feminine psyche through protest and defiance. She figures as a women not victim. Shobha De deals with the power equations between the genders and its a transformation into the stuff of art. We do not have the stereotypes associated with male artistic representations of women. Karuna rejects the hierarchisation of male values where the female factor is reduced to a negative and is almost nullified.

Socialite Evenings the first novel of Shobha De is about the journey of a prominent Bombay socialite Karuna, from a ordinary middle class girl to a socialite culture. In the course of journey, her quest to find out about herself paves the way to become a self-sufficient woman. A proper understanding of one's own self-enables a person to set his or her goals and directions properly according to his own interests which in turn gives him self-realization is projected through the character of Karuna by Shobha De.; Karuna is a person who is always ready to break the system which compels her to assume the status of Other. With all her discontentment that engenders mental struggle and rebellious nature, and with her reasoning she walks the ways unreasonable to the society and remains a different person throughout. Karuna' sister senses it:

You are always the strange one, right from childhood; I would not war big out. I used to think you were slow or vein or both. But there was always something going on inside your mind that none of us know about. You weren't like others¹

Throughout the novel Karuna figures as woman who asserts her feminine psyche through protest and defiance. She figures as a women not victim. Shobha De deals with the power equations between the genders and its a transformation into the stuff of art. We do not have the stereotypes associated with male artistic representations of women. Karuna's initiation into the fashionable world of modern life begins at Anjali's fancy place in Malabar hill. But Anjali accuses Karuna of bitchiness and lechery, her insatiable appetite for sex. This is borne out when Karuna dates with the ad film-maker in London. Further her stay in the US gives her a feeling of superiority and makes her assertive. Karuna with all her attempts at ego-assertion, rebuses subscription to stereotypes and denies to succumb to the hegemony of the malist culture. Socialite Evenings gives us the ANALYSIS RESEARCH

picture of the marginalization of Indian women at the hands of their husbands. Karuna's marriage is a failure since it to is loveless, to glass and bridgeless. There is no understanding between husband and wife and she feels that she had married the wrong man. She finds that her husband was just the average Indian husband who are unexciting, uninspiring and untutored. He was not made for introspection. The average Indian woman's conjugal life was to her "an exhausted generation of wives with no dreams life." She piace and encounters lover mismatched marriage and gets used to this stereotyped institution in course of time. She diesels the attitude of love man towards wife, considering husbands a sheltering tree, a rock to the wife. They were not wholly bad or evil and the wife as a women was only a peripheral being, Karuna says: We were reduced to being marginal people. Everything that mattered to us was trivialized. The message was "You don't really count, except in context of my priorities." It was taken for granted that our needs were secondary to there. And that in some way we ought to be grateful for having a root over our head and four square meals a day. 2 Subaltern attitude of women finds expression in the deletion from their mind of all thoughts of feminine liberty and equality. The subordination of women as housewives stems from a castration-panic on the part of husband. The Indian male is presented by Shobha De' as a person who is terribly threatened by self-sufficient women. Karuna is fed up with her husband's compulsive socializing, his horrible safari suits and the gum he constantly chewed. Books, crosswords and newspaper, chess are her only shelter to utter boredom.. She realizes that despite her little acts of protest, she is a well-trained, Indian wife but she shares the same rational human nature as men do. Karuna combines in herself both fact and fantasy. Her craving for the fulfillment of her physical desire finds reflection in her fantasies. She feels she is trapped AND EVALUATION 0 25

International Referred Research Journal, January, 2012, ISSN- 0975-3486, RNI: RAJBIL 2009/30097, VOL- III * ISSUE 28 in a meaningless marriage. Karuna leads a life of emotional frigidity. There isn't any meaningful conversation between the partners, no smiles, no laughter, no free exchange of thoughts and ideas, no queries and questions but silence. But despite these emotional voids in her conjugal life, Karuna toed the track of an ideal housewife conforming to the demands of the tradition. Her husband is a compromising and forgiving type of person who is not cruel and merciless individual to throw away her for her sins i.e. her affairs with Girish. Rather he is ready to give her another chance for a new beginning. This act of forgiveness by Karuna's husband is in fact an act of his male ego, his assertion of superiority. He is unable to look deep into the biological need of Karuna's female self. If she had any affair with Girish it was only to fulfill her psychological and emotional need. Karuna plays different roles at different times to fulfill her emotional and psychological desire. She is a model, a housewife, a society lady and an actor-writer and a paramour. Marriage subjugates and enslaves women, but not so with the new women like Karuna. Unlike other married women slavishly tagged to tradition, she has her way to go. She unveils and unfurls herself to activate the creative urge stifled within her self and this act of unburdening herself is a compromise with her self. Women in Shobha De's novels symbolize the over powering materialism and the lack of spirituality, that characterizes modern age. With the crumbling of moral and ethical values there is an inner conflict, which drives the modern Indian women to seek shelter in different identities for momentary solace.

One of the most notable features of these women is, they lack identity. Anjali throws off the traditional conventions of moral values and seductively rises to the social status of the upper classes. She enacts a marriage of choice Abe who is an experienced rake with a wild reputation and rejoices in orgiastic aerobatics. Having a passion for illimitable sex, she has frequent sex encounters with karan and Abe, Even Karuna too discards the dogmatic rules of a hackneyed and worn-out tradition for sustaining and cherishing her extra-marital relationship with Krish Mukharji, Anjali, Karuna and Ritu are the kind of women who reign supreme in the world of licentious and unrestricted libido. In Socialite Evenings Shobha De' articulates her own inclination towards vamp art and displays the troika of female characters who symbolize absolute freedom of womankind from all forms of patriarchal inhibitions. Thus De's novel shows the

struggle of woman against the predatory male-dominated society. But her vamp ideology of feminizing provides no redemption for the deviant and fallen women who in their frantic struggle to escape male. domination and attain individuality, not with failure and care victimized in one way or the other. In dealing with the problems of woman in the androcentric society, she fails to provide viable solutions to the plight of the ailing women. Woman in Indian society marries with not only the man but also his family and subsequently loses her identity in marriage, relinquishes her freedom and sets about pleasing everybody. Karuna rejects the hierarchisation of male values where the female factor is reduced to a negative and is almost nullified. Her statements express her desire for the affirmation of her feminine self. It is in fact a search on her part for the genuine female self in a male domi-

nated patriarchal society.

She is isolated from the traditional Indian heritage and its social implications. Shobha De has fully exposed the feminine world of the characters, for her humanness should be identified with "femininity." With dissident women like Karuna and Anjali oppressive gender roles will be deconstructed and women will take up a revolutionary role .Shobha De's women suffer because they do not cherish genuine passions but plastic passions. They give up the conventional sense of morality and reveal the erotic celebration of body. It seems that Shobha De' views women as nothing but a sex, a means to satisfy masculine lust. Towards the end Karuna comes out as a person, with a confident statement that single is good for her. She is so sure of her decision though she knows it is an unusual feeling about Indian woman. Karuna's quest ends here or not remains a question anymore. Towards the end we can see Karuna looking blankly into space, all-alone in her room. Man is a social animal. He is an emotional and intellectual being. It is in the nature of man or woman to share their feelings. This quality in man always searches for a companion. Karuna is no exception, she too needs a company but she is a bunt child. She cannot gamble again. Economically, mentally and physically she is a liberated woman, yet as a human being she might be craving for that sort of companion who won't rob her off her freedom, which she has gained. In this respect the represent the woman of twenty first century, who is turn between freedom and instinct-the proper decision is yet to be taken-the quest may not end here-it might continue to take new decisions.

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SHODH SAMIKSHA AUR MULYANKAN शोध समीक्षा और मूल्यांकन



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Research Paper- English

Historicizing 'VoiceAppropriation'



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August, 2012

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ABSTRACT

The present article tries to historicize the practice of voice appropriation in context of Indian languages. It also compares it with the same trend practiced by American and African authors. Voice appropriation in this article is referred and restricted to the practice of a non-dalit writes writing about the low caste characters. Since they appropriate the low caste voice while writing about them the practice is sometimes termed as voice appropriation. The article enlist the writers who attempted in Indian languages as well as their western counterparts.

The phenomenon called voice appropriation (non-dalits appropriating dalit voice) is not very new in India. One can see its roots in Bhakti movement that flourished in India between 14th and 17th century. Shri Eknath Maharaj, a Brahmin saint from Paithan incurs the wrath of his community for his association with the people from the lower rungs of the society. In his johar poems he is seen as a Mahar to the lord. He uses the typical harsh and vulgar language to preach the fundamentalist kind of Bhakti. His johar poem indicates that "he has closely observed the work of the Mahar, and seems to try to put himself into the Mahar's skin". (Zelliot 1992:16).

The Madhal? Sthiti (1885; "Middle State"), of Hari Narayan Apte, began the novel tradition in Marathi; the work's message was one of social reform. A high place is held by V.M. Joshi, who explored the education and evolution of a woman (Su??1?-cha Diva, 1930) and the relation between art and morals .The period of pandit poetry that followed Bhakti period is dominated by the educated Brahmans. During the British period that spans from 1818 to 1947 it is a group of literate Brahmins who controlled the field of writing. Keshavsut (Krushnaji Keshav Damle, 1866-1905) who is known as a Father of Modern Marathi Poetry deals with a subject of untouchability. The poet, himself being a chitpavan Brahmin by caste, tries to identify himself with the untouchables who suffered inhuman treatment from the upper-caste people. In his famous poem titled Antyajachya Mulacha Pahila Prashna (The First Question by The Untouchable Boy) he describes the plight of an Untouchable boy who asks his mother an explanation about the inhuman thrashing he suffers while he Participates in a Holy procession of God. Sane Guruji (Pandurang Sadashiv Sane 1899-1950), in his story tiltled Devala Sare Priya' describes the mother's instruction Sham that he should help a Mahar woman and then

bath. (Ibid 271-274). Another famous duo of non-dalit Marathi writers, who made the lower caste characters a part of their writing albeit as cameos, is Vyankatesh Madgulkar (1927-2001) and Shankar Patil (1926-1994). Madgulkar's literary work 'Nirvana' is a poignant example of caste-stereotyping. It shows an old Mahar refusing to convert to Buddhism unlike his brethrens and prefers to die in harness performing his traditional duties to caste Hindus. (Ibid: 276). Jayavant Dalvi's (1925-1994) work "Chakra(Wheel, 1993)", which abounds in lot of obscene words, deals with the miserable lives of the slum-dwellers. Shanta Ghokale, a well known Marathi Critic describes the work as the work of an "outsider writing for outsiders" (In Zelliot1992:273). S.M.Mate's short story collection titled "Upekshitanche Antarang" is too an example of an upper-caste author dealing with a low-caste lives. P.K. Atre, Mama Warekar, V.V Shirwadkar, D.K. Bedekar, G.T Madkholkar, Durga Bhagwat, Gangadhar Gadgil, Vijay Tendulkar, Dilip Chitre, and Bhalchandra Nemade are some of the best known Caste Hindu writers in the Marathi establishment who dealt with the caste issue, albeit marginally, in their works.

There is a body of South Indian mainstream writers who touched upon the issue of untouchability in their works. Thakazi Shivshankar Pillai's (1912-1999) Malayalam novel "Tottiyude Makan" (Scavenger's Son, 1947), K. Shivram Karanth's (1902-1997) Kannada novel "Chomana Dudi" (Choma's Drum, 1978). Tamil writer K.S Venraramani's "Murugam-A Tiller" and Unnava Laxminarayana's (1877-1958) Tamil novel "Mallapalli" are some of the notable south Indian upper-caste novelists who depicted untouchable characters in their works. Some of the Bengali High caste authors have delineated low caste lives in their literary works. Umashankar Bandopadhyay's (1898-1971) "kobi" is the apt example of this concern. Subhodh 'Kobi" is the apt example of the cause of adivasis' self Ghosh (1909-1980) fights for the cause of adivasis' self

nternational Indexed & Referred Research Journal, August 2012. ISSN 0974-2832, RNI-RAJBIL 2009/29954; Vol., IV 18807-43 characters in her stories. Devi's novella "Doulati" (The Bountiful) gives a gruesome picture of the exploitation of a Dalit girl by the upper caste Brahmins. Devi's other

stories like "Stanyadayini" (The Breast-giver) and "Dhudh ka Dum" portray the atrocious treatment of

high caste meted out to the dalits.

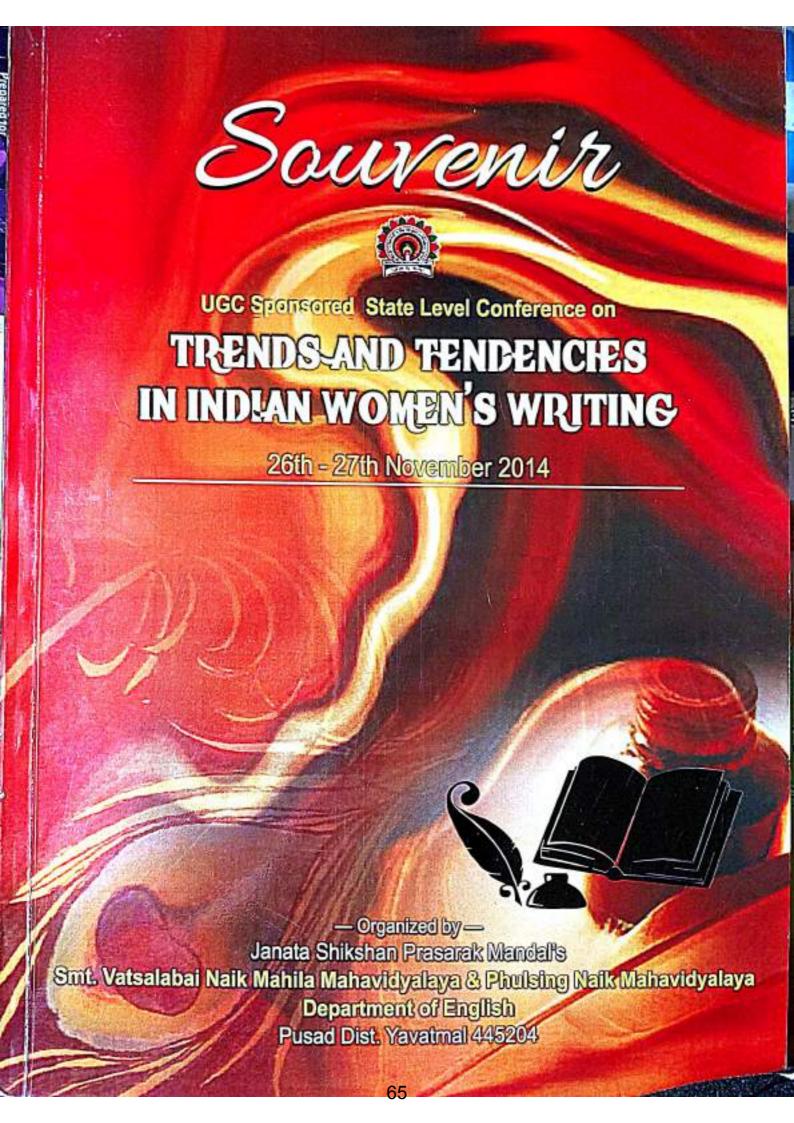
Hindi, being a National language of India it is important to discuss the major mainstream authors who chose to write about the low caste lives. A pioneer among the upper-caste Hindu writer is Munshi Premchand(1880-1970). His novels "Godan" and "Kafan" (The Shroud), and his short stories "The Lone Voice"(Sirf Ek Awaz), "Shudra", "Mandir", "Salvation" and "Sadgati" are the notable examples in regard of his literary association with dalit life as a subject. Phanindranath Renu(1921-1977) is another stream Hindi writer who depicted low caste life in his literary work. His famous regional novel "Maila Aanchal"(The Soiled Border) details the trials and tribulations of a small group of people in a remote village of North-east Bihar during the Quit India Movement. Gopinath Mohanty(1914-1991), winner of the prestigious jnanpith award, is an eminent Oriya Hindu Upper caste novelist. His novel, "Harijan" (1948), deals with untouchables living in slums and their brutal exploitation by the rich. This novel is, at times, discussed for negative and pessimistic portrayal of a Scavenger

Non-dalit writers' appropriation of dalit voice is sometimes compared with the White author's appropriation of a Black voice. If one carefully inspects the

portrayals of Blacks in the works of White author, he can notice the same problems that are with non-delift portrayal of dalits. Broadly speaking, dalits and Blade can be dubbed subalterns. Their oppressor counter. parts non-dalits and Whites wield a power of representation against them. Some works are worth-mentioning

Harriet Beecher Stowe (1811-1896), aahoj. tionist White American author, in her famous anti-slavery novel "Uncle Tom's Cabin" (1852) stereotypo Black people. This sentimental novel also valourize the Christian love, asserting that it can overcome some thing as destructive as enslavement of fellow homan beings. Racial stereotypes are found in the works of other white American and African authors too. Eugene O'Neill (1888-1953), an American white playwight portrays black characters in his play "The leanur Cometh" (1940). William Faulkner (1897-1962).a Noble laureate American author too depicts black sub-culture in his works like "Light in the August" (1932) and The Evening Sun" (1931). Alan Paton (1903-1988), 250th African white author and anti-apartheid activist depicts a black man's country under white man's law in his impassioned novel "Cry The Beloved Country" [1945] The recent example of white author stereolyping black characters is the novel "Help" (2008) written by an American novelist Kathvyan Stockett(1969). So are the writers who practiced the method caled voice appropriation. Very few of them succeeded in attaining their goal to reach the final truth about the community they represented. The rest either serve typed their characters or romanticized them.

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Meena Kandasamy and the Poetic search for a 'New Identity' for Dalit women

Prof. Ravi Prakash Chapke

Smt. V.N. mahila mahavidhyala, pusad

Meena Kandasamy's struggle to come to terms with her identity; her woman-ness, Tamilness and Meens Ballon Francisco to some of the most striking poetic compositions in Indian Dalit low-castering English. Her poetry gives a clear insight into the sociological oppression and economical Literature in Special and depth of female degradation in a exploitation. Through her poetic power, Meena Kandasamy insists on bringing to light true individuality, which must be the real outcome of liberty and equality.

Her poetry is born out of her personal rendezvous as the editor of a Dalit magazine and her association with the Dalit Panthers of India strengthens her awareness of being a woman in a castecentric society. Meena Kandasamy, through her poetry, attempts to be true to her own background, cultural roots and experiences. Her poetry is clearly instinctive and is a result of active engagement and not passive reading. Through her angry, militant verse, she sheds light on the caste-ridden, male dominant society where a woman is the 'Other' and a dalit-woman is an entirely different caste. Being marginalized is one of the facets equally faced by both high and low caste women. The differences being that high caste women find freedom, liberation and empowerment when she acquires for herself economic freedom. Yet the guarantee to lead a life free of male dominance is not an option either can opt for. Her poetry, modern rendition of mythological stories and her desire to overturn traditional, conventional thoughts and ideologies reflect the empirical knowledge that the division of sexes is a biological fact which has been molded and convincingly used to be made a part of human history and mythological believes. Meena Kandasamy questions the Brahmanic hegemony prevalent in literature and society and urges the masses, especially the dalit-ised women to assert, protest and mobilize.

Meena Kandasamy is considered as the 'first Indian woman writer, writing Dalit poetry in English.' Her poetry uncovers the multifaceted atrocities which challenge Dalits and reflects upon the impact which age-old alienation and loneliness created by Patriarchal and Brahmanical values distributed at various social levels has had on Dalit women in general. Her poetry highlights the subjugation and dishonor brought about on Dalit women not only in the public realm but also inside her own home.

Through her poetic power and the magic of rhythm, she aspires to speak to and inspire women who have been marginalized, suppressed, exploited and fit perfectly into the subaltern description of Gayatri Chakrborty Spivak's 'Can the subaltern speak?'

Through the various poems in 'Touch' and the aptly titled 'Ms. Militancy', Meena Kandasamy voices her protest and renders women an entirely new identity. She questions the dualistic creation of Dalit women in gender ideologies and stresses upon the need to articulate their visions and build their

You press me into answering

When and why and where and how

I could start to dislike you.

In her numerous poems across the two volumes, Meena Kandasamy digs the past and brings forth the women whose stories have been narrated in traditional Hindu mythologies. She achieves catharsis

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in re-narrating the stories with twists, as she rightfully believes that a new identity can be developed in re-narrating the stories with twists, as she rightfully believes that a new identity can be developed in re-narrating the stories with twists, as she rightfully believes that a new identity can be developed in re-narrating the stories with twists, as she rightfully believes that a new identity can be developed in re-narrating the stories with twists, as she rightfully believes that a new identity can be developed in re-narrating the stories with twists, as she rightfully believes that a new identity can be developed in re-narrating the stories with twists, as she rightfully believes that a new identity can be developed in re-narrating the stories with twists, as she rightfully believes that a new identity can be developed in re-narrating the stories with twists. in re-narrating the stories with twists, as she right the myths which propagate female suffering for the Dalit women only through destroying the myths which propagate female suffering of the Dalit women only through destroying at the injustice done upon them. These chairs for the Dalit women only through destroying in the injustice done upon them. These chains of suppresses the tears and silences their screams at the injustice done upon them. These chains of suppresses the tears and silences their screams at the injustice done upon them. These chains of suppresses the tears and silences their section of suppresses the tears and silences the section of section of section of suppresses the tears and silences the section of acquire gender and caste equality in the true sense of the word.

A stanza from, "Princess-in-exile":

"Scorned, she sought refuge in spirituality,

And was carried away by a new-age guru

With saffron clothes and caramel words.

Years later, her husband won her back

But by then, she was adept at walkouts,

She had perfected the vanishing act."

To reinvent womanhood and in an attempt to grant them the independence of mind and body. Meena Kandasamy's work woven with rich and sensitive words hovers over the 'sexualization of spirituality'. Her Sita has mastered the act of 'vanishing' from the rules laid out by the patriarchal society. She 'walks out' as a mode of protest against the mythological reality wherein her husband couldn't protect her or rescue her without consuming a lot of time, thus increasing her suffering and humiliation.

In the poem "Backstreet Girls" addressed to the moral police, Meena Kandasamy breaks all rules and frees women from all abiding regulations administered by the society.

"Tongues tied, we swallow sun.

Sure as sluts, we strip random men.

Sleepless. There's stardust on our lids.

Naked. There's life-love on our minds.

And yes, my dears, we are all friends.

There will be no blood on our bridal beds.

We are not the ones you will choose for wives.

We are not the ones you can sentence for life."

The power to act as per their own will is transferred upon women. The women can choose their own roles- sluts, gluttons, bitches, witches and shrews. They need not feel the suffocation of being

The last line of the poem, "We (women) are not the ones you can sentence for life" clearly outlines the freedom Meena Kandasamy wishes Dalit women to achieve,

The story of Karaikal Ammaiyar, a mythological figure who is believed to have lived in the 6th century has been dealt with differently in the poem, "Dead Woman Walking." Whilst, as per the story Ammaiyar was deserted by her husband after realizing the divine nature of his wife instead of Ammaiyar was deserted by the excepting the power of her belief, Meena Kandasamy points out that she was abandoned for a 'fresh and formless wife'. Her pain and torture upon realizing that her husband had remarried and lived a peaceful life in another kingdom can be measured in these lines, "i wept in vain, i wailed, i walked on my head, i went to god." Even seeking solace and consolation at Lord Shiva's feet was not acceptable my head, i went to god. Even seeking to the "land of the living dead" and repeatedly to the society who called ner mau, reaching a trace of the living dead" and repeatedly criticized her. This poem ventures deep into the emotional, physical and social stress of the abandoned women who are sexually exploited by men and compelled to live a life of everlasting shame and women who are sexually exploited by blamed constantly while their exploiters roam freely and with pride on their faces.

There is a fresh current which flows through each of Meena Kandasamy's poetry revealing the power of her writing and the deep understanding of the society which has always looked down upon palit women. She has a sharp eye for detail and an amazing insight of the world around her which gives her elusive poetry a fair amount of certainty. Her constant engagement with words and ability to challenge ancient myths, Gods and Goddesses and everything that prevails today and can possibly be a threat for the development of women definitely puts her in the lead category of women writers in India with an impending effect on Dalit literature and Indian English Literature in general.

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Postcolonial literature: Issues and Concerns

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Abstract:

In umpteen numbers of the works of literature, specifically those coming out of Africa, the Middle East, and the Indian Subcontinent, one can mark the characters who are struggling with their identities in the wake of colonization, or the establishment of colonies in another nation. For example, the British had a colonial presence in India from the 1700s until India gained its independence in 1947. As one can imagine, the people of India as well as the characters in Indian novels must deal with the economic, political, and emotional effects that the British wrought and left India reeling under. This is true for literature that comes out of any colonized nation. In many cases, the literature stem from these events is both emotional and political. The post-colonial theorist enters these texts through a specific critical lens, or a specific way of reading a text. That critical lens, post-colonial theory or post-colonialism, asks the reader to analyze and explain the effects that colonization and imperialism, or the extension of power into other nations, have on people and nations. In a broad sense, postcolonial literature is writing which has been "affected by the imperial process from the moment of colonization to the present day" (Asheroft et al, 2). In India's case, this includes novels, poerry, and drams which were written both during and after the British Raj or "Reign," which came to a formal conclusion with Indian Independence in August 1947. Although writing from India and other formerly colonized countries such as Nigeria, Jamaica, Pakistan, and Singapore has distinctive features, postcolonial literature shares some significant concerns and characteristics. Keywords: Postcalonialism, Diaspora, Identity, Imperialism, Hybridity, Miniery

Postcolonial literature is the body of literary writings that respond to the intellectual discourses of European colonization in Asia, Africa, Middle East, the Pacific and elsewhere. Postcolonial literature addresses the problems and after-effects of the decolonization of a country and of a nation, especially the political and cultural independence of formerly subjugated colonial peoples; it also covers literary critiques of and about postcolonial literature, the undertones of which carry, communicate, and justify racialism and colonialism. But most contemporary forms of postcolonial literature present literary and intellectual critiques of the postcolonial discourse by endeavouring to assimilate postcolonialism and its literary expressions.

Post-colonial literary criticism reliterature, colonial concentrating upon the social discourse, examines between the colonizer and the colonized, that shaped and produced the literature. In Orientalism (1978), Edward Said analyzed the fiction of Honoré de Balzac, Baudelaire, and Lautréamont (Isidore-Lucien Ducasse), and explored how they were influenced, and how they helped to shape the societal fantasy of European racial superiority. Post-colonial fiction writers deal with the traditional colonial discourse, either by modifying or by subverting it, or both.

An exemplar post-colonial novel is Wide Sargasso Sea (1966), by Jean Rhys, a predecessor story to Jane Eyre (1847), by Charlotte Bronte, a literary variety wherein a familiar story is re-told from the perspective of a subaltern protagonist, Antoinette Cosway, who, within the story and the plot, is a socially oppressed minor character who is renamed and variously exploited. As such, in postcolonial literature, the protagonist usually struggles with questions of Identity — social identity, cultural identity, national identity, etc. — usually caused by experiencing the psychological conflicts inherent to cultural assimilation, to living between the old, native world and the dominant hegemony of the invasive social and cultural institutions of the colonial imperialism of a Mother Country.

The "anti-conquest narrative" recasts the natives (indigenous inhabitants) of colonized countries as victims rather than foes of the colonisers. This depicts the colonised people in a more human light but risks absolving colonisers of responsibility for addressing the impacts of colonisation by assuming that native inhabitants were "doomed" to their fate.

Edward Said's book Orientalism'
(1978) is considered the foundational work on
which post-colonial theory developed, Said,
then, could be considered the 'father' of post-

माहिती तंत्रज्ञानाच्या गुगात भाषा व सामाजिक शास्त्राचे महत्त्व

colonialism. His work, including 'Orientalism', focused on exploring and questioning the artificial boundaries, or the stereotypical boundaries, that have been drawn between the East and West, specifically as they relate to the Middle East. In doing this, Said focused specifically on our stereotypes of Middle-Easterners; however, these same ideas can be extended to include how we view all others. This is the 'us'-'other' mentality that many colonizers take with them into a new country. generalizations lead simple Such miscommunications. misconceptions and which are often the basis of post-colonial analysis.

By definition, postcolonialism is a period of time after colonialism, and typically is literature postcolonial characterized by its opposition to the colonial. However, some critics have argued that any literature that expresses an opposition to colonialism, even if it is produced during a may be defined colonial period, postcolonial, primarily due to its oppositional nature. Postcolonial literature often focuses on race relations and the effects of racism and usually indicts white and/or colonial societies. Despite a basic consensus on the general themes of postcolonial writing, however, there is ongoing debate regarding the meaning of postcolonialism. Many critics now propose that the term should be expanded to include the literatures of Canada, the United States, and Australia. In his essay discussing the nature and boundaries of postcolonialism, Simon During argues for a more inclusive definition. calling it "the need, in nations, or groups which have been victims of imperialism to achieve an identity uncontaminated universalist or Eurocentric concepts images." The scale and scope of modern European imperialism, as well extraordinarily organized character, including the cultural licensing of racial domination, has sometimes led to the perception of colonization as a modern phenomenon. In fact, many critics propose that modern colonialism was not a discrete occurrence and that an examination of premodern colonial activities will allow for a greater and more complex understanding of modern structures of power and domination, serving to illuminate the operation of older histories in the context of both modern colonialism and contemporary race and global political relations.

Mimicry and Hybridity are two important aspects that are more prominent in

the postcolonial literature. Mimicry, postcolonial context is nothing undesirable. In his essay "Of Mimiery and Man," Bhabha described mimicry as sometimes unintentionally subversive. In Bhabha's way of thinking, which is derived from Jacques Derrida's deconstructive reading of J.L. Austin's idea of the "performative," mimicry is a kind of performance that exposes the artificiality of all symbolic expressions of power. In other words, if an Indian, desiring to mimic the English, becomes obsessed with some particular codes associated with Englishness, such as the British colonial obsession with the sola topee, his performance of those codes might show how hollow the codes really are. While that may well be plausible, in fact, in colonial and postcolonial literature this particular dynamic is not seen very often, in large part, one suspects, because it is quite unlikely that a person would consciously employ this method of subversion when there are often many more direct methods. Indeed, it is hard to think of even a single example in postcolonial literature where this very particular kind of subversion is in effect.

Mimicry in colonial and postcolonial literature is most commonly seen when members of a colonized society (say, Indians or Africans) imitate the language, dress, politics, or cultural attitude of their colonizers (say, the British or the French). Under colonialism and in the context of immigration, mimicry is seen as an opportunistic pattern of behaviour, one copies the person in power, because one hopes to have access to that same power oneself. Presumably, while copying the master, one has to intentionally suppress one's own cultural identity, though in some cases immigrants and colonial subjects are left so confused by their cultural encounter with a dominant foreign culture that there may not be a clear preexisting identity to suppress.

Mimicry is often seen as something ridicule and a black or brown person engaging in mimicry is usually derided by other members of his or her group for doing so. (There are quite a number of colloquial insults that refer to mimicry, such as "coconut" - to describe a brown person who behaves like he's white, or "oreo," which is the same but usually applied to a black person. Applied in reverse, a term that is sometimes used is "wigger.") Though mimicry is a very important concept in thinking about the relationship between colonizing and colonized peoples, and many people have historically been derided as mimics or mimic-men, it is interesting that almost no one ever describes themselves as positively engaged in mimicry: it is always something that someone else is doing.

Mimicry is frequently invoked with reference to the "been-te," someone who has travelled to the west, and then returned "home," seemingly completely transformed. affected Fanon mocked the pretentiousness of Martinician "been-tos" in Black Skin, White Masks, and the cultural confusion of the been-to Nyasha land her family) in Tsitsi Dangarembga's Nervous Conditions is one of the central issues in that novel. The characters in Nervous Conditions who have not had the same experience of travel in the west find the desire of those who have returned to impose their English values, language, and religion on everyone else bewildering and offensive.

By contrast to mimicry, which is a relatively fixed and limited idea, postcolonial hybridity can be quite slippery and broad. At a basic level, hybridity refers to any mixing of east and western culture. Within colonial and postcolonial literature, it most commonly refers to colonial subjects from Asia or Africa who have found a balance between eastern and western cultural attributes. However, in Homi Bhabha's initial usage of the term in his essay "Signs Taken For Wonders," he clearly thought of hybridity as a subversive tool whereby colonized people might challenge various forms of oppression.

However, the term hybridity, which relies on a metaphor from biology, is commonly used in much broader ways, to refer to any kind of cultural mixing or mingling between Bast and West. As it is commonly used, this more general sense of hybridity has many limitations. Hybridity defined as cultural mixing in general does not help us explicitly account for the many different paths by which someone can come to embody a mix of eastern does it attributes, nor and western people who have between differentiate consciously striven to achieve a mixed or balanced identity and those who accidentally reflect it. Hybridity defined this way also seems like a rather awkward term to describe people who are racially mixed, such as "Eurasians" in the British Raj in India, or biracial or multiracial people all around the postcolonial world. Fourth, though it is more commonly deployed in the context of Indian or african societies that take on influences from

the west, one needs to account for how hybridity, like mimicry, can run in "reverse," that is to say, it can describe how western cultures can be inflected by Asian or African elements ("chutneyfied," as it were). Finally, it seems important to note that there can be very different registers of hybridity, from slight mixing to very aggressive instances of cultureclash.

Works of literature that are defined as postcolonial ,often record racism or a history of genocide, including slavery, apartheid, and the mass extinction of peoples, such as the Aborigines in Australia Critical response to these texts is often seen as an important way to articulate and negotiate communication between writers who define themselves as postcolonial and critics who are not part of that experience. In her introduction to Post-Colon:al and African American Women's Writing, published in 2000, Gina Wisker notes the indictment present in many postcolonial texts tends to produce guilt or feelings of inherited complicity in many readers. Also, although writing about these texts may raise the level of awareness of both the texts and their writers, some postcolonial writers see reflected in this activity an arrogant assumption about the need for noncolonial cultures to recognize postcolonial writers. Similarly, other critics have noted that critical response that focuses entirely on the essential nature of black or Asian writers may also serve to marginalize their writing by supposing their experiences as largely a product of being "other" than European.

Postcolonialism includes a vast array of writers and subjects. In fact, the very historical. different geographical, religious, and economic concerns of the different ex-colonies dictate a wide variety in the nature and subject of most postcolonial writing. Wisker has noted in her book that it is even simplistic to theorize that all postcolonial writing is resistance writing. In fact, many postcolonial writers themselves will argue that their countries are still very much colonial countries, both in terms of their values and behaviours, and that these issues are reflected in their work. In her easny on postcolonialism, Deepika Bahri agrees, noting that while the definition of postcolonialism may be fairly boundaried, the actual use of the term is very subjective, allowing for a yoking together of a very diverse range of experiences, cultures, and problems. This diversity of definitions exists, notes Bahri, because the term

postcolonialism is used both as a literal description of formerly colonial societies and as a description of global conditions after a period of colonialism. In this regard, according to Bahri, the notion of the "postcolonial" as a literary genre and an academic construct may have meanings that are completely separate from a historical moment or time period.

Some women colonial writers draw a relationship between postcolonialism and feminism. For many of these writers, who live in strong patriarchal cultures, language and the ability to write and communicate represent power. Some of these writers, for example, have noted that since the language of Britishruled colonies is English, literature written in English has often been used to marginalize and constrain female points of view. In the postcolonial period, however, language, and the ability to speak, write, and publish, has become an enabling tool for postcolonial authors.

In fact, postcolonial theorist HomiBhabha developed the term "hybridity" to capture the sense that many writers have of belonging to both cultures. More and more writers, like Rushdie, reject the older paradigm of "exile" which was meaningful to earlier generations of emigrants in favor of accepting their blend of cultures as a positive synthesis. of cultural celebration blending considerably blurs the boundaries laid down by postcolonial theory.

postcolonial literary practice, studies are often sharply divided linguistic lines in a way which simply attitudes. Latin Eurocentric reinforces American postcolonial studies are seldom explored by those laboring in English departments. Francophone African literature is generally neglected by Anglophone African scholars. Because of these failures to cut across linguistic boundaries, the roles of England and France are exaggerated over those of the colonized regions.

It can even be asked whether the entire premise of postcolonial studies is valid: that examining these literatures can give voice to formerly suppressed peoples. This is the question asked by GayatriSpivak in her famous essay, "Can the Subaltern Speak?" Using Antonio Gramsci's arcane label for oppressed people, she points out that anyone who has achieved enough literacy and sophistication to produce a widely-read piece of fiction is almost certainly by that very fact disqualified from speaking for the people he or

she is supposed to represent. The "Subaltern Group of Indian scholars has tried to claim the term to support their own analyses (a similar project exists among Latin American scholars), but the nagging question rose by Spivak remains.

It is notable that whenever writers from the postcolonial world like Soyinka, Derek Walcott, or Rushdie receive wide denounced arc recognition they unrepresentative and inferior to other, more obscure but more 'legitimate' spokespeople.

This phenomenon is related to the question of "essentialism" which features so largely in contemporary political and literary theory. Usually the term is used negatively, to describe stereotypical ideas of -- to take as an example my own ancestors-the Irish as drunken, irresponsible louts. However, protest movements built on self-esteem resort to essentialism in a positive sense, as in the many varieties of 'black pride' movements which have emerged at various times, with the earliest perhaps being the concept of "negritude" developed by Caribbean and African writers living in Paris in the 1930s and 40s. However, each new attempt to create a positive group identity tends to be seen by at least some members of the group as restrictive, as a new form of oppressive essentialism.

Faced with the dilemma of wanting to make positive claims for certain ethnic groups simultaneously while nationalities acknowledging individualism, some critics have put forward the concept of 'strategic essentialism* in which one can speak in rather simplified forms of group identity for the purposes of struggle while debating within the group the finer shades of difference.

There are two major problems with this strategy, however. First, there are always dissenters within each group who speak out against the new corporate identity, and they are especially likely to be taken seriously by the very audiences targeted by strategic essentialism. Second, white conservatives have caught on to this strategy; they routinely denounce affirmative action, for instance, by quoting Martin Luther King, as if his only goal was "color blindness" rather than real economic and social equality. They snipe, fairly effectively, at any group which puts forward corporate claims for any ethnic group by calling them racist. Strategic essentialism envisions a world in which internal debates among oppressed people can be scaled off from public debates with oppressors. Such a world does not exist.

Similarly, "strategic postcolonialism" is likely to be a self-defeating strategy, since most writers on the subject publicly and endlessly debate the problems associated with the term. In addition, the label is too fuzzy to serve as a useful tool for long in any exchange of polemics. It lacks the sharp edge necessary to make it serve as a useful weapon.

However, those of us unwilling to adopt the label "postcolonial" are hard put to find an appropriate term for what we study The old "Commonwealth literature" obviously too confining and outdated as well as being extremely Eurocentric. "Anglophone literature' excludes the many rich literatures of Africa, for instance, written in European languages other than English, and taken in the literal sense, it does not distinguish between mainstream British and American writing and the material under discussion. "New literature written in English" (or 'englishes' as some say) puts too much emphasis or. newness (McKay is hardly new) and again excludes the non-English-speaking world, "Third-world" makes no sense since the collapse of the Soviet Union and the Communist "second world." "Literature of developing nations' buys into an economic paradigm which most "postcolonial" scholars

Celonialism was a means of claiming and exploiting foreign lands, resources, and people. Enslavement, indentured labour, and migration forced many indigenous populations to move from the places that they considered "home". Postcolonial literature attempts to counteract their resulting alienation from their surroundings by restoring a connection between indigenous people and places through description, narration, and dramatization.

