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### RESEARCH PUBLICATIONS

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## Reading Skill: An important factor where English is a second language

- Sarita U. Chandankar (Chapke)

**Abstract:** Reading is an integrating activity. It is a means whereby we adjust our knowledge of the world to incorporate new information. We read to extend what we know and before we begin we assemble our thoughts and project them forward in prediction. We are enabled to interact with what we read, to participate in the one communicative process. Students' performance is evaluated through Unit Tests, Term Examinations and Practical Examinations. Except in the Practical Examination, the evaluation of a student's performance is largely done on the basis of his / her written work. A student is not likely to do well unless he/she has done adequate reading. It has been tried to discuss the problem and its solution at length in the present paper.

According to Morris, "Reading is the ability to get the message through the medium of written words."<sup>1</sup> Smith defines reading activity as, "making sense of written language. It is a meaningful, purposeful and rational activity dependent on the prior knowledge and expectations of the reader."<sup>2</sup> Smith points out four distinctive characteristics of reading. It is purposeful, selective, anticipatory and based on comprehension. The understanding which a reader brings to reading can only be manifested through his own intentions. A person who has no purpose in reading can bring nothing to reading, the activity would be meaningless. It is selective because we normally attend to what is relevant to our purpose. It is anticipatory because we are rarely surprised by what we read. Our purpose defines our expectations. It is based on comprehension because, despite on ever-present possibility of an ambiguity, it rarely leaves us confused. Understanding is the basis of reading.

Reading is an integrating activity. It is a means whereby we adjust our knowledge of the world to incorporate new information. We read to extend what we know and before we begin we assemble our thoughts and project them forward in prediction. We are enabled to interact with what we read, to participate in the one communicative process. In nutshell reading is an individualized activity which encourages student to exploit their previous knowledge. A commonly accepted principle in teaching is that if a student reads a topic before coming to the classroom his understanding of the topic improves.



The classroom serves as a platform for better understanding of the topic, for reinforcement and for seeking classifications. A dialogue between lecturers and students is possible if a student has done a prior reading of a topic. That is why lecturers ask students to read the next day's topic at home.

The Students coming from Marathi medium background, if they develop the habit of reading a topic before going to the classroom they have at least some vague idea of the topic, with the right kind of training in using appropriate reading strategies the students might be also to make their pre-reading perfect. They would be better equipped for the classroom. In the absence of any reading practice students especially those who come from Marathi medium background encounter a lot of difficulties in the classroom lectures in English language.

A student's performance in the written examination depends largely upon the amount of accurate reading he has put in. He cannot write well unless he has read the subject thoroughly. It appears that unless the students has understood the topic fully there is no other way except rote learning, by which he can reproduce it in the examination. Reading ability has following advantages:

1. Once pupil has been trained to read, he is virtually independent and may practice the skills unaided.
2. The opportunities for reading practice are unlimited as they are provided with books and periodicals, and do not call even for companionships.
3. It promises success even for the weakest pupils.
4. In class it allows for the maximum participation of all the pupils, it also helps the learner to use self-study method.

We may add that a student can read as often as he wants at his pace, meditate on what he has read, and revert to it conveniently. It is essential that every teacher eventually understand the nature of reading and the patterns of change in reading performance which chart the course of reading growth from little acquaintance with how to read to an ability to read fluently with adequate comprehension. The teacher who has such knowledge can analyze how well or how poorly a child reads. This kind of teacher can make confident decisions about the type of reading instruction and individual experiences with printed materials from which a child might best profit.

Insights into what reading is, provide a meaningful context for evaluating the validity of programmes, materials, and methods of instruction. These insights offer criteria to analyze the relationship between the content of programmes or materials and the performance outcomes they are claimed to produce.

Finally, both the inexperienced and the experienced teacher need to know what to look for the understanding what a reader is doing or not doing while trying to make sense out of the printed material. It is more difficult for the inexperienced than the experienced teacher to fully understand explanations of what reading is and how it



works without having had some opportunities to observe students read. However, it is still an important advantage for even the inexperienced teacher to know about alternative ways to view reading in order to benefit fully from such opportunities when they arise. Experienced teachers, on the other hand, should benefit greatly from this knowledge because it offers additional vantage points and a broader base from which to restructure and test what they already know about how reading works and about variations among students' reading performances. Reading has many dimensions and each dimension offers important information for guiding and assessing a student's reading growth. Four dimensions of reading are explained (skills, process, comprehensions, and patterns of development) and the potential implications of each one for teaching reading.

Methods for how to teach students to read and to involve them in reading related language experiences are the core of reading instruction. The teacher must know how to select and implement a broad array of reading methods. This is necessary for a number of reasons. Some of these reasons are:

- To teach in ways that is appropriate to the cognitive and language development of the reader.
- To teach word identification skills and strategies (which aid students in applying skills knowledge while reading meaningful text), word grouping strategies, comprehension strategies, word concepts, and ways of relating reading, writing, discussion, and language production activities for personal, social and academic purposes.
- To reach the same instructional objective by using alternative methods.
- To vary the instructional environment sufficiently to avoid student or teacher boredom.
- To have alternative methods to teach the same skill or strategy in order to help specific children who have specific types of reading problems.
- To be aware of methods that are appropriate for students, who are clearly quite advanced in their reading growth, compared to their peers.