During colonization, the indigenous cultures of those countries subjected to foreign rule were often sidelined, suppressed, and openly denigrated in favour of elevating the preferences cultural conventions of the colonizers. In response, much postcolonial literature secks to assert the richness and validity of indigenous cultures in an effort to restore pride in traditions and systematically degraded under colonialism.

Colonizers often depicted their colonial subjects as existing "outside of history" in

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unchanging, timeless societies, unable to progress or develop without their intervention and assistance. In this way, they justified their actions, including violence against those who resisted colonial rule. Revising history to tell things from the perspective of those colonized is thus a major preoccupation of postcolonial writing.

Postcolonial writers use detailed descriptions of indigenous people, places, and practices to counteract or "resist" the stereotypes, inaccuracies, and generalizations which the colonizers circulated in educational. legal, political, and social texts and settings.

Although many colonized countries are home to multiple indigenous languages-in India, for example, more than 12 languages exist alongside English-many postcolonial writers choose to write in the colonizers' "tongue". This practise is known as the appropriation of language. However, authors such as Arundhati Roy deliberately play with English, remoulding it to reflect the rhythms and syntax of indigenous languages, and inventing new words and styles to demonstrate mastery of a language that was, in a sense, forced upon them.

Similarly, authors such as Arundhati Roy rework European art-forms like the novel to reflect indigenous modes of invention and creation. They reshape imported colonial artforms to incorporate the style, structure, and themes of indigenous modes of creative expression, such as oral poeury and dramatic performances.

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PERSPECTIVES ON CONTEMPORARY COMMONWEALTH WRITINGS



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INTERROGATING FUNDAMENTALISM IN PAKISTANI COMING OF AGE NOVEL THE DARK ALBUM BY HANIF KUREISHI

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Coming-of-age novels, interchangeably known as bildungsroman are the distinct kind of novels that focus on the psychological and moral growth of their central character from his or her adolescence to adulthood. Bildungsroman is a story of the maturing of a sensitive person who explores life and watches out for the remedy to various problems affecting his life. Such novels depict and criticize those vices of the society which cause the protagonist to suffer Generally, such a novel starts with unpleasant happenings that stir the life of the protagonist emotionally. He or she retires herself to journey. During the journey, the protagonist gains maturity gradually. The plot of such narratives depicts a conflict between the protagonist and the current values of society. Finally, he or she internalizes those values prevalent in contemporary society, ending the discontent. In addition, the psychological and moral growth of the protagonist gives us a deep insight into their characters and also helps to understand the conflict in their lives. As a result, we can identify ourselves with the coming-of-age characters and feel emotionally attached and interested as we see them pass different stages of their lives until they finally change for the good. This genre arose during the German Enlightenment in the eighteenth century, following the dissolving of the feudal system and the spreading of democratic ideas. German philosopher Goethe's definition of bildungsroman includes the idea of reciprocal growth or change in which the individual and his environment are engaged in process of mutual transformation, each shaping the other until the individual has reached the point where he or she experiences a sense of harmony with the environment.

The present paper analyses the chaotic life of Shahid, the young Pakistani protagonist of Hanif Kureishi's novel The Black Album. As Shahid struggles to construct an identity for himself while torn between his own oriental descent and heritage represented primarily by his fundamentalist Muslim neighbour Riaz—and the more liberal culture of his adopted British homeland - embodied in his free-spirited professor, Deedee Osgood Shahid's sometimes does ambivalent experimentation with various identities throughout the novel - cultural, sexual, gender, political national, religious and personal - the novel shows that as we move further into the global culture of the twenty-first century, every individual can and must build an ever-changing self by appropriating bits and pieces from many different cultures. In the novel, we see that no culture - and no individual - belongs to any particular group or exists in any pure form in the modem world. Kureishi chooses to use the romantic genre Bildungsroman - with some updating - because it "presents identity as a developmental, unstable and shifting process." After analyzing Shahid's kaleidoscopic adventures and his tendency to see the world in binaries, it can be concluded that Kureishi, much in the manner of his friend and colleague Salman Rushdie, advocatesa kind of "mongrelization" (Moore-Gilbert's word) or mutability that keeps one open to the greatest range of human experience without having to choose sides.

The Black Album is set in 1989, the year the Berlin Wall fell and the year of the fatwah against Salman Rushdie. The novel tells the story of Shahid, a second-generation British Pakistani from a reasonably well-off background (his family owns a travel agency in Kent) who has recently moved to London after his

father's death. He has enrolled at a local college to study Literature and it here that he meets and falls in love with his college lecturer Deedee Osgood (who, in the novel's dialogic structure, represents the forces of liberalism). At the same time, he also falls in with a crowd of Muslim students led by the charismatic Riaz (this group represents "fundamentalists"). The Black Album can be called a "novel of ideas" and Kureishi devotes considerable narrative space to letting his characters debate their opposing viewpoints. The scene excerpted above occurs in ninth chapter, about a third of the way through the novel. The main speakers are Dr. Andrew Brownlow, a Marxist lecturer at Shahid's college (and Deedee Osgood's estranged husband) and Riaz, Shahid's fellow student and the leader of the Muslim group. Though the protagonist, Shahid, is present in these scenes, his role at this point is to act as an observer of the debate between Brownlow and Riaz. Brownlow opens the debate by stating that he wishes he could be religious, but having read Bertrand Russell at the age of fourteen, it is impossible for him to believe in God. He then goes on to call scripture "magic realist tales from distant centuries" as well as claiming that believers have an "infantile dependence" on their religion (97). Through this dialogue, Kureishi characterizes Brownlow as a rather typical Marxist intellectual of his time. It was Marx, after. all, that famously called religion "the opiate of the masses."

However, Riaz holds the above views in disdain and argues against them, telling Brownlow that his views represent those of a liberal minority. He also reminds Brownlow that such disdain for "native" religion has gone hand in hand with the exploitation of Britain's former colonies. He further goes on to characterize the "intellectual atmosphere" of Western civilization as "hypocritical and smug" (99). This remark obviously provokes Brownlow to respond (rather patronizingly) with a list of the glories of European civilization, chief among them the development of the post-Enlightenment concept of critically

applying reason to phenomena that were formerly held sacred. He states "Ideas are the enemy of religion". To this, Riaz offers the rejoinder "So much the worse for the ideas" (99). This scene is a fairly typical example of the dialogic approach that Kureishi uses in his novel. Another way that he comments on the increasingly religious nature of the Pakistani immigrant community in Britain (and in Pakistan in the 1980s) is by opposing Shahid's new friends to his nuclear family. For example, Shahid's sisterin-law, Zulma, is described as follows:

She came from a prominent, land-owning Karachi family, and like other such types, lived part of the year in Pakistan and the rest in England. In Karachi she zipped around the camel-carts and potholes in an imported red Fait Uno, a Hermes scarf knotted around her head. In London she went to her friends' houses and pursued the shopping, gossiping and general trouble-making-in-other families she enjoyed so much. She was light-skinned, beautiful, Zulma, but never beautiful enough: it took her two days to prepare for a party. She brushed her hair, of which she had sufficient for three people, with a hundred strokes and washed it only in rain-water (85).

This character, a member of the Pakistani elite, contrasts sharply with Shahid's new friends, who are economically members of a much lower class. Zulma's views on religion are also worth noting. After pulling Shahid out of a "meeting" to discuss some family issues (her estranged husband, Shahid's brother Chili, has gone missing) she takes him to her apartment in Knightsbridge. Upon finding out that he has begun associating with religious Muslims, she comments: "But you had a decent upbringing!" She goes on: "I can't tell you the problems Benazir has had with these cunning fools. She's such a dear girl too, and endured so much." (187). Clearly, the Pakistani upper class of the 1980s, to which Shahid belongs, have disdain for religion (many would argue that the upper class continues to hold religion in contempt, though they may have to keep these views private). Shahid's

flirtation with religion, then, has nothing to do with his family background, and much more to do with his need to belong to a well-defined community. Shahid eventually turns away from Riaz and his group after they hold a public book-burning of Rushdie's The Satanic Verses. This brings me to the second major theme of the novel—the importance and power of Literature. Shahid (who is a semi-autobiographical character based in some ways on Kureishi himself) is a budding novelist as well as a Literature student. In many ways, The Black Album is a bildungsroman (a narrative focused on the growth and development of the protagonist) or even a narrative about the growth and development of the artist.

Early on in the novel, Shahid is forced to defend Literature to one of his new friends, a boy called Chad. Chad asks Shahid why he reads fiction and Shahid doesn't quite know how to answer him. Kureishi writes: "He looked ardently at the books piled on the desk. Open one and out would soar, as if trapped within, once-upon-a-times, open-sesames, marriages like those of Swann and Odette or Levin and Kitty, even Sheherazade and King Shahriyar. The most fantastic characters, Raskolnikov, Joseph K., Boule De Suif, Ali Baba, made of ink but living always, were entrapped in the profoundest dilemmas of living." (20). Outside of the narrative, this is a ringing authorial advancement for the importance of fiction. Literature is also a common bond between Shahid and Deedee and part of what makes them attracted to each other. Kureishi describes Shahid's thoughts as follows: "But it wasn't sensation alone that he and Deedee provided for each other. Last night when he told her about giving Chili One Hundred Years of Solitude, she said she'd recently got through The Sentimental Education....Little Dorrit, too, she'd tried over Christmas. Serious reading required dedication. Who, now, believed it did them good? And how many people knew a book as they knew Blonde on Blonde, Annie Hall or Prince, even? Could literature connect a generation in the same way?

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Some exceptional students would read hard books; most wouldn't and they weren't fools" (134). Asides from telling us something about Deedee's character and her relationship with something about Deedee's character and her relationship with Shahid, this passage also serves as Kureishi's lament for the dumbing down of British society in Thatcher's England.

As a novel of ideas, The Black Album is an absorbing study of the turmoil in one British Pakistani young man's heart between loyalty to his "culture" versus loyalty to the ideals of his adopted homeland. Though much of the novel is specifically about the Rushdie affair, the debates about free expression and whether it should be limited or not—and if so, how much—are still current around the world. It is the strength of Literature that it enables us to see events, through the experiences and dilemmas of individuals, in a way that journalism or current affairs pieces don't allow us to. No recent novel about fundamentalism has been able to capture the struggle that takes place in the hearts and minds of many Muslim adolescents as effectively as Kureishiis able to do in The Black Album.

Hanif Kureishi's novel The Black Album stirred up many discussions about segregation in the United Kingdom. Many cultures still live next to each other but do not mingle. When reading this novel a segregation between 'Eastern' and 'Westen' cultures is highlighted. Even second and third generation immigrants feel different from 'native' Brits, and are treated accordingly. Everyone is confronted with stereotypes. Stereotypes are often based on prejudices, especially in the sense of images about 'others' which are usually already formed in early childhood. Cartoons and children's books play an important role in the formation of these stereotypes. Prejudice in this context can therefore be read as: knowledge in advance. In Kanif Kureishi's The Black Album a contrast between East and West is apparent. Moreover, stereotypes about the difference between East and West are important, just as stereotypes relating to images of 'Asians' or 'Europeans'. This article explores to what extent stereotypes in this novel are relevant to the depiction of a contrast between East and West.

The role of complexion in the formation of stereotypes depicting 'Brits' or 'Asians', seem to be Pivotal. Shahid emphasizes that "I wouldn't touch brown flesh, except with a branding iron" (Kureishi 11). This illustrates that the West is seen as 'white' whereas the East is perceived as 'non-white'. The title of the novel already conveys a certain idea about these stereotypes. The Black Album refers to an album by the musician Prince, himself being seen as half black and half white, half male and half female. No one is purely black or white, or fits into one stereotypical 'box'. No matter how hard you try. If one tries to erase a part of his/her identity, you could 'lose' yourself along the way. Just as Chad used to be called Trevor Buss but changed his name to Muhammad Shahabuddin Ali-Shah. By embracing a fanatic part of Islam, he erases his former identity. Through the way he turns his back to pop culture and music, which he used to like, it seems that Chad loses his former identity. By destroying his former, mainly British, identity by turning his back on the culture he used to love, it is impossible for him to form a new Islamic or Pakistani identity. The novel seems to give a sense of being lost between two worlds: the Western and the Eastern cultural world. In neither the mainly Pakistani characters are entirely accepted.

There is a post-colonial divide between East and West. Shahid does not seem to belong to either side but desperately tries to find a way to 'belong' to a certain group. The divide between East and West, portrayed in the novel as fights between the English and Asians, can also be read as being orientalist in the sense of a "eurocentric discourse that assumed the normality and pre-eminence of everything 'occidental', correlatively with its representations of the 'oriental' as an exotic and inferior other" (Abrams 277). This idea is also expressed by Riaz in the novel: "your liberal beliefs belong to a minority who live in northern Europe. Yet you think moral superiority over the rest of

mankind is a fact. You want to dominate others with your particular morality, which has "as you also well know, gone hand-in-hand with fascist imperialism" (Kureishi 98). The discourse used in Western Europe is hegemonic in some ways. Hegemonic here refers to a cultural imperialism by means of the control of discourse. By continually reinforcing that Asians are inferior and dangerous, Asians themselves also start to think in this way. Just as Shahid starts to look at himself as being an 'Asian'. Especially during his youth in Kent, being the only black person around. But also in the many clubs, dominated by white western people, where Deedee Osgood takes him. This hegemonic discourse is also illustrated by the fact that the Brits in the novel often reduce 'Pakistani' to 'Paki' or 'Asians'. Even Shahid and other Asian characters start to refer to themselves as being 'Asian', especially when talking to Western people.

Another stereotypical divide between East and West is ideological. The East is depicted, especially by Riaz, as religious. pure, natural and morally good. He describes the West as immoral, not religious and liberal. Especially the word 'liberal' carriesa negative association: "as usual Riaz pronounced the word 'liberal' as if it were the name of a murderer" (Kureishi 184). Shahidis caught between both fronts. On the one hand he tries to be a Muslim, although he does not feel that the religion suits him. On the other hand he tries to find a place in western society with its liberal literature, other ideologies and morals. This internal struggle is also represented in the novel as a fight between Western and Eastern ideology. Brownlow's communist world is falling apart and class distinctions are returning, as the reaction of a British woman feeling threatened by Pakistani migrants illustrates: "you stolen our jobs! Taking our housing! Paki got everything! Give it back and go home!"(Kureishi 139). Shahid, however, notices that Islam still erases these class boundaries, especially in the mosque: "here race and class barriers had been suspended" (Kureishi 139).

In sum, this essay illustrated that the stereotypical Brit, seen from an Asian perspective, is depicted as being drunk, on drugs, generally immoral and poor, or on the other hand elitist and orientalist; only mingling with other Brits. However, the stereotype of Asians by Asians shows that they represent themselves as pure, natural, morally good and respectful. But when we look at the Asians from the British perspective in the novel, they are described as fanatics, dangerous and immoral. The contrast between East and West is thus mutually reinforcing, whether looked at from the British or Asian perspective. But the novel also illustrates that cultures start to intermingle more often, and should enjoy mutual respect thereby avoiding conflict.

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International Multidisciplinary Research Journal Sexist Pigeonholing in Tennessee Williams' Postmodern play 'Street Car Named Desire' by

Tennessee Williams

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Abstract

A Streetcar Named Desire is a seminal play written by renowned American playwright Tennessee Williams. The play that fetched him Pulitzer Prize for Drama in 1984, deals with the conflicts between two symbolic characters, Blanche DuBois-a fading gentlewoman of the Old South-and Stanley Kowalski, an industrial, urban immigrant with unrefined characteristics. In particular, Blanche, as the representative of delicate and fragile southern female images, has been the focus of discussion. This paper analyzes this typical controversial heroine from the perspective of feminism in terms of social culture, economic factor and women's psychology to find out the main factors for her destruction. Blanche is lost, confused, conflicted, lashing out in sexual ways, and living in her own fantasies. In the play 'A Streetcar Named Desire', Tennessee Williams uses a range of different characters in the play to bring out the theme of gender stereotyping. The main women portrayed in this light in the play are Stella and Blanche DuBois, The main protagonist of the play Blanche DuBois was portrayed in a pitiful light and the audience will be able to see gender stereotyping through her and Stella through her actions and speech. The themes connected to these characters and gender stereotyping are the inability to separate reality from fantasy, fear of death, sensual desire and dependence on men.

Keywords: Sexist, Pigeonholing, postmodern, gender, protagonist. Patriarchy, stereotype.

A Streetcar Named Desire is a seminal play written by American playwright Tennessee Williams. The play that fetched him Pulitzer Prize for Drama in 1984, deals with the conflicts between two symbolic characters, Blanche DuBois-a fading gentlewoman of the Old South-and Stanley Kowalski, an industrial, urban immigrant with unrefined characteristics. The intention of this essay is to critically examine the stereotypical gender roles in the play A Streetcar Named Desire, written by Tennessee Williams in 1947. It is remarkable how the author

portrays the three main characters: Stanley, Stella and Blanche. The astute contrasts and the dynamics between them are fascinating. Main contention is that A Streetcar Named Desire presents stereotypical gender roles, consequently displaying and upholding patriarchal norms. would One stereotypically expect Blanche DuBois to be an elegant and sophisticated woman considering her upbringing. Born into the Southern upper-class had she prerequisites to become a Southern lady. Ruby Cohn claims that it is primarily International Multidisciplinary Research Journal

through her speech that Blanche emphasizes "manor-born superiority" Evidently, "Blanche alone uses correct grammar and varied syntax and her vocabulary contains Latinisms" (81). These remains of aristocratic education and upbringing support the assumption of Blanche being high-class and lady-like. The character of Blanche DuBois reveals that she is more of a "faded Southern belle", than a rich and mannered Southern lady. Since there is no wealth left in the DuBois family, Blanche tries to explain the situation by partly making her ancestors responsible: "our improvident grandfathers and father and uncles and brothers exchanged the land for their epic fornications - to put it plainly. Till finally all that was left . . . was the house and about twenty acres of ground, including a graveyard" (Williams 40).

Blanche is financially ruined and as a result looking for accommodation at her sister's apartment. Previously, Blanche independent Bauer 10 and worked as an English teacher; she now has no material belongings left, except for the contents of her luggage. She confirms her negative financial situation in scene two: "Everything I own is in that trunk (Williams 40). Jacqueline O'Connor argues Blanche's financial situation upon her arrival at the Kowalskis': "By coming to New Orleans and placing herself at the mercy of her relatives, admitting that she has Reve, Blanche becomes lost Belle economically vulnerable to Stanley" (107). Blanche becomes "entrapped in the role of the belle" (Hovis 176), who usually has no own income, but relies on others, normally their partner. Generally, Hovis' view of Blanche is consistent with O'Connor's when he sees Blanche as "adopting the role [of the Southern belle] as a means of literal survival by securing economic and social stability" (171-2). Supporting Hovis' claim about Blanche's financial dependency on Stanley, O'Connor notes: "Single women who were forced to work to support themselves were often more liable to be committed if they became unable to work" (103). Blanche was fired from her teacher position because of an affair with a young student. Furthermore, Blanche's husband committed suicide, leaving her a widow. Nevertheless, after the loss of her husband Blanche had several one-night stands with soldiers from a military base near her home. Stanley tells Stella in scene seven about Blanche's immoral business: "Yes, did you know there was an army camp near Laurel and your sister's was one of the places called 'Out-of-Bounds'?" (Williams 109). Consequently, Blanche's reputation in her hometown Laurel became unbearable and finally the mayor told her to leave town. The depicted immorality of Blanche does not match Hovis' account of purity defining a stereotypical Southern belle. A further indication regarding the non-purity of Blanche is made when Nicholas Pagan decodes Blanche's name and argues the name Blanche could be phonologically "blanch". associated with the verb Blanche might Consequently, "blanching", which means she is Bauer 11 trying to make her world pure and innocent (108). Pagan's understanding of Blanche's name suggests that Blanche is not pure.

Additional testimony of Blanche trying to become "pure" are her numerous baths

throughout the play. Harold Bloom states fittingly that Blanche disappears in the bathroom to be made pure again". Hovis generally questions whether or not Blanche DuBois is acting out the role of the Southern Belle to protect herself in "a social milieu in which she is disempowered" (171). In my view, Blanche gives the answer to that question herself when saying in scene two that "after all, a woman's charm is fifty percent illusion" (Williams 40). Evidently, Blanche indicates she is well aware of the concepts of "blanching" and trying to "gloss over things". Her comment indicates the possibility of her playing the role of the Southern belle. In my opinion, she did not choose her character wisely, since the role of Southern belle turns out to be incompatible with Stanley's character. Louise Blackwell observes additional details about Blanche's character. She categorizes her as a wellbehaved child, living with her parents flong beyond the marrying age for most women.

In contrast to Blanche, these men are all members of the working-class and not used to dealing with the "belle-like" Blanche. In various situations in the play she tries to educate the men she comes into contact with in terms of good, chivalric behaviour, for example in scene three, when she and Mitch talk and Blanche explains her name: "It's a French name. It means woods and Blanche means white, so the two together mean white woods. Like an orchard in spring! You can remember it by that" (Williams 55). Blanche even tries to teach Mitch to be more chivalric, for instance in scene three when she wants Mitch to put a colored paper lantern over the light bulb where they sit. Her reason for doing so is at the same time a

hint for Mitch on how to behave towards hint for National hint for Nat more than I can a rude remark or a vulgar action" (Williams 56). In addition, she appreciates Mitch's compliment when he says, "You may teach school but you're certainly not an old maid" (Williams 56) by exclaiming, "Thank you, sir! I appreciate your gallantry" (Williams 57)! Even though Blanche was fishing for compliments by having purposely mentioned that she is an "old maid school teacher" (Williams 56) and requesting a proper answer, she is still excited to get a compliment. This shows Blanche's need for confirmation about her looks. It furthermore supports the remark Hovis makes about Blanche's behavior Rather than naively . . . and passively expecting the deference and protection of the men around them, Blanche relentlessly expected behaviours by extracts the constantly reminding the men of the social contract of chivalry in the South and demanding the appropriate ritualized behaviours" (176). Bauer 13 The dialogue between Mitch and Blanche reveals another typical characteristic of the Southern belle, which Blanche is trying to live up to being beautiful and charming. Blanche constantly gives remarks and asks about her looks throughout the play. Clothes, powder and make-up dictate her life because she is "constantly and acutely aware of how she is being perceived by men" (Hovis 175).

Evidence of Blanche's pursuit of beauty can be found in the first scene, when Blanche meets Stella for the first time after years. With "feverish vivacity," Blanche says (Williams 13): "Now, then, let me look at you [Stella]. But don't you look at me, Stella, no, no, no, not till later, not till I've bathed and rested. And turn that over-light off! Turn that off! I won't be looked at in this merciless glare" (Williams 13). Another good example of Blanche's desire to be considered attractive is portrayed in scene two when Stanley searches through her luggage.

STANLEY. It looks like you raided some stylish shops in Paris.

BLANCHE. Ha-ha! Yes - clothes are my passion!

STANLEY. What does it cost for a string of fur-pieces like that?

BLANCHE. Why, those were a tribute from an admirer of mine!

STANLEY. He must have had a lot of admiration!

BLANCHE. Oh, in my youth I excited some admiration! But look at me now!
Would you think it possible that I was once considered to be – attractive?

STANLEY. Your looks are ok (Williams 36)

In this situation two aspects of the character of Blanche become clear to the reader: firstly, Blanche likes shopping and her expensive-looking clothes; secondly, she blatantly fishes for compliments again by asking Stanley if he can imagine that she was once attractive. Both aspects underline that her exterior is of enormous importance to Blanche. This obsession with Bauer 14 her looks corresponds to the life goal of a stereotypical Southern belle, which is getting married. In Blanche's world, being attractive raises the chances for finding a

partner and as a consequence also the chances for marriage. In theory, the stereotypical Southern belle should also be virtuous and graceful. Blanche can be called these characteristics, for example, in scene three when Blanche talks to Mitch and then turns the radio on. The stage directions describe the situation as follows: "She turns the knobs on the radio and it begins to play 'Wien, Wien, nur du allein'. Blanche waltzes to the music with romantic gestures. Mitch is delighted and moves in awkward imitation like a dancing bear" (Williams 58).

In general, Blanche shows some more notions of being graceful and virtuous throughout the play. For example, she does not interrupt people she talks to and she uses polite and formal language. Even if the connection of Blanche to the stereotypical Southern belle seems to be strong and lasting, her character also shows a connection to another stereotype Pandora. According to Langland, Pandora attracted men by her "extraordinary beauty" (70). She was also known for being smart and sly (70). Blanche, with all her efforts to stay fresh by taking baths and her taste for expensive clothes, tries hard to be seen as beautiful. In my view, the opening of Blanche's luggage, which reveal her luxurious furs and accessories and by that her lifestyle, can be related to the opening of Pandora's Box. In mythology this meant that evil would be set free. In A Streetcar Named Desire, it is almost as intense, since a whole chain of actions starts. Stanley becomes very angry when he sees the contents of Blanche's "boxes" and consequently contacts a friend whom he orders to check out Blanche's background. As a result,

Stanley finds out about Blanche's awkward past and becomes even more furious. He wants to throw Blanche out of the apartment. In summary, Blanche is the first part of a patriarchal triangle relationship depicting a weakened version of the Southern belle. Also, the Bauer 15 other two persons in this triangle are to be described in the following two segments of this essay. 3.2 Stella Kowalski In strong contrast to the stereotype of the Southern belle represented by Blanche stands her sister Stella. She embodies a lot of characteristics of the housewife submissive stereotypical throughout the play.

This part of the text indicates that Stella justifies Stanley's behaviour and plays it down by saying it was not "as serious as it seemed." Moreover, she explains, "it's always a powder keg," meaning it is not the first time such a situation has "exploded" 18 aforementioned Bauer. These characteristics of Stella connect her also to the gender stereotype of the Virgin Mary. Stella sacrifices her life to live with Stanley in passivity. She is obedient and lets Stanley rule over her. Her character is suppressed throughout the play. Furthermore, Koprince classifies Stella as "battered woman" (53), living in symbiosis with her superior male complement "the batterer" (49). According to Koprince, battered wives usually share old-fashioned concepts about the home; "they believe that the man is in charge of the household, makes all the key decisions, and that their own role is to be nurturant and compliant" (54). This is the reality for the Kowalskis': Stella is obedient and compliant and Stanley is in charge. Blanche's assumption that Stanley and Stella had sex

onicier.com International Multidisciplinary Research Journal ary Research after their fight leads to the idea that as long after their fight leads to the idea that as long after their ngul attraction to Stanley does as Stella's sexual attraction to Stanley does as Stella's series will be forgiving whatever not weaken, and subsequently be inferior to him

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Accordingly, Stella explains to Blanche in scene four that her sexual relationship to Stanley makes up for everything negative Stanley marchast that "there are things that happen between a man and a woman in the dark that sort of make everything else seem unimportant" (Williams 72-3). In scene eleven, the second climax of Stella's submissiveness can be found. Stella admis that she cannot believe the truth Blanche told her about being raped by Stanley: couldn't believe her [Blanche's] story and go on living with Stanley" (Williams 149) Finally, Stella defends Stanley in the end sending her sister Blanche to a mental institution. She would rather believe Stanley and stay with him than believe what Blanche told her and consequently end her marriage. The textual evidence supports the claim that Stella can be seen as the stereotypical "submissive wife", although with minor influences of other stereotypes. All in all, Stella is the second part in a patriarchal triangle constellation A Streetcar Named Desire depicts. She is obedient and passive, cannot refuse Stanley and tolerates him ruling over her. Despite the facts that she leaves Stanley once just to come back to him after some hours and that one reading of the open ending of the play suggests that she finally leaves him, she is to be regarded as underlying Stanley's rule and therefore patriarchy. 3.3 Stanley Kowalski Stanley Kowalski, the male main character, can ke identified as a stereotypical macho. He matches the requirements of a batterer. According to Russell, a macho performs sexual intercourse to establish masculine power and create female submission (226).

discovered and acknowledged characteristics of Stanley are compatible with the description of him. According to the characteristics Russell lists, he can be seen as a macho and at the same time as a batterer as argued by Koprince. As described, the terms batterer and macho are closely related because their characteristics interchangeable. However, almost Stanley Kowalski can also be seen in the light of the warrior stereotype. His obvious violent and aggressive character traits and behaviour have its origin in his hot temper, which is typical for the warrior stereotype. Moreover, Stanley can be regarded as rebellious, for example when he gets into a brawl with his friends while playing bowling and when he fights against them after the poker game. In general, using violence to solve problems, which Stanley does on a regular basis, is connected to the warrior stereotype. Alpha-male is another name for the warrior and Stanley really fills that image. He is the captain of the local bowling team and hosts poker nights. It is he who decides when a poker game ends and in general dominates his friends. Alpha-males are usually good-looking and tough. Stanley is described as well-built and attractive which is a further match with the stereotype. The general connotations the word warrior brings up are fighting and strength, and throughout the play Stanley shows these characteristics. I would categorize Stanley as violent macho, since he unites strength, aggressiveness and violence in his character and uses these features towards all persons he encounters in the play. Bauer 24 All in all, Stanley's appearance is based on patriarchy and its values and norms, which he strongly holds onto throughout the play. He wants to be, and at the same time sees himself as, leader of the household, which clearly supports this notion. He suppresses the women around him, shows no respect towards them and also uses force and violence when arguing with women — all clear signs of the attitude of a patriarch.

Conclusion

A Streetcar Named Desire underscores certain stereotypes prevalent in American culture through the main characters Blanche, Stella and Stanley. One can match three different main stereotypes, the "submissive wife" the "Southern belle" and the "macho", which also show minor features of other stereotypes and critically examine their appearance and performance considering whether OF descriptions are appropriate. In the case of the "submissive wife" it is showed that this stereotype is fully covered by the character of Stella Kowalski. She can furthermore be seen as a minor version of Eve, because she cannot resist Stanley. The character of Stanley Kowalski fits the stereotypes "macho" and "warrior". Additionally, he turns out to be a "batterer" as well, which fits as a subcategory into the macho stereotype and makes me brand him violent macho. He never shows a sense of domesticity and does not help his wife at home. He sees himself as leader of the household and if needed supports this with violence and aggressiveness towards both men and women. These characteristics

support the notion of patriarchal structures in the Kowalski's household. The result of my study for the Southern belle is not as clear as the result for the first two stereotypes: Blanche Dubois bears a lot of the characteristics of the Southern belle in

her character, but in two major features, the purity and goal of a belle, she deviates from the stereotype and fits more to the stereotype of Pandora, who attracted and provoked

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LANGUAGE LITERATURE AND CULTURE: NEW HORIZONS

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Remythologizing Reality: A Postmodern Reading of Kiran Nagarkar's *Cuckold*

- Ravi Prakash Chapke

Article: The literature produced as aftermaths of the most devastating World War II literature, primarily known as Postmodern literature draws heavily on the experiments such as fragmentation, paradox, questionable narrators as its reaction against the Enlightenment ideas promoted by Modernist literature. Unlike modernist craving for meaning in a chaotic world, the postmodern literature not only abandons this quest but playfully parodies the possibility of meaning. This incredulity or distrust of totalizing meaning enables postmodern writers often celebrate chance over craft and even forsakes the existence of narrative primacy- the presence of a single all-powerful storytelling authority-within a text. It also dismantles the dichotomy between high and low culture by the employment of pastiche that combines multiple cultural elements from various subjects and genres, the practice which was hitherto treated unsuitable for literature.

Postmodern literature represents a split from 19th century realism. It explores subjectivism, turning from external reality to examine inner states of consciousness.

Postmodern literature make use of the novel themes and techniques, making itself an exquisite literary movement altogether. Metafiction and pastiche are used by post modern writers for the effect of irony. Fabulation is another technique that rejects realism and upholds the notion that literature is a created work and it is not bound by mimesis and verisimilitude. Magic realism is another popular technique that postmodern writers make optimum use of. Magic realism, mythical realism or marvelous realism refers to the style of writing that involves magical as well as supernatural events narrated realistically defying the law of probability and necessity. The term 'magical realism' was first used in 1925 by German art critic Franz Roh as he attempted to define a return to a more realistic style after the abstraction of Expressionism. Magic realism questions the nature of reality and draws attention to the act of creation by using a new combination of reality and imagination. Magic/mythical Realism promotes the significance of magic and myth, critiquing the rationality and progress. Most of the magic realist literary works have the great capabilities of myth and magic to create a version of reality that diametrically differs from what is normally considered to be a "real life".

Magical Realism believes in miracles and other spontaneous and indescribable phenomena. Colombian novelist Gabriel Garcia Marquez's famous novel One Hundred Years of Solitude (1967) is considered as the finest example of magical realism. The novel treats fantastical things as actual happening. Miraculous events are treated as matter-of-fact as if they happen every day. Salman Rushdie's novels Midnight's Children(1981) and Shame (1983) is another superior example of a text which incorporates the narrative technique magic realism. Rushdie's novel uses fantasy is deliberately used so as to transcend the reality. Rushdie used the technique magic realism as a postcolonial device in his novel. In Salman Rushdie's novels political satire and caricature easily manage with fairy-tale fights of imagination that intertwine a fine pattern of subtle allusions, caprice and humour. Magic realism is realist description that stresses normal, common, every-day occurrences with a tinge of marvels. It distinguishes the genre from pure myth or fantasy. It is a metafictional or self-referential work that may employ a "verbal magic" in which metaphors are treated as reality. Metamorphosis take place in such works. Myths play great role in such works. Ancient systems of belief and local lore often underlie the text. Ancient myths, modern myths, religious myths and all sorts of other myths are abundantly made use of. Collective symbols and myths rather than individual ones pervade throughout the work. Magical realism often tends to defamiliarize the scene for readers and calls for a deep hybridity of cultures and reading experiences. Magical realism, in Post-colonial works, seeks to defend against European notions of naturalism or realism. Fantasy elements are incorporated in a narrative in such a manner that the reliable tone is not affected. Magic realist texts use fable, folk tale, and myths but do not fail to maintain a strong contemporary social relevance. The fantastic elements are adopted by magic realism to encompass the often phantasmagorical political realities of the 20th century. Authorial reticence is another important feature of magic realism. Authorial reticence means a deliberate withholding of information and explanations about the disconcerting fictitious world. The narrator who is indifferent, does not provide explanations about the accuracy or credibility of events described or views expressed by characters in the text.

Political critique is the major stance that Magic realism assumes. Magic realist texts contains an implicit criticism of society, particularly the of the bourgeois class. These texts are subversive and revolutionary against socially dominant forces. Magic realists text creates an 'alternative world' for the geographically, socially and economically marginalized. Magic realist texts, under this logic, are subversive texts, revolutionary against socially dominant forces. Magic Realism may be

full of extraordinary, fantastic stuff, but that doesn't mean that it has not nothing to do with the political reality of the world we live in. In fact, Magic Realist authors are famous for their political critique. Several Magic Realist writers have witnessed the regime of dictators where freedom of expression was restricted. An open critique of the dictator was not advisable hence they chose the way of critiquing power structures in disguise: the fantastic storylines contain the obvious barbs of political critique, but clever readers could read between the lines and figure out what was really being said underneath the fantasy.

Mythic/magic realism has been deftly used by Kiran Nagarkar's in his novel Cuckold (1997). Nagarkar's Cuckold fetched him the Central Sahitya Akademi Award for 2000. The novel is a culmination of history and legend, artistically intermingled into fabric of the fiction. The novel is set in the sixteenth century India and the locale is the Rajput Kingdom of Mewar. The novelist has situated the text in the historical context. The protagonist is Bhojraj, Meerabai's husband and the novel is delineated from his point of view in the first person narration. The novel has a vast canvass -it encompasses four kingdoms: Rajput Kingdom of Mewar (Chittor), Muslim Kingdom of Gujarat (Ahmedabad), Muslim Kingdom of Malwa (Mandu), Muslim Kingdom of Delhi (Delhi). The characters of the novel are drawn from history. The novel comprises 49 chapters with an 'Epilogue', 'Afterword' and it culminates in the closing 'Historical Note'. In terms of genre, historical fiction enjoys the same stinging feeling as is typical in magical realism. As in magical realism, it is difficult to differentiate the boundaries of magic and reality, likewise, Cuckold keeps us guessing between what really happened and where all the author has taken the liberty to make things up. Nagarkar admits in his Afterword that Cuckold is a work of fiction, though a substantial quantum of history has inveigled itself into the novel. The book sets out as the prince, Maharaj Kumar is discussing town planning initiatives such as sewers, and sanitation facilities. It is quite unlikely that the royal line in sixteenth century was indeed worrying about sewers, and

Nagarkar's inclination to myths and legends has to be differentiated from that of James Joyce, W. B. Yeats or J. M. Synge from the western tradition or Girish Karnad, or Salman Rushdie from the Indian tradition. In Nagarkar's novels myths and legends do not form the centre stage. On the contrary, Nagarkar uses these elements as a stepping stone and attempts to comprehend the predicament of the human characters. In Nagarkar historical facts with imaginary elements in his novel Cuckold. Meerabai's character is given a quite human treatment which is a stimulating change from her saintly reputation, Cuckold stands out owing

to its depth of analysis of war tactics, information gathering networks using spies and political stratagems. In the midst of war-torn kingdom and political turbulence, there is a urgent domestic conflict Shakesperian proportion to attend to. A kings wife who herself acknowledges to have a lover and her lover is none other than God himself, leaves king bewildered. Later, Nagarkar spices this up further as he imagines relationship between Meerabai and Maharaj Kumar's second wife.

Kiran Nagarkar is one of the most noteworthy writers of postcolonial India. His first novel, Saat Sakkam Trechalis(1974), was written in Marathi and was later translated into English as Seven Sixes Are Forty-Three. The novel was a critical sensation when it was published in 1974. it was acclaimed as one of the major novels written in Marathi. His next novel, Ravan & Eddie (1994), was written in Marathi in the begging but ended up coming out in English in 1995. This third novel of Nagarkar is a breathtaking historical epic that won the Indian Academy of Letters (Sahitya Akademi) Award for best Indian novel of the year 2000 in English. This was followed by God's Little Soldier, an allegorical epic about the false temptations of faith in the modern world, which was subsequently recognized as a work of seminal importance. His most recent novel titled The Extras is considered to be a sequel to Ravan & Eddie. Besides his work as a novelist, Nagarkar has also written plays and screenplays, several of which have been staged and filmed. The style of Nagarkar's novel resembles Steven Pressfield's historical novel Afghan Campaign (2006) in terms of the use of modern terminologies

Cuckold (1997) won the Sahitya Akademi Award in its year of publication because it is one of the finest books written by an Indian writer who still resides in India. Even after the end of this novel, readers are still left with a longing of what happened in the Babur era and what preceded the Maharaja Sangha era. The novel is set in early 16th century when Rajput kingdom of Mewar is at the zenith of its power. It is engaged in the bloody battles with the Sultanates of Delhi, Gujarat and Malwa. But against the backdrop of these external threats the kingdom, reels under another deadly battle being waged within Mewar itself. The battle is to be waged to decide the rightful claimant of the throne after the death of the Maharana. The novel criticizes the politics of family feuds and untoward measures taken by those have political ambitions. The novel seemingly comments that it is because of such self-centred political aspirators the moguls later Britishers could easily spread their imperialist tentacles in the country. The novel also details how the change of political equations in Mewar changes the power equations of whole of India, forever. The narrator of the novel is heir apparent of Mewar, who questions the codes, conventions and underlying assumptions of the feudal world that he is a part, a world where political and personal conduct are governed by values of courage, valour and courtesy; and death is

considered better than dishonour.

Cuckold is set in Merwar and Chittor in the late 15th and early 16th century. It recounts us the story of Maharaj Kumar, heir to the throne of Mewar occupied by Rana Sangha who was a Sisodia Rajput. Like other Rajput kingdoms ,Mewar is constantly engaged in battles with its neighbours. At this time in the novel, Gujarat was ruled by Muzaffar Shah II, Malwa by Mahmud Khalji II and the Sultanate of Delhi was ruled by Ibrahim Lodi. Towards the end of the novel, there emerges a Central Asian upstart Babur. Maharaj Kumar's character is based on Thakur Bhojraj. Maharaj Kumar who is a dutiful son, upright, chivalrous, honest and good-at-heart human being, is depicted to be a double cuckold. His first wife, a beautiful young woman with green eyes, who later attains fame as sant Mirabai, is in love with Lord Krishna and hence the consummation of their marriage turns out of question. The novel does not mention Mirabai by her name but by suggestive expressions and descriptions such as "green eyes" to "the Saint". Lord Krishna is also mostly mentioned as "the Flautist" and some other names. Polygamy was the norm in those days, especially for royal families. Maharaj Kumar remains loyal to Mirabai, until he is finally convinced to marry Sugandha, the daughter of Medini Rai, the Prime Minister of Malwa. Medini Rai was a foe turned friend as a part of political stratagems. On his marriage bed, Maharaj Kumar was crushed under many worries, fails to perform and the marriage to Sugandha does not work out. Later Sugandha almost openly takes up with Vikramaditya, Maharaj Kumar's half-brother and sworn enemy and also a an aspirant to the throne. Maharaj Kumar does not initiate any action against either Sugandha or Vikramaditya.

The character of Maharaj Kumar is shown to be modern and revolutionary in his outlook. The worry of sanitation and sewage bothers him more than tradition and culture. Maharaj Kumar starts a programme of modernization and reformation when Rajput kingdoms around Mewar fall one by one to invading armies from the west. Mewar's troops are trained to retreat in good order instead of fighting death. Deception is treated as a war strategy and Maharaj Kumar uses it when the circumstances demands. Despite of several triumphs, Maharaj Kumar is looked down upon by many nobles and common folks for his departure from Rajput values of chivalry and courage. "slimy rat", "quick sands of shame" and "rancid rat" are the words ascribed for Maharaj Kumar in Chittor. Maharaj Kumar has gains a reputation as a man who would like to win his wars without losing many soldiers. He is a man without scruples, one who has no qualms about attacking his enemy from the rear, an untrustworthy liar and one who is prone to change his plans without much notice. As Babur repeatedly invades India, Maharaj Kumar tries to acquire muskets and cannon for his troops so that they are prepared for the inevitable confrontation with Babur. He fails when his one hundred and twenty thousand brave Rajputs and their Muslim allies had a faceoff with twenty thousand of Babur's men at Khanua, the Rajputs lose. Maharaj Kumar had an observation tower built so that his father Rana Sangha can direct the battle from the top of the tower but Rajput ethics make the Rana disdain the idea of observation tower and instead march at the head of his troops, only to be critically wounded. Rajputs lost out to the Islamic invaders from the West and were finally routed by the Mughals. It they had relinquished their chivalry and modernised their tactics and weaponry, their fate would have been different. Nagarkar admits in his Afterword that Cuckold is a work of fiction, though a substantial quantum of history has inveigled itself into the novel.

Important example of the divergence in values between the Rajputs and their Muslim adversaries is demonstrated by Nagarkar in the course of his novel. Novel show that before Babur's arrival in the novel, Prince Bahadur, the son of Sultan Muzaffar Shah, seeks asylum in Mewar. The Prince is charming and his hosts entertain him for months on end. One night, in the inebriated state men shared anecdotes of hilarious blunders committed by Malwa and Delhi armies. Prince Bahadur playfully mentions how his father had cheated Rana Sangha during a campaign many years ago by sending an emissary with a white flag to the Rajput camp, asking that the fighting be delayed by twenty four hours since the next day was a feast of Islam. The Rajputs had agreed to this intermission and start partying. Early morning the next day Muslim Gujarat soldiers attacked resulting in extermination of three thousand Mewar soldiers. Despite such a lesson, the Rajputs do not mend their ways and attitude. It is only Maharaj Kumar who believes that one must conduct war as if the life of one's country depends on it. One of the remarkable departures from the contemporary Rajput mores is the amout of freedom Nagarkar accords to the royal female characters. Rajput women, in the novel, seem to have had a fair amount of freedom and values were relatively liberal. A man accused by his young wife of impotence is ordered to prove his virility with a prostitute. When Maharaj Kumar's second wife Sugandha sleeps around and gets pregnant with someone else's child, it is treated as a bit of a joke. Nagarkar wields a powerful pen and writes its genially uncaring of its historical authenticity.

One of the most interesting aspects of Cuckold is Nagarkar's inspection of Babur's ideology as he invaded India. Maharaj Kumar, in the novel, is shown to receive intelligence about Babur much before he gets to India – his intelligence chief Mangal has an agent in Kabul who retrieves Babur's discarded notes or manages to copy his diary and pass them on. As Maharaj Kumar reads Babur's writings, he observes that 'Babur's language has radically changed since he came to Hindustan.

Babur repeatedly speaks of a Holy War while he wages war with the rajput and Hindu rulers. Nagarkar makes Maharaj Kumar muse over Babur's wars with Ibrahim Lodhi and all the other Shia and Sunni chieftains and other Muslim kings and sultans. Babur tagged himself as a defender of 'the Faith'. However he sacked the towns and massacred all the denizens, barring the few who managed to escape to the east as he attacked Indian kindgoms, because they were not true believers. As he assumed the throne in Delhi, he has begun to pose himself in the role of a Ghazi, Avenger in the name of God. Babur wants to exact vengeance from infidels on whom he has never set eyes nor had any social or other commerce. Thus in Kiran Ngarkar's Novel Cuckold(1997), there are several instances in which the writer departs from the historical facts and uses magic realism to fascinate readers. Nagarkar's magic realism in his aforementioned novel also intends to sensitize the interest of readers about the facts of the bygone age by mixing it up with fictitious elements in postmodern era. Nagarkar, as an Indian English novelist in the postmodern age, responsibly revisits facts with fiction so as to make the personages from history relevant and educative in the contemporary times.

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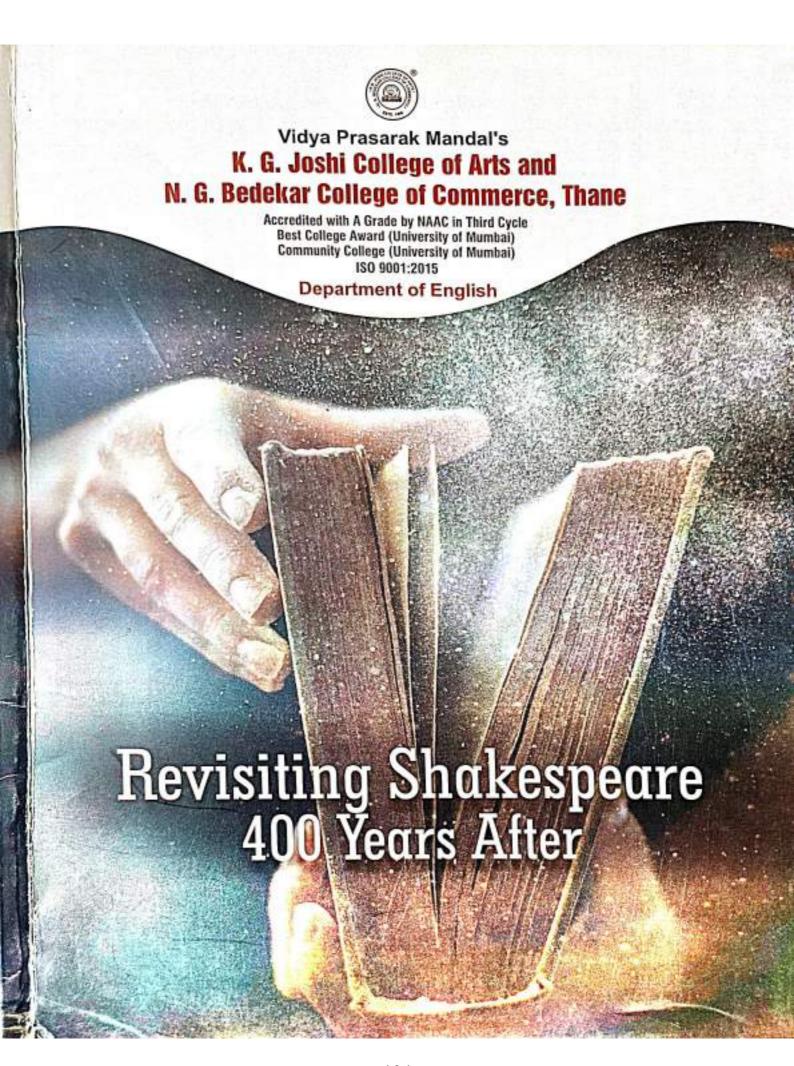
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Acknowledging Things of Darkness: Postcolonial Reading of Shakespeare's The Tempest

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Abstract: The paper also critically examines the representations of Caliban's culture in Western discourse. In *The* as bringing progress to the world bygone. A prominent example for the strategy deconstructing "othering" is racism. Therefore, Shakespeare implicitly legitimizes the colonial endeavor, because people like Caliban deprived sovereignty. Shakespeare also produces a symptomatic reading of western discourse by psychoanalyzing to descent that is capable of resisting to colonization by active and violent opposition. On the other hand, Caliban's Caliban creates a "Third Space" that renders focus on the theory of mimicry and hybridity revealing how the Caliban, imitates the colonizer's culture and becomes therefore a part of the colonizer's system. Due to his accommodation between both identities, hybridity turns around against Caliban. As a result hybrid space always crushes the colonized in a system like colonialism.

Key words: Hybridity, Colonialism, Post-colonial, Third World, Ideology.

You taught me language, and my profit on't Is I know how to curse. The red plague rid you For learning me your language! (The Tempest, Act 1, Scene 2, Pg. 17)

Postcolonial theory is grounded on the political social and cultural tensions between colonizers and colonized. This approach de-constructs Eurocentrism exposing the fact that European values and standards are not universal and also highlights that the same historical event can be revisited in radically and diametrically different manner ways depending on perspective, norms and values. This paper undertakes to question the rationale given for colonialism and deconstructs them in order to reveal the deep flowing economic or political interests they are based on. The Tempest has been taught in English departments at the undergraduate or graduate level in freshman seminars; surveys of Great Books; capstone courses; writing and composition courses; seminars on literary theory, Marxism, postcolonialism, and race, gender, queer theory; early American literature and transatlantic literature courses; surveys of American literature; and courses on Romanticism, modernism, modern drama, Third World literatures, postmodernism, Chicano/a literatures, Afro-Caribbean literatures, and diaspora literatures. Surely no other work of literature has been as assigned, deconstructed, interdisciplinized, revisioned, trivialized, and ventriloquized as The Tempest. Overwhelmingly, those who have included a reading of *The Tempest* in their various courses in their various disciplines have no formal training in Shakespeare or understanding of Renaissance poetics, and the play is seldom contextualized in the broader Jacobean and Renaissance culture from which it emerged.

The paper also critically examines the representations of Caliban's culture in Western discourse. In The Tempest, cultural ideology furnishes the ideological network for the colonial endeavours which could be theorized as bringing progress to the world bygone. A prominent example for the strategy deconstructing "othering" is given in the first Chapter in which Caliban is presented as a completely inhuman being espousing strong sense of racism. Therefore, Shakespeare implicitly legitimizes the colonial endeavor, because people like Caliban deprived of full humanity can be regarded as people without history, culture and they have therefore no logical claim to sovereignty. Shakespeare also produces a symptomatic reading of western discourse by psychoanalyzing to disclose western fear of the "other". Caliban is not only an exploited victim but also a being of natural human descent that is capable of resisting to colonization by active and violent opposition. On the other hand, Caliban's resistance against Prospero entraps him in Prospero's system. The colonial situation between Prospero and Caliban creates a "Third Space" that renders focus on the theory of mimicry and hybridity revealing how the colonizer insists on the belief that his culture is the norm; and, due to this assumption and leads the colonized, Caliban, imitates the colonizer's culture and becomes therefore a part of the colonizer's system. Due to his accommodation between both identities, hybridity turns around against Caliban. As a result hybrid space always crushes the colonized in a system like colonialism.

Shakespeare's Tempest is interspersed not only with humour but also with several indications of western fear of the so-called "other". There is a natural distance between Western colonizers and colonized which is revealed by declaring the colonized as not being human and, therefore, as not being equal. The colonial endeavour is implicitly justified, because people like Caliban, incalculable and deprived of full humanity, can be regarded as people devoid of history, culture and claim to autonomy. The reason why colonized are perceived and described as inhumane is due to their differentness: their odd shape, their weird language, their lack of culture and civilization. In comparison to the Western hemisphere the isle is a backdrop of civilization in which the colonized inhabitant, who is in this case Caliban, is eliminated as human factor. The colonized world, at the time of Shakespeare, is shaped in such a way as imagined by European people.

Caliban serves to represent 'the other' in a rising colonial discourse. He is introduced from Prospero's Eurocentric perspective as a "salvage and deformed slave" antithetical to spirit. Prospero and Ariel describe him as an unfriendly "freckled whelp hag-born-not honour'd with a human shape." (Act I, scene 3) The sheer naming of "Caliban" reminds of "cannibal" and suggests a savage being that lacks any human education. The inhumanity of Caliban, or rather his monstrousness, is shaped by both the colonizer and the new intruders when they refer to him as "abhorred slave," which does not completely dehumanize him as much as: "devil," "salvage,", "fish", because of his smell, and "monster" with "four legs"3. Shakespeare chooses an quite obvious way to deal with Caliban, "the other:" He is simply evil and ugly conveying a biased image of the colonized arousing negation, as it is exemplified by Miranda when she describes her feelings towards Caliban in act I, scene 2

Miranda: 'Tis a villain, sir, I do not love to look on.

Nevertheless, this creature is not as much inhuman as told, because he surprises the new arrived colonizers with speaking the language of them. At the same time, Caliban unsettles the intruders by revealing more and more human properties. Caliban is therefore not shaped as an animal but a being of primitive humanity. Shakespeare's idea of copulation between degenerated Caliban and delicate Miranda, which could have resulted in Miranda's pregnancy, shows that Caliban is of human descent; otherwise, he could not be capable to father children with another human being.

The Tempest projects the image of the colony as "the other world," the antithesis of Europe and therefore of civilization. The character Caliban does not only symbolize the colonized and a victim of psychological and cultural oppression, but he also stands for the dehumanised savage. By shaping the image of the other, the colonizer defines himself and his natural identity.

From the Eurocentric perspective negation does not mean excluding the other from social network but to entrap him by systematic domination. This happens through the process of love and fear: Love, in terms of education, constitutes the initial step to access the faith of the colonized. Fear, as a next step, is applied through oppression, violence and torture in case that the colonized, Caliban, attempts to resist. The effect of the new Anglo-American nationalism reflects a disregard for the independence and autonomy of the inhabitants of the island. Nevertheless, despite being evil and inhumane, the colonized prove to be useful when they are forced to comply. Cultural ideology provides the ideological network for Prospero's endeavours which could be theorized as bringing progress to the colonized world. But Prospero's intention to educate Caliban, of course, is not to make a perfect, equal human being out of him but to find1 level to communicate with him in order to make him useful and finally to abuse him. Caliban, at least, mul be introduced to Prospero's language; otherwise Caliban would not understand Prospero's instructions As a consequence, Caliban's cultural identity history is distorted and suppressed within the power structure of colonization. His physical deformation represents his distortion and result of the violence has to face during his enslavement. Frantz Fund explains that "colonialism cannot be understood without

the possibility of torturing, of violating, or of massacring." What Fanon means is that colonized will never accept to be dominated by their intruders without resistance, and resistance, again, needs to be opposed by torturing, violating, massacring. Most People of the Third World are unaware of their alleged cultural deficit, and they usually try to defend their autonomy to a certain extent. In return, the colonizers would never accept to retreat and refuse to their domination. Therefore, postcolonialism affects both the colonizers and the colonized.

Post-colonial readings of The Tempest were inspired by the decolonisation movements of the 1960s and 1970s in Africa, the Caribbean and Latin America. Overall, in this commonly accepted reading of The Tempest, Prospero emerges as an all-knowing, benevolent patriarch and artistic creator whose motives are beyond reproach. Since the play is a romance in terms of its genre, its plot was generally approached as a fanciful tale with little connection to the history of the period or its aftermath. Prospero is a European who has taken charge of a remote island, being able to do so because of his strong magical powers. With these powers, he organizes a life for himself, gets the local inhabitants (Ariel and Caliban) to work for him, and maintains his control by a combination of threats, spells and enchantments, and promises of freedom some day. By taking charge of a place which is not his and by exerting his European authority over the strange non-European creatures, Prospero can be seen as an obvious symbol for European colonial power. However, Caliban is perhaps the strongest symbol of Post colonialism. Caliban, a native of the island, regards himself as the rightful owner of the place. He bluntly states: "This island's mine, by Sycorax my mother, which thou takest from me." He is forced against his will to serve Prospero and Miranda. Initially, Prospero extends to Caliban his European hospitality, teaches nim language, and, in return, is shown all the natural resources of the island by Caliban. But Caliban refuses o live by Prospero's rules, tries to rape Miranda, and heir relationship changes to one of master and slave.

Shakespeare represents Caliban as an "ignoble avage." When Trinculo first encounters Caliban, he riews him as some kind of monster. After recoiling in torror from Caliban, Trinculo considers bringing the nonster back to England where he can be displayed in a freak show: "Were I in England now, as once I was, and had but this fish painted, not holiday fool there

but would give a piece of silver: there would this monster make a man; any strange beast there makes a man: when they will not give a do it (coin) to relieve a lame beggar, they will lay out ten to see a dead Indian." The play ends with Prospero deciding to return to Europe and to decolonize his island and emancipate his slaves. The colonizer sets himself free as well. Prospero not only gives up his island, but relinquishes his magical powers that enabled him to control Caliban. Interpreted as white man's burden, colonization was a means of conquering new lands and imposing the colonizer's culture from on the native people. Prospero's capture of Sycorax's land and his treatment of the natives of the island have prompted many critics to interpret the play as working out the drama of colonization. Caliban's protest against Prospero and his resistance to colonial power using the language taught by the colonizer helps us interpret the play as a postcolonial text.

The Tempest has often been interpreted as a play about colonialism primarily because Prospero comes to Sycorax's island, subdues her, rules the land and imposes his own culture on the people of the land. In this interpretation, Prospero is not seen primarily as a kind father of Miranda and kind ruler instead usurping Caliban's Island from him (Caliban). But putting him under slavery and undermining him as a monster, we can take Prospero as a representative of the Europeans who usurped the land of native Americans and enslaved them. He, as a sense of superiority, takes Caliban as half man. Pushing the native to the side, he places himself at the helm of affairs. He displaces Caliban's mother and treats her as a beast. He has full control over everything on the island. He makes Caliban work as his servant and calls him a thing of darkness. Caliban is being dehumanized or treated as subhuman. Prospero, in this play, describes Caliban as deformed, evil smiling, treacherous, drunkard, violent, savage, and devil worshipping etc. According to Prospero, he is not even human rather born devil.

Prospero: "This thing of darkness, I call my own"

This shows the colonizer's attitude of looking down on the colonized people. Caliban is seen as a despicable entity. The whites looked down on the people of another color. Some are born to dominate while others are born to be dominated. Caliban is treated as inferior. The colonizer used words like light, knowledge and wisdom to refer himself while he used terms like darkness, ignorance and elemental to describe the colonized. This binary opposition shows how Prospero as a colonizer creates essences about the colonized people. Prospero sees himself as a ruler carrying out the project of civilization mission. The way light dispels darkness and knowledge dispels ignorance Prospero as a colonizer educates and civilizes Caliban but without much success. The civilizing mission is always accompanied by the politics of domination over the colonized. These elements allow us to study the play in the light of colonialism.

In colonial perspective, we see the play through the eyes of colonizers. But if we see the play from post-colonial perspective, Caliban emerges against from the very beginning of domination. The hatred towards the colonizer is very great and strong among the colonized. Prospero manipulates everybody and every action in the play. Everybody on the island is manipulated by Prospero the way a puppet master controls his puppets. Caliban as a colonized wants to strike back on the colonizer. Caliban is disobedient and creates problems for the colonizer. He attempts to rape Miranda and it is a threat posed to the safety of the colonizer. He tells Prospero that the land that Prospero rules was forcefully taken away from his mother. Like Caliban's protest, in world history, too protest has begun with the birth of colonialism itself. He simply says, "I wish it were done". Despite this, Caliban again and again claims that the land is to be inherited by him. It means he seems to be justified in claiming that the island originally belonged to him. When Prospero tries to teach the language Caliban always refused to recite.

Caliban, therefore, remains at the end what he was at the beginning. No change occurs in Caliban's nature. Here, Prospero, like White men is in the illusion that they are working for them (calonized). But such notion is failed because Caliban does not learn his (Prosper) language, even at the end of the play. The play shows the resistance of dominance class. Whatever he has learnt, he uses it in cursing Prospero. These attempts by Caliban to protest and resist the colonizer can support our post-colonial interpretation of the play.

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Cudgel against Casteism: Dr B.R.Ambedkar's Critique of the Caste Hierarchy in Hinduism

Prof. Dr. Ravi Prakash Chapke,

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Main Article:

Dalit is a recent term adopted by the Dalits themselves to indicate the fact that they are the most oppressed, exploited and dehumanized section of the Indian society. The term "Dalit" has roots in Sanskrit, where the root "dal" means to split, crack, and open. So the term "Dalit" has come to mean things or persons who are cut, split, broken or torn asunder, scattered or crushed and destroyed. By coincidence, there is in Hebrew a root "dal" meaning low, weak, and poor. The Hebrew root of the term "dal" has a relationship with the Akkadian term "dalulu" (be weak) and close to that is the Assyrian, "dalalu" (be weak or humble).

In the Bible, different forms of this term have been used to describe people who have been reduced to nothingness or helplessness. The present usage of the term Dalit goes back to the nineteenth century, when a Marathi Social revolutionary, Mahatma Jyotirao Phule used it to describe the Outcastes and the Untouchables as the oppressed and the broken victims of our casteridden society. Under the charismatic leadership of Dr. B. R. Ambedkar, this term gained greater importance and popularity. During the 1970s the followers of the Dalit Panther Movement of Maharashtra gave currency to the term "Dalit" as a constant reminder of their ageold oppression, denoting both their state of deprivation and the people who are oppressed. For them, this term is not a mere name or a title; it is an expression of hope. The term has gained a new connotation with a more positive meaning. It must be remembered that "Dalit" does not mean caste or low-caste or poor; it refers to the deplorable state or condition to which a large group of people has been reduced by social convention and in which they are now living (Massey 6).

The Dalits were called by different names in different parts of the country given by caste people as expressions of contempt. These names include: Dasa, Dasyu, Raksasa, Asura, Avarna, Nisada, Panchma, Chandala, Harijan, and Untouchables. Each of these names has a history and a background. Besides these names there are a number of other titles, which have been given to them at the level of the regional language. For example, Chura in Punjabi (North-west India), Bangi or Lal-Beghi in Hindi (North India), Mahar in Marathi (Central India), Mala and Madiga in Telugu, Paraiya in Tamil and Pulayan in Malayalam (South

These names carry within them the two-term contrast of "we- the Pure" and "you-the Impure". In response to these insulting labels, the Untouchables have chosen to give themselves the name "Dalit" which refers to the hardship of their condition of life. This

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name is a constant reminder of the age-old oppression to which they have been subjected. If today the Dalits are reduced to a life of abject poverty and treated as polluted human beings, the non-Dalit must be seen as the agent of their dehumanization. The British named the Dalits "the depressed classes" and "the Schedule Castes," in the Schedule Caste act of India, 1935. They used the term "depressed class" to identify all the working classes. Mahatma Gandhi named them "Harijan," which means "children of god," but the Dalits did not welcome this term because it did no adequately describe their condition (Massey 7),

the fight that offer prove fighter with

Dr. Ambedkar perceived the problems of Dalits in an altogether different perspective. He believed that any effort to improve the lot of the Dalits should be directed towards uprooting the very caste system itself. Dr Ambedkar was of the view that as long there would be: caste system, there would also be outcaste. He fough against the tyranny of the caste system in all possible ways. He mobilized the Dalits under the banner o "educate, agitate and unite." He inculcated in their minds the value of self-respect, dignity, and an urge b fight for their rights (Massey 88).

Hinduism is one of the living religions of th world. Hinduism is known as Arya dharma. Dharma i a key word in Hinduism and means duty, right virtue morality, law, truth and righteousness. Dharma is th way that leads to salvation or liberation (Brown 61). majority of Indians profess this faith. However, i fundamental scriptures, the Manusmriti and the Veda advocate caste system as a divine institution, which le to the suffering of the lower classes. Ambedk condemned Hinduism in his Annihilation of Caste as religion of rules, compendium of rituals, regulation which are based on the caste ideology of hierarchy at untouchability" (Ambedkar 120). Ambedkar in a cle cut way enumerated the evils of Hindu religion:

- 1. It tends to deprive moral life, freedom, spontane and to reduce it to a more or less anxious a servile conformity to externally imposed rules.
- 2. There is no loyalty to ideas, there is or conformity to commands.
- 3. The laws are iniquitous in that they are not same for one class as for another. The laws
- prescribed to be the same for all generations. The laws are not made by certain persons call prophets or law-givers.
- This code has been invested with the character finality and fixity.

He concluded that this religion must be desired and there is nothing wrong in working for destruction of such a religion. He emphasized

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people must be enabled to realize that what they are told was not religion but that it was really law and its abolition and amendment must be urged (Ambedkar, Annhilation of Caste 73 – 4).

Hindu religion dominated every sphere of life in India. It did not teach virtues like liberty, equality and fraternity and could not bring about the well being of the people. For Ambedkar a true religion is meant for the upliftment of the individual irrespective of caste, creed, sex, etc. But the Hindu religions instead of giving humanitarian service, treated people, especially the backward classes, unjustly. It did not safeguard their interests. Hence this religion did not appeal to Ambedkar's conscience. Defining the term "religion" as that which holds the people together, he said, "The religion which does not recognize the individuality of man is not acceptable to me" (Kadam 45).

This struggle led to his decision to quit Hinduism. From then onwards he was on the search to find a religion, which could serve as a means for the upliftment of the Untouchables. On 13 October 1935, a provincial conference of the depressed classes was held at Yeola in Nasik district. In his presidential address he announced his decision to leave Hinduism and said, "I was born in Hinduism but I will not die as a Hindu" (Kuber 23). He mapped out the evil practice of caste Hinduism. In a way he was conscientizing not only the oppressed but also the oppressors. More than sympathy, equality and liberty are needed for the well-being of the Untouchables. And it was not possible unless this Hindu religion be discarded. Ambedkar said:

If you have to get rid of this same shameful condition, if you have to cleanse this filth and make use of this precious life, there is only one way and that is to throw off the shackles of Hindu religion and the Hindu society in which you are bound (Ambedkar 17), According to Ambedkar, the first and foremost thing that must be recognized is that Hindu society is a myth. The name Hindu is itself a foreign name (Ambedkar, Annihilation of Caste, 40). It was given by the Mohammedans to the natives for the purpose of distinguishing themselves. It does not occur in any Sanskrit work prior to the Mohammmedans invasion. They did not feel the necessity of a common name because they had no conception of their having constituted a community. Hindu society as such does not exist. It is only a collection of castes (Ibid., 40).

The caste system cannot be said to have grown as a means of preventing the admixture of the races or as a means of maintaining purity of blood. As a matter of fact caste system came into being long after different races of India had commingled in blood and culture. To hold that distinctions of castes are really distinctions of race and to treat different castes as though they were so many different races is a gross perversion of facts. What racial affinity is there between the Brahmin of the Punjab and the Brahmins of Madras? What racial affinity is there between the Untouchable of Bengal and the Untouchable of Madras? What racial difference is there between the Brahmin of Punjab and Chamar of Punjab? What racial difference is there between

Brahmin of Madras and Dalit of Madras? The Brahmin of Punjab is racially of the same stock as the Chamar of Punjab and the Brahmin of Madras is the same race as the Dalit of Madras. Caste system does not demarcate racial division. Caste system is a social division of people of the same race (Ambedkar, Annihilation of Caste 38).

Caste system is a negative thing. It merely prohibits persons belonging to different castes from intermarrying. It is not a positive method of selecting which among a given caste should marry. If caste is eugenic in origin then the origin of sub-castes must also be eugenic. But can anyone seriously maintain that the origin of sub-castes is eugenic? I think it would be absurd to contend for such a proposition and for a very obvious reason. If caste means race then differences of sub-castes cannot mean differences of race because subcastes would then become a subdivision of one and the same race. Consequently the bar against intermarrying and inter-dining between sub-castes cannot be for the purpose of maintaining purity of race or blood. If subcastes cannot be eugenic in origin there cannot be any substance in the contention that caste is eugenic in origin. Again, if caste is eugenic in origin one can understand the bar against intermarriage. But what is the purpose of the interdict placed on inter-dining between castes and sub-castes alike? Inter-dining cannot infect blood and therefore cannot be the cause either of the improvement or of deterioration of race. This shows that easte has no scientific origin and that those who are attempting to give it a eugenic basis are trying to support by science what is grossly unscientific. This shows that the caste system does not embody the eugenic of modern scientists. It is a social system which embodies the arrogance and selfishness of a perverse section of the Hindus who were superior in social status to set it in fashion and who had authority to force it on their inferiors.

There is also a criticism against the Occupational theory of the origin of caste system. This division of labour is not spontaneous; it is not based on natural aptitudes. Social and individual efficiency requires us to develop the capacity of an individual to the point of competency to choose and to make his own career. This principle is violated in the caste system in so far as it involves an attempt to appoint tasks to individuals in advance, selected not on the basis of trained original capacities, but on that of the social status of the parents. If looked from another point of view this stratification of occupations, which is the result of the caste system, is positively dangerous. Industry is never static. It undergoes rapid and abrupt changes. With such changes, an individual must be free to change his occupation. Without such freedom to adjust to changing circumstances it would be impossible to gain a livelihood. Now the easte system does not allow Hindus to take to occupations where they are wanted if they do not belong to them by heredity. If a Hindu is seen to starve rather than take to new occupations not assigned to his caste, the reason is to be found in the caste system. By not permitting readjustment of occupations, caste becomes a direct cause of much of the unemployment we see in the country (Ambedkar, Annihilation of Caste 37)

As a form of division of labour the caste system suffers from another serious defect. The division of labour brought about by the caste system in not a division based on choice, Individual sentiment, individual preference has no place in it. It is based on the dogma of predestination. As an economic organization, caste is therefore a harmful institution, inasmuch as; it involves the subordination of man's natural powers. (Ibid., 37).

Conclusion:

Despite decades of struggle and conflict, the scheduled castes in India continue to face widespread discrimination and inhumane treatment from the Hindu society even today. Call them Untouchables, Harijans or Dalits; the plight of these 200 million continues to challenge our credential as a democratic society which claims to be concerned about the well being of all its citizens. Dr. Ambedkar was the genius one who fought for the true upliftment of these masses from the dark den of orthodox Hindu religious principles. In fact, he was one of the highly gifted and qualified Untouchables ever born in India. At a very early stage of his career, he realized the pitiable plight of Untouchables. For the Hindus, the social system is divinely ordained and part and parcel of their tradition, it cannot be destroyed. Upper caste Hindus have a vested interest in maintaining and perpetuating caste. If caste goes, Hinduism will die. With the Untouchables it is just the opposite. Caste is the greatest obstacle in the way of their progress and social freedom. If they do not destroy caste, caste will destroy them was the overall approach of Dr. Ambedkar throughout his journey of liberating the Dalits from the shackles of Hinduism.

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12. Drawing the Curtain of Classroom: Use of ICT in Teaching Drama

Dr. Ravi Prakash Chapke, Assistant Professor, Department of English, Smt Vatsalabai Naik Mahavidyalay, Pusad, Yavatmal.

Abstract

The article assumes that ICT equipments have been already in use in the Dramaclassroom. The paper addresses the issue of unusual ICT tool application in the development of communicative competences during drama classes. It also presents the practical implementation of a case study method with the application of ICT tools. In today's modern era, almost each and every country is harnessing the utilities of ICT for improving the standards of life of its citizens. India is no exception to this phenomenon. Indian government is promoting 'Digital India' programme with full enthusiasm in different fields including education. Day-byday, the use of ICT is increasing in the field of education especially in teaching of drama. ICT may be a powerful and flexible tool for teaching of English literature also. English literature, like literature of many other languages, has a vast variety of elements of music, emotions, actions and dialogues, the present paper focuses on the incorporation of these elements into the flat and dreary teaching of English literature, covering different genres of English literature mainly drama, by judicially utilizing the innovative approach of ICT to make the teaching process of teaching drama more interesting, more energetic and more lively with less efforts on the parts of teachers to teach drama.

Keywords: ICT, drama, role playing, dramatization, tools, techniques, competence, classroom

Article

Being a teacher today does not only mean standing in front of students with a book in one hand and a piece of chalk in the other. Due to the changes in the society and the rapid development of information technology, approaches towards teaching and learning have changed a lot. The importance of motivation and creative thinking has received more and more attention during the past couple of decades. In order to develop motivation and creativity in a student, a VOLUME - VIII, ISSUE - 1- JANUARY - MARCH - 2019
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teacher has a variety of methods and textbooks to choose from. In addition, Information and Communication Tools (ICT) are a good means to help raise the level of motivation in students.

Drama, as a literary form, is different from the other literary forms since "drama is not just the description or discussion of events from real life, it is the re-creation of real life and making use of all the constituent elements of real activity. These obviously include language as well as things like movement, position, gesture and facial expression". So, in teaching drama "we are concerned with fundamental process of converting a printed text into a live performance whether in the realm of our imagination as we read or for an actual stage production". (Moody, 1971: 67).

Teaching drams, more than other literary forms like poetry, the novel or short story, needs the use of any kind of visual aids because of its complex and difficult (and some times poetic) language in addition to the fact that there are many actions which cannot be explained through speech only because of their complexity which might cause misunderstanding to the students. Furthermore, the difficult language of the play or its length can be an obstacle to the students' understanding of the play .So, by using any kind of visual aids the process of teaching will be more obvious since " it is certainly highly desirable to start from visual or aural presentation rather than from the printed word" (Bright &Mogregor, 1970: 215).

Role play or dramatization enables teachers to reduce the amount of new ideas; helping a student visualize what is read or heard. Drama-related and expressive pedagogies applied to education are innovative tools with proven results and aimed at encouraging an integral education of human beings which require professionals properly trained in this area. Any text meant to be performed rather than read can be considered drama (unless it is apoem meant to be performed). In layman's terms, a drama is usually called a play. Drama is the one given the least time in most classrooms. Often when drama is taughtsitting on a chair, it is only read the same way one reads a novel. Since drama is meant to be acted out in front of an audience, it is hard to fully appreciate it by looking only atpages of text. Students respond best to drama when they are exposed to film or theatreversions and are encouraged to act out scenes passionately in classes.

Drama can betaught in the classroom itself as a performing art with the help of ICT in the followingways:

Film of the drama to be taught may be used for showing to students to teach themthe art
 of performing a drama.

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- Audio of instrumental music related to the drama to be taught may be used forplaying background music to create different moods of the drama.
- PPT (Power Point Presentation) of natural scenes related to the drama to be taughtmay be used for preparing background scenery to present different seasons of thedrama.
- · Mike and Speaker may be used for creating echo in the sound to increase theintensity of the dialogues of the drama spoken by teachers during teaching.
- · Students may be asked to choose the appropriate light and sound effect to the performance of the play.
- Students may also be instructed to use digital tools to show the background and the stage property.

Besides, lightand sounddrama teachers already used a wide range of equipment in their classroom. Most of these instrumentscontribute to the 'communication' aspect of ICT. For example, many Dramaclassrooms have been equipped with studio lighting and a blackout facility or curtains. This enables a range of exploration using the lighting equipment. Similarly, manyclassrooms have sound playback and recording equipment. Drama teachers have long understood the possibilities afforded by the video cameraand use this creatively in their teaching. Drama students are very familiar with this technology. They prepare work specifically for capture on camera. They may also work in the 'as if' mode, replaying their drama 'as if' it were a piece of video. Video is also a very useful devicewhen analysing performance work. Teachers and students are also used to working with CD-ROMs. These hold a wealth of information in an easily accessible form. They are useful for exploring play texts, offering not only the text but often also video extracts of the play in performance, sound clips of actors speaking the lines, background information about the play, playwright and period, etc. They also make it far easier to explore the text in specificways by providing a sophisticated search facility.

The overhead projector is extremely useful when you want to share a stimulus quicklywith the whole group. For example, you may have a song lyric or a photograph thatyou want everyone to see. Rather than produce copies for individuals to look at (and be distracted by), you can produce one copy that you can project at a size for everyone to see. In the same way, you might use the overhead projector to display the task for thegroup during a specific sequence of the lesson or to record any feedback. Obviously, this is not an electronic whiteboard and will not print out whatyou write, but if you keep the acetates you have written on you could type this up to use again at a later date with the class. Finally, you might use the overhead projector as a creative resource in a piece of drama. For example, you could project images or slogans in some work on Brecht orjust to add a background colour to a scene because you are working in a roomwithout stage lighting.

Some equipment may be new to the teaching of drama and someare yet to be possible for many. The discussion here will focus on the potential use of someof the new technologies within drama classrooms. Some teachers already encourage their students to use a word processing program todraft essays for students. This has the benefit that essays can be reworked effectively and efficiently. Some colleges encourage students to submit their written work as email attachments. This allows the teacher to electronically mark and correct the attachment (assuming they are using compatible software). If this improves motivation to learn and completion of coursework, then it must be a good thing.

Using drama to teach English results in real communication, involving ideas, emotions, feelings, appropriateness and adaptability, can be made better if it is accompanied by the use of ICT. The conventional English class hardly gives the students an opportunity to use language and develop fluency in it. Drama is a unique tool, vital for language development as it simulates reality and develops self-expression. Drama is considered by many students to be important for the development of social and communication skills and tolerance when working with others. Students can use the conventions of drama as a means of exploring and discovering what lies beneath the surface of the texts they engage within the English classroom. Students can be encouraged to: explore the issues within the story before meeting the text enact scenes in the original text take the roles of characters or 'voices' from the text and be questioned about motives and intentions 10 use space and objects (including costume) in a variety of realist and symbolist ways to represent meanings in the text; to physically represent the psychic or cultural distance between characters, for instance create 'missing' scenes or moments that are suggested but not fleshed out in the original text explore how to use gesture to convey 'sub-text'; how inner speech can be visibly played for instance; script, or improvise, alternative scenes-or endings to resort to mono-acting to create the desirable atmosphere of a scene or to bring out the mental makeup of the characters in the play.

Using drama to teach English results in real communication involving ideas, emotions, feelings, appropriateness and adaptability; in short an opportunity to use language in operation

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which is absent in a conventional language class. Such activities add to the teachers' repertoire of pedagogic strategies giving them a wider option of learner-centred activities to choose from for classroom teaching, thereby augmenting their efficiency in teaching English. The challenge to current educational system for the future is to prepare learners to participate in a knowledge society, in which knowledge is the most critical resource for social and economical development. Educational institutions are required to find appropriate pedagogical methods to cope with these new challenges (Hakkarainen, 2000). Social skill (abilities) have significant role in relations with other peoples as with members of a society. That is why it is important to develop communicative competence starting from the youngest age at primary school. Teachers should not neglect the social aspect in language learning, too. Teachers are trying to find new ideas, materials and methods how to develop communicative skills, however, they most often tend to use traditional methods (Šernas, 2006).

Searching for information on the Internet, chatting and game playing are obvious parts of the lives of many young people in the twenty first century. The opportunities that digital media provide today's language teachers with are enormous. Never before has it been so simple to bring the world into the classroom and have students use authentic materials and participate in real communicative contexts. Many teachers, however, are still afraid of bringing computers and the Internet into the classroom. 15 There are several pedagogical gains to be made with the use of ICT which are: the possibility to connect the teaching of English to reality, that is to "bring the world in to the classroom", by, for instance, using authentic texts, reading or listening to current news and creating opportunities for "real" communication the possibility to offer more variation in one's teaching compared to only or mainly using a textbook and workbook the possibility to offer a form of teaching which is more adapted to individual students' interests, learning styles and abilities

As a result, films assist to improve the process of teaching a foreign language through teaching drama because the learners are going to see, imagine, analyze, criticize and comment on an action or the whole actions of the play i.e. the learner is going to see something he has heard about and he may have different impressions about it, then he compares between what he had heard and what he has seen . After that he will have many ideas and images in his imagination. about the whole story, which enable and give himself - confidence to speak, discuss and criticize through the discussion, if and only if he has understood the plot of the play . For example, when anyone reads Shakespeare's Twelfth Night, he may have certain images in his mind about the whole situation and about the characters' behaviours, but definitely with confusion about certain actions such as the disguise of Viola which causes many ironies as a consequence of her similarity to her twin brother Sebastian, and the misunderstanding and development of actions become a result of this disguise.

ICT, especially visual aids, are of great importance in developing and improving the process of learning a foreign language through teaching different forms of literature. For drama, they are very essential and important means to let the learners have a full, complete and unified idea about the actions which cannot be explained thoroughly without watching them either by pictures or films which are going to enrich their imagination with more, different and apparent ideas which they might not grasp through reading only. As a result, these aids will help the learners imagine and think and will stimulate them to take part in the discussions held inside the classroom. Because when one reads any literary work whether it is a story, novel or a play, she / he may forget it or some of its details or even misunderstand some of its actions visualizing the elements of characters and action can be of great help to fix them in the learner's mind for a long time which gives him the opportunity to make suggestions and conclude relations between the actions of the work and the characters' behaviours or reactions. After the student gets a clear idea of what is going on in the literary work he might have the courage to discuss with self-confidence.

The conclusion is that the use of ICTs as weapons against ignorance may be limited not only because of individual human failures but also because of socio-cultural influences. Making sure that there are enough qualified teachers who can operate computers and use ICTs in their learning and teaching is a very important part of today's educational reform and development. Training for these purposes is so important and vital in education that some researchers claim if insufficient effort is put into training teachers to use technology and to use it imaginatively then it is probably better to dispense with technology altogether. If ICTs are now powerful and if they are becoming even more and more powerful, they will not probably win the battle against ignorance in higher education when there is human failure and a lack of investment in training teachers who use ICTs in developing countries. Technology can reduce social stratification or enhance equal research and educational opportunities for men and women. All these may, of course, depend also on how willing human sources in positions of power are to implement

changes for the better use of ICTs. Movies can also be used to teach specific aspects of life and living, and to provide character education. Movies related to topics like sportsmanship, friendship, courage, respect or honesty are readily available

If properly taught and used, information communication technologies (ICT) could play an important role as tools for the general restructuring of learning processes, development of collaborative skills and increase productivity when working with information. Such skills have an impact even outside of technical subjects' areas. No doubt, teaching is an art but it can be definitely effectively improved with the help of science i.e. ICT. A lot of efforts have been put to harness the utilities of ICT in the field of education in general but very few in the teaching of English literature particularly. English literature can be taught with a great ease and joy with the help of ICT to suit students□ needs and interests. Therefore, more research is required to support pedagogical use of ICT for improving teaching of English literature. So, let□s promote teaching of English literature with ICT for understanding it more effectively, more interestingly and, ultimately, more successfully.

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The role and Importance of ICT in Education: The Rural Issues

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Abstract

The importance of ICT in this age of technology cannot be over stated. ICT is the convergence of computer, communication and content technologies and it has great potential to improve education system. India has two diverse nations within her; the urban and the rural. ICT education is undoubtedly helpful to upgrade the teaching-learning process in the rural schools for tapping the huge reserves of human resources. The present study discusses the need, importance and the existing challenge for ICT enabled education in rural India. The attempt has been made to suggest some practical remedies for the success of ICT in rural education set up.

Key words: ICT, rural, education, barriers, challenges etc.

Introduction

In the age of innovation and productivity today, knowledge, science and technology hold a centre stage in national and international policy debates. The persistent efforts are made on the part of nations across the globe to improve knowledge generation, creation and flow of new technologies. In the present scenario, therefore, it has been duly acknowledged the implementation and adoption of ICT in at all levels, would certainly contribute and enhance its productivity, efficiency and growth. India can enjoy a huge telecom customer base, the world's cheapest mobile handset and most affordable 4G phone. Yet the rate of internet access and connectivity in rural India is still a matter of concern as against urban India. The policymakers are undoubtedly making efforts on overcoming infrastructural barriers to rural access. However, access to ICT devices and internet is only section of the problem of digital addition in rural India.

Like the other sectors and segments across the regions ICT is very much useful in education and it has a direct role to play in the sector. It can assists in benefiting schools, educational institutions as well as community at large. ICT plays a major role in acquiring knowledge, information, and communication sharing among educational machinery. The educational minkers in Al-Ausari, Manduku, Kosgey, Sang, Sarkar have emphasised the same. In almost of the all developed nations, the implementation of ICT in school and colleges has been compulsory. But the in developing nations like ours the implantation of ICT is far from satisfactory. However, one thing is sure that the importance of implantation of ICT and acquiring ICT skills has been

universally accepted to have more informed, learned and efficient nation.

Definition and Meaning

The United Nations Development Programme (UNDP) defines Information and Communication Technologies: "ICTs are basically information-handling tools- a varied set of goods, applications and services that are used to produce, store, process, distribute and exchange information. They include the 'old' ICTs of radio, television and telephone, and the 'new' ICTs of computers, satellite and wireless technology and the Internet. These different tools are now able to work together, and combine to form our 'networked world', a massive infrastructure of inter-connected telephone services, standardized computing hardware, the internet, radio and television, which reaches into every corner of the globe". Michaels and Van Crowder define Information and Communication Technologies or ICTs as "a range of electronic technologies which when converged in new configurations are flexible, adaptable, enabling and capable of transforming organizations and redefining social relations. The range of technologies is increasing all the time and there is a convergence between the new technologies and conventional media".

Most of the electronics devices can now be linked to others to share and exchange information and Illow it to be used in such a way that they can also be grouped as ICTs. Even books are being incorporated into CTs either through the potential for informal web publishing or more formal digital book publishing with esignated readers or e-books. ICTs, therefore, are an increasing congregation of machineries that can be used gather, store and share information among people using multiple devices and multiple media. In a broad ense, information and communication technologies (ICTs) in education can be defined as a "diverse set of chnological tools and resources used to communicate, and to create, disseminate, store, and manage formation" (Blurton 1999).

eed and Importance of ICTs

India's adult literacy rate is about 71%—64% in rural areas compared to 84% in urban areas (Economic mes 2015). Consequently; the demand for education is very high. The demand for education today is often yond the conventional system's ability to provide it. In such scenario, there is a growing realisation that ICTresources can extend opportunities to previously deprived and scattered populations. ICT, therefore,

needs to be embedded in educational systems in order to improve the effectiveness and efficiency of education the formal and non-formal setting.

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in formal and non-formal settings. There may not be conclusive research to prove that student achievement is superior when using ICTs in education space; still, there is a research to prove that student achievement and academicians that integration of education is a research to prove that student achievement and academicians that integration of education is a research to prove that student achievement are academicians that integration of education is a research to prove that student achievement is superior when using ICTs in the education space; still, there is a general consensus among practitioners and academicians that integration of inhovate, secolar has an overall ICTs in education space; still, there is a general consensus among practitioners and academicians the potential to innovate, accelerate, enrich and positive impact on the learning environment. "ICTs have the potential to work practitioners are overall positive impact on the learning environment, to help relate school experience to work practice." innovate, accelerate, enrich, and deepen skills, to motivate and engage students, to help relate school experience to work practices, create economic skills, to motivate and engage students, as well as strengthening teaching and helping school. to work practices, enrich, and deepen skills, to motivate and engage students, to help relate sching and helping schools change" (I see to morrow's workers, as well as strengthening teaching and economic conomic seconomic viability for tomorrow's workers, as well as strengthening teaching and economic conomic seconomic viability for tomorrow's workers, as well as strengthening teaching and economic conomic seconomic viability for tomorrow's workers, as well as strengthening teaching and economic conomic seconomic viability for tomorrow's workers, as well as strengthening teaching and helping schools change" (Lemke and Coughlin 1998). According to Davis and Teach out to a greater number of students: economic and cultural contexts, ICTs can be successfully leveraged to reach out to a greater number of learning including those to students, including those to whom education was previously not easily accessible, and help in promoting along with exposing

learning, along with exposing students to the technical skills required for many occupations.

ICT has the potential students to the technical skills required for many occupations. ICT has the potential to improve education system of the nation and undoubtedly it can transform the nation of education of education and undoubtedly it can transform the nation of education by facilitating new forms of nature and quality of education. It is helpful in enhancing the quality of education between students. It is helpful in enhancing the quality of education between students. interaction between students, teachers, education employees and the community. Furthermore, ICT enacts as and provides students, teachers, education employees and the community and teaching and adds to skill for the community and teaching are the community. and provides students, teachers, education employees and the community. Furthermore and adds to skill formation and teachers with new tools that enable improved learning and teaching and materials formation and improves the learning process through the provision of more interactive educational materials that increase learner process. that increase learner motivation and facilitate the easy acquisition of basic skills. With the introduction of ICT education can be accessible to an additional facilitate the easy acquisition of students living in remote rural locations by education can be accessible for all. It can bring education to the students living in remote rural locations by means of enabling dietare. means of enabling distance learning. It plays a major role in providing access to a vast treasure of educational resources and content for resources and content for improving literacy. It also leads to integration of technologies with traditional educational activities of the improving literacy. It also leads to integration teacher-student relationship that is so educational activities although it can never replace the conventional teacher-student relationship that is so crucial to the development of the conventional teacher-student relationship that is so crucial to the development. crucial to the development process. Besides the greater flexibility and individualized learning facilities it has, it offers more challenging and process. Besides the greater flexibility and individualized learning facilities it has, it offers more challenging and engaging learning environment for students of all ages and can serve multiple teaching functions and discounties of educational teaching functions and diverse audiences. Moreover, it facilitates the efficiency and effectiveness of educational administration and more subjects and processes. administration and policy by improving the quality of administrative activities and processes.

Challenges

The Census of 2011 reveals that almost 70 % of Indian population is still rural. This fact illustrates a major concern for policy makers in regard to rural education. In most of the regions in India the percentage of illiteracy is very high. There is no doubt that ICT has immense potential to improve the education system but the same cannot be pronounced about the developing countries like ours. Here in India, we have multiple issues that confront the implementation of ICT education. The challenges are multiple in rural areas and remote villages.ICT in the rural part of the country faces both internal and external barriers.

Lack of skilled teachers in ICT in rural education is one of the major barriers. There is dearth of trained teachers who are formally educated in ICT skills. Besides, in most of the educational organizations, we have unfavourable organisational culture, attitude and belief. The attitude of teachers is outdated and adamant. The teachers seem sceptical about the implementation, effectiveness of ICT in school and college education. Now a day, teachers are usually assigned with varied tasks along with teaching. This results in having shortage of time to design and incorporation of technology in teaching- learning process. Secondly, the maintenance and upgrading of ICT equipments in rural areas is generally subject to to their limited financial resources. The government initiatives in such matters remain constraint to budgetary restrictions.

In case of most of the government projects when a project phases out, the maintenance expenditures are borne by students or extracted from them. The rural students having weak backgrounds find themselves difficult to pay of fund for the maintenance of electronic or ICT tools.

The obstacle of insufficient funds leads to outdated and outmoded tools and infrastructure as availability of updated and latest technology determines the effective and efficient usage of technology. In rural part of the country, redundant and obsolete infrastructure and equipments in rural schools forms a major barrier in the process of imparting ICT education. Among the internal barriers in the implantation of ICT in rural educational set up, the challenge of language and content is a serious one. As large quantity of educational software are in English as well as majority of online content is mostly available in English language, the proficiency of the language matters. In majority of rural places the English language is yet really a hard nut to crack. This barrier hinders the maximization of educational benefits of ICT to rural students.

The prominent external barriers include the shortage of equipments, unreliability of equipment, lack of technical support, resource related issues, internet and its quality content and so on. In rural areas, the government institutes lack sufficient numbers of computers and computer related devices such as printers, government institutes and sometiments and computers such as printers, scanners, LCD projectors, smart boards etc. The basic ICT equipments and computers in rural schools are scanners, LCD projector, is dearth of up-to-date software and hardware. The outdated instruments are

Organizer:- CMCS & SNWKM, Yavatmal

undoubtedly hinder the proper implementation and application of ICT, along with, the rural institute also face the issues like the ICT service centresand shortage of trained technical personnel. The technical breakdowns many a times cause loss of time as well as money. Therefore the lack of technical support is one of the major challenges for ICT education in rural areas. Besides, the availability of internet facility largely determines the success of ICT education. In rural places most of the educational institutes face the trouble with supporting infrastructure such as uninterrupted electricity, multimedia etc. as well as the integral part of IC T i. e. internet facility. Most the rural schools lack internet facility and for many of them the fees charged by the service providers of internet are not affordable. The places where internet facility is available the slow and erratic connectivity mars the very essence of ICT.

Conclusion and suggestions

Undoubtedly ICT is valuable and efficient mean to make remarkable change and advancement in education scenario. We are living in a time when students are attracted more towards e-contents. Many of the e-contents are in the form of multimedia presentations and animations. Various online courses are introduced and study material of most of the boards and universities are available online. Rural people can also have opportunity to get benefited of existing facilities.

The policymakers have been making efforts in the direction of overcoming barriers related to infrastructure such as providing adequate computers and broadband internet facility. The rationale behind providing the infrastructure is that after when the infrastructural gaps are bridged, the use of internet harmonised. However, it must be noted that mere digital inclusion may not end when people overcome access. On the contrary, "when connectivity is provided, psychological and socio-cultural barriers emerge" (Van Dijk 2006). At the same time, "studies have found that interpersonal ties and a sense of community are strong predictors of technology use in rural areas" (Boase 2010; Venkatesh and Sykes 2012).

It is essential that the policies regarding inclusion of ICT should ideally replicate the interest of learners, teachers, administrators, policymakers etc. It will make all stakeholders of education aware of the concerning issues. The networks at village level can facilitate the training of teachers and other panchayatofficials to ascertain best possible utilisation of ICT. The institutions at rural level should, therefore, be provided with adequate funds and trained staff so that these institutions can shoulder the responsibility to ensure the incorporation of ICT at different levels.

Since India houses diverse ethnic groups, cultural and linguistic diversity the involvement of the concerned community can play an important role for success of ICT models not just in the rural but the rest of the developing antion. Keeping in mind the existing educational system, students should be grouped after their rearning abilities and approach rather than their grades. Such grouping may enable them to use the digital contents by their capabilities. The timely evolution of the teachers, too, is necessary to achieve desired success.

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Dilemma of Female Identity in Manju Kapur's The Immigrant

Prof. Dr. Ravi Prakash Chapke

Identity crisis can be broadly defined as a psychosocial state or condition of disorientation and role confusion occurring especially in adolescents as a result of conflicting internal and external experiences, pressures, and expectations and often producing acute anxiety. The Immigrant, Manju Kapur's fourth work (published in 2008), chronicles the lives of two NRIs (non-resident Indians), Nina and Ananda, and their newly-married life in 1970s Canada.Like Chitra BenarjeeDivakaruni and Bharati Mukherjee, Manju Kapur has an understanding that the women being the custodians of culture, values and morality more acutely suffer the loss and isolation in trans-cultural space. The immigration, especially of woman, not only marks the shift of locations but also exercises a deep impact on their inner psyche. The consciousness of immigrants moves between the opposite acting poles of past and the present. The Immigrant is a fine study of discrimination to identity formation of women in Diaspora.

The female protagonist of the novel Nina is an old spinster who works as a lecturer in Delhi. In spite of being thirty plus she is unmarried and that becomes the cause of anxiety to her mother and grandmother. In the absence of any amicable alternative Nina determines to marry Ananda and nurtures her romantic fantasy of liberal life in Halifax with Ananda. She is about to enter a new space that really require the qualities of acceptance, the obliteration of the past. At the time of her marriage Nian is quite aware of the fact that the marriage with Ananda and consequent immigration would mean to leaving everything job, friends etc. she, therefore migrates with her own insecurity, the insecurity that is related to her own predicament in marital life and at the same time her adjustment in an alien culture. With her marriage andmigration, Nina proceeds towards a new life, allows herself to feel the excitement of it. But amidst the excitement she is also apprehensive about her assimilation both personal and professional. Manju Kapur very dexterously peeps into the life of Indian immigrants. She acknowledges immigration as self-imposed limitation to liberate oneself from the bondages that are often found in the life of women coming from Third world.

Nina who has been the shadow of her mother feels the vacuum while leaving for London. The image like a child running reluctantly to India, homeless, fatherless, disturbs her consciousness. She also gets troubled by the apathy of authorities as when her papers are scrutinized with suspicion. The authority enquires about her profile, marriage, status of her relationshipete humiliatesher in an unconscious manner in contrast other prestige, security and status as a lecture in Delhi University. Since this exposure to the new world she develops a strange antagonism toward Ananda. She realizes that her humiliation is the result of apathy ofAnanda. Her anxiety further increases when Ananda desires personal care as is expected from Indian wife, the personal care which does not involves formal involvement. It brings greater isolation of immigrants isolation in her life. Such isolation has more acute impact on the mental condition of immigrants

In her new identify of as Ananda's wife and forced adoption to westernized ways frighten her and she is impatient to seek her roots. The narrative moves in the direction of discontent discontent, gradually, that becomes the cause of discontent in the life of the couple. As a result she becomes possessive in personal relationships as method of reparation for her

Indianness and uncompromising silence. Manju Kapur dexterously mingles the intricacy and uncompromising silence. Manju Kapur dexterously mingles the intricacy indianness and uncompromising silence. Manju Kapur dexterously mingles the intricacy indianness and uncompromising silence. Manju Kapur dexterously mingles the intricacy indianness and uncompromising silence. Manju Kapur dexterously mingles the intricacy indianness and uncompromising silence. Manju Kapur dexterously mingles the intricacy indianness and uncompromising silence. Manju Kapur dexterously mingles the intricacy indianness and uncompromising silence. Manju Kapur dexterously mingles the intricacy indianness and uncompromising silence. Manju Kapur dexterously mingles the intricacy indianness and uncompromising silence. That is why Nina becomes obsessive about a long to the complexity of marital and sexual harmony. In India long to the complexity of marital and sexual harmony. 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Shame to india and reconstruct past in the form conflict Ananda brings for her close to india. shame. Her conscious for her tickets to return out of her common out of her obsession of her widowed mother and ex-colleagues. But she could not come out of her obsession of her widowed mother and ex-colleagues, the physical encounters with Anton completely at the could not come out of her obsession of her return to Canada, the physical encounters with Anton completely at the could not come out of her obsession of her widowed mother and ex-colleagues. of her widowed mother and ex-colleagues. But of her obsession of her widowed mother to Canada, the physical encounters with Anton completely distant motherhood. On her return to Canada, the difference between the value system existing. of her widowed in the completely distance between the value system existing in the perceptions of life. She realizes the difference between the value system existing in the perceptions of life. In the entire transfer in India and pragmatic value system of New York. In the entire transfer in India and pragmatic value system of New York. her perceptions of life. She realizes the difference value system of New York. In the state of value-based structure in India and pragmatic value system of New York. In the state of value-based structure in India and pragmatic value system of the information value-based structure in India and pragment with the realization of the information of the chaos, the news of the death of her mother with the realization of the information of the chaos, the news of the death of her rock is a burden to her. The excitement and adventures of early chaos, the news of the death of her mother. The excitement and adventures of earlier life inability to make her rock is a burden to her. The excitement and adventures of earlier life Im and sootning turn.

Kapur explores the special challenges facing immigrant wives: the way a young took a calm and soothing turn.

Kapur explores the special countries and reproductive terms, becomes woman's life, already so pressured in professional and reproductive terms, becomes woman's life, already so present an even more impossible balancing act inside a foreign culture. When Nina hears over the phone that her mother back in New Delhi has died suddenly, she breaks over the phone that he breaks down and howls with unrestrained grief. That grief throws into stark relief the muted down and nowis which she has set about her marriage in Canada. Her mother had resignation with which she has set about her marriage in Canada. always promised to follow her abroad when she became pregnant. Nina had envisaged an idyllic future: mother, daughter and grandchild united at last in a Canadian home. But instead she is left adrift and alone to make sense of the compromises that have uprooted her. (The Telegraph)

The author traces the growth of the consciousness of Nina corresponding with different geographical locations and with her own mental spaces. Rational and sexual attitude towards personal relationship including the obsession of compulsive motherhood converts in the soothing acceptance of life. After the death of her mother and the barriers of immigration Nina become impatient to seek security in the companionship of her husband. Through her dilemma, Manja Kapur asserts the rational justification for the instinctive urges for sex with growing glamourd western values cannot ensure security, contentment and happiness.

Like most of the second generation of women writers of diaspora, accepts that turning back is no remedy or solution. What is required is the reinvention of the self beyond the hauding shadows of the past. She redefines her identity as resident of western world. In the novelsh admits that, "the continent was full of people escaping unhappy pasts. She too was heading towards freely towards freely towards." towards fresh territories, a different set of circumstances, a floating resident of the wester world" (334). From her world" (334). From her personal dilemma, she comes to the universal realization that continuously to seek the new control of the control of t individual try to seek the possibilities of survival and must develop a comprehensive aestherical of "redefining and reaffirmential with the house and reaffirmential with the house accomprehensive aestherical and must develop a comprehensive aestherical and must develop accomprehensive accom of "redefining and reaffirmation. "When one was re-inventing oneself, anywhere could be had b Pull up your shallow roots and move. Find a new place, new friends, a new family. It had been possible one, it would be possible and it would be p possible one, it would be possible again" (334).

In the framework of *The Immigrant*, Manju Kapur builds a comprehensive the ic exile and the diverse issues passibility of the poetic exile and the diverse issues associated with the question of feminine sensibility. It the protagonist of the novel, Nina in series of the protagonist of the novel, Nina, in spite of its immense possibilities of new avenues of 123

expectations immigration proves to be an arena of loss; the loss of personal relationship, loss expectations managed of professional excellence, loss of personal relationship, loss of Indian values, loss of professional excellence, loss of instinct of motherhood. Still her of Indian values, some of Indian values, loss of Instinct of motherhood. Still her affirmation with the new cultural surrounding with sustenance of her identity "Indian woman" of the such that Manju Kapur looks forward in a mode of the surface of affirmation with the Manju Kapur looks forward in a mode of 'reorientation' of sociopsychological phenomenon of cultural interaction in the wake of globalisation leaving behind References

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The Necessity of Use of Technology in Language Classroom Prof. Dr. Ravi Prakash Chapke

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The use of modern technology has become an important and integral part of the

The use of modern technology has become an improve language learning process. Today, technology is proving useful to help and improve language learning. learning process. Today, technology is proving userun to help teachers to adapt classroom activities and thereby enhance the language learning in importance as a tool to help teachers facilities. It enables teachers to adapt classroom activities and the same tool to help teachers facilitate process. Technology continues to grow in importance as a tool to help teachers facilitate process. Technology continues to grow in importance as facilitate language learning for their learners. This present paper focuses on the role of using new language learning for their learners. language learning for their learners. This present paper language. It discusses the different tools technologies in learning English as a second/foreign language their learning skills at tools technologies in learning English as a second/totelgh language learners to increase their learning skills through and devices which support English language learners to increase their learning skills through and devices which support English language learners also discusses some of the useful using technologies. In the present paper the researcher also discusses some of the useful using technologies. In the present paper the research language learning skills. The modern tools that are beneficial for improvement of learners' language learning skills. The modern tools that are beneficial for improvement of technology in language paper also makes some recommendation for successful integration of technology in language teaching learning process.

Keywords: technology, language learning, Web based learning etc.

Since the last decade or so various important factors have influenced prevalent methodology of teaching of English as against Grammar Translation method during the previous decade. In the translation method, there was sole reliance on black board as the tool to impart communication skills and the nuances of English language. Later on, over head projectors acted as another medium for the teacher dominated class room. During 1980's and 1990's, there was a sweeping change over the existing trends then, and more emphasis was laid on authentic and meaningful contextualized discourse. The application of technology has considerably changed English teaching methods. Technology encourages learners to learn individually and to acquire responsible behaviors. The independent use of technologies gives learners self-direction. Learners can learn meaningfully when technology is used in the process of learning through using computer and internet. When learners learn with technology, it assists them in developing their higher order thinking skills. It can be concluded that the true combination of multimedia and teaching methodology is very important to attract learners' attention towards English language learning. It provides so many alternatives as making teaching interesting and more productive in terms of advancement. (Patel 2013) In traditional classrooms, teachers stand in front of learners and give lecture, explanation, and instruction through using blackboard or whiteboard. These methods must be changed concerning the development of technology. The usage of multimedia texts in classroom assists learners in become familiar with vocabulary and language structures. The application of multimedia also makes use of print texts, film, and internet to enhance learners' linguistic knowledge. The use of print, film, and internet gives learners the chance to collect information and offers them different materials for the analysis and interpretation of both language and contexts. (Arifah, 2014).

Web- based technologies and powerful internet connections provide various new ities for the development of educational technologies. possibilities for the development of educational technology. English is the only language that has attracted many people around the world, for the most part due to the globalization. In addition to globalization, the interest in the global trade, scientific resources available in

English and benefits as such together with the interest in literature are among the other English and reasons responsible for the worldwide appeal in learning English language and literature. So it can be said that English language and literature has become an ideal method for expression of feelings and using the technology. Students learn faster and easier than before because of the use of technology in educational institutions. It is quite clear that English has become a necessity today. "In 1996 participation in web-based higher education courses was estimated to be 1 million students and projected to be 3 million by 2000" (Edelson, 1998, p.31).

It is now admitted fact that the basic changes have come in classes beside the teaching methods as chalk and talk teaching method is supposed to be insufficient to effectively teach English. As Raihan and Lock (2012) state that technology-enhanced teaching environment is more effective than lecture-based class, the teachers should find methods of applying technology as a useful learning instrument for their learners although they have not learnt technology and are not able to use it like a computer expert. It is therefore implied that going through internet is an alternative way to study English. The technologies such as web-based technologies and potent internet connections offer various efficient possibilities for both teachers and learners. In fact, the use of media like internet in education is by now the inseparable elements of it in the global atmosphere.

The present era has been the era of information and communication technology. It is essential; therefore, that the use the information communication technology and virtual learning environments must be provided to students in order to meet the demands of the era. Today, most of the countries across the globe focus on learning and applying the information and communication technology as the base of their educational systems and it is quite desirable that we should consider the practical applications of information communication

technology and virtual learning environments in learning English language.

The recent years are the years of web-based learning which was previously known as technology based or distance learning, online education etc and by now it is aptly termed as elearning and web-based learning. A range of basic language skills can be developed with the help of web-based language learning activities. The four basic skills in English viz listening, speaking, writing, and reading can be put on the web and made interactive in a variety of ways. Technology is developing, changing and updating very fast, and if it is not used effectively and properly some barriers may occur.

As a part of web-based learning, E-Mail is an important tool. E-mail is a communication tool which is being used in language learning. It is probably the most commonly used internet application. After having an e-mail account foreign teachers and students can join e-mail assisted language activities. Owing to its usefulness and easiness, email is an excellent way for English learners to communicate with their instructors. With a single e-mail account, "foreign teachers and students can integrate e-mail-based activities into

their curriculum" (LeLoup, 1997, p.37).

Like E-Mail, blogging is also investigated as a form of personal communication and expression, with a specific interesting uncovering the range of motivations driving individuals to create and maintain blogs. A blog is a type of a website or a part of the website most blogs are interactive. They allow the visitors to leave a comment and even message each other. Many blogs provide commentary or news on a particular subject; others function as more personal online diaries. Language learners can use a personal blog linked to a course, as an electronic portfolio, showing development overtime. Self-publishing encourages ownership and responsibility on the part of students, who would be more thoughtful and careful both in content and structure if they know they are writing for a real audience.

Now a day, a variety of messenger services began to serve to people. The writing, listening and speaking skills could be improved if they can make use of them in their literature classes by asking their e-friends' ideas and interpretations about a literary work. Moreover, students of English can have better interaction with teachers in these virtual environments; they can communicate with not only teachers but also peers and share information. As almost all messenger 29 rvices have audio functions and technological earch Journal of India / Vol. 7 / Issue 5 / Jan. 2 Peer Reviewed National Indexed Journal with Impact Factor 5.455 (SJIF) / 108

equipments such as laptop computers, also have cameras on them. With the help of these equipments such as laptop computers, also have cannot peers far away. "Skype is a relatively equipments students can talk with their instructors and peers far away. "Skype is a relatively equipment students can talk with their instructors and peers far away. "Skype is a relatively equipments such as raprop and the potential application of it to language and literature newly emerging technology and the potential application (Wu, 2005, p.13). Similarly, student newly emerging technology and the potential application (Wu, 2005, p.13). Similarly, students learning and teaching needs to be further explored and compare their pronunciation. Special learning and teaching needs to be further explored (vice of the production) speaking have interaction with native speakers of language and compare their pronunciation. Speaking

skills can be developed by using the application like Skype. no be developed by using the application like oxyperation be developed by using the application like oxyperation which have been used for a Mobile learning, too, is one of the popular technologies which have been used for a

Mobile learning, too, is one of the popular technology of facility that supplies learner with few years. Mobile learning also defined as "any service or facility that supplies learner with few years. Mobile learning also defined as any sentent that aids in acquisition of knowledge general electronic information and educational content that aids in acquisition of knowledge general electronic information and educational Nosekabel, 2002, p. 15). It can be understood regardless of location and time" (Lehner & Nosekabel, 2002, p. 15). It can be understood regardless of location and time" (Lenner & research is available for imparting education to from the above definition that, mobile learning system undoubtedly the most popular devices learners anytime and anywhere, Mobile phones are undoubtedly the most popular devices learners anytime and anywhere, Mobile profiles enable users to produce, organize, deliver, among people. One of the media devices which enable users to produce, organize, deliver, among people. One of the media devices willow, and use media also users can share texts, images, audio or video with their peers and teachers and use media also users can share texts, images, audio or video with their peers and teachers and use media also users can share texts, finding and use media also users can share texts, finding are IPods. IPods provides a variety of possibilities for language learners. This technology are IPods. IPods provides a variety of possibilities for language skills can be imported. could be helpful in improving listening skills. The language skills can be imparted with the use of iPods. Students can listen and read authentic materials such as news in English, poems, or vocabulary and translations. The activity examples are to enhance not only listening, but also vocabulary building, learning grammar and publishing students' work,

For successful integration of technology in teaching- learning process, it is desirable that the language teachers should implement a technology plan that considers integration strategies along with purchasing decisions (Pourhossein Gilakjani, Leong, & Hairul, 2013). The said technology plan must be lined up with the curriculum standards. Language teachers should encourage their learners to use technology in developing their language skills. Besides, the teachers need technology experts to assist the teacher of English language and the universities should regard technology as a significant part of teaching and learning programs. Undoubtedly, teachers are the ideal for their learners therefore the teachers should be technosavvy and should create technology-integrated lesson materials. In this regard appropriate training of the teachers is essential to certain extent. As far as the lesson materials are concerned, the lesson materials should be selected as such that focus on teaching and learning, not merely on technology issues,

Conclusion:

Language and literature learning does not only occur in the classroom and should not stop after the learners leave the classroom. So, technological devices should be always used by students and teachers. In order to provide an interaction between language learners and teachers internet connections and mobile devices are of the most popular and useful ways in learning. The language and literature teachers should be convinced of the usefulness and benefits of technology in improving learners' learning. The use of technologies undoubtedly plays a key role in language learning. It helps in self-understanding and does not stop with the teacher only but creates high motivation in learners for the effective learning of language

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Organizes
One Day Interdisciplinary National Conference On
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MAH MUL/03051/2012 Rights of a child. Education in their own mother language about human rights will make the learners more prompt about their values and ways to use them in their day to day life. The values of cultural diversity and social diversity should be inculcated as a basic teaching. For integration of human rights, the relevant subjects at the primary stage are languages & environmental studies. Stories, poems and songs concerning human rights values will have to be selected. Education should impart gender equality, respect for human dignity and rights.

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A Subaltern Study of Amitav Ghosh's The Hungry Tide

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The term "Subaltern" in the Postcolonial Abstract theory is used to represent the marginalised or the oppressed sections of the society. The term is often used in the fields of history, anthropology, sociology, literary criticism and so on. Many a postcolonial writer, through their writings, have been trying to Illuminate the situation of enpressed, marginalized or the socalled subalterns. The, have been trying to voice the subalterns and Amitav Ghosh is one among them. Amitav Ghosh is considerably applauded for his concerns for the oppressed section of Indian society. His major novels depict his sympathetic attitude towards the subalterns. Alongside, his novels voice the problems of alienation; migration and existential crisis in life of unprivileged class. His novel The Hungry Tide concern for individuals crumpled against the ferocity of nature and the sweep of history. It is about historical individuals like Kusum whose revolutionary spirit and concerns are competent enough to transform various characters and influence the lives companions. Ghosh exemplify the hypothesis of human relationship built across the fleeting divisions of land, religion and social class. He dexterously weaves an interesting fabric of history, colonialism, folklore, ecology, migration etc. The present paper attempts to study the way Amitav Ghosh reconstructs private history of a helpless woman, Kusum around the public history of : Interdisciplinary Multilingual Refereed Journal Impact Factor 7.041(IIJIF) Morichjhapi incident. The aim of the paper is to

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analyse how Amitav Ghosh has voiced the sufferings of Kusum and other subalterns.

Key words: Subaltern, history, struggle, volce, refugee etc.

The concept of subalternity commenced in the post-colonial perspective from the concept of self and the other. Self, as per the postcolonial view, has constructed these binaries and hierarchies to establish and preserve its hegemony over and to silent the other. The self-attempts to dominate the 'other', side-line it from the mainstream so that the 'other' remains marginalised or subaltern. Basically, the word 'subaltern' is originated from the Latin 'subalterns.' In Latin 'sub' means 'under' and 'alternus' means 'every other'. It is primarily a British military term, used for a junior officer; literal meaning of it is 'subordinate'. It is Marxist theoretician Antonio Gramsci (1891-1937) who for the first time used it outside the non-military sense during 1920's, Gramsci is also one of the founding members of the Italian Communist party and he has contributed a lot for the upbringing of the lower-class people. In the post-colonial scenario, the term 'subaltern' gets wither nonsoect to as it refers to the third world countries and the marginalized groups in the society. At the end of 1970's, in England discussions on subaltern themes among a small group of English and Indian historians directed to a proposal to launch a new journal in India to research the history of the marginalized section of the society. Accordingly, Oxford University Press in New Delhi published the first volume of essays entitled Subaltern Studies: Writings on South Asian History and Society in 1982. This volume has been edited by Ranajit Guha. The term 'subaltern' has undergone remarkable changes than what it meant in 1982. Today the term 'subaltern' is used as umbrella term: as synonym for minorities, subjugated women, refugees, colonial subjects, the illiterate, and children whose voices have been silenced and so on.

India is a land of diversities, divided into

different states in the name of religion, language, class, ethnicity, gender etc. Owing to the difference and different outlook here the condition of the subaltern is pathetic and miserable. In Ranajit Guha's brief view, the word 'subaltern' is a name for the general attribute of subordination ... whether this is expressed in terms of class, caste, age, gender, and office or in any other way (27). Amitav Ghosh's fiction provides "the space for or re-instates the unrecorded, subaltern, silenced, othered, voiceless or those who are overlooked by history and who are absorbed by the powerful" (Pooja Srivastava). His novel The Hungry Tide deals with the story of the people who settled in the Sundarbans, their fate is closely bound with the story of subaltern subversions of official history of the state initiated cruel expulsion of Bangladeshi refugees from the Sundarbans. On apparent level the novel is about Bengali refugees but at the same time it has complex commitment for the voiceless subalterns. Ghosh has written it from perspective of the mute subalterns who discard and replace the official history of brutal evacuation of Bengali refugees from the Morichilapi, Island In the Sundarbans,

in the novel, Kusum, is an ordinary woman has the spirit to fight for the rights of people, against state terrorism and in the her fight she eventually sacrifices her life. Nirmal Bose, a visionary man cannot live his life after his revolutionary ideals but serves himself as medium through the notebook he left behind. The notebook records his experiences with the incidents at the time of historical Morichjhanpi revolution. His wife Nilima Bose found and organises an NGO in Lucibari, an island of Sundarbans, maintains a hospital for the service of people. She summons Kanai, a 42-year-old CEO of Bureau of Translators and Interpreters, from New Delhi to Lucibari. On his way to Luccibari, Kanai met Piya, a cytologist from USA going to Sundarbans for her research on Dolphins. Piya was born to Bengali parents in India but brought up in USA and was a stranger

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to her mother country and mother tongue. Fokir, an Illiterate man, knows river and its wildlife than any outsider. In fact, it is through him Sundarbans and its wildlife become very clear

and familiar to the outsiders. Kanal reads the notebook of Nirmal Bose. The notebook refers the life of Kusum, the helpless woman who was the part of Morichjhapi incident of 1979. Kanai knew Kusum as a teen age boy and had great liking for her then. The Morichjhapi incident is the incident about brutal expulsion of Bangladeshi refugees from Morichijhapi Island of Sundarbans, The history tells us that many Hindu Bangladeshi refugees led Bangladesh and came to West Bengal after the partition of 1947 and Bangladesh war in 1971. The rich and middle class got least problem in settling down but the lower caste people were shifted to rocky Dandakaranya forests. The forests were harsh and alien so the refugees were trying to go out from the resettlement camps. The Left parties were in opposition during this time asked the government for proper accommodation for those refugees. Ironically, the Left parties changed their policies when they came to power to 1977: In 1978 the resuggest began to arrive in West Rungal, the Left Parties considered the refuges as burden to the state. Almost forty thousand refugees settled in uninhabited island, Morichijhapi of Sundarbans, part of the protected area under Reserve Forest Act. "The Government considered this as an unauthorized occupation of reserved forest land. The Government tried to send these refugees back, but they didn't agree. On 24, January, 1979 the West Bengal Government imposed section 144 and started economic blockade. They stopped food and water supply to this Island" (Shodhganga). When the economic blockade failed the government started forcible eviction in May 1979. In the struggle many people died and their dead bodies were dumped in river. Some people were forcibly drowned. The survivors vere sent back to Dandakaranya forest.

Special Issue-03 Morichijhapi incident is a part of public history and here Ghosh employs the public history as a platform for reconstruction of private history. The private histories of these subalterns are reconstructed through the example of Kusum. Kusum's father was killed by a tiger while foraging for firewood. As he had no permit for that Kusum's mother did not get any compensation for his death. The family is left with no means of earning livelihood. She was sold to a brothel house in the name of a Job by a land owner of the village. Horen, a man from village, saves her and keep her under the custody of NGO run by Nilima Bose in Lucibari, The land owner again comes to search Kusum, Horen helps her to escape. At railway station she meets Rajen. She stayed with Rajen for many days in his house and comes to know that her mother is in pathetic condition in a brothel house. Kusum and Rajen manage to get her back. In 1974 Kusum and Rajen gets married. The couple have a son, Fokir. Rajen dies in a train accident in 1978 and again Kusum and Fokir are exposed to face the harsh fate. In that helpless situation Kusum heard about a group of people secretly moving towards east alongthe Rallway tracks in darkness. These people were refugees going from Dandakaranya to the tide country. Kusum too joins them and returns back to her homeland. She gets settled down along with the refugees in Morichijhapi. She actively participates in the movement when the government forces to evict them. During the economic blockade she suffers greatly and become weak. "The refugees who settled in this tide country protested against the government decisions to save themselves from being refugee again. Because the refugees who settled in the island continued to relate, personally or explicitly, the Island with their homeland in one way or another, and their collective consciousness and unity were importantly defined and marked by the existence of such a relationship. The refugee encompassed internal arguments of identity that

ISSN: 2319 9318 who they were and where they were going and at the same time, they recognized a very collective responsibility to the home island, Morichjhanpl, and that's why they decided not to leave the Island. Both Nirmal, the poetic minded revolutionary, and Kusum, mother of Fokir and a very ordinary woman, find themselves drawn into the refugees' struggle" (Shodhganga 75). At the end of resistance, she sends Fokir with Horen. A large number of settlers die on the last day of police attack. Eventually, Kusum and few other women were taken away. The : vomen were raped, killed and dumped into the waters of the tide country they

loved. Amitav Ghosh uses different tools as documents, diarles, letters, memory, newspaper etc in reconstructing private histories. Here in The Hungry Tides he used the notebook of Nirmal Bose in order to recreate the private history of Kusum. It was in 1978 when after his retirement Nirmal Bose heard about Morichijhapi Issue and Kusum, and as an old leftist he felt sympathy for them. The media was barred from entering the land during the incident. Nirmal sensed that there would be an attack on that particular night so he records and hand over the notebook to in one to bring the facts before the. world. Nirmal stayed there, was attacked, lost sense and died after few days. The truths of the incident remain unknown to the world as the entry of media was prohibited. Merely two deaths due to firing were reported officially, still as per news reports of those days the actual number of deaths were nearly one thousand. The novelist has successfully brought the truth through the details in the notebook of Nirmal Bose.

In terms of the post-colonial theory, the migrants in Morichjhapi island falls outside the structure of hegemony. They did not receive help from the outside world, are not only helpless but voiceless too and hence fall under subaltern category. After the British Raj, the central government has taken up the position. The struggle of the subalterns in Sunderbans against

the government of India is a struggle to retain their promised land. The elites in the nation could not recognize the struggle of those subalterns as they had already taken up the former colonial power. The subalterns were left with no other alternative than to feel the surpassing influence of colonial power in all its shades. In this way the history of subalterns was as silenced as ever in the post-colonial India. Both the governments (the state government in West Bengal and the Central Government of India) play a crucial role in the novel as imperialist power in evacuating the refugees from their land, Morichjapi. The central Government tried to vacate the land by a hegemonic propaganda that the place meant for only wild creatures where no settlement of human being can be permitted. The said propaganda viz for the Tiger Projects and for the sake of ecological balance appears baseless and against the truth since many people in Bangladesh, India and beyond have gone out of the way to help the project.

The revolution cannot last as such smallscale revolutions are forcibly suppressed by the power. The history of voiceless subalterns is torn out under the perpetual burden of catastrophic massacre. They could not and no other element helped them to relocate themselves in the mainstream history of the nation. The Morichjhapi revolution comes to an end with the killing of Kusum as failure and the history of Morichjhapi revolution has been silenced as the history of subalterns. The role of Kusum as a central figure of revolution is significant. Her voice along with the voice of refugee settlers was muted perpetually. But her voice was not in the official history as she was a woman and as a member of the subaltern class her voice remained confined in the darkness of official representation and history. The novel seeks selfgovernance and essential female consciousness against the prejudices. The killing of Kusum and other refugee settlers has given a robust voice in the novel. It is the novel where the muted

voices of the subalterns speak out. Undoubtedly, 1 1 interdisciplinary Multilingual Refereed Journal Impact Factor 7.041(IIJIF)

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the characters in the novel are driven away from the elitist history still they have made their strong presence in the subversion of the history. Amitav Ghosh offers the analysis of marginalized subject position and voice of the subalterns in The Hungry Tide. The reading of the novel is an intellectual experience as it discusses social, cultural and subaltern Issues and tries to voice the subalterns. Reference

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Contribution Of Women Social Reformers To Female Education

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ABSTRACT

The nineteenth century is known as the century of social reforms in India. The advent of British in India had brought not only a new form of government but also new knowledge, new ideas and new technology. The members of newly educated class observed that their society is not the ideal one, but ridden with many evils such as discrimination against women. Social reformers showed their deep concern over women's issue such as sati, child marriage, purdah denial of aducation. Women herself. took steps for their rights in family and society. So many female reformers took active part in reform movement and established educational organization to provide education to the girl child and widows. In this paper I have attempted to show the significant role of women in the field of female education.

Keywords: Women Reformers, Education, Ramabai Pandit.

The nineteenth century is known as the century of social reforms in India that gave birth to a kind of 'renaissance'.

The social reformers of 19th century particularly Rajaram Mohan Roy and Vidyasagar did efforts to better the lot of women in India, yet the question of women's political power or equality between the sexes was not on the reformers agenda.1 Moreover the attempts at

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COVID-19: A PRESENT SCENARIO OF TREATMENT

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In late December 2019, an outbreak of an emerging disease (COVID-19) due to a novel coronavirus (named SARS-CoV-2 latter) started in Wuhan, China and rapidly spread in China and outside. The WHO declared the epidemic of COVID-19 as a pandemic on March 12th 2020

Corona virus is a viral disease. Time is the biggest cure for any viral disease in the world. But research and studies are underway on exactly what damage corona causes. The present paper discusses some of the effective drugs that are being used and the drugs that increase immunity, the current level of research and the situation in India today.

The common misconception is that corona is an incurable disease and there is no cure for it. One thing to understand in terms of treatment is that corona is a cold-cough like viral disease. However, it is more severe and more harmful than a simple cold and cough. Time is the first and greatest cure for any viral illness in the world, not just corona or whooping cough. Of course, it is a self-healing disease, but when getting cured, it damages the organs of the body and causes physical and mental damage. Observational and research studies are also underway on the exact level of damage is caused by the corona. The most common cause of death and physical damage caused by corona is a decrease in the body's ability to carry oxygen to red blood cells. This causes damage to the blood vessels and slows down the flow of blood in the blood vessels of the lungs and blood clots form.

Beginning in December 2019, a novel coronavirus, designated SARS-CoV-2, has caused an international outbreak of respiratory illness termed Covid-19. The full spectrum of Covid-19 ranges from mild, self-limiting respiratory tract illness to severe progressive pneumonia, multi-organ failure, and death. Thus far, there are no specific therapeutic agents for coronavirus infections.

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Current treatments on corona at various levels

- a) Medications that reduce the number of virus
- Immunity boosting treatments in the body
- Avoiding complications and injuries to the body
- d) Treatment of symptoms

The following medications are being used to reduce the number of virus:

Remdesivir: Remdisivir is also been used for Ebola virus disease (EVD). In a recent study in the United States as a treatment for corona, patients who were given the drug Remdisivir recovered faster than patients who were not given the drug. Another study in Canada found that the drug inhibits the growth of corona in the body. "No specific antiviral drug has been proven effective for treatment of patients with severe corona virus disease 2019 (COVID-19). Remdesivir (GS-5734), a nucleoside analogue pro-drug, has inhibitory effects on pathogenic animal and human corona viruses, including severe acute respiratory syndrome corona virus 2 (SARS-CoV-2) in vitro, and inhibits Middle East respiratory syndrome corona virus, SARS-CoV-1, and SARS-CoV-2 replication in animal models" (Yemin Wang).

Status in Lidia: Giliad Company (US) was approved for patent by India in February, by now the company is permitted to market the medicine.

Lopinavir-Ritonavir: Lopinavir-Ritonavir is usually used for HIV positive patients.

Initially, when the virus was a new entrant in the world, the treatment were tried on Covid 19 affected patients. But recent conclusions drawn after observation and research this medication appeared having dubious results. "In hospitalized adult patients with severe Covid-19, no benefit was observed with lopinavir-ritonavir treatment beyond standard care. Future trials in patients with severe illness may help to confirm or exclude the possibility of a treatment benefit" (Bin Cao)

Although the drug is available in India and is also being used, none is allowed a patent of it.



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Favipiravir: Favipiravir is used as anti flu, for excessive cough and cold. The drug was used in a study on 340 patients in China and it has been shown to be effective in reducing multiplication and spreading of virus.

The drug is currently manufactured in Japan. In India, Under CSIR, scientists are working with ten drug candidates to find a vaccine or drug to cure SARS-CoV-2. "These are re-purposed drugs we are trying to see if they can be used against covid19. CSIR is currently involved in trials on Favipiravir with Cipla" (Dr. Shekhar Munde, India Today). Gilead Science's Remdesivir received express approval from the Drug Controller General India for emergency use on critical Covid-19 patients, influenza drug Favipiravir may also be in line for approval from the Indian drug authority.

Valproic acid (Sodium Valproate): "These medicines are most commonly used in treating problems with the nervous system such as epilepsy, migraines and mood disorders. The way these medications work is not fully known, but they are known to have several effects, including stimulation of molecules that pass messages between parts of the brain (neurotransmitters)". By a letter, International centre of Genetic Engineering and Biotechnology (ICGEB) has asked the trial of this medicine and expected that this will prove effective. In India the trials for this medicine for Covid-19 are yet to begin. This medicine is available in sufficient quantity and at cheap price in India. The use or research on this medicine is not started yet.

Hydroxichloroquine: This is used for the disease like Malaria and Rheumatism. A study published in the British Medical Journal found that the drug had no effect on mortality rate. In some studies, however, the drug significantly reduced the number of viruses in 70 percent of patients. A study of 30 patients in France found that the drug was beneficial. At the request of President Donald Trump, India cleared the export of 35.82 lakh tablets of hydroxychloroquine to the US. (Economic Times)

But since the number of patients is very low, it cannot be said for sure that this medicine will be beneficial. Two side effects of this drug are sudden cardiac arrest and uncontrolled heartbeat. However, this drug is safe if there is no heart disease in the age group of 14 to 60 years. "After high-risk or moderate-risk exposure to Covid-19, hydroxychloroquine did not at illness compatible with Covi

ICMR has directed that the drug be given as a preventative to all employees working in the health sector and in direct contact. Dharavi in Mumbai and other hotspots, this has been given to all public as a preventive measure. But research has not yet proven its usefulness to the entire population. This drug is widely used in India. We have a good deal of opportunity for research on this drug.

6) Azithromycin

Azithromycin is used to treat a wide variety of bacterial infections just as cold, cough, pneumonia, lower and upper respiratory tract infections etc. It is an anti-biotic. A study in France found that Azithromycin, along with Hydroxichloroquine, had a better response to treatment in some patients. But more research is needed as the number of patients in the research was very low.

Status in India: Although this drug is being used to some extent, research has not yet begun.

ivermectin: This is used for worms, scabies etc. All research on this drug has been done outside the body and by removing cells from the body. Such research has shown that the number of viruses decreases in 24 hours and disappears completely in 48 hours. Research on living individuals is still ongoing and no conclusions have been reached.

B. Treatment to boost the body's immunity:

Interferon Beta ((also interferon beta 1-alpha)

Interferon Beta was otherwise used to treat measles caused by Severe Acute Respiratory Syndrome (SARS) and other corona like viruses. The World Health Organization (WHO) has identified the drug as important, and research is underway on the effects of combining Lopinavir-Ritonavir and Interferon beta. Past SARS experience suggests that this drug may work well.

Interferon beta is a protein that plays an important role in the body's ability to function and maintain its natural immune system in the event of a viral infection. While it occurs naturally in other viral infections, but in the corona, as it is less common causing lung damage.

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Status in India: Although this drug is available in India, it is very expensive and not widely available. It is used in some places.

Plasma therapy: Patients recovered from Corona develop immunity against corona it. This immunity is present in plasma through antibodies. This immunity is present in plasma through antibodies. Plasma can be isolated from the blood of healed patients. For this, a small amount of blood has to be donated. There have been some experiments on this in China and the United States, but it is difficult to pronounce its efficacy for sure as it has been tried on very few people. ICMR has allowed this treatment to be a clinical trial.

Increasing oxygen levels in the body:

Ozone Therapy: Some researchers opine that ozone should be given if red blood cells are not able to carry oxygen even after giving it because of their reduced ability to carry oxygen. Experiments are underway in Germany and research is being done. It is not yet used in India.

Avoiding complications and injuries to the body:

Steroids: Patients who have had time to be put on a ventilator and some patients with lung injuries are being treated with steroids. Although no final conclusions have been reached, doctors abroad are responding well. This is helping to save the patient on ventilator.

Tocilizumab (Actembra): Corona develops a life-threatening SARS-like condition. This is called a psychotine storm. Tocilizumab is used for this purpose. At present trials of this drug are started abroad, this drug is also being used in India.

Treatment on Symptoms: Paracetamol and other simple medicines of cough and cold are used for this. Since last six months, the Corona Storm has infected nearly 06 million people, killed over 380 thousands and lockdown billions. In India alone, it has affected 1, 98,700 and claimed over six thousand lives. Economists are calculating the huge human and economic losses that the entire world will have to bear. The rising number of cases across the world have paved the way for speedy clinical trials as the hunt for an effective vaccine or cure continues. Experts still suggest that it could take anywhere between 12-16 months for the world to get a ready vaccine to counter the virus. Even so, more than 110 groups around the world are in contention to manufacture a vaccine right now. In India, Bharat Biotech COVID-19 vaccine, "Moderna" moves to second phase of

human trials. "Some have advanced to the second phase, while others are experimenting with alternative medicines"(Times of India).

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Psychiatric Healthcare Reforms in India: A Review

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Abstract:

It is critical that we study the history of mental health development in our communities, regions, and countries. This has mostly concerned how we have supported persons with mental illnesses in huge facilities. We have learnt a lot from how we dealt with folks in the past to get to where we are now in terms of mental health services and procedures. Some of these encounters have been positive, and they should inform our current practise. Some behaviours and environments for people, on the other hand, should not be duplicated since they are ineffective. Although India has had mental health legislation since the mid-nineteenth century, it has undergone numerous revisions throughout the years. The present paper attempts to outline some crucial reforms related to mental healthcare in India. It also critically examines the Mental Health Care Act 2018.

Key words; Mental health, Acts, , patients, depression etc

The Lunatic Removal Act of 1851, which was repealed in 1891, was the first law in British India dealing with mental disease. This regulation was primarily enacted to govern the return of British patients to the United Kingdom. Many laws for the care of people with mental illnesses were enacted when the British monarch took over-Indian administration in 1858, including Lunacy (Supreme Courts) Act 1858, the Lunacy (District Courts) Act 1858, the Indian Lunatic Asylum Act 1858 (with amendments passed in 1886 and 1889) the Military Lunatic Act 1877. Patients were held indefinitely in deplorable living conditions with little possibility of recovery or discharge under these acts. This prompted the introduction of a bill in 1911 that harmonized previous laws, resulting in the Indian Lunacy Act (ILA) of 1912.

The Indian Lunacy Act of 1912 was the nation's first mental health law. It marked a watershed moment in the management of asylums, which were eventually renamed mental hospitals. This act, on the other hand, was

designed to safeguard the public from person who were seen to be hazardous to society it. patients with a mental illness). Human take were ignored by the ILA 1912, which he were ignored with prison sentences mainly concerned with prison sentences, had a result, the Indian Psychiatric Society indicate that the ILA 1912 was unsuitable, and in 1951 it assisted in the drafting of a mental health be (Trivedi, 2002).

This measure took more than three decaders get the President's consent (in May 1987), and it was only passed into law in 1993. The Merci Health Act (MHA) of 1987 had the advantage of defining mental illness in a progressive manner, emphasising care and treatment taber than confinement. It outlined specific processes for hospital admission in unusual cases and emphasised the importance of safeguarding human rights, guardianship, and propen management of people suffering with menal illnesses.

The Government of India launched the National Mental Health Programme in the year 1982 keeping in view the complete inadequary of mental health care infrastructure in the country and the heavy burden of mental illness in the community. The District Mental Health Program of 1996 was added to this program The program's strategy in 2003 included two schemes: "Modernization of State Mental Hospitals and upgradation of psychiatry wing in government medical colleges / hospitas" Janashakti Vikas Yojana (Yojana A and B) became a part of this program in the year 2009

The MHA 1987 has a number of flaws, the most serious of which are the legal procedure for licensure, admittance, and guardianship Furthermore, human rights and the deliver of mental health care were not sufficient) addressed in this Act (Narayan et al, 2011) The constitutional legitimacy of the MHA 1987 has been questioned by human rights group because it involves the restriction of personal liberty without the possibility of judicial review. The MHA of 1987 was also silend on patient rehabilitation and treatment after discharge from the hospital. In addition, a lack of treatment facilities put financial, social, and emotional strain on caregivers and their families. Following these complaints, the MHA 1987 was amended, culminating in the Mental Health Care Bill 2013, which was introduced in the Raiya Sabha on August 19, 2013. This bill repeals the MHA of 1987. Every person has the right to obtain mental healthcare and therapy from government-run or supported services under the MHCB 2013. As a result, a patient with mental illness will have access to services and facilities such as free psychotropic medication, mental illness insurance coverage, and money for private consultation if a district mental health service is not accessible. The MHCB 2013 also ensures that treatment and rehabilitation will be accessible in the least restrictive setting possible, and those patients' rights and dignity, including those from low-income families, will be respected. The MHCB 2013 introduces new concepts such as advanced directives and nominated representatives, which give people with mental illnesses more control over how they want to be treated in the future if they lose their ability to make informed decisions (i.e. mental capacity), as well as who their nominated representative will be to manage their affairs.

The Mental Health Care Bill 2013 has sparked much debate and criticism. The bill was regarded as too ambitious and unrealistic when scrutinising the resources, available infrastrure, staffetc. Secondly, it has over inclusive definition of mental illness that may lead to stigmatise vast number of patients. There is ambiguity also, in management of minors. Despite its flaws, however, it was widely expected that this bill will bring in a new era of good care and allow persons with mental illnesses to live dignified lives.

The Mental Health Care Act (MHCA) was passed by a majority in the Lok Sabha on April 7, 2017 and the actual implementation of this Act started from May 29, 2018. The law is said to be an important step in overcoming misconceptions about mental health issues. Also, some sections of the old Mental Health Act, 1987, which failed to look at mental health services from a patient-centred perspective, are said to have been amended. There has been a long-standing

demand that there should be some policies and legal frameworks to address the problem of mental health across the country. According to a World Health Organization report, 7.5% of India's population suffers from some form of mental illness. India accounts for 15% of the world's mental and neurological disorders. The report also reveals gross disparities in the provision of mental health services.

Against this background, MHCA seems to be addressing some of the fundamental issues related to the mental health ecosystem. These include the patient's choice of a variety of treatment modalities, exclusion of attempted suicide from illegal activity, and restrictions on the treatment of electric shock. However, on closer inspection, the law still leaves some questions unanswered, and some of the terms used to classify and describe mental health issues still do not make much sense. An important concern regarding this law is related to the legal information about mental health concepts. The MHCA provides advanced guidelines that allow the patient to choose a nominal representative and determine the course of treatment. However, unlike in advanced western nations, this does not include awareness of mental health issues and warnings about the early signs of such a problem. Lack of awareness and at the same time lack of experts in the field of mental health increases the chances of Indians rejecting their mental health status.

Besides, according to popular belief in India, there is a lot of confusion about the idea of seeking psychological help and insanity, so even seeking such help is viewed with disdain. Although the law includes provisions that discourage mental health from being tainted, it should also be noted that there is a need for constructive change in the mindset that has been ingrained in the society for generations. When a patient denies his or her mental state, the provisions of this Act may be against their interests, at least for a short time. The Act also provides for revocation of these directions. The Mental Health Examination Board (MHRB) set up under this Act may revoke these advanced directives by examining the claims made by the healthcare professional on the following terms 1) If the patient's personal will is disputed, 2) If the patient has not been given proper information to decide the instructions, 3) if the patient does not have the ability to make basic decisions. Of course, it should be noted that, if advanced guidelines are an obstacle to getting treatment for some serious psychosis, the above conditions can provide safety to the patient. However, no compromise can be made between the ability to make a decision about a mild type of mental disorder and the understanding of basic information, but this does not guarantee that the patient will not deny the reality of his mental state. It remains to be seen how the law will treat people who suffer from mild to moderate mental and anxiety disorders, depending on the extent of the disorder.

Another concern is the definition of "mental illness" as provided under Section 1 (s) of the Act. Defining mental illness, it is said that "mental disorders caused by thoughts, moods, perceptions, preferences, or memories that do not meet even the basic needs of daily life or have a profound effect on decision making, as well as mental conditions caused by alcohol or drug abuse." This definition of mental health, substance abuse is part of the diagnosis rather than the symptoms of mental health. It should be noted that DSM5 (The Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition,) has changed the concept of "abuse" to "dependency", the latter being less offensive. Furthermore, DSM5 views substance use as a separate disorder, not a symptom of mental illness.

As mentioned earlier, this Act has, in principle, made a number of important amendments to improve the condition of the mental healthcare sector in India. It is said that some of the concepts of mental health and the freedom to interpret concepts such as "mental health professionals" have been found to have a lack of verifiable scientific research. In this Act, the criteria for the degree of "Mental Health Practitioner", as incorporated in this Act, any person who has obtained a post graduate degree in Psychology and Psychiatry, Homeopathy, Ayurveda and Unani treatment will be considered as a legal mental health professional. Although there has been a lot of research on how to improve mental health through treatments related to other alternative methods like Ayurveda, this research is highly erratic.

Section 18, sub-section 3 of the Act provides

a "list of essential medicines" which are to be provided free of cost to the patients. Alternative therapies such as Ayurveda and Unani may also be included in the list if proper professional below is available for the treatment of mental below problems. The decision to provide free mental health drugs is a noble one, and if alternative drugs are included in the list of free drugs, even if scientists are sceptical about such drugs, their sales could increase.

While there are some flaws in this law, there is an assurance. In particular, the protection of the patient's rights and the provision of equal services to all. According to Section 2 of the Act, "Patients suffering from mental illness will also be treated in the same manner as patients suffering from physical illness." This sentence illustrates how policy makers want to understand mental health, and this shift in perspective is a positive sign for the future mental health sector in India. Therefore, the MHCA is a constructive law, enacted with a view to serving the public interest.

Although their understanding of legal errors and mental health is different from that of the world-renowned organizations like APA (American Psychological Association) and DSM5, it is important to be sure of their promising results. However, it is important to note that financial difficulties are hampering the implementation of this law. According to a study, the implementation of this law across the country will cost around Rs 94,000 crore every year This does not include the cost of training and recruiting mental health professionals to meet the country's healthcare needs. Due to this huge amount of money required for implementation, very little financial support is being received from the states. Unless the required amount is allocated in the budget, the benefits from MCHA will be virtual.

Recently, Union Finance Minister N. Sitharaman presented the Union Budget 2022-23 (Union Budget 2022-23) in Parliament. Anumber of announcements were made in the budget for the health sector. The Finance Minister spoke of launching an open platform for the National Digital Health Ecosystem with a focus on health which will give you a lot of information. There will also be an account of what health facilities the government is providing to the general

public. In the said Ecosystem, every citizen will be given a unique 'Unique Health Identity'. The Finance Minister said that the mental health of the people has deteriorated due to the Corona epidemic. For this National Mental Health Programme will be started. In the National Mental Health Programme, 23 organizations working for mental health will be merged. It allows people to talk about stress, depression and anxiety and talk to experts over the phone to get treatment for such mental disorders. Through the National Tele Mental Health Programme, people will talk directly to experts and find solutions to their problems. The World Health Organization (WHO) also says that cases of mental illness are on the rise worldwide. They are having a direct impact on health and the economy. Most cases of mental illness are caused by depression. It is the most common mental disorder affecting

260 million people worldwide. According to the World Health Organization (WHO), most women suffer from depression. Cases of depression, stress and anxiety have increased during the Corona period, the research report said. With the help of the central government's National Tele-Mental Health, people can get great relief.

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On behalf of <u>Studies in Indian Place Names</u>, I would like to extend my regard to all fellow researchers and scholars and wish prosperity in their field. Published by: <u>The Place Names Society of India</u>, NPS India Send papers for publication to <u>editor@npsindia.org</u>

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HIGHER EDUCATION IN INDIA: QUALITY CONCERNS

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Abstract

The progress of a nation greatly depends on its citizens. Without the responsible, dynamic and enterprising citizen one cannot think of progress of the nation and in order to have those qualities in its citizen, the nation needs to have certain standards, qualities in its HEIs. The importance of higher education in 21st century cannot be overstated. Having higher education was once a matter of prestige and dignity but by now it has become essential for very survival. The primary or basic aim of higher education is to provide service to humanity at large besides educating, training and undertaking research etc. Higher education broadens the human perspective about the world around. During this era of globalization higher education has assumed vital importance. There is increasing demand of higher education and the demand of course cannot be fulfilled without having the 'quality' in education. Quality education therefore has been the backbone of present-day education system, be it primary or higher education. India has considerable improvement in the enrolment ratio by now but still the quality is a matter of concern. Higher education has a setback in the form of poor infrastructure, examination-oriented curriculum, dearth of quality faculty members, age old teaching methods, lack of funds, apathetic policies, vested political interests, growing privatisation and so on. The present paper aims at critical analysis of some of the factors influencing the quality of education and quality concerns in higher education system in India.

Key words: Higher Education, quality, concern, challenges, solution

Introduction

Higher education is the crucial element for the progress and development of any nation because it is education that widens the horizon of thinking capacity, increases analytical power, develops rational thinking and reasoning ability. It provides specialised and skilled manpower to the nation besides creating job opportunities, framing economic, agricultural and industrial policies. It generates awareness among citizens about prevalent socio-political scenario. The knowledge gained through higher education leads to research and such research in turn aids in discovering new knowledge in various fields. Pt Nehru in his convocation address at Allahabad University (1947) said "A University stands for humanism for tolerance, for reason, for the adventure of ideas and for the search of truth. It stands for the onward march of the human race towards ever-higher objectives. If the Universities discharge their duties adequately, then it is well with the Nation and the People."

Studies in Indian Place Names (UGC Care Journal)

India witnessed remarkable development in the education sector since India witnessed remarkable development in the same its since its independence. The number of universities, colleges, institutes etc. The year 2018 figured its independence. The number of universities, colleges, institutes etc. The year 2018 figured its independence. The number of universities, colleges, institution of universities, 291 private universities, 291 private universities, central universities, 381 state universities, 123 Deemed universities, 291 private universities, central universities, 381 state universities, 123 Deemed universities, 291 private universities, colleges, institution of universities, 291 private universities, 291 private universities, colleges, institution of universities, 291 private universities, 291 private universities, 291 private universities, colleges, institution of universities, 291 private univ central universities, 381 state universities, 123 Deemed during the XI to XII Five Year Plan
The numbers of the HEIs in India accelerated rapidly "during the XI to XII Five Year Plan The numbers of the HEIs in India accelerated rapidly to the Rashtriya Uchchatar Shiksha (2012-2017) period. To some extent its major credit goes to the Rashtriya Uchchatar Shiksha (2012-2017) period. To some extent its major credit good that has been started in the year of Abhiyan (RUSA), a Centrally Sponsored Scheme (CSS) that has been started in the year of 2013 by the Central Government" (Hoque). y the Central Government" (Hoque).

In spite of developments and growth, the quality of Higher education in India remains

In spite of developments and growth, the quanty main concern for the stakeholders in the education system. Our education system main concern for the stakeholders in the education unfortunately is not up to the mark and does not meet global standard, the fact that no university of India ranks in the list of top 100 universities in the world obviously reflects the state of our higher education system. Quality Concepts in Higher Education

In fact, 'Quality' in education is difficult to define. The overall aim of education is the development of individual in its entirety and the commitment of individual towards social objectives. The universities must offer the high quality as viewed by the stakeholders i.e. staff, students and employers. The persistent efforts are needed to improve the existing education system in order to meet the changing needs of vast country like ours where there are different perceptions, aspirations, needs and goals. Even if the 'quality' is perceived differently by different people it is understood as educational standards.

India is rich in terms of huge human resource. India fulfils the requirement of global market by supplying large number of technicians, doctors, managers, scientists etc to the world but as a whole the quality of higher education in India is a serious issue. The quality of higher education does not keep pace with changes in technology, new trends of education system, diversity, market trends etc. Our student of U.G. and P.G. courses faces unemployment issues. There is a huge gap between demand and supply as our system does not maintain the parameters of quality education. The parameters of quality education include good infrastructure, adequate faculty members, update curriculum, appropriate teaching method, examination system, government policies, learning resources etc. Challenges to Quality Higher Education in India

The issue of quality in higher education system is burning issue in India. There are certain challenges to quality of higher education in India that needs to be discussed briefly. Among the challenges the lack of equity and access poses serious challenge. In certain areas there are very few secondary schools and colleges. The disparity prevails among different social and religious groups in the higher education. As far funds being allocated for education is a matter of great concern, Most of the funds allocated for education sector are usually spend in school education. The state of scholarship for higher education is yet a matter of probe besides low percentage of students that avail education loans. Today a large majority of population mainly consists of youth. This may be reason why the availability of

Undoubtedly there is a remarkable development and expansion of in higher education. Undoubledly there is a remarkable development and expansion of in higher education.

But large number of HEIs lack even basic infrastructure like classrooms, sufficient building, But large number of Fig. 1 ack even basic infrastructure like classrooms, sufficient building, library, staff room, technological and digital devices etc. Alongside, poor infrastructure, a membere Mandalan Mandalan intended library, statt room, recumorogical and digital devices etc. Alongside, poor infrastructure, a members. Needless to mention that intended

learning outcomes cannot be achieved if the teachers are not available. The overcrowded classrooms and lack of adequate number of teacher's obstacles to carry out effective classroom interaction.

The student teacher ratio is at regrettable condition. In most of the universities we have outdated, merely theoretical curriculum just concerned with examination is being followed which is devoid of awareness about global demand. Similarly drop out ratio due to poor economic condition of the students is also serious issue needs to be tackled soon. Many a bright student cannot get admitted in the quality institutions or cannot have technological accessibility. In addition, with the change of government our policies of education too generally get changed. The educational policies too are implanted with vested political interests. Not only that even the appointment of vice-chancellor in many instances is being viewed politically!

The lack of fund, poor quality and the expansion of higher education over the years resulted in privatization and consequent malpractices. In the article "Indian Higher Education Reform: From Half-baked Socialism to Half-baked Capitalism", Kapur and Mehta observe

Higher Education in India is being defacto privatized on a massive scale. But this privatization is not a result of changing ideological commitment of the key actors the State, the judiciary or India's propertied classes. Rather this privatization has resulted from a breakdown of the system and exit of Indian elite from public institutions, to both private sector institutions within the country as well as abroad. Private philanthropy in higher education which was supportive of public institutions in past, is also increasingly withdrawing the support...

Kapur and Mehata further highlight chaotic state of affairs of higher education in India by quoting the observation of Supreme Court Justice A.R. Lakshmanan. Justice A.R.

Every year during admission season, several lakhs of students undergo immense Lakshmanan stated that: suffering and harassment in seeking admission to professional courses. This is caused by uncertain policies, ambiguous procedures and inadequate information. The miseries of the students and parents are escalating year after year, due to boundless expansion in the number of professional institutions and their intake capacity; emergence of large variety of newer disciplines and mobility of students seeking beyond the boundaries of their states.

Solutions

Different welfare schemes for different groups, removal of disparities such as regional, religious and caste have to be promoted in order to give access and equity in the teaching-leaning process. The government (both state and central) and concerned agencies need to frame practical budgetary planning. The gap between the allocation of fund and actual need leads to poor quality of education, the ever-increasing demand of higher education needs to be meet by creation of new HEIs as well as increasing the strength of old .HEIs. Similarly, the infrastructure development after the need of the day is essential.

Appointment of teaching faculties is an alarming issue. The insufficient number of teachers mars the very essence of quality education. Moreover, the appointment of teachers on temporary basis cannot solve the issue. The vacangies of faculty members should be filled

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on permanent basis only. UGC and HRD design the guidelines, rules and regulation etc for appointment basis only. UGC and HRD design must be strictly followed. The for on permanent basis only. UGC and HRD design the guident be strictly followed. The faculty appointments of teachers. Those rules and regulation must be strictly followed.

ers need to be trained at regular intervals.

The curriculum updating process should continue in this changing global scenario.

The curriculum design must be after the curriculum design must be after the curriculum. members need to be trained at regular intervals.

The curriculum updating process should continue to the curriculum design must be after local as well a as well as global perspective. It must be job oriented. Alongside update curriculum, as well as global perspective. It must be job oriented and academicians are not examination reforms are desirable. Many of the researchers and academicians are not contended with present examination system. The present unreliable method of evaluation can be replaced with new methods of grading system and other innovative methods. It is expected on the part of teachers that they should use qualitative and modern tools of teaching and learning. The teacher must be aware and update to use of multimedia, ICT, computer and online learning resources. The other factors that affect the quality of higher education need to be improved. The

motivation of teachers and learners, favourable atmosphere for teaching-learning can enhance the quality of higher education. The privatization of higher education to some extent has important contribution. But the money-oriented approach of private institutions must be checked, controlled and monitored. The HEIs should free from political interference as well as from overburden of monitoring agencies.

Conclusion

The overall scenario of higher education in India does not match with global standards. There is no doubt that is only the quality of higher education can make our nation as the world leader in 21" century. Education is key factor to the progress but the declining quality of higher education has become a matter of concern for all stakeholders of education. We are advancing in quantity but lagging behind in quality resulting in low employability. Therefore, the impetus for quality of higher education has gaining momentum in India. There is need to explore the adaptive capacity and enlargement of quality in higher education. With the strong will power and determination the concerned authorities need to concentrate on quality measures and implement

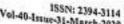
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Gandhi's Vision and Work for Removal of Untouchability

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Abstract

The origin of caste system in India originated more than two thousand years ago and is generally associated with Hinduism. The word untouchable came into being after the establishment of British Raj in India. Dr. B.R. Ambedkar used the word for the communities who were restricted to exercise equality and liberty in terms of their place and role in the social structure of Indian society. Those communities include the Shudras, the castes who were outside as per Verna system. But the word stuck to those cases that were regarded as untouchables. Mahtma Gandhi's name and popularity were being established on national map of Indian politics during Dr. Ambedkar's efforts for the concept of nationalism. Gandhi has borne the concept of Indian nationalism. Gandhi began to call untouchables as Harijans. He would live in their localities, with them and include the work of sweepers among Sawarnas.

Key words: Caste-system, Untouchables, Harijans, Hinduism etc.

Introduction

People who were born outside of and below the caste-system were called untouchables. People were categorised by their occupations and originally caste depended on person's work in Untouchability refers to the humiliations imposed from generation to generation. Untouchables are the people of castes whose touch was supposed to cause impurity and pollution. The practice of untouchability was part of the age-old institution of caste-system. Many a social reformer in India such as Jotiba Phule, Raja Ram Mohan Roy, M.G. Ranade etc fought for the social evils. Among Gandhi's constructive programmes for obtaining Swaraj, after his programme for communal harmony, he regarded the problem of untouchability as one of the important parts of freedom struggle. He advocated that the congress workers should not consider it as government's work but should consider it the part of Hindu religion. He regarded untouchability as a blot on humanity. Therefore, in his opinion the party workers have wrongly think the removal of untouchability as governmental and not part of Hindu party workers. For him the question of removal of untouchability was the most important part of change in Hindu ideology. Therefore, he always referred the great tradition of Indian saints. The renowned saint, Kabir used to lash out the caste-system through his poems. Another saint of Kabir tradition, Narsimha Mehata used to refer Harijan to untouchables in his preaching. That is why Gandhi, too, used to refer untouchables as Harijans.

In order to understand the Gandhian thought, it is essential to understand what made Gandhi turn his attention and focus on the problem of Dalits and how decisively he tried to give shape to his thought on removal of untouchability. When he was called for Round- Table. Conference in England, MacDonald proposed a plan to have independent electorate for Dalit-castes. MacDonald referred Dalits-castes as minority. Having had an experience of Independent electorate for Muslim and as a nationalist Gandhi did not accept the very idea that would bring

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rift in Indian society. He was of the opinion that such demands would bring permanent separation among people. The division of India as India and Pakistan and further division of Pakistan in the later days proved that the nations are created under geographical boundaries and not on the basis of castes and religions only. The speciality and greatness of India lies in the fact that it ensures satisfactory reservation to expectations of states and the formula of a definite share. Gandhi blames British too, for the condition of untouchables and also has a vision for their security after freedom. He writes that the British people have undermined the untouchables and downtrodden in such a manner that after Independence Indian government will have to make laws year after years. If the national government wants to set the house (the nation) in proper order it will have to remove the burden on the shoulder, the burden that is crumbling us now.

When Ramsay MacDonald, the prime minister of Britain did not change his decision regarding the independent electorates for Dalits, on his return to India Gandhi declared fast unto death on 20th Sep. 1932. This resulted in Shri Raja, the then Dalit leader stood in support of Gandhi and secondly the temples were being began to open for Dalits. Gandhi took the mission of removal of untouchability in his hand. On 20th Sep. 1932 prayers were offered in the entire nation and on the fifth day of fast Pundit Madan Mohan Malviya called a convention in which all Dalit leaders including Dr. B. R. Ambedkar participated along with leaders of upper castes. In this convention the leaders of Dalit agreed to renounce the idea of independent Dalit electoral constituencies and were contended on Hindu electoral constituencies. The leaders of upper castes accepted that as per independent electoral constituencies for Dalits are concerned the double number of seats will be reserved for them in common electorates as against the number British Prime Minister offered. This decision was accepted by the Ministry of Britain. The hunger-strike of Gandhi comes to an end on 26th Sep. 1932 in the presence of Rabindra Thakur.

Gandhi did not stop here only. He started publishing Harijan and in order to sustain the movement. He again started fast of itwenty-one days ion 8th May 1932 as a means of selfpurification. He regarded that this fast was meant as a prayer for purification of his own self as well as his companions due to which they will work for Harijans with more awareness and caution. This fast for self -purification by Gandhi considerably influenced the congress party workers as well as the nation. Out of fear the Government banned the paper, Harijan. Gandhi had to fast again for the same, after when his health deteriorated the government arrested him and released him unconditionally after thirteen days. Under his inspiration, a very big convention under the chairmanship of Pundit Madan Mohan Malviya was called at Bombay. In the convention an organization against the practice of untouchability on national level was formed, Ghanshamdas Birla was elected as president and Amrutlal Takkar was elected as a minister of this organisation the same organisation began to work as "Harijan Sevak Sangh." Gandhi recognised that caste does not connote superiority of inferiority. It simply recognises different outlooks and corresponding modes of life. But it is no use denying the fact that a sort of hierarchy has been evolve in the caste system.

The greatness of Gandhi lies in the fact that in order to give practical shape to his thoughts he adopted a Harijan girl. He also decided to abandon those comforts that were denied thoughts he will let anyone to enjoy those comforts to his followers, disciples, family to Harijans. Nor he will live in Ashram. For example, he will to Harijans. The who live in Ashram. For example, he will not enter a temple which is members of the interpretation of the interpretation in 1933. He advocated positive means to the interpretation in 1933. He advocated positive means to the interpretation in 1933. prohibited for the cause of Hatijans in 1933. He advocated positive means to uplift Harijans. He addressed

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various meetings reposing doctrines of Harijan welfare. He led several processions of Harijans with the with upper caste people and made them participate in religious rituals. He believed that opportunities of education and entry in temples would reduce social inequalities. Therefore, he launched movements for cleaning Harijan residential areas, digging wells for them and similar other beneficial things.

In his tour he collected eight lakh rupees. On 25th June 1935 a bomb was thrown on his car in which he narrowly escaped. He would have been killed in the attack. This incident clearly shows the extent of reaction against Gandhi's commitment for the cause of untouchables. His commitment remained the same throughout his life. In 1934, while leaving the Congress he emphasised the importance of removal of untouchability. We know that till his death constructive programmes were part of his daily life. He would stay in the houses of Harijans. His vision was reformative in nature.

Conclusion

Everyone is born as human and every human being has equal rights. Our constitution guarantees equal rights and equal protection to all the citizens of the nation. It is the trivial ego that of human being has created untouchability. Untouchability came into existence when the wisdom and knowledge of man would have been in unconscious state. The trivial ego took shelter of false religion. Gandhi was a great educationist besides being a political leader, philosopher and a social reformer. He was quite aware that his struggle for removal of untouchability is more gigantic than the struggle against imperialism. The struggle against imperialism implies the struggle against the outside or foreign power but his struggle for removal of untouchability was meant to struggle against his own people. He fought against religious differences and religious fundamentalists and clarified that the state should not interfere in the matter of religion. He attached his concept of secularism to the concept of social justice and social equality. Gandhi was the first and only leader to fight against colonialism, class difference, political and social evils simultaneously and that too with simplicity and with the weapon of nonviolence.

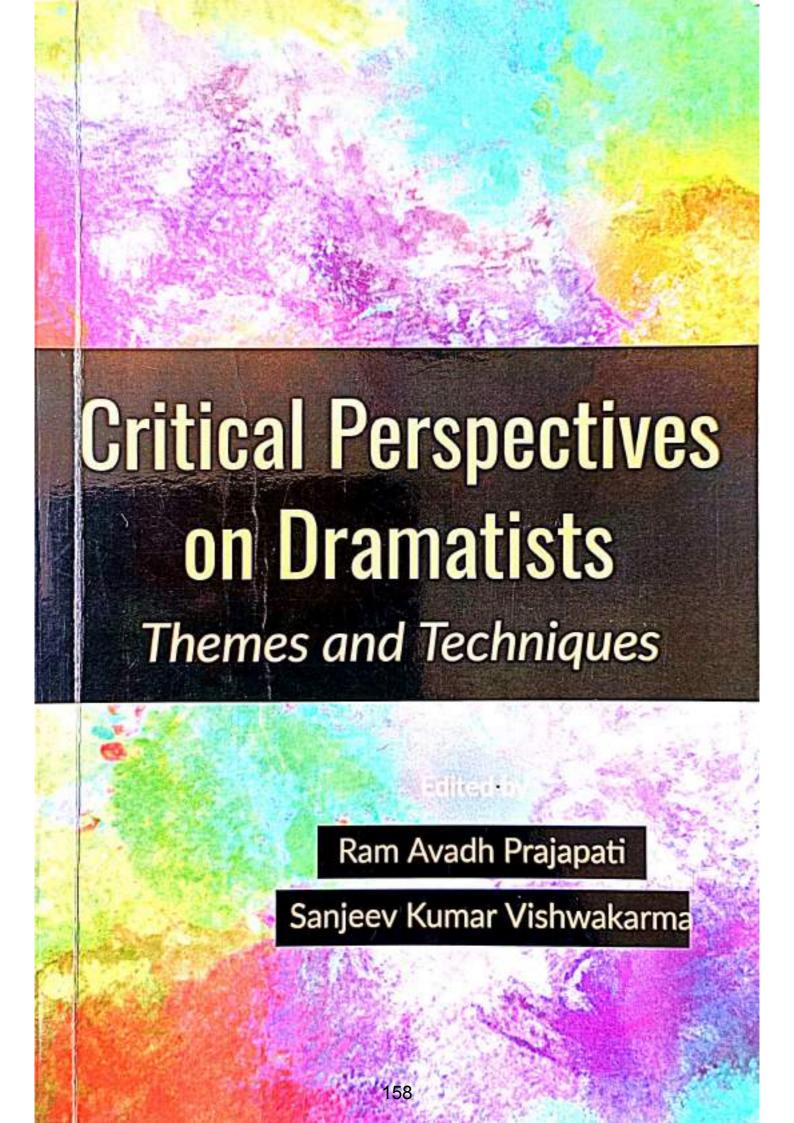
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Theme and Dramatic Techniques in Dattani's Thirty Days in September

Prof. Dr. Ravi Chapke

Today, the name of Mahesh Dattani needs no introduction. He is a well known playwright in the world of Indian English Drama. He has won prestigious Sahitya Akademi award for his Final Solutions and Other Plays. He is a multidimensional personality: actor, director, writer and dramatist. He runs his own theatre house, Playpen. Some of the famous works of Mahesh Dattani includes, Final Solutions, Tara, Dance Like a Man, Thirty Days in September, Where There's a Will and Bravely Fought the Queen. The plays of Dattani mostly deal with urban issues that prevail in Indian society. The issues like gender bias, patriarchal hegemony, child sexual abuse and issues of the transgender find expression in his plays. He is acute observer of things around: he does not merely see but also investigates, goes deep down to the issues and brings those issues in his plays with his superb and unusual stagecraft and techniques.

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Thirty Days in September 1s probably the first Indian English play on the theme of 'incest'. Here Dattani focuses on the sensitive issue of child sexual abuse within the family. Mala, the daughter of Shanta, is molested by her own maternal uncle, Vinay. But whenever Mala attempts to reveal it to her mother she finds the later busy in either household work or worshiping Lord Krishna. Eventually a bitter truth falls on Mala when Shanta reveals that she too was molested by the same person i. e her own elder brother, Vinay. It is only then Mala could understand the meaning of Shanta's silence. In the same manner both the mother and daughter share physical, psychological and emotional trauma. Dattani has depicted life of a child, who is victim of sexual abuse in very subtle manner. He makes use of some unusual techniques to present the gripping theme of THE TOWNS OF THE PARTY OF THE P the play. but several in indica sporory. The assure inot

Child sexual abuse appears to be an untold, unmentioned and covert issue in India. Children, the victim either do not reveal or even when they reveal to their plight to parents are not taken seriously. Many times the children find it difficult with whom to share as the very people they would rely on may abuse them or permitting to the abuse happen. Such issues are considered as taboo in society whether rural or usban. Dattani chooses to set his

plays using urban setting and engages his efforts to choose the family locale. Thirty Days in September is not an exception to this. Dattani himself writes,

I would see the setting of *Thirty Days* in upper middle class. I choose this setting because I did not want them to dismiss sexual abuse as something that does not happen to people like them (Manisha Vardan 3).

For the presentation of the play Dattani set the segmented stage split into four acting areas which remains the same throughout the play and actions move without any change in the setting. The first area is kept reserved for counsellor who remains absent all through but a chair reserved for him is symbolic for his presence. The second area is a living room of Shanta and Mala's home. The third room is the puja room that remains hidden but is visible when required. The fourth and last acting area represents several locations at the same time; for instance, the restaurant, Deepak's house, the party house, etc.

The stage setting itself reveals the dark, stark realities of the mother and the daughter (Shanta & Mala) who are the victims of child abuse. The playwright in the stage direction explains the plight of central characters:

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During Mala's taped conversation, we see the back of a life-sized doll of a seven-year-old girl propped on a chair. During the first conversation we only see the back of the head. With every subsequent taped conversation we see more of the profile. We only see the doll's full face after Deepak's taped conversation. (CP II 7-8)

The doll is used here is to symbolize the victimization of childhood by dehumanize 'man'. The subsequent taped conversations reveal the stark realities of Mala's life. The doll's profile and tape recorder enacts as the 'objective correlative' for Mala's suppressed being. By exposing the doll's profile layer by layer the playwright shakes the mind of audience and plunge deeper into the issue of incest and sexual abuse. In Act III, Mala takes her t-shirt over her head while Dipak, her fiancé is on bed. Her action suggests her lack of feeling towards love. To quote Beena Agarwal

Dattani presents the whole issue with the presumption that undesirable sex being motivated by pleasure principal is bound to lead to guilt conscience and it adversely affects the normal responses of the sufferer (121).

Her vulnerability to sex for physical granification is the outcome of her forced molestation in childhood. Mala's action is integrates verisimilitude of doll which is visible after Deepak's taped conversation. The face of the doll is not seen but doll's ragged limbs are exposed. In the same way, "the dress on the doll is lifted and pinned at the doll's forehead" (CP II 45). The naked body and ragged limbs conforms the sexual susceptibility of Mala who was molested in her childhood. The 'man' who ravished her is ruthless who takes the female body simply as an object of gratification. Towards the end of the play when the man holds the doll, he holds it by skirt to cover its face with it. The 'new' Mala here confronts the man to save the doll. Her success in her action as she picks up the doll again makes her the symbol of a victim as well as a protector. This device viz using a doll to symbolize or represent the varied roles of women proves technically effective.

Dattani's skilful use of taped conversation in the play recreates the terrible experiences of the past so as to mould the present and determine future. the The taped conversation between Mala and Deepak, indeed prove an essential tool in presenting the theme. The horrible experience of Mala four years ago are presented on the stage by sound device and those four years are contrasted with the present which is full of confidence. The taped conversation reveals her psychological journey over years. In her first conversation she is obviously unsure of what she says and sound nervous:

MALA. I - I don't know how to begin ... Today is the 30th of September ... 2001, and my name is ... I don't think I want to say my name ... I am sorry. I hope that is okay with you ... I am unsure about this ... and a lot of other things (CP II 9).

The first taped conversation is once again repeated at the end of the first Act with misrepresentation where some of the keywords echoing to over run each other:

MALA'S VOICE. I know it is all my fault ... (Reverberate 'my fault' almost till the end of the tape.) It must be. I must have asked for it ... (CP II 32).

But in her speech after four years she appears very confident. This has been done deliberately by Dattani to contrast between the Mala of the past and Mala in the present. In the beginning she is Mala, after it is 'Mala's Voice' and eventually 'Mala's voice on tape' are the three

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different manners in which Dattani presents the central character on the stage and achieves more dramatic effect.

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Dattani interspersed two scenes in Act III to bring out the trauma of child abuse. The two scenes having Deepak and Mala in Dipak's flat and Shanta and the Man in her house "are played simultaneously without dimming or raising the lights" (CP II 38) on the same stage. The man is not named as he becomes an objective male force that remains in the traumatised psyche of both Mala and Shanta. The other male characters like Ravi, the paperwallah, and Vinay are the varied forms of objective 'man' who assumes brutish male force. This technique of interspersed scenes is usually used in cinema to provide emotional and psychological depth to different characters but Dattani has made its effective use in the play. man side of characte

The flashback technique is employed by the playwright to depict the mental state of protagonist who is constantly trembling between the past and the present. He depicts the past and the present with the shift of memory. It is due to her fractured consciousness that Mala could not perceive the true love of Deepak. There is no division in the form of subsections in the play which makes it condensed one and the condensation enhances the intensity of

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emotional crisis of characters. Similarly, Dattani makes use of dramatic monologues in this play. The dramatic monologues here intensify the empathy of audience with Mala who speaks of her story as straightforward as possible. emilies one this top of the une stigned

MALA. Mala Khatri. February 2004 . . . I do not hesitate to use my real name now. Let people know. There's nothing to hide. Not for me. After all, it is he who must hide. He should change his name, not me ... I wish he were here now, so I could see his face when I tell him I have nothing to hide. Because I know it wasn't my fault ... Now. I know now (CP II 8).

The monologue helps the playwright to demonstrate the inner side of character, to expose her trauma unadulterated. The monologues are incomplete sentence which echoe internal conflict. She bears a grudge against male dominated society and would turn down the proposal of marriage from Deepak.

The techniques and stagecraft of Dattani in the play leaves therapeutic effect on audience. Here he employs the puja room and the picture of Lord Krishna in the living room of Mala and Shanta. These devices are employed to demonstrate the contrast of divine inside and the demon outside. The frigid and 'silent' mother Shanta surrenders before Lord Krishna. Neither she felt pleasure nor pain for her molestation and bears it from the age of six to sixteen. She believes that everything will be all right with Mala out of her devout faith in the Lord. She would defend herself and her daughter from the demon inside, the demon of sexual urge. In order to kill this demon inside she turn out to be 'frigid'. Her husband deserts her and the daughter Mala accuses her for her silence. Moreover, Mala's action of throwing the image of Lord Krishna indicates the different ideologies of the two victims of sexual abuse. When Mala opens her heart before Shanta, she realizes that under the garb of her prayers and silence Shanta had stored her own grief too. Thus the idols of Lord Krishna and the puja room are used as technical device to provide humane expression to unrevealed misery and grief. At the end of the play when Mala feels sorry for blaming Shanta, without giving reply Shanta turns back to her God and resume her worship. Das appropriately estimates the ambiguity in following words: "May be, Shanta has forgiven Mala and accepted her. Or, may be, she has turned to God discarding the human bond between the mother and the daughter. We the state however, I the term a man, it may I common show the bests.

may say like Shakespeare's Othello, 'it is better as it is

Philipping of the philipping o Dattani employs silence as metaphor in the plant the sexual abuse of L. Shanta's silence regarding the sexual abuse of her daughter molecular and abuse of her daughter daught and even her own molestation symoblises both degrading morality in Indian society and stereotypes for women which considers them as mere object for make sensual pleasure. The fatalist mother leaves the problem is God whereby escaping the responsibility. Every time Mal seeks to tell her plight to her Shanta takes shelter in pract and worshiping Lord Krishna. The action and silence of Shanta becomes unbearable for Mala and it leads to be rebellion. According to Santosh Kumar Sonkar, "Portraying the relationship between mother and daughter, Dattani lis tried to shed light on the fact that betrayal in any close relationship, as Mala realizes, is as painful as sexual abuse (3). Mala meets and enters in a relationship with men but time her relationship in such a way that the relationship ends within thirty days. She bears not only the pain of sexual assault in her infancy but also equally suffers the emotional hurt caused by her mother's indifferent attitude towards her molestation. She reveals the secret of her silence:

Shanta: I remained silent not because I wanted to, but I didn't know how to speak. I- I cannot speak. I cannot say anything...my tongue was cut off years ago... I did not know how to save her. How could I save her when I could not save myself? (CP II 54-55)

She realizes like Mala that her parents were aware about her abuse still no one could stopp Therefore she develops the courage to bear the traumatic experience. This tumultuous experience moulds her personality. Beneath her silence, therefore lay buried her own trauma, the bleak and painful reality. It is unbearable for her to face the question of past. Vinay, the villain in the life of the mother and daughter controls her psyche. She unfolds her childhood trauma:

Shanta: I was six, Mala. I was six. And he was thirteen...and it wasn't only summer holidays. For ten years!! (Pointing to the picture of God) I looked to him. I didn't feel anything. I didn't feel pain, I didn't feel pleasure. I lost myself in him. He helped me. He helped me. By taking away all feeling. No pain, no pleasure, only silence. Silence means Shanti. Shanti. But my tongue is cut off. No. No. It just fell off But my tongue is cut off. No. It just fell off somewhere. I didn't use it, no. I cannot shout for help,

I cannot say words of comfort; I cannot even speak about it. No, I can't. I am dumb (CP II 55).

Shanta's revelation throws a flash light on the suppression of woman voice in Indian society. She symbolizes the victim of collective consciousness that forms her mental makeup and is unable to protest the injustice and trauma that she herself bears and her daughter undergoes. While Shanta becomes indifferent, Mala emerges as a 'New Woman'.

Thirty Days in September remains the most sombre of all the plays written by Dattani by its merit of ordinary emotions and the bleak picture and stark realities presented transparently. The theme of the certainly makes a play a sombre one but at the same time the techniques adopted by the playwright makes the play a moving and touching experience.

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DR YOGESH KASHIKAR

LITERARY
THORIES

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"Archetypal criticism and Northrop Frye's "The Archetypes of Literature"

Prof. Ravi Prakash Chapke

Introduction

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Archetypal criticism is an important modern approach to literature and it has contributed a great deal to the field of literary criticism, 'Archetypal Literary criticism' is concerned to analyzing a text in concern to the myths and archetypes that could be in the text in the form of description, symbols, images, allusions, references, characteristic traits, etc. This type of criticism appeared in the literary field in 1934 with the publication of Maud Bodkin's Archetypal Patterns in Poetry. Sigmund Freud's theory of "collective consciousness" held that the civilized man, though unconsciously, preserves pre-historical areas of knowledge. Following the footsteps, an archetypal critic tries to examine literature with the hope of discovering the existence of underlying mythological "pattern". Miss Jessie Weston and J.S. Frazer have made painstaking research in myths and have shown that human behaviour and culture follows

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11 March 2020

Globalisation: It's Impact on Indian Culture

Prof. Dr. Ravi Prakash Chapke Dept. of English, Smt. Vastalabai Naik Mahila Mahavidyalaya, Pusad, Dist. Yavatmal 445204

Abstract

The factors like industrialization, modernization, urbanization and globalization have greatly influenced the culture throughout the world. Since the end of colonial era, globalization has brought progressive as well as undesired changes, especially in the third world or non-western countries. The economic reforms initiated in India in 1991 paved the way for liberalised trade and commerce; multinational companies began to invest huge money in infrastructure, research development etc that brought enormous changes. Those changes influenced the very quality of life as well as social norms. The very cultural values are changing due to liberalisation and globalisation. A new culture i. e. "global culture" has been emerging at high speed and this new culture has been affecting Indian culture both adversely and positively. The present paper briefly discusses the positive as well as negative impact of globalisation on Indian culture.

Keywords: Globalisation, Impact, Culture, Positive, Negative etc.

Introduction

The term of 'Globalisation' is self-explanatory. It is the process that increases and spreads the interchange of worldly views; and exchange of commodities over enormous distances. It is an international dais that strives to maintain the evenness in the living mode of the people of the world. The crucial impacts of globalization are greatly localized. Recally affects the way of life, fashion, preferences, food habits, dialects what we comprehensively term as 'culture'. Without doubt, like any other movement it has also the good as well at adverse effect on the lives of people, "Cultural globalization", "is a phenomenon by which the experience of everyday life is influenced by the diffusion of commodities and ideas, reflects a standardization of cultural expressions around the world" (Gogineni).

Indian culture is the confluence of multi-religious, languages, communities, ways of life etc. Just as the culture any country does not only indicates the region and language of the region, it is largely understood with the mindset of the citizens residing there, India is a bouquet of flowers of varying religion, dialects, traditions, customs, art and architecture etc, housed into a single unit of patriotism and unity. Our culture is rich in respect to heritage and resources. Most of the aspects of Indian culture today are under great threats of forces of globalization. It will not be altogether wrong in saying that the Western colonialism emerged again and transformed itself into a glaring form i. e globalisation and proving harmful to every non-Western culture. For Indian culture, globalization is proving to be replica of colonialism of the days of British Raj. This new avatar of colonialism has put on new masks. It dexterously comes under the guise of various labels like democracy, humanitarian rights, gender equality, internationalism and so on. The analysis of Indian culture from globalisation point of view demonstrate the impact of westernisation, blending of other traits and cultures into Indian culture of ancient heritage

Indian cultural values cherished joint family structure but after the process of globalisation starts there has been considerable impact of Western values of family life. The joint family structure is now paying the way for nuclear families especially in urban and metropolitan set up. The grandparents which were supposed to be the pillars of the house are now looked upon as guest by grandchildren. The increasing number of old age homes in the nation is the telling instance of this. In the matter of marriage, the inter-caste, inter-religion marriages are in rise. The marriages have lost their essence. The increasing number of divorce cases and the extra- marital relations are reported now and then.

There were good many restrictions in observance of gender identity. It is with the emergence of globalisation the youths have started mixing among each other. This is proving detrimental in developing globalisation. Yet the complete devoid of limitations have somehow adulterated the mindset. The birth of friendly approach i.e. live-in relationship, the ever increasing cases of rape, sexual abuses etc are a result of the new relationship i.e. the outcome of imported values. The course of the course o new relationship.

The festivals were celebrated with all news to considered as God earlier and were distorted mind and.

The festivals were celebrated with all pomp and togetherness. Today, the guests are treated with respect. The steed sciolinary Research Investigation of the steed sciolinary Research Investigation (See Section 1997). Anyushi International Interdisciplinary Research Journal (ISSN 2349-638x) (Special Issue No.74)

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burdensome, the gatherings and interactions are diplomatic depend on financial status. Valentine's Day is more welcome to the youth rather Holi or Diwali. Traditional forms of classical, folk, and tribal forms dance and music enjoyed niche and regional following. However, they are now slowly being edged out toward extinction. Even the West, which not so long ago revered traditional Indian arts and music, albeit for their perceived spirituality and exoticism, is now increasingly becoming a consumer of Bollywood music. "The impact is starkly evident in India today where most other forms of music find themselves marginalized and pushed either into regional corners or, worse still, abandoned." Evolved is "the emergence and success of rock and fusion bands who play rock music as it would be played anywhere Rock musicians donning turbans, jackets, kurtas, and vest is made of handloom cloth; skirts or lehengas and other items of ethnic clothing as costume; Kathakali face paint or kutchi ghodi, work hard for sounding as 'international' as possible" (Gogineni).

Almost every state in the nation differ the other in life style, food, clothing style, language, dialect etc. In most of the metropolitan cities we get multiethnic food like Italian, Chinese, French etc. have becoming popular. The fast food attracts the children as numerous advertisements are designed accordingly. The birthdays of children and youths are being celebrated after westernised ways, manners and foods. The venues like MacDonald's and KFC have become leading avenues for celebrating events. The adverse effects of junk foods on dietary are neglected in big cities; rather it gives a sense of empowerment to youths of the day. Like food, many Indians follow the Western style of clothing. The dressing fashions may be uncomfortable as the climate here differs greatly from the climate there in Western nations. For example, the suiting for the males is inappropriate match in many states here, yet it is followed. The essence of fabric of Indian societies has been multilingualism for centuries. Globalisation is greatly affecting the mother tongue education as no parent wants their ward to learn through it. Indians are losing touch with the charm and beauty of regional languages and dialects. The youth of the day prefer French, German, Spanish languages alongside English and somehow. consider using national and regional language as inferior. During recent past it was said that "agriculture is our all culture". But by now the agriculture has lost its prime value in India. The reasons might be more than one but even the youth having education in agreembure science does not consider farming as respectable profession to be pursued. There have been great changes in Indian cinema and television as far as the content and presentation of content is concerned. As many critics hail, that the nudity and objectification of women are taking place of the Indian art and sensuality, owing to western ways.

The positive aspects of globalization on Indian culture include the changing role of women, equal opportunities, removal of caste system, child labour etc. The age-old norms of patriarchy are being crumbling down. The present economy armed with the forces of globalization has opened up new avenues for women too. As employment opportunities have opened up, an increasing number of women migrating in order to take advantage of these prospects thus freeing themselves from the role of subordinate to male counterpart. Similarly the biot of untouchability has been greatly decreasing in Indian culture as a result of multiculturalism. "it has helped to bring down gender inequality and establish the concept of equal-opportunities to everyone irrespective gender and caste. This has improved the position of women and Dalits in society." (Upadhyay). Globalisation has brought the world closer, spread humanitarian values, and brought awareness about rights and ill practices such as child labour. Education has opened the gates of prospects and the world for everyone. The rural-urban divide too is greatly diminishing. The agriculture produce advanced by science can meet the requirement of food and other essentials.

Conclusion

The question really puzzles if the globalisation is a boon or curse. Some areas of our culture have reall been benefited while some other greatly affected by globalisation. This is a serious call for policy makers to put their utmost efforts to decrease the negative effects. The cultural identity is something that Indian people have cherished so long and the globalisation has brought rift and visible changes in Indian culture. The negative side apart, our culture is strong enough to sustain itself in this time of globalisation. It will not be blown away to western values so easily but the issues it is equally important on our part to figure out a right and just course and action in times.

11th March 2020

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Dr. Rahi Masoom Raza's A Village Divided: A Faithful Document of History

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Abstract

Dr. Raza is a remarkable Hindi poet and novelist, script writer and what not. He has written scripts for more than 300 films and for popular television series, Mahabharata. Many of his works have captured the moments of social tension among communities like Hindu and Muslims. His A Village Divided is a touching delineation of the divided psyche of the Shia Muslims of Gangauli village in Uttar Pradesh. These controversial novel touches manifold aspects of contemporary society. Raza's greatness lies in his masterly handling of and faithful delineation of history.

Keywords: translation, village, religion, antagonism, identity

The post-independence period boosts up attenuation of translation within Indian languages as well as translation from Indian languages into English. Dr. Rahi Masoom Raza (1927-1992) is one of the well known eminent novelists of the post independence period. His novel Adha Gaon was originally published in Urdu and this classic piece of Urdu literature has been translated into English by Gillian Wright as A Village Divided assuring the novel much wider readership. The translation work by Gilian Wright is a flawless one and gives much justice to the original.

The Ganguli village portrayed here with vibrancy and intensity. The village at once become representative of the villages during decades of 1930-50s. The novel unfolds the later years of British regime and the first decade of Independence. The novel cannot be said as a novel of partition in strict sense as it is more about the rivalry and religious antagonism of Gangulis rather than politics around creation of Pakistan. For the Muslims here in Ganguly the creation of Pakistan was not a concern as they were aware that the very place was their home. The novel presents the rivalry of zamindar family their festivities and litigation etc. At the same time, it highlights many lines of gender, caste, class, religion, education, and sect and so on that the village is divided.

The book traces the history and story of a small village in castern Uttar Pradesh. Raza delves deep into his personal and social history in order to depict the realistic picture of

the nation before partition, though it was divided on various fronts other than geographical. The book conveys that within a religion there is no single category. Among Muslims, for instance, there are Shias who were zamindars and the other sect Sunni comprise of traders and weavers. Shias were considered as upper caste while the Sunnis were considered as lower caste. In the same line the Hindus were divided in castes and categories. In Ganguli village as elsewhere the Thakurs were powerful and considered as upper caste while the other lower caste people were the Ahirs, Bhars and the Chamars. Further, the Shia Saiyads in the village are divided between Upper Patti and Dakkhin Patti. It is the fierce antagonism between Upper Patti and Dakkhin Patti folk form the backbone of the plot of the novel. There is division of Saiyads and non-Saiyads, and even further in Saiyads there are Saiyads of Phatakwala, of Payjamawala, and Lungiwala. Among women there are 'bahoos', 'begums', 'dulhins', 'aziz dulhins' and 'nafis dulhins'. The Shias of Ganguli would not tolerate the idea of marrying the low-caste Hindu women. Arranged marriages are preferred here, lovers had to elope if they have to marry after their choice of a partner. Corruption is rampant as even today. The differences of religion still did not stop villagers to love and respect others. Raza has shown that in spite of differences there is Hindu-Muslim integrity. They have reverence for each other's cultures as Phunan Miyan, an illiterate Zamindar shows respect and tolerance for Hindu Gods and Goddesses. The delicate fibre of communal harmony also binds men like Gaya Ahir and Maulvi Bedar. The simple and straight forward villagers do not have any desire for Partition. But After Muslim League and Quaid-e- Azam set the creation of a new nation; Ganguly village gets disturbed more than before.

Raza's role in the novel is one of observe and a part narrator. The narrative in the novel functions as other, an alternative point of view presenting the partition in objectively subjective manner. The novel opens in the autobiographical first person and then switches interestingly to a third person narrative which darts unabashedly from one character to the next. He has successfully captured the absurd tragedy like partition and the absurdity is presented through the character of

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Phunnan Miyan, a proud Saiyed. The discrimination against woman is now and then a part of Indian life. The Saiyid cherish to have control over women. The identity of woman is defined by marriage. The few women who would choose their partner are forced to elope and are ostracised by the entire community. The marriages here are linked to the power that zamindars are entitled. Zamindars may 'keep' a woman of lower caste or may includge in a relation outside marriage. As they enjoy the freedom they do not have any problem with British rule rather it spurs their interests, provide power to exploit. Consequently, the Saiyids do not support freedom struggle nor do they have any sense of nationalism or national identity as such.

At village level, thus, no appropriate consciousness of a 'nation'. For most of the people in the village, their imagination restricted only to their immediate surrounding and region. The identity for them is restricted to region only as they practice the custom, tradition and even their language is regional. Moreover, even the 15 Aug 1947 or Independence Day is barely mentioned in the novel as for the Gangulis nothing has changed on the day. However, it is the partition that moved the Saiyids thorough Hindu -Muslim animosity with which the Hindu neighbours ask them to leave the nation and 'go to Pakistan'. But the Saiyds explains the educated youngsters from Aligarh Muslim University that it is the very place where there are graves of forefathers, the tazia platforms, fields and so on. In short, they do not have the conception of a 'nation' or 'nationality', a separate nation on the basis of their religious identity.

After the independence the provision of abolition of zamindari in the 1950s threatens to tumble the lives of the Saiyids in Gangauli. It shook their foundation more than the partition did. Raza conveys that the abolition of zamindari too did not bring drastic changes in their set up but on the other hand their power persisted in the form of politics as they grew politically well-connected and have privileged access to economy and education. Raza highlights the importance of education in creating

political consciousness. He seems to convey that the ideas like Hindu- Muslim enmity are inserted among youths through education and vested interests in politics. The outburst of communal disharmony is not observed in the Ganguly as the simple and straightforward folk could not cherish the idea of setting the fire to the houses of those with whom they are living for centuries.

Rahi ends the novel with a fresh morning on the distant horizon of the sky, which vividly mirrors his faith in life itself. The ending of the novel re-affirms his belief in the regenerating power of culture, village, language and home. Somewhere in the middle part of the novel he writes a second introduction therein he states his belonging to Ganguli, Gazipur (grandmother's home), Azamgarh (paternal ancestral home) etc and emphasise that his roots lie in Ganguli. No one has right to tell him or the other fellows like him that they do not belong here. In this way Raza assumes the voice of countless Indian Muslims who had nothing to do with the making of Pakistan and who refuse to leave the place they call home. Raza's novel, most importantly, shows that one's identity has varied aspects, the religion, therefore, is just one of them. The villages and the nations cannot be divided after the lines of religion and other petty consideration or differences.

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DR. BABASAHEB AMBEDKAR: THE MAN BEYOND THE TIME



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RELEVANCE OF DR. B. R. AMBEDKAR'S JOURNALISM

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Introduction:

Popularly known as Babasaheb, Dr.B.R.Ambedkar was an eminent scholar, economist politician, jurist and social reformer. Throughout his life he championed for the cause of untouchables, social discrimination also supported the rights of women and labour. He was the first Minister of Law and Justice of Independent India and the chief architect of Constitution of India. Yet, his career as a journalist has been largely ignored even by historians and his biographers. His editorship reveals has deep and intense concerns for untouchables and his ability to articulate the concerns with an impeccable erudition.

When Dr. Ambedkar resigned from Union Cabinet on 27 Sep. 1951, he issued a statement containing the explanation of his decision of resignation. Again on 10 October 1951, he issued the same statement outside the Parliament as he was reluctant to provide an advance copy of it to the speaker. He explained three reasons for issuing the statement. Apart from the two reasons the third reason that he explained that "Thirdly, we have our newspapers. They have their age-old bias in favour of some and against others. Their judgments are seldom based on merits. Whenever they find an empty space, they are prone to fill the vacuum by supplying grounds for resignation which are not the real grounds but which put those whom they favour in a better light and those not in their favour in a bad light. Some such thing I see has happened even in my case" (SharmilaRege 258).

The statement reveals that Dr.Ambedkar was convinced of the biased outlook of the newspapers and his concerns for newspaper's preference for facts. This also reveals that even during those days Indian newspapers were characterised by subjective outlook and secondly their reports lacked the facts and use to provide the readers with twisted one. Moreover, the journalism, like toady was immersed in enhancing the image of their favourites and casting unfavourable shades on those who they did not favour. It must be remembered that Dr.Ambedkar was one of the top leaders; the chief architect of the Constitution, an eminent scholar himself was the victim of irresponsible and biased journalism and was not sure of

fair treatment of newspapers.

Surely when he refers to the "age-old bias of newspapers" in his statement, Dr. Ambedkar is talking about prevalent age- old prejudices of the caste system. Also, indirectly he advocated the basic principles that the journalism should observe and follow; the basic principles that the newspapers should be free from bias and favouritism and their reports should based on facts and facts alone.

He expressed his views on journalism almost a century ago in the editorial of the inaugural issue of Mooknayak, "If we throw even a cursory glance over the newspapers that

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are published in the Bombay Presidency, we will find that many among these papers are published in the Bombay Presidency, we will find that many among these papers are published in the Bombay Presidency, we will find that many among these papers are published in the East of the interest some [upper] castes. And these can't care less are are published in the Bombay Presidency, we will find the can't care papers are published in the Bombay Presidency, we will find the can't care less to concerned about protecting the interest some [upper] castes. And these can't care less to concerned about protecting the interest some [upper] castes. And these can't care less to concerned about protecting the interest some [upper] castes. And these can't care less to concerned about protecting the interest some [upper] castes. And these can't care less to concerned about protecting the interest some [upper] castes. concerned about protecting the interest some [upper] concerned about protecting the i interest of other castes. This is not all. Sometimes, they go interest biases and were neglecting (Mooknayak 34). Since most of the newspapers levied casteist biases and were neglecting (Mooknayak 34). Since most of the newspapers is no better source than the newspapers (Mooknayak 34). Since most of the newspapers level.

(Mooknayak 34). Since most of the newspapers level.

(There is no better source than the newspapers the interests of the outcastes. DrAmbedkar wrote, "There is no better source than the newspapers the interests of the outcastes. DrAmbedkar wrote, "There is no better source than the newspapers level." the interests of the outcastes.DrAmbedkar wrote, the interests of the outcastes.DrAmbedkar wrote, the injustice that is being done to our people at present and will to suggest the remedy to the injustice that is being done to our progress in the future? to suggest the remedy to the injustice that is being and means for our progress in the future, and also to discuss the ways and means for our progress in the future, the wrote: "It is clear that in the absence of an injustice that injustice th done in future, and also to discuss the ways and included that in the absence of authority (ibid) At another place in the same editorial, he wrote: "It is clear that in the absence of authority and their progress was arrested." At another place in the same editorial, he wrote.

and knowledge non-Brahmins remained backward and their progress was arrested but and knowledge non-Brahmins remained backward and their progress was arrested but a progress was not difficult for them to earn their times. and knowledge non-Brahmins remained backward least poverty was not their lot because it was not difficult for them to earn their livelihood least poverty was not their lot because or state services. But the effect of social in least poverty was not their lot because it was not the effect of social inequality through agriculture, trade and commerce or state services. But the effect of social inequality on the people called Untouchables has been devastating. The vast masses of Untouchables has been devastating. The vast masses of Untouchables has been devastating. on the people called Untoucnables has been as an undoubtedly sunk deep into the confluence of feebleness (helplessness), poverty and ignorance" (ibid 33).

ance (101d 33).

It was in 1920 when Ambedkar decided to start his periodical, Mooknayak(hero of the voiceless). This was period of immense political unrest and churning in India. The political reforms (in form of Government of India, Act 1919) which were in place provided a platform to new elements which were hitherto not part of political domain. In political sphere non-Brahmin politics rose to prominence particularly in south and Eastern part of the nation Shahu Maharaja of Kolhapur led non-Brahmin Movement in Maharashtra. The movement greatly influenced in situating the caste-question in public domain in western India. Dr.Ambedkar saw it an opportunity to vocalize the age old agony and concerns of marginalized untouchables. He therefore, started Mooknayak (the leader of the dumb) and established2 new voice of Dalits in Indian politics. Also, Shahu Maharaja partially funded the establishment In Mooknayak Dr Ambedkar addressed several issues such as political discourse, indifference of upper caste people, hypocrisy of caste-system, the status of women and so on. It is argued that the title Mooknayak was influenced by Bhakti poetry specially the poetry of Sain Tukarma(Medieval Bhakti poet). Although he started the periodical, he was never official editor of it. He edited Mooknayak for the period of six months, unofficially. The only paper he edited was Bahiskrut Bharat (1927-1929) and the other periodicals that became the mouthpiece of his movement were led by and edited by his confidantes.

His struggle for removal of untouchability and rights of untouchables lasted over for decades. During the time he always used print media of his own as one of the tool to achieve his goal. Mooknayak survived just for about a year. In April 1927, he started the magazine Bahishkrit Bharat (Ostracized India) in more organised manner. He personally took care see the standard of the issue and writing. Bahishkrit Bharat was published about two years and in 1930. Dr. Ambedkar started January 1711 and in 1930, Dr.Ambedkar started Janata (The People) which survived for 26 years and lated named as Prabuddha Bharat (Enlightered V. named as Prabuddha Bharat (Enlightened India). The very titles of the papers he published had a replica and the emphasis on the direction. had a replica and the emphasis on the direction of his movement at a given time. The charge in title of Janata to Prabuddha Bharat occur when he was about to convert himself launch a massive historic conversion to Buddhism.

DrAmbedkar realized and felt the need of newspapers for the outcasts. In his words, "The Untouchables have no press. The Congress press is closed to them and is determined not to give them the slightest publicity for obvious reasons" (B.R. Ambedkar, 1993). At the same time he was aware that the outcastes have no means for starting a newspaper "It is depressing that we don't have enough resources with us. We don't have money; we don't have newspapers; throughout India, each day our people are suffering under authoritarianism with no consideration, and discrimination; those are not covered in the newspapers. By a planned conspiracy the newspapers are involved full-fledged in silencing our views on sociopolitical problems" (Ambedkar, 1993). Similarly, he was fully aware that not only the newspapers but also the news agencies were owned by upper-caste people. "The staff of the Associated Press of India, which is the main news distributing agency in India, is entirely drawn from Madras Brahmins - indeed the whole of the press is in their hands and who, for well known reasons, are entirely pro-Congress and will not allow any news hostile to the Congress to get publicity. These are reasons beyond the control of the Untouchables" (Ambedkar, 1993). After the analysis and in-depthstudy of the nature and character of newspapers in Indian and realization of the need of one for untouchables he enters the field of journalism. He was quite aware of the hurdles in starting and running a newspaper. He remained associated with journalism since 1920 when he was 29 years old and regarded the press to be an essential weapon for his struggle. He did journalism for around 36 of the 65 years he lived, albeit with gaps. He started Samata on 29 June 1928 and Janata on 25 November 1930. His journey from Mooknayak to Prabuddha Bharat was both a journey of ideas and struggle. The "Mooknayak" (hero of the voiceless) of the beginning therefore saw their liberation in Prabuddha Bharat (Enlightened or awakened India). His journalism began with becoming the voice of the voiceless through Mooknayak and ended with the dream of building an enlightened India through Prabuddha Bharat. Gail Omvedt, writes, "DrAmbedkar lived and worked in the first half of the 20th century. That was the period when the Indian freedom struggle was in its decisive phase. But DrAmbedkar's struggle was for a different kind of freedom. It was the struggle for the freedom of the most distressed class of Indian society. His freedom struggle was broader and deeper than the freedom struggle that was being waged against colonial rule. He wanted to build a new nation."

In spite of his busy schedule with the political activities and various assignments he would spare time to write for his periodicals. He did not allow his *Mooknayak* or any of the newspapers to propagate and become the carriers of casteist prejudices. He believed that caste prejudice is harmful to society irrespective of any particular caste. He believed that the people in society travel in the same boat. In *Mooknayak*he warns the newspapers propagating people in society travel in the same boat. In *Mooknayak*he warns the newspapers propagating caste system that "If any one caste remains degraded it will have an adverse effect on other castes, too. Society is like a boat. Suppose a sailor, with the intent of causing some harm to castes, too. Society is like a boat. Suppose a sailor, with the intent of causing some harm to castes, too of while playing a prank, punches a hole in their compartment, the result the other sailors or while playing a prank, punches a hole in their compartment, the result will be that along with the other sailors he will also drown sooner or later. Similarly, a caste will be that along with the other sailors he will also drown sooner or later. Similarly, a caste which makes other castes suffer will also undoubtedly suffer directly or indirectly. Therefore, which makes other castes suffer will also undoubtedly suffer directly or indirectly. Therefore, which makes other castes suffer will also undoubtedly suffer directly or indirectly. Therefore, which makes other castes suffer will also undoubtedly suffer directly or indirectly. Therefore, who deceives others and protects his own interests" (34). He asserted that he did not intend to who deceives others and protects his own interests" (34). He asserted that he did not intend to

"follow the example of a fool who deceives others and protects his own interests". In the interest of the inte "follow the example of a fool who deceives offices that his newspaper was not meant for ruining the interest of nutshell, DrAmbedkar made it clear that his newspaper was not meant for ruining the interest of nutshell, DrAmbedkar made it clear that his newspaper was not meant for ruining the interest of nutshell, DrAmbedkar made it clear that his newspaper was not meant for ruining the interest of nutshell, DrAmbedkar made it clear that his newspaper was not meant for ruining the interest of nutshell, DrAmbedkar made it clear that his newspaper was not meant for ruining the interest of nutshell, DrAmbedkar made it clear that his newspaper was not meant for ruining the interest of nutshell, DrAmbedkar made it clear that his newspaper was not meant for ruining the interest of nutshell, DrAmbedkar made it clear that his newspaper was not meant for ruining the interest of nutshell, DrAmbedkar made it clear that his newspaper was not meant for nutshell, DrAmbedkar made it clear that his newspaper was not meant for his newspaper was not meant for nutshell and nu "follow the example of a society in which anyone does no harm to other of any caste or community but for building a society in which anyone does no harm to other Besides the casteist outlook, the commercialization of journalism and the interests.

Besides the casteist outlook, the commercialization of journalism and the interest of deep concern to Ambedkar. M H Deyon. but instead protects their interests.

Besides the casteist outlook, the commercial to Ambedkar. M H DeYoung to conduct of journalists were also matters of deep concern to Ambedkar. M H DeYoung the conduct of journalists were also matters of deep conduct of journalists were also matter of journalists were also matter of journalists were also for the benefit of public, rather than be designed with the property of the period of journalists were also matters of deep conduct of journalists were also for the benefit of public, rather than be designed with the public of the public of journalists were also for the public of journalists were also matter of journalists were also matter of journalists were also for the public of journalists were also matter of journalists were also matters of journalists were also matter of journalis editor of San Francisco Chroniclesaid that A great editor of public, rather than be designed with the accomplishment of great ends for the corporation" (De Young in F.Fraser D. the accomplishment of great ends for the bench (DeYoung in F.Fraser Bond 5) and solely as a gainer of money for the corporation" (DeYoung in F.Fraser Bond 5) and solely as a gainer of money for the corporation in India was once Dr. Ambedkarexpressed his concern in following words: "Journalism in India was once Dr. Ambedkarexpressed his concern in following words: Dr. Ambedkarexpressed his concern in following profession. It has now become a trade. It has no more moral function than the manufacture of the public. To give a profession. It has now become a trade. It has now become a trade of the property of the pr soap. It does not regard itself as the responsible to public policy which it believes to uncoloured by any motive, to present a certain view of public policy which it believes to be and chartise without fear all those no for the good of the community, to correct and chastise without fear all those, no matter how high, who have chosen a wrong or a barren path, is not regarded by journalism in India in first or foremost duty. To accept a hero and worship him has become its principal duty Under it, news gives place to sensation, reasoned opinion to unreasoning passion, appeal the minds of responsible people to appeal to the emotions of the irresponsible ... Neverha the interest of country been sacrificed so senselessly for the propagation of hero-worship Never has hero-worship become so blind as we see it in India today. There are, I am glath say, honourable exceptions. But they are too few and their voice is never heard" (BR Ambedkar 1993).

One may summaries the standards that Dr. Ambekdar lay down for journalism in following points:

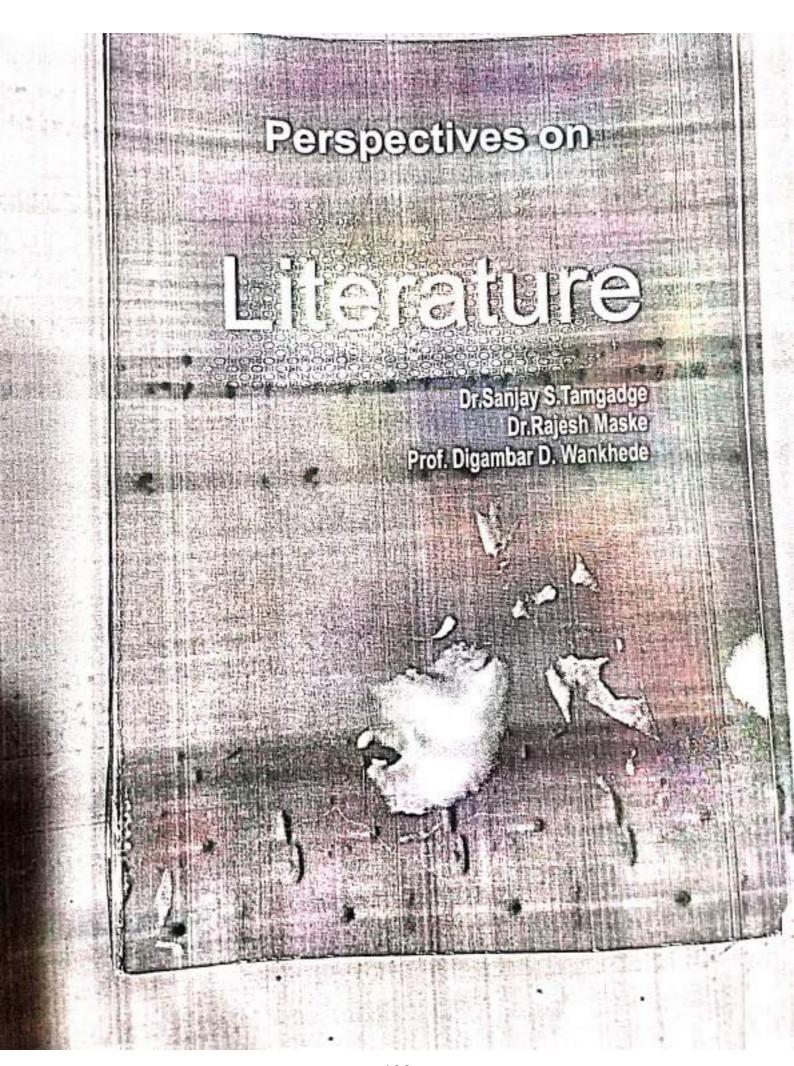
- · Journalism should be fair and unbiased.
- Journalism should be based on facts and not on pre-conceived and predetermined notions.
- Journalism should be a mission, not a trade or business.
- Journalism and journalists should follow journalistic moral standards.
- · Fearlessness is an essential characteristic of journalism.
- A prime duty of journalism is advocacy in social interest. · There should be no place for hero worship in journalism.
- Objectivity rather sensationalism should be the ideal of newspapers.

He established a new trend in Indian journalism. He advocated the democratic value of caste culture. He warned these in the same of the caste culture. and not caste culture. He warned those journals who upheld the supremacy of caste warna culture. He visualized the dawn of now a supplementary of caste warna culture. The newspapers edited by him demonstrate the special order of liberty, equality and fratering The newspapers edited by him demonstrate the dynamism of his movement. He himself the hims an a leader of social transformation and as a journal transformation and a journal transforma an a leader of social transformation and as a journalist. He also encountered humilion and as a journalist. Moreover, his courage and spirit model for a journalist. In the matter of social transfer of inequality was in infleton model for a journalist. In the matter of social transformation and reform he was influence

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by Booker T. Washington and was admirer of John Dewey and his thoughts on society, democracy and education. However, the social democracy apart from political one was a distant dream for the large masses which made Dr. Ambedkar to stand upright, practice and revitalize the principles of social democracy in his journalistic writings. Despite the hurdles and limitations in his way, the struggles and concerns through the newspapers Dr. Ambedkar stand as a testimonial for the crusading journalist even today.

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Conclusion:

autobiographies were written as an emergent mode of ebel and protest against upper class communities. Dalits the Dalit discourses with the collective consciousness and protest against such igneous and inhuman practices. writers emerged on the literary scene and raised a big of the assertions and perceptions about the exploitation. Therefore Dalit literature contains the seeds of rebellion caste/ community. In the 80s and 90s most of the Dalit reform and change for betterment and welfare of their philosophy. Their thematic focus is on the evils of caste and gender based discriminationthey wanted social contributing for the proliferation of Dalit literary movement. These writers were have been influenced by Dr. Ambedkar thoughts and their teaching and many Dalit writers and translators have been of galaxy of Dalit women writers. In the literary domain, The Ambedkarite and Dalit panther movements started in 1970's in Maharashtra. Inthis period the Dalit literature in Marathi was born. This literature consist

Jaydeep Sarangi in Introduction to Dalit Voice (2018) writes that Dalit literature is culture- specific upheaval in India giving importance to Dalit realization and resistance.

Dalit Collective Memory in Baby Kamble's The Prisons We Broke

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Abstract:

issues like cast discrimination, woman subjugation and which unveils the different traditions and customs of the caste ridden society. She raises certain important Kamble'sautobiography is the sociological document personal. In the true sense of the word the prevailing in those years. Baby Kamble's The Prisons We Broke is not entirely personal account of the protagonist rather it creates the picture of the whole maharwada where she lived, hence more collective than consciousness and collective memory. They unfold a embracing the socio-economic, religio-cultural aspects Dalit autobiographies are a chronicle of a racial whole way of life of a large segment of our society, the influence of Dr.B.R.Ambedkar. Dalit, memory. society, superstitions, ignorance etc. Key Words:

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remain only the personal account of her own life or only a story of Dalit woman writer, it is more collective. It narrates the story of the days before the enlightenment economic, religio-cultural aspects prevailing in the recent past. Thus Kamble's autobiography does not The Prisons We Broke unravels the entire way of life a large segment i.e. Mahar caste, covering the sociothe first Dalit woman's autobiography. Baby Kamble was born in Mahar community,the community which masterful English translation, The Prisons We Broke made it available to a wider readership for the first time in 2008. Kamble's book has historical importance as was considered as one of the untouchables in Hinduism. of men. Baby Kamble's autobiography which was has been translated by Maya Pandit. Maya Pandit's are writing and expressing themselves equally with that originally published as JineAmuche in Marathi in 1986 one of the most significant contributions to the literature reality of the lives of Dalit folk. Actually the term "Dalit" is an umbrella term, for, apart from shudras and untouchables it includes all those who were considered a low caste. The women writers of Dalit literature today of Maharashtra. It emerged around 1960 and through every genre it has unequivocally depicted the harsh The social system that exists in India is predominantly based on the caste system. In course of features have remained unchanged. Dalit literature is time, it had undergone many changes, but its main

of Mahars by Dr. B.R. Ambedkar. Moreover, it does not merely a story of oppression of Mahar caste by high caste in Hinduism but, at the same, it is a bold look at her menfolk in their behaviour and treatment of women. Whereas most of the Dalit autobiographies by men are in a sense written for a mixed readership of Dalit and non-Dalit readers. In contrast, Baby Kamble asserts that original inhabitants, the sons of the soil. The name of she is writing for her people. " Today our young. this land is also derived from our name. They should love our caste name, Mahar- it flows in my veins, in my blood, and reminds me of our terrible struggle for educated people are ashamed of being called a Mahar. But what is there to be ashamed of? We are the great race of the Mahars of Maharashtra. We are its real truth" (Kamble xiii).

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The other people in the same locality lived in utter poverty and ignorance. Her grandparents were generous her own childhood was spent in better condition and loving care as she was the only girl child of her parents. compared to other people of maharwada and the children there, the condition of Kamble's household and grandparents, Baby Kamble too lived in the maternal grandparents in the village, Veergaon. Her grandfather usually lived their early years with maternal Her memories are recounted in twelve chapters. As was the custom in those days that the children was a butler in the houses of English officers.

and would provide the hungry women with bhakaries. Her father was contractor in Mumbai. He was inspired by Dr.B.R. Ambedkar and his emphasis on education. Therefore, her father admitted Baby and her brother in the school in Phaltan. Baby was admitted in girls' school. At the school, she and other Mahar girls had to face humiliations and discriminations by the hands of other classmates belonging to upper castes. Moreover, the teachers too were biased and prejudiced against the community and favoured upper caste students. The mahar girls were neglected out of fear of being "polluted" by their touch.

The custom of child-marriage prevailed during the days. Kamble register the custom as a memory of collective phenomenon as well as personal experience. The girls would get married at the very tender age. Baby's own marriage took place at the age of thirteen. The harassment of daughter-in-laws was a common phenomenon in maharwada. Unlike the other girls Baby was not harassed and humiliated by her parents in laws. But her husband was believer in age-old patriarchal norms and thus would have a 'control' over her. Whenever the patriarchal norms were violated, her husband would beat her. She recounts the suspicious nature of her husband in the following words:

Once we went to Mumbai to attend a meeting, we travelled in a general

and some young men happened to stare at me. My husband immediately suspected me and hit me so hard that my nose started bleeding profusely ... The same evening we returned and he was so angry that he kept hitting me in the train. (155)

Somehow or the other, it was the lot of mahar women in general. The mahar women were twice marginalized; in terms of being women and being Dalit women. They had to go through great ordeals while meeting their ordinary needs. The entire community was not allowed to pass through main roads. They had to take small lanes where the other lower caste people lived. When the women with a bundle of wood reach a house of upper caste women she had to call aloud. Even the unknowing touch to an object would pollute the upper class household and the women from upper caste would clean up everything in the house.

Baby Kamble describes the situation of Dalit folk in matter of fact manner. The condition of houses and surrounding was the very picture of misery and poverty. The mahars live near the dunghill on the periphery of town. They were superstitious and ignorant. Kamble recounts how once a child was declared dead and the same child at the time of burial was noticed breathing.

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Similarly, they did not understand the seriousness of epidemics owing to illiteracy. Despite in dire poverty her elderly relative notice she was saved. Thus they were poor as well as ignorant in terms of health. Many a children were buried just because of lack of awareness. Kamble herself was declared dead when she was one and a half year old as she was fallen unconscious. When every household had a number of children in it

his father's name, would then embark on the tour of notes thatthe child-hero, who had thus brought fame to society followed the patriarchal norms; therefore sons were of importance in the family. Kamble ironically food, and the notion of 'honour' of the family. The as the potraj would go from house to house begging for for taming the anger of god and provision to get food Potraj. The superstition was practiced for two reasons; remained with them throughout the year. Also, they would offer the eldest son to their god as Vaghya or would give them the meat of the animal as per their standard share and ironically the memory of which bound mahar folk for hundreds of years. The month of sacrifice of male buffalo was happier incident as it Ashadh was a favourite of them for the redejatra. The Kamble registers many other superstitions that had believed an ill person to be "possessed". In order to remove the evil spirit they would resort to many superstitious ideas till the ill person dies. Alongside, Due to lack of knowledge of medicines they

the village to beg for alms ... "(Kamble 21). This practice among mahars bring alive an entire folk culture of Maharashtra with details of different folk forms of art and forms of livelihood, worship and even entertainment

The children of mahars even at their playful age were neglected. They were left home when the elders went for the work. They would play in dirty, thorny areas, pelt stones at other and hurt each other. Sometimes their play would bring serious damage to their health. They names to them. Kamble presents the embodiment of such names as Dhondya (meaning a small piece of stone), Kondaykaku (meaning dusty aunty), Bhikai(a were not allowed to touch anything when they were with their mother in Brahmin lane. In the matter of giving they were supposed to give inauspicious and insulting names the mahars were not allowed to have good, dignified names to their children, on the other hand, beggar lady) and so on.

mahar is near. Actually, the practice was degrading and inhuman but ironically so, theyeskar thought it to be bell was meant to know the high caste people that the Yeskar(a mahar bonded labourer who work was to collect food at the houses of upper caste Hindus). The yeskar was given a stick with a bell tied on its top. The proud of and accepted inhuman practices such as Baby Kamble narrates how the mahars were

buffalo so that they would have a 'feast'. At the also and had to face the wrath of the relatives of the get food. Kamble did not mince a word. She records how due to hunger the helpless people would poison cremation ground they use to wait and when the white cloth wrapped on the corpse was thrown away, they the mark of honour and their right as their turn to be news of the death of some relative of the village people animal was dead in the village. The mahar people were happy to take the dead animal happily as they would yeskarmahar would came after six months(remaining six months were divided among other families). Apart from begging a food, the duty of yeskar was tell the sad dead. The yeskar would inform other mahars when an would take it wash it and use for making clothes

it was the best thing, and this is said to be their daily routine. They were made satisfied with begging for stale and dry jowar roti and would return home as if the entire family would feast on it like for what is due to them, they would be and pathetic that they would never ask they had won the lottery. The children The lives of the Mahar was so pitiable exploited people believe in their own would bring home their "booty" and to believe that it was the best thing. Hegemony is a belief system where

exploitation. It occurs when oppressed people partake in their oppression exploitation and do not see it as (Shanthi03)

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Baby kamble spares no words to castigate her community. She has portrayed more or lesseverything about her community forthrightly. Among these wretched conditions a ray of hope came in the form of Dr. Ambedkar that changed the lives of millions radically. She is witness and also one among the suffering community. She recovers memory to expose the pitiable situation in Maharashtra and provides a realistic picture of the oppressive caste and patriarchal beliefs of the Indian society. Kamble has memory of her community's history and she is trying to recasting this history through her writing. "Memory becomes weapon to inspire for resistance in generations"(Rajput 139)

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Perspectives on Dalit Literature / 15rnt. Vatsalobal Naik Mahila Mahavidyalaya Pusad Assistant Professor

GOLDEN ERA IN ENGLISH LITERATURE

Editor:

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PROSE TRANSLATIONS AND PAMPHLETEERING IN ELIZABETHAN ERA

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The period extending from the accession of Elizabeth (1558) to the death of King James I (1625) is known as a glorious period in the history of English literature. It is the period of flowering of Renaissance on the English soil. England progressed in every walk of life. Literature flourished and reached its highest peak of development. The phenomenal rise in literature owed to multiple influences both native and foreign. Formerly Greek and Latin learning was limited to scholarly few but during the period England felt the full effect of revival of learning as number of ancient and modern works had been translated into English. The prose translations as well as verse translation during the time became quite popular. The works of literary giants like Montaigne and Plutarch in prose and Homer's works in verse were the important translations. The Renaissance stirred the intellect and aesthetic faculties, changed the atmosphere with classical learning.

Elizabethan translators enriched the English lexicon by translating works from ancient antiquity, with a concentration on a middle-class readership that was not versed in classical languages. It is a fascinating period because, as we can see from the many prefaces to their works, their work is guided by a moral purpose. William Caxton (1422-1491) who introduced a moral purpose in England must be given the due credit as he was printing press in England must be given the due credit as he was also a translator and translated a number of works. In Elizabethan also a translator of the texts is not random it has a lot of didactic era the selection of the texts is not random it has a lot of didactic value when it comes to how a citizen should conduct in society. Of

course, the translators faced a difficult task as they be to connect the classical past with the present that had little knowledge present course, the translators and course, the translators attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting to connect the classical past with the present the attempting the a attempting to connect the present the present the present the present the original texts were written. Another significant writing for a readership the written. Another significant is which the original texts were written. Another significant is which the original texts which the original texts which the original texts they had to overcome was the linguistic barrier. The English they had to express the original culture of the contract the con they had to overcome they had to overcome they had to overcome language lacked the ability to express the original cultures to see how translators took a flaw and turned to see how translators to see how tr language lacked the definition of the language lacked the lacked lacked the lacked lacked the lacked fascinating to see now defined the strength. They adopted borrowed terms to expand their the strength. They utilized the existing vocabulary to language, or they utilized the existing vocabulary to the analogous words or concepts through a process known a "naturalisation." Thomas North's translation of Plutarch's Lines full of creative cultural equivalents. "North's Plutarch provided to Elizabethans in large measure with their view of the accept world; he provided the personalities, the political details, he 'properties," not only for Shakespeare in his Roman plays but also for the educated Englishmen of the time. His style is vigorous idiomatic and flexible" (Daiches 465). Virgil's Aeneid has been translated number of times but the translation by Thomas Phar and Thomas Twyne excelled in that it went through eight edition running from 1558 through 1620 and considerably influenced subsequent translation like translations by Richard Stanyhus (1582), Sir John Harington (1604) and Sir Thomas Wroth (1601) Ovid's Metamorphoses too has been translated number of times even John Dryden could not resist the temptation to translate After its first translation by William Caxton in 1480 the translation by Arther Golding (1536-1606) deserves our attention. Golding translation had a great influence on Shakespeare. Besides Metamorphoses, Arther Golding's translated other works in great such as Constant such as Caesar's Commentaries and the sermons of John Calvill

The religious controversies and other and colloquial prose style during the period. The English proses age were greatly influenced by Renaissance ideal. Sir John (1514-1557) a humanist and the supporter of Protesian Reformation emphasised the native purity, devoid of borrowing from other languages. His fervent "Saxonism can be seen in the support of the support of

curious translation of Matthew and the part of Mark" (Daiches 465). Sir Thomas Hoby's translation of Castighone's Cortegiaone (1561) bears the influence of Sir Cheke as Hoby seeks for Anglo-Saxon of words of Latin origin. For the Italian novella Hoby translated "trifling tale". John Lyly's Euphues and his England is the modified sequel to Euphues in which Lyly advances courtly prose in the prose dialogues of his plays. William Painter published his translation Palace of Pleasure (1566) containing a variety of short stories some taken from Italian and many other from French. Similarly, there are numerous stories in George Pettie's Pette Palace of Pettie his Pleasure (1576) from classical sources such as Ovid and Livy. The importance of Pettie's work lies in the fact that "in an elaborate rhetorical style in which we first see sustained that characteristic Elizabethan attempt to achieve literary prose through a careful use of parallels, antitheses, balanced similes, and other devices associated with euphemism" (Daiches 466).

The great and noblest accomplishment of Elizabethan prose translation was done on the Bible. Earlier translation, Wycliff's version was the rendering of Latin Vulgate made before printing came to England hence had little circulation. Willliam Tyndale, the pioneer translator of the Bible into English language from original languages (Hebrew, Greek etc) translated Erasmus' Exhortation to the Diligent Study of Scripture (1529). Owing to objections to his translation Tyndale worked on secretly abroad. Having acquired mastery over Hebrew he published his version of Pentateuch in 1531 and his Book of Jonah appeared in 1532. His revised edition of New Testament appeared in 1534 Wherein Tyndale added certain passages from Old Testament. Tyndale's version, however, was condemned by ecclesiastical authorities. But it was largely circulated secretively; Tyndale "shared with Luther the view that a biblical rendering should respect the language of common man and be clear and straightforward, and thus led him an occasional phrasing which sounds too brightly popular to ears accustomed to the stellar prose of the Authorised Version" (Daiches 467). The honest clarity and simplicity of Tyndale's prose was retained by later translators, also

in the Authorised Version the norm of narrative prose is retained in the Authorised version and the language richer, Miles Later translations of the Bible made the language richer, Miles Later translations of the Electronic Later translation is also paramount of importance. His Bible Coverdale's translation is also paramount of importance. His Bible Coverdale's translation in Zurich was addressed to the king of Coverdale's translation is a control of the control that probably printed in 2500 that probably printed in 2500 the VIII) and later edition was published in 1537. Coverdales translation was derived from German and Latin versions. The translation was derived in translation was derived in translation such as Tyndale's and Coverdale's greatly contributed translation such as Tyndale's and Coverdale's greatly contributed to the Authorised Version of the Bible in 1611. When the catholic Queen Mary ascended the throne, she stopped the vernacular translations of the Bible. Many Protestant translators went into exile. This resulted into the creation of such version as Geneva Bible and New Testament of 1556 (Latin). The focus of Geneva translators was on accuracy, spellings etc rather on style. On the accession of Elizabeth, The Great Bible, again, was regarded as the official version. The Great Bible was superseded by the revision made by a company of bishops which known as "Bishops' Bible". This Bible, however, was not successful as the revisers did not work with common policy and it also lacks the accuracy as that of Geneva Bible. Therefore, Geneva Bible remained a popular translation until 1611 i.e. till the publication of Authorised Version.

James I ascended the throne in 1603, he convened a conference at Hampton Court between High Church and Low Church parties in 1604. Forty-seven eminent scholars were appointed to revise the Bible. They were selected from their competency regarding Greek and Hebrew. Those who were antagonist to Anglican Church, however, were excluded. The work of revision and translation took more than three years and the Authorised Version appeared in 1611. The version was mainly based on Typidalala Version appeared in 1611. based on Tyndale's Version and some admixture from Wycliff's translation. It was translation. It was an accurate translation of the available Greek and Hebrew texts. and Hebrew texts. "Apart from its spiritual value, the Authorised Version is a treasure beauty from its spiritual value, the Authorised Version is a treasure house of very expressive English phrases and idioms. The supremental idioms. The supreme literary excellence and superb beauty language have made Authorised Version the greatest of English classics. Its importance in the superbolance is style in the superbolance is style in the style in classics. Its importance in the development of English style unparalleled. It has mould be development of English unparalleled. It has moulded the style of many eminent English

writers" (Roy 66).

Alongside, the religious controversies in Elizabethan era paved the way for publication of sermons. Earlier sermons were thought of work of pedantry and oral communication where the common folk used to remain a passive listener. In Elizabethan era, the writers of sermons thought their duty to reach to wider audience. This resulted in why there were many a theological works and sermons were published. William Perking (1558-1602), the Elizabethan Puritan and one of the forefathers of Puritanism left a hundred of works of sermons behind him. Similarly, the sermons of James Usher (1558-1656) show his adroit arguments and learning. Joseph Hall (1574-1656), the philosopher and satirist wrote theological works which have literary grace.

The flowering of Renaissance during the Elizabethan era also created a favourable atmosphere for pamphleteering on religion, politics and literature. It must be admitted that the most of pamphleteers were literary hacks who earned their precarious livelihood in London. The pamphlets written by such writers have lost their literary charm as some of the pamphlets written during this time were full of personal abuse. The significant of the pamphleteers were the university wits like

Thomas Nash, Robert Greene and Thomas Lodge.

The Elizabethan prose was cultivated by a number of writers, though drama and poetry were the popular genres emerge and developed during the time the prose writers attempted to bring the prose as means of daily communication. The influence of Renaissance is no doubt the important factor. We have development of critical prose, prose romances, dramatic prose, and character- writing essay writing and so on in the genre—prose. The importance of the study of prose during the Elizabethan era lies in the fact that English prose rises to the position of importance for the first time. It freed itself from the ponderous Latin style and made its way of expressing ideas.

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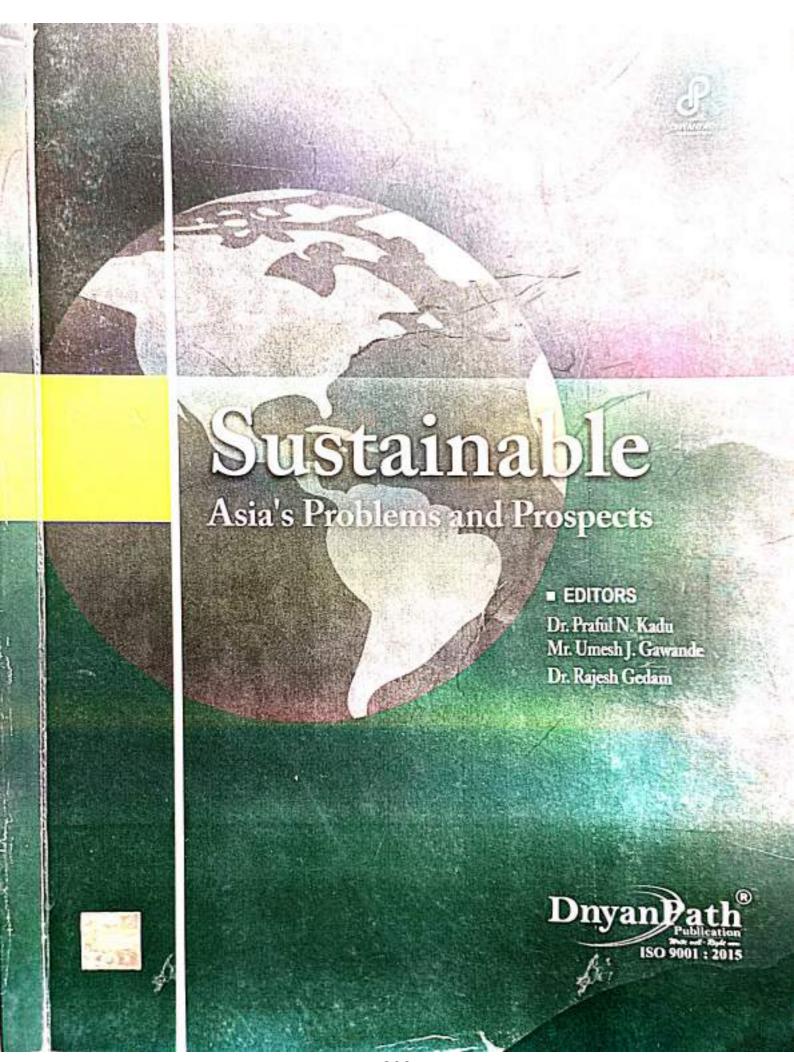
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Benefits of Creative Writing in the Language and Literature Classroom

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Introduction

The production of texts with an aesthetic rather than a strictly informative, instrumental, or pragmatic function is usually referred to as creative writing. Creative writing isn't the only option to give a language class a fresh lease on life, but it does provide engaging, energetic chances for language practise. It is not spontaneous and chaotic verbal doodling, but rather expressiveness and linguistic precision and correctness. It permits us to focus on specific concepts, forms, or literary texts rather than writing about everything. For the most part, creative writing is not out of reach for most of us, but it does provide possibilities for pupils to explore their language and creativity. Furthermore, it is not a substitute for or a replacement for oral communication, but rather a vivid, stimulating technique to provide new meaning to a language talent that is not often employed.

Such compositions are most commonly written in the form of poems or short stories, but they are not restricted to these genres. (Letters, journal entries, blogs, essays, travelogues, and other forms of writing can also be creative in some ways.) In fact, there is no hard and fast distinction between creative writing (CW) and expository writing (ER). Creative writings, on the other hand, rely more heavily than ER texts on intuition, careful observation, imagination, and personal memories.

A playful engagement with language, extending and testing its norms to the limit in a guilt-free

environment where risk is encouraged, is one of the most distinguishing qualities of CW literature. This type of writing blends cognitive and emotive thinking. 'Poetry is that which arrives at the mind by way of the heart,' declared poet R.S. Thomas. However, the light-hearted aspect of CW should not be confused with a loose and uncontrolled use of words. CW, on the other hand, necessitates the writer's wilful subordination to the 'rules' of the subgenre in question.

Benefits for Language Learners

CW supports language development on all levels, including grammar, vocabulary, phonology, and conversation. In order to communicate uniquely personal meanings, learners must manipulate the language in intriguing and demanding ways. They must engage with the language at a deeper level of processing than most explanatory texts in order to do so. The improvements in grammatical precision and range, lexical appropriateness and originality, sensitivity to rhyme, rhythm, stress, and intonation, and the way texts connect are significant.

As previously said, one of CW's defining characteristics is a willingness to experiment with language. There has been a renaissance of interest in the function of play in language acquisition in recent years are just a few examples (Carter (2004), Cook (2000), and Crystal (1998)). In some ways, the Communicative Approach's stress on the exclusively communicative purposes of language has done a disservice to language teaching. Many of

the languages encountered and employed by children in L1 acquisition are in the form of rhythmical chants and rhymes, word games, jokes, and the like, as proponents of 'play' point out. Furthermore, such playfulness survives into adulthood, so that many social encounters are characterized by language play (punning, spontaneous jokes, 'funny voices', metathesis, and a discourse which is shaped by quasi-poetic repetition (Tannen 1989). In CW exercises, L2 learners are specifically encouraged to accomplish things like this. This playful element enables children to experiment with the language and, in doing so, to take the risks that are necessary for learning to take place in any meaningful way. As Crystal (1998) states, 'Reading and writing do not have to be a prison house. Release is possible. And maybe language play can provide the key."

There are three areas in which language learners at an intermediate level and above can benefit from creative writing in general. Students are encouraged to express themselves and their own thoughts. Most teachers would agree that we are happier to work on what we want to communicate, what comes from the heart. Writing creatively may be both stimulating and enjoyable. Working with language in creative writing is both playful and demanding. Many people appear to equate creative writing with an attitude of "anything goes." The language, on the other hand, must be correct and functional in order to make a good text, poem, short story, or dramatic scene.

Expression in creative writing must be more precise. Students must be very careful with their language and idioms in order to communicate exactly what they mean. Much of what we teach focuses on the left side of the brain, which is thought to be where our reasoning faculties are located. The right half of the brain is emphasised in CW, with a focus on sentiments, bodily experiences and intuition. This is a healthy re-establishment of the rational and intuitive faculties' balance. It also allows for learners whose hemisphere dominance or learning-style

preferences are not intellectual or left bridge dominant, and who, as a result, are at a disadvantar in the traditional teaching process. The huge gains self-confidence and self-esteem that CW tends to produce among learners is perhaps the single apparent benefit. Learners also have a tendency to discover new things about the language and about themselves, fostering both personal and linguistic progress. Inevitably, these gains are accompanied with an increase in positive motivation.

Advantages for Students of Literature

There are additional advantages for literally students. Alternatives to established ways of discussing texts can be found in creative writing. Writing a dialogue between two novel protagoning that isn't in the text, for example, is not only entertaining but also necessitates a thorough comprehension of their motivations and characteristics. Creative writing can help one to appreciate a text more deeply. Any student who has attempted to compose a sonnet, for example, will understand what goes into a sonnet that is discussed in class. Debating and critical reading abilities improve when students discuss their work in class. Class feedback on texts students write is a important aspect in creative writing.

Less confident students may feel compelled to fee under pressure to turn a masterpiece, which may cause them to become stuck in their work. To avoid this, the first exercises should be done orally and in groups. Students can first discuss an idea without another without committing to it on paper. If we want to explore a wide range of activities related to given field in class, such as characterisation, its good idea to start with a fun opening activity, ideal based on the kinds of language games studed might play in their own language or in class, and take advantage of the fact that most people fit talking easier than writing. This makes it possible enter the field in a simple and non-threatent manner.

With the exception of activities that need interaction, With the writing alternate lines of a poem in a 'pingsuch as writing activity, much of this can be done pong of the classroom (both partners write, say, a line of a poem, then exchange their sheets and write the next line of the poem, reacting to what the partner put there, then swop back, add another line to the one the partner wrote and continue until the text is finished). Students should be encouraged to revise their first papers as well (which improves the language and the choice of vocabulary).

Presentation of texts for feedback to be included into rewrites is an important aspect of the creative writing process in general. This brings up a variety of possibilities for language learning, ranging from text enhancement suggestions to group debates. In terms of genre, there are no boundaries in creative writing. Brief stories, conversation in short dramatic situations, and poems are all options for students. The most important constraint is time, and thus space: most texts will have to be brief.

As a result, focusing on poetry, which is possibly the most condensed of all the conceivable genres, may be beneficial. It also has the added benefit of allowing us to compose a first draft (or at least a portion of one) in class and present a text in class for discussion. The issue with poetry is that many instructors are uncomfortable with it since they consider it to be the most magnificent form of writing. This is much less of an issue for kids, and their poetry writing can become rather spectacular once they realise that formal constraints, particularly

rhyme, are not required for a good poem.

One of the fundamental challenges with using creative writing for "creative" reading is which comes first, reading or writing. This, of course, is dependent on the activity. If we do an action like making characters from a play's narrative meet "outside the text," we'll need to be very familiar with the text, the characters, and their circumstances before we can write about it. If students are instructed to write a "what-would-have-happened-Sustainable Asia's Problems & Prospects

if" ending, the same holds true. However, if we want students to write a text that is similar to a literary text, either formally or in terms of ingredients (characters, scenes, conflicts, experiences, etc.), the case is less clear: should students write first and then compare their results to the literary text, or should they study the text first and then write their own? In this case, the second strategy might not be the best option. The canonical text may take precedence over the students' work, resulting in a poor copy or, worse, pupils being completely blocked. However, if students investigate a theme, conflict, or experience and then evaluate how an experienced writer has dealt with the same theme, conflict, or experience, they may produce some really interesting work.

Advantages for Teachers

If teachers participate in CW, they will reap tremendous rewards. It's pointless to encourage students to participate in CW if we don't participate ourselves. The value of a teacher as a role model and co-author cannot be overstated.

One method to keep instructors' English fresh and alive is through CW. For the majority of our professional life, we have been enslaved by textbook English and our pupils' repetitive low-level error-laden English. We have a responsibility as language teachers to keep our core resource alive and well. Teachers of CW are more likely to be good at teaching writing in general. One of the surprising facts that emerge is that many writing teachers believe that CW has a beneficial impact on students' writing of Expository texts and has helped them acquire that much-desired but rarely delivered 'genuine voice.'

Creative Writing in classroom creates a welcoming and encouraging environment. It encourages the formation of group cohesion. In the classroom students' expectations of success in specific

Part B - Innovative Research & Creative Writing in LANGUAGE & LITERATURE

assignments and in learning in general should be raised. Creative writing breaks up the routine of classroom events to make learning more engaging and entertaining and increases the attractiveness of tasks to make learning more interesting and pleasurable. It enlists learners as active task presenters and administers tasks in a motivating manner to make learning engaging and fun for them. Besides, actively promoting learner autonomy to boost student motivation, creative writing improves learner contentment and offers incentives in a motivating way. In a well-run CW class, all of these conditions are met. Our own teaching experience with CW backs up the exponential increase in motivation. Learners are surprised to discover that they can write something in a foreign language that has never been written before and that others enjoy reading. Finally, CW encourages more imaginative reading. It is as if getting inside the process of developing the texts helps learners intuitively comprehend how they work, making similar materials easier to read. Similarly, developing Landau contrata de profesa.

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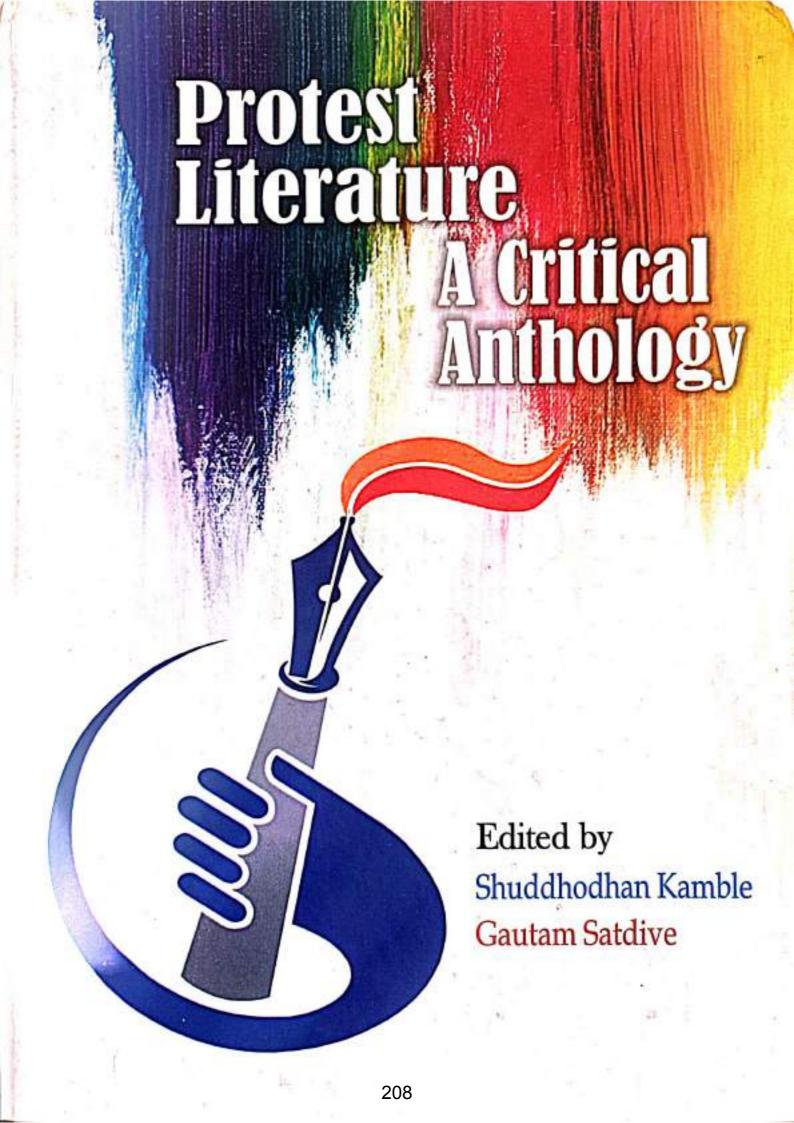
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Annabhau Sathe : A Pioneer of the Dalit Short Story

Dr. Ravi Prakash Chapke

The name of Annabhau Sathe as a novelist and a poet need no introduction. As a poet he is popularly known as "Shahir" and as a novelist he is owner of prestigious awards. As a short story writer he is pioneer of Dalit Short story. The world expressed through his short story is real. The world in his stories might be strange for white collar people. Inequality is the cause of the suffering of the beings and the society that denies them human rights is the root cause of their misery. Sathe believed in protest as was taught by Dr.B.R. Ambedkar in order to change the society mired in poverty, superstitions, age-old traditions and above all caste-based discrimination.

A storyteller's job is to raise questions and the answers to those questions are revealed in the minds of the readers! The conscious reader goes contemplating to find the answers. The answers to the questions raised by Dalit writers in their stories will not be easily found. Because all those questions are borne out of the social set up. Moreover, they are not ordinary people's

questions. Those are the questions of the Dalits. There is no other way but to acknowledge its uniqueness. The history of Marathi short story reveals that up to the generation of Khandekar and Phadke would solve the problem by making simple assumptions of human nature.

Times have changed. The way people look at things has changed. Earlier rural life stood on the storyline, but was handled from a romantic point of view. Annabhau's specialty is that he looked at the people realistically in some of the stories, while some of stories were written for the 'market'. Sathe also seems to have had to compromise. For a writer like him, who belongs to take a rebellious stance. In such situation, either the writing would be rhetorical or it is likely to be 'emotional'. But Sathe's stance is different; there is protest as well as appeal, an appeal to have empathy. It must be admitted that though the short story of the Sathe is not sentimental, it occasionally goes on a line of communist ideas or philosophy. On the one hand, Sathe belonged entirely to a political party (Communist), and so the ideology of the party inevitably influenced his writing. His storytelling is committed. It makes his dream of a new world come true. Annabhau came from the lowest strata of society. What Narayan Surve says of him is a complete truth. Surve talks about the pain of Sathe's community, the pain Sathe himself experienced. His (Sathe's) life was a struggle, a stubborn struggle. He was only 49 years old when he left this planet but in such a short time, he has written immeasurably. He has to his credit the short story collections like Avi, Khulwadi, Barbadya Kanjari, Bhanamati, Ladi, Farrari, Gajjad, Krishnakath. In every collection we have lively stories.

The characters in his story whether they live in the slums of Mumbai or in a poverty-stricken village of Warna Valley - have a strong desire for life. They want to live. They are not bored with life. But while living, they have to fight every now and then. So those who have to struggle to survive, Sathe writes their stories. What man does not do for satisfying the hunger, he will lie, steal, will be dishonest and what not. In the society, the crime committed

in order to satisfy one's hunger comes under the term of social crime. Bhima finds a new way of life in his story "Smashanatal sona" (Gold in the Cemetery). Hunger makes a man active. One day, unemployed Bhima discovers that gold can be found in the ashes of a dead body. As he finds a new way of life, he searches the crematorium every day and night to earn his livelihood. He takes out the corpses and start rubbing the gold from it. He realized that despite his will to work hard he could not continue the work at mining but got new way of satisfying the hunger of his stomach. There was no other alternative for him than to haunt the crematoriums in order to survive. While wandering in the dark night through crematoriums and grave-yards he has no fear of his own life but the fear that of his survival. Sathe has given a thrilling description of Bhima's fight with a foxes for gold in the cemetery. One night Bhima finds that the foxes were destroying the graves. He was pulling the dust from the grave in order to ransack the corpse for gold and the foxes attacked Bhima as they were set to make the corpse as their food. In this sense both parties; Bhima and foxes were fighting with all their might for tomorrow's food, ironically from the dead. It is irony of situation that mighty Bhima's fingers get stuck in the corpse's teeth after he defeats the foxes. He loses his two fingers and the next day he receives the news that his previous work viz. digging the mountain will start soon.

"Teen Bhakri" is also a very moving and pathetic story. Two women live in the village. There is a mother-in-law relationship between them. Both work hard. If one day hard work is missed then the hearth of the house stays cold. Those women living a life of extreme poverty are always fighting among themselves. The people of the village are uneducated, orthodox and believe in ghosts. Both women are untouchables. Due to this, they are victim of neglect and contempt of the whole village. One day Santaji, a character in the story tells that both are on the verge of starvation. They had some corn, which could make only three loaves. Both the women are discussing how the bread will be divided. Both think that whoever of them makes bread will have authority over two

loaves. The result is that both lie down thinking. The next day both lost their lives due to hunger. Sultan, the protagonist of his well-known story "Sultan" which focuses on the story of a prisoner, believes that man should have easy access to food, clothing and shelter. But due to poverty, his thinking could not move forward. Eventually he goes to jail only because man can easily get all the three things he needs there. The characters of another story Bhomkya and Gopikabai do the same. To escape starvation, Bhomkya goes to jail like Sultan, Gopikabai takes refuge in a farm. Neither Bhomkya nor the Sultan had a criminal mindset. He chose to stay in jail only because his minimum needs were easily met there. Annabhau does not consider going to jail as a solution to the problem of starvation. Rather, he considers the prison as a place where civilian life and have a large to the starvation as a place where civilian life and have a large to the starvation as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison as a place where civilian life and have a large to the prison and the prison and the prison and the prison as a place to the prison and t

where civilian life and human development live together.

As Annabhau experienced hunger, the subject of his contemplation is same. A character named Ramu in his story "Kombadi Chor" (Poacher) has no home, no farm, and no means of livelihood. He becomes a thief because there was no food to eat. He protests that the government catches and releases the thief but does not ponder over why one has to steal. Sathe not only speaks of Ramu's pain, but also of the pain of the common people who remained neglected even after independence. Like this story, Gangaram Mahuta in "Shikar" is also worried about his livelihood. Gangaram endures injustice, humiliation, grief, persecution to sustain his government job. In the story "Mukul Mulani", the Mulani family finds themselves in a precarious situation as the youngsters in the house become unemployed. The story "Vishnupant Kulkarni" depicts the true story during the severe drought of 1918. Seeing the plight of the famine-stricken Mahar-Mang families and their young children, Mura goes to Vishnupant Kulkarni. Vishnupant suggests that the government will not move in a legislative way. Mahar-Mang should not die like a dog. The people understand the meaning of Vishnupant's speech and they raid the monasteries. Vishnupant stands behind these people who have been arrested for looting and warns the authorities that if the famine and the epidemic are not eradicated, every man will have

either to die the death of a dog or have to become a robber, Annabhau manifests a strong, fighting spirit in the form of Vishnupant.

The people in Sathe's story are real, they stand smiling in the face of pain, and they seldom crumble down. The reason why his characters are stout lies in the fact that the very writer who drew all these people had himself endured all the hardships of life with an indifferent attitude and stubbornness. His life was one of fire brand of communism. Perseverance and single mindedness characterize his writing. The hero in "Jivant Kadtus" (living cartridge) says that he is in the fray of Swarajya appears to be bigger than the mountain. The life in slums of Mumbai is depicted in the story collection to Chirag Nagarchi Bhute. "I have observed these ghosts at close quarters. They are my friends and I am one of them" (Preface). People living in Chiragnagar and Azadnagar suburbs were toiling and earning their bread and butter, some of them were beggars, lame, physically disabled and they were striving for living and when it becomes impossible for them to survive they commit suicide in the nearby lake; for them there was no difference between life and death (Chirag Nagarchi Bhute 5). They were living miserable life, however nobody heed at them. "There was poverty, ignorance, darkness conflicts, riots and love also! sublime faith in family life and hardships, those hands engaged in the mill work to enrich Mumbai and dominating railway tracks for smooth functioning of India were lying in poverty and leading the most miserable life" (Chirag Nagarchi Bhute 18, 19). Sathe proclaims that work should be worshipped, manual labour be honoured, poverty be eradicated. He strongly opposes division of society in two groups: haves and have-nots. "Machines in Mumbai were not functioning unless those were operated by the hands of these people who were half starved and toiling" (Chirag Nagarichi

Sathe did not remain aloof from depicting the plight of women in male dominated society. He is aware of the conditions of women and believer in equality of sexes. In "Sawala Mang", Sawala exposes the injustice made on women tries his level best to

escape Kashi, daughter of Dada Patil from the clutches of her inlaws. Geeta, the heroine of the story "Dole" (Eyes) has to face sexual assault and violence and eventually had to accept sordid reality. In the end she destroys her beautiful eyes. Annabhau writes, "The change is the law of nature, nothing remains static, hence everything was changing, and the new world was emerging out of old one. The old sorrows and suffering were vanishing and there were new sorrows and sufferings and yet no man was away from sorrow" (Jivant Kadtus 97). His "Navati" is a story of a newly married couple Navati and Sampati. Sampati's mother tortured Navati. Navati had to work hard throughout the day. Jana tries her level best to keep husband and wife away from each other; as she was afraid that if they come together, they will neglect her and her dominance in the family will come to an end. The young couple had lost the joy in their matrimonial life due to behavior of old woman Jana. The story shows that it is not male alone, but sometimes women too are the cause of suffering of their fellow women.

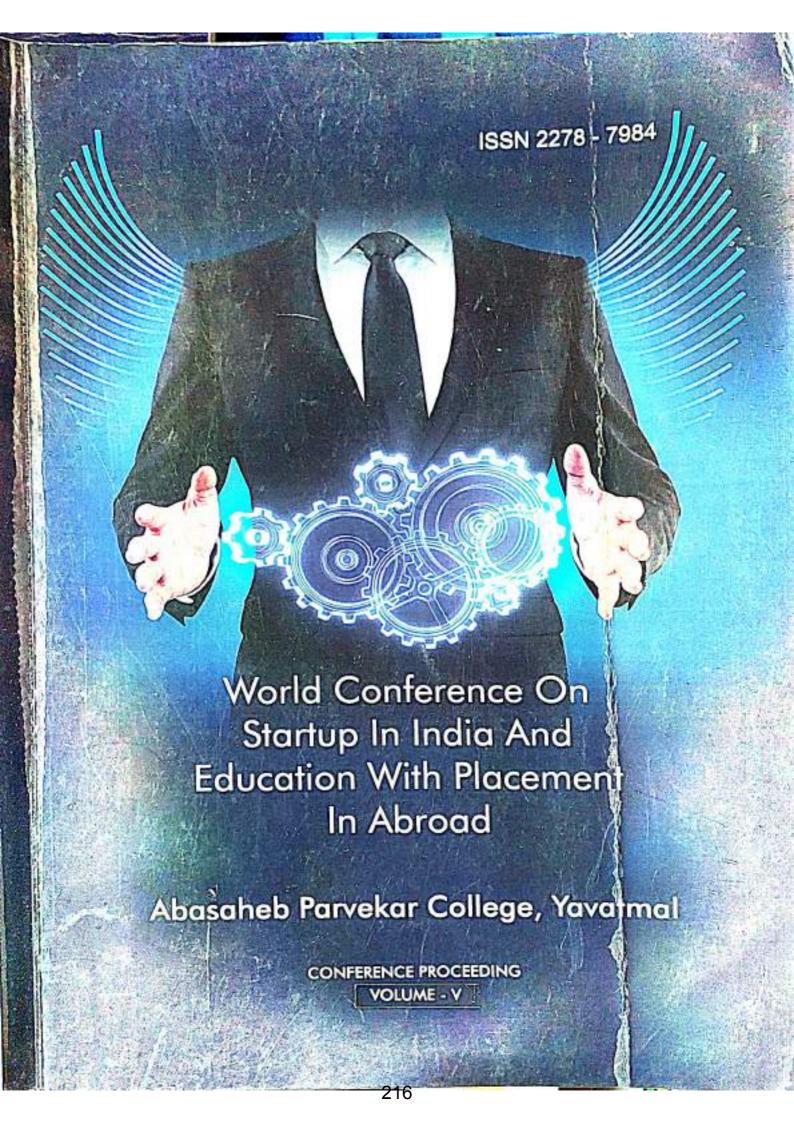
Annabhau was annoyed with the superstitious practices in the society of his times. He had having a rational and scientific outlook of life. His story "Mari Aaicha Gada" deals with the story of the villagers suffering and dying in epidemics. Instead of consulting doctor or taking any medical treatment to overcome the epidemics the people follow the superstition. The hero of the story, Nana Patil, calls the doctors and tries to control epidemics with medical help. He appeals the people to adopt scientific means and discard age-old customs and superstitions.

Annabhau Sathe's life- journey passed on the boundaries of traditional and modern times. That is why his personality was a beautiful confluence of traditional knowledge, experience and modern thinking. From this very confluence, his multi-faceted personality flourished. Transparency, depth, clarity and sensitivity in his thinking are the factors that overwhelms. Despite the lack of education, his desire did not allow him to remain indifferent to the phenomenon. He did not allow the adverse conditions to affect literary creation and values. He was honest with his literary

consciousness. This is considered to be the greatest feature of Shahir (the poet) Anna Bhau Sathe. His short stories show deep concern for deprived classes, their struggle, where as their revolt against old outdated customs and conventions. He hopes for new emerging society; the society based on equality, humanity and liberty. Anna Bhau Sathe's will always be a name that crops up whenever Dalit literature is discussed.

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New Trends and Innovations in Teaching English Language

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The world is changing at a breakneck speed. The way we learn is evolving. The way we teach and evaluate learning is likewise evolving. Older, authoritarian paradigms are giving way to softer, more collaborative alternatives. Students are as eager to be guided, coached, and mentored as they have always been. Their interest in the world around them continues to grow. The difference now is that they have access to that world. They are seeing the world through the eyes of technology in ways that their parents and educators never did. English instruction in authencity and literacy, such as reading, writing, speaking, and listening abilities, has been augmented by new modern technology

Although it may seem far-fetched, virtual reality is becoming more prevalent in the classroom. With the development of user-friendly apps and the expected increase in the virtual reality market, this trend may continue to grow in the coming years. Because of the continual advancements in the virtual reality realm, we may already have a number of well-crafted applications at our disposal, even if we haven't considered them for use in a class. With the advancement of virtual reality technology, the capacity for immersive experiences may eventually become endless. Virtual reality is one of the most fascinating and cutting-edge innovations that has the potential to change the way we combine technology and education in and out of the classroom. Students will have more control over their education and will be able to participate in "native" learning experiences and immersion by downloading the appropriate software and purchasing the necessary equipment. As technology makes its way down to mobile platforms, mobile phones and devices will play an ever bigger role in the classroom. While there is already a lot of internet content available for students, certain programmes and applications allow students to create their own content and share it with others. Certain popular online platforms allow teachers and students to design and play online games that are shared by individuals all around the world. Teachers and students can express their creativity through posters,

social media memes, and banners using websites. There are also mindmapping sites, comic strip creation sites, and movie editing/production sites. Over the last decade, the deluge of content from web-based sources and digital news channels has made educators more conscious of the need for media literacy in their classes. Traditional English teaching methods emphasise the use of similarly traditional publishing means, such as books. Because today's students consume a lot of real-time digital content, media literacy teaches them how to evaluate the trustworthiness and reliability of what they read.

Blended learning, often known as hybrid learning, is a sort of online learning environment that blends "synchronous" and "asynchronous" learning. Using a blended approach in our online lessons, which blends synchronous and asynchronous instruction, has numerous advantages. Students can practise all four language skills with blended learning: reading, writing, listening, and speaking. One of the most difficult aspects of teaching English online is that, while students can practise speaking and listening, providing them with reading and writing practise is more difficult. The blended approach, on the other hand, allows students to practise all four skills. If students are paying for face time with a teacher, it's usually ideal to let them practise speaking and listening in real time before assigning reading and writing as asynchronous activities. It enables students to understand difficult topics. Blended learnig gives student a chance to take responsibility of thier learning as being self-motivated learner is desired habit for all students. Students can take control of a portion of their learning by offering them asynchronous projects to accomplish outside of class time.Blended learning, which mixes traditional teaching methods with distance and online learning, is a relatively new topic. Recent research that investigates the academic and social benefits of this teaching technique has emphasised the usage of blended learning. The promise of blended learning hinges on the qualities of both teaching styles since it mixes traditional and online teaching modes.

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Learning a second language is a crucial skill for learners in the twenty-first century. Second language instruction has incorporated new concepts based on this to inspire learners in their pursuit of fluency. Gamification is a notion that may be applied to both digital natives and digital immigrants learning a second language. The concept "gramification" is basically new. According to Werbach and Hunter (2012), The use of game components and game design techniques in non-game contexts is known as gramification. It is built on the game industry's success, social media, and decades of human psychology research. Gamification can be used to any activity, assignment, process, or theoretical environment. Based on the information presented, gamification in L2 learning contributes positively to the learning process. Simultaneously, learning interventions must be approached with caution. Gamification benefits the L2 learner in a variety of ways. Furthermore, the learner progresses from an introverted shyness to a more driven state as a result of positive feedback and the game features used. Gamifying the L2 classroom improves writing, reading, and speaking skills while also encouraging cooperation and engagement. The educator can use gamification to generate meaningful experiences that shift away from a game-based mindset and toward a techno-constructivist one.

It is generally accepted among language educators that the goals of teaching a second/foreign language (L2) emphasise the development of students' communication abilities and emphasise the necessity of classroom engagement. In addition to language-specific theories and methodologies, domain-independent inquiry-based teaching, a cognitive approach, may be simply and effectively implemented into the L2 classroom, echoing the issues and requirements in L2 education. Inquiry entails asking questions. Inquiry-based education could be regarded as simply "asking questions" or as a metaphor for foreign language instructors' communicative approach. Nonetheless, it is a learning method as well as a pedagogical approach. The basic value of inquiry-based pedagogy emphasises discovery learning and the development of learners' cognitive skills and metacognitive techniques through the use of questions. It is critical to engage learners as active participants in the learning process rather than passive recipients of knowledge. We discovered that students are frequently capable of providing replies other than initiating inquiry, which is partly owing to the fact that in a traditional classroom, the teacher is frequently the questioner. Many language educators encourage for teachers to act as facilitators or guides. In inquiry-based learning, on the other hand, every student is encouraged to be the inquirer and is given an equal opportunity to do so. This role shifting can be accomplished by demonstrating or offering specific guidance to students. Before providing the floor to students for their attempt at inquiry, the

ISSN 2278-7534 instructor models questioning in front of the class or in the instructor models questions can be text-related or open-ended small groups. Questions or personal experience connecting to real-life situations or personal experience connecting to real-life situations or personal experience connecting to real-life situations or personal experience Nonetheless, elements such as the quality of questions. Nonetheless, elements of class preparation, and shaden willingness to participate and dynamics all play a role in the success of such peer engagement. The teacher's involvement as a catalya is clear throughout the process in this case. Because it is an unavoidable component of problem solving as well as natural speech, it is critical for L2 learners to be able to make inquiries in the target language.

As the global lingua franca, English, along with globalisation and accompanying demographic and technological advances, such as networking, economic integration, and the Internet, is one of the most significant emblems of the modern world. English as a lingua france (ELF) is a relatively new field of study that has grown. rapidly in the last decade or two. In short, any encounter in which English is used as the medium for intercultura communication among individuals who do not share a common language can be classified as ELF. This is a very regular occurrence nowadays, for example, at international business meetings or multicultural classrooms.

While translanguaging is not necessarily a "new" trend it is set to acquire a great importance in the coming years. In simple words, translguaging is the use of various languages in educational context. Translanguaging is a term that encompasses a variety of theoretical methods. Previously, it was assumed that keeping a policy of separation between the local tongue and English in an English classroom was the ideal way. This line of thought, however, has been convincingly challenged over time. For example, in a translanguaging class, students might compose an essay or discuss a topic in their shared native tongue(s) before grouping with the rest of the class and presenting their results in English. In this scenario, students are making the best of their limited linguistic resources in order to create a more accurate picture in English. Knowledge of various languages is an asset in global communities where English is a common language of communication alongside other languages. Teachers are encouraging students to use their native languages rather than diminishing their first language (also known as subtractive bilingualism). This necessitates advanced social and cognitive abilities. In contrast, rigorous Englishonly classrooms are gradually being phased out. Parents and carers of children learning English are encouraged to see their bilingualism as a benefit in courses that emphasise

Today, learning management systems (LMSs) are becoming increasingly popular. They provide students with an online resource for finding handouts, continuing classroom discussions, and submitting homework. Online platforms are being used to interact with parents and other

16 - Abasaheb Parvekar College, Yavatmal

stakeholders, provide instructors and administrators with a better understanding of the curriculum, and assist with lesson planning and materials management. These tools may appeal since they appear to be new and sparkling. However, the ultimate worth of innovations resides in how much they can assist learners in becoming better English communicators, as well as how much they can assist teachers in encouraging students in the most efficient and motivating ways possible.

Although it appears that significant effort has been made to develop effective strategies to teach culture to second and foreign language students, much more needs to be done. Learning a second or foreign language's culture can be just as useful as learning the language itself.Now a days, ess emphasis is placed on teaching English cultures. Teaching English classes is dominated by either the local or international culture.It has been observed that rather than being a native English speaker, teachers' efficacy is determined on their teaching and linguistics.

Conclusion

The language classroom today is nothing like the one of the mid- to late-twentieth century. The emphasis is no longer on grammar, memorization, and rote learning, but rather on leveraging language and cultural understanding to interact with people all over the world. Technology is breaking down geographical and physical barriers as students learn to reach out to the world around them. using their language and cultural abilities to enable the relationships they want to create. There is a case to be made for a reimagined field that's more learner-centered. collaborative, and technologically oriented.Language learning trends are propelling us forward in such a way that our learners will be able to speak with people all over the world in real time.

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Impact of social media on Higher Education

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to the state of th hat the learn. Some of the main advantages that consult and a platforms encourages and points pupils to learn. Some of the main advantages that contribute to educational development include YouTube to find educational films, having simple access to online notes and e-books, and learning of rideo calls. One of the significant things social media has enabled is remote learning from a reputable form anywhere in the world. Online study groups are another resource that students can use to in role about a variety of topics. However, some researchers also say that social media reduces research and ing capability. With the use of Social Media, students nowadays are depending more and more on such doms to gain knowledge and information, rather than searching for the same in journals, books, or notes. garants reading habits of students, together with their research and learning capabilities, are decreasing. bwords: Social Media, advantage, research, higher education etc.

INTRODUCTION

inless may have access to a variety of educational opportunities owing to social media. This revolutionary growth to learning is much more effective than conventional education. Education is more than just morising information from a textbook and turning in homework. It concerns a student's whole personality beignent. The use of social media today has made communication between teachers and students about bir trademics much simpler and quicker. Online interactions have grown in importance in our world, and whats are already adept at maintaining an online presence. They are well aware of how to use both basic and dened features on various social media platforms.

he current digital era, the ties of education with technology creates an intriguing potential. Social media can build by educators and students to enhance their curricula and advance in their chosen fields. Social media Milital are flexible, allowing anyone to utilise them however is most convenient, including teachers, The state of their parents. Through their smartphones, tablets, and other devices, college students are binson parents. Through their smartphones, tables, and relatives of the bination. A lot of people can benefit from the expertise, advice, projects, and study materials that can be by individuals. The students can communicate information on tests and classes. The transmission of the students can communicate information on tests and they are learning each day. tionally, it gives students more room for growth.

Othe author(s), publisher and licensee Technoscience Academy. This is an open-access article distributed under the Creating Commercial use, of the tuthor(s), publisher and licensee Technoscience Academy. This is an open-access article distributed use, the Creative Commons Attribution Non-Commercial License, which permits unrestricted non-commercial use, and rependent The Creative Commons Attribution Non-Commercial License, which properly cited reproduction in any medium, provided the original work is properly cited



Today, everyone is familiar with the word "marketing." A growing career option for students from all around the media marketing. It aids in preparing students to succeed as marketers. Students from all around the media marketing. It aids in preparing students are strategies for a variety of international businesses between getting the chance to implement social media strategies for a variety of international businesses between media marketing is something that all firm must incorporate into its groups. If a person has no prior media marketing is something that all firm must incorporate into its groups. If a person has no prior media marketing is something that all firm must incorporate into its groups. If a person has no prior media marketing is something that all firm must incorporate into its groups. If a person has no prior media marketing is something that all firm must incorporate into its groups. If a person has no prior prior prior to better universities for higher of social media, this is not possible. Students can gain admission to better universities for higher of social media, this is not possible. Students can gain admission to better universities for higher of social media, this is not possible. Students of higher of the social media, this is not possible. Students of higher of the social media in the social med

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Students want thorough information promptly and have grown to trust a specific social networking plant. Students want thorough information promptly and have grown to trust a specific social networking plant. Therefore, those who are pursuing higher education or who are about to do so must utilise social and improve their academic abilities. Higher education institutions must understand that they must different themselves from the competition. In order to keep prospective students interested in the college like education requires innovative social media strategies that must be put into action all year long like emphasise the many online courses that are frequently offered after study recruitments. Having a king of the prospective students.

media presence can nelp school media has recently infiltrated practically all categories of organizations of higher learning have not lagged behind and have Universities and other institutions of higher learning have not lagged behind and have embraced in worldwide phenomenon. There are many different types of social media, including social networking in blogs, vlogs, instant messaging, and online communities. Regardless of their physical location, Facebook to may produce and share information, establish connections, and foster collaboration and connectivity like education institutions have a wide range of opportunities to embrace social media to advance their elimin teaching and learning as a result of its quick increase. Social media is excellent for administrators, manager students, and teachers in higher education institutions due to its widespread use and extremely high upon Social media and technology are becoming an essential aspect of daily life, so integrating them in the classes makes sense. Every social media network provides a variety of ways to be used in the classroom, indian sharing announcements and giving live lectures. Students can directly ask questions of teachers through sei media and receive their answers. Additionally, social media provides more options for e-learning Initio pupils to work remotely is a vital lesson as remote and online learning and employment opportunitis gui popularity. It is frequently a free form of communication for its users, making it an extremely cost effective of You can use it to advertise new courses, occasions, and scientific advancements as well as to communicated students. Social media is a powerful tool that may help you connect with a sizable audience and promoty: university online, which is a crucial function. The University/ college and the staff can use social reliable connect to current students, prospects, researchers, and other organizations.

Social media is utilised as a tool for learning and teaching in a wide range of circumstances, including lagger learning, writing development, after-class discussions, synchronous and asynchronous communities community building, and as a teaching and learning tool. The nature of the relationships between states teachers is changing as a result of the use of social media in higher education. Social media offers a district forum for communication between students, as well as between students and teachers. Students fail convenient and simple to communicate, acquire information, and offer information through social media to engage in delast. According to studies, academics have recently increased their use of social media to engage in delast. According to studies, academics have recently increased their use of social media to engage in delast. According to studies, academics have recently increased their use of social media to engage in delast. The use of social media has also shows and host courses, and provide after-hours help for students. The use of social media has also shows interactions between students and teachers. Students learn how to use internet tools effectively in the latest plants.

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John Sharing, increased involvement and engagement, improved content of July social media use in higher education has improved in higher education has improved and information sharing, increased involvement and engagement, improved content dissemination,

descriptions can tell stakeholders through social media about new research interest and stakeholders through social media about new research interests. professional profe institutions about new research initiatives, revised about news. Social networking is a decide some colleges and universities use to recruit students. In an effort to decide some colleges and universities use to recruit students. of the ideal venue for highlighting new courses, research and teaching. offers the ideal venue for highlighting new courses, research and teaching faculty, and campus

of social media channels for collaboration is also effective. For instance, it is simpler for you to of some substance, it is simpler for you to specific and talk about it with a team if you need to conduct research on a specific issue jointly. Students per tripe and the per tripe per trip wher universities, and specialists in your area etc. It is simpler to communicate with your peers of educational purposes thanks to the Internet. Teachers can also open profiles to share plants, convey curricular changes, and get feedback from their students.

est, there are some inherent restrictions to social media use in higher education. Its drawbacks include go about technology and privacy, the predominance of academics, students' passive behaviour, and the dualenic language usage. The lack of knowledge of the capabilities provided by the social media in (21) also be added to this list.

social media in a different way, academics must be aware of the various social media usage gis before integrating them into their teaching and learning processes. To get around privacy concerns, it died to start Facebook groups. Passive students should also be encouraged, and sufficient training should in Suffmembers should receive training and direction in addition to pupils.

ripeda las the power to drastically revolutionise learning and increase its effectiveness. It offers a wealth gial knowledge that lecturers can use into their teaching. One of the most intriguing instances occurred as possessor from Italy required her students to tweet only in Italian in the classroom and urged native ங்கம்join them. According to the survey, 90% of the students were more motivated and confident after bison. This is a very wise move that demonstrates the effectiveness of this approach to teaching and

and higher education go hand in hand. Universities and other academic institutions may share while and conduct research to reach a larger audience than ever before. Students who are using social designates benefit from tools that will assist them learn more about the study topic they are working on. basealst of issues with a digital marketing strategy that must be fixed in order to succeed on social media Higher education institutions frequently have a variety of faculties, giving both instructors and special experience. Giving each faculty member the ability to handle their own social media while also keeping the same kind of regulation for the content that must be published is one of the and the same kind of regulation a social media presence.

and teaching activities that were previously restricted to basis well as to further the ongoing transformation of pedagogy. Although there are many difficulties bight with social media use in higher education, its significance cannot be understated. According to he rujority of academics believe that social media may be successfully used to support the delivery of the residence of academics believe that social media may be successfully used to suppose the suppose that use social media become co-producers and contributors are social media become co-producers and contributors. rather than only passive consumers of knowledge. Learning is now more of a social delicity contemporary educational setting, and using social media helps that process. Like in many other setting education settings will continue to employ social media. How higher education institutions through world will continue to use social media for their own gain needs to be figured out.

Social media's impact on students' academic performance has drawn a lot of criticism. Some individuals has a highly negative and disruptive impact on the students. If it is used improperly, then this state accurate. However, if used wisely, it can prove to be a blessing for pupils.

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Nepotism in Politics and Politics of Nepotism

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In recent years, the increase of favouritism and nepotism in numerous nations has hurt the social and economic health of the country. The Latin word "nephew" or "grandson" is the root of the term nepotism. Nepotism is defined as discrimination against siblings and other ties by giving them jobs based on their relationship rather than their qualifications. It is linked to the English word nephew, which is borrowed from Old French from Latin and describes nepotism as discrimination against siblings and other ties by giving them jobs based on their relationship rather than their qualification.

In simple words, nepotism or nepotism is the name of a narrow ideology of benefiting our relatives. Nepotism is a narrow ideology, in which a person gives priority to his relatives, bypassing the skills of an unfamiliar person. This is the name of the narrowness of an ideology and mentality, which favours benefiting oneself beyond the real truth. Nepotism is the name of the biggest problem of modern times, if we talk about its position in the world, then it is generally prevalent in every place and every region. Generally people select people they know for different posts. In such a situation, bypassing the abilities and skills of people with skilled abilities, the act of benefitting one's relatives is called nepotism. The increasing activity of nepotism, due to its narrow ideology prevailing in the society, people have to remain deprived of benefits despite

having merit. Due to which they come under constant stress or they lose hope and stop trying for the success of that work.

Nepotism has many side effects. The presence of this narrow ideology in the society has always been a threat to the development of the nation. The following are the consequences of having this ideology in a society:

- 1. The pace of development of the nation may slow down.
- In its presence there can be many side effects like corruption, violence, narrow ideology, bitterness, inferiority complex.
- Due to nepotism ideology, deserving people have to be deprived of benefits.
- Due to this, a situation like the destruction of humanity and mental stress arises.
- It acts as an obstacle in the development of skills and in the successful development of human personality.

India is a developing country and the development of ideology like nepotism in India is a danger bell somewhere. Nepotism (nepotism) is prevalent in every area of India, be it politics, Bollywood, education, entertainment, business. Recently, nepotism was also being told the reason for a big Rajput. At that time various leaders and actors Sushant Singh growing condition of nepotism in India. The actresses like their views through social media regarding the growing the growing that he too has become a victim of nepotism in Bollywood.

If we talk about nepotism in politics, then Congress and Samajwadi Party have been constantly accused of nepotism. Many parties provide election tickets to their relatives. Due to which they come to power even without having the qualifications and due to this they hinder the development of the nation and increase in corruption. The Abdullahs and Muftis have been in power in Kashmir for a long time. In India, nepotism is practised in a small but considerable number of cases.

India is edging closer to French's projection based on the names chosen for the general election. It was bad enough that Indian voters favoured politicians who shared their religion or caste, rather than the greatest candidate for their region and nation. Another degree of irrationality has now been added to this, notably voting for someone based on his or her surname. Nepotism is unavoidable in a society where our family name is everything: a ticket into society, a ticket to jobs, a ticket to favours, a ticket to contracts, and so on. India is still feudal in that sense. Children are offered opportunities in both the corporate sector and Bollywood because of their parents. In this country, the term "selfmade" is rarely used to describe a well-known figure.

The population is the primary element that leads to political nepotism, especially in a nation like India. Regardless of whether some Indians agree or disagree, they are used to being told what to do. They're used to prior progressive standards as well as the magnificence of today's cutting-edge times. It is a direct development of the notion of the 'Varna System,' which describes the path taken by a cleric's descendants. Despite all, this prevails because the vast majority of the Indian public is still uninformed, and therefore this becomes the greatest and most straightforward method for selecting their agents. Why would you give up any vestige of anything that provides you with these extravagances when you are living

happily and your future generations will be able to do the same? Before making a decision, Indian legislators make a concerted effort to ensure that these multiple levels of control win.

They usually claim that they were chosen based on merit rather than familial ties, but this veil is too thin to be impenetrable. We can all be certain that, as with previous important changes in the nation, this will become a hotly disputed subject among all citizens. If this political nepotism continues, defilement in the country will inevitably escalate, as it has in the last decade. Everybody has the opportunity of having a decent chance of success in any professional sector, and any possible roadblock in the way of achieving this goal should be removed. It's possible that when the hurdles are removed, we'll have gifted and astute government leaders who will take the country to new heights.

As Indian voters become older, they won't vote for a leader's child. They don't vote based on religion or caste. Voters increasingly say just performance matters. They're out if they don't deliver. If this voting behaviour continues, their miserable kids will have one chance to mislead the people. Defying fans won't help them. India's democracy would benefit.

In pre-modern cultures, domesticity and labour were intertwined, with the family defining an individual's entry into a profession and the public realm. This trend persists in conventions prioritise family, caste/clan, and merit.

In India, where upper caste domination is widespread, nepotism occurs along the caste axis. Deep historical injustices and a disintegrating welfare state have created India one of the world's most unequal civilizations, with the

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wealthiest 1% owning four times as much as the poorest 70%. Anyone worried about nepotism should address its underlying source, injustice.

Nepotism discussions seldom include inequality. Its ideal dichotomy is 'outsider' vs. 'insider,' with insiders reaping wrath. The objective isn't to demand a fair playing field, but to fuel the desire of the 'outsider' to replace the 'insider' without demolishing insider-outsider the framework.

Transparency International placed India 79th out of 176 nations in terms of corruption in its 2016 report. This international body wrote: "The government in India has had a very poor performance in effectively dealing with cases of corruption, big and small. The effects of corruption are visible in the form of poverty, illiteracy and police brutality. Not only the economy but also the economic Inequality is also increasing.

The most successful ways for eradicating inequities are social equity assessments, government policies toward minorities, and redistributive techniques like a legacy tax. Nepotism debates don't contain injustice. The ideal comparison is 'outsider' vs. 'insider,' with insiders suffering the brunt of the fury. The idea isn't to establish a fair playing field so the supposed untouchable may replace the 'insider' without upsetting the insider-pariah connection.

Nepotism acts as a kind of obstacle for the people to do their favorite work and succeed in it. The presence of this narrow ideology in a nation is definitely a sign of danger. To prevent this, it is necessary that a strict law should be made against it and solidarity should be brought against it.

Nepotism

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