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## REDISCOVERING INTERLANGUAGE (APPLIED LINGUISTICS AND LANGUAGE STUDY)

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**ABSTRACT :** In the book 'Rediscovering Interlanguage', Selinker (main author) attempts to 'purposefully misread' the literature in the areas of contrastive analysis (CA), error analysis (EA), and bilingualism to show that they predicted interlanguage (IL) data. The author pursues this tedious task, unsuccessfully and unconvincingly, in an introduction followed by ten chapters. All the chapters are followed by an Appendix, References, and an Index. The major focus of this review is to examine whether or not Selinker succeeds in his aim of revisiting 'founding texts', using his suggested research methodology of 'purposeful misreading', and to specifically show what the misreading accomplishes or fails to accomplish. An evaluation of the other aspects of the book besides Selinker's retrospective discussion of language transfer such as fossilization, "multiple effects," and where we are now in the study of inter language, will also be included.

In the introduction Selinker proposes to examine current IL hypothesis by having a constant dialogue with its founding texts. He suggests that we read the early scholars to better understand how processes such as language transfer, fossilization, and universal processes function and interact with one another in the process of SLA. He states that it is necessary because many theoretical questions related to current IL and SLA research remain unanswered, and that these questions were at least discussed, if not answered, in the earlier texts. "Wisdom is possible," he notes, "but only through the careful study of certain previous texts as well as learning from the previous commentary upon them." (p.2). As it may seem, this claim is unfounded. He seems to be suggesting that we can only make significant progress retrospectively. This backward progression that he espouses seems to be an oxymoron. In order for a field like SLA to be thriving and breaking new grounds, a departure from the founding texts is necessary in that there is no solid, explanatorily adequate theory of SLA. If we keep going backward to read previous commentaries on IL and SLA, there is very little chance that we will be able to understand the complicated process of SLA and develop a sound theory.

Realizing the difficulty in not accepting things at face value and yet learning from them, Selinker suggests the methodology of a 'purposeful misreading' of founding texts in the field of SLA research, IL, CA, bilingualism, experimental psychology, theoretical linguistics, and other related fields. There arises a question as to how one can misread founding texts purposefully to derive anything constructive and enlightening. To answer this

question, the author quotes Lado's predictive and behavioristic statement 'the learner will do X or Y', as an example. He argues that Lado has been read too liberally which has resulted in dismissing his work. Purposefully misreading the same statement, however, as 'a learner might do X and/or Y under Z conditions', he believes, provides testable SLA hypothesis and accounts for IL variation. There are two problems with this research methodology. First of all, if not literally, how else is one supposed to read Lado or for that matter any scholar? Lado did not say 'The learner will do X and/or Y under Z conditions,' and therefore shouldn't be given undue credit. Restating a misleading statement in a somewhat different way does not lead to fundamental insights. The 'purposeful misreading' approach seems to be wrong-headed. SLA research has lately come of age, and we know that learner behavior cannot be explained in a simplistic way, because there are many complicated things involved in language learning. Second, there is a serious flaw in this methodology that the author has not mentioned. Even though it may be true that the field of SLA can benefit from its neighboring fields, such as psychology, especially psychology of learning, and theoretical linguistics, a word of caution is in order here. While borrowing ideas from related fields, a responsible researcher must be aware that they may not have been conceptualized with language in mind, no matter how elegant, precise, and appropriate they may be in their respective fields. Ironically, the author himself warns of the consequences of borrowing methodology from other fields and admits that "...at times our work involves conceptually different sorts of phenomena from those in other fields..." (p.246).



Obviously, the author is aware of the problem of conceptualization in borrowing ideas from other fields and then applying them to SLA problems. He suggests that ideas from neighboring fields should not be borrowed in their original form. They should be adapted to be congruent with concepts central to SLA. The author explains that in purposefully misreading "we do not do history per se, but are interested instead in reading the sources for what they can tell us about the problems that interest us." In other words, the perspective the author chooses is to carefully examine how reframing the proposals of early second language researchers, namely Lado, Fries, Weinreich, Corder, Nemser, and Briere, might shed light on some crucial issues regarding IL studies that have been baffling over the years.

The author goes to great length, praising Verma's systematic comparison of similarities and differences between Hindi & English, and then concludes, "One wonders if explanations such as these are reasonable for IL modification structures." (p.89). From a reader's perspective, one wonders if the author is suggesting that Verma's explanations of the similar and different transformational operations should be empirically verified to predict structure modifications in the IL of Hindi speakers of English and/or English speakers of Hindi. The author further admits that "We know this is sometimes true, but study of the model shows holes" (p.90). Common sense tells us that if there are holes in the model, it needs to be abandoned and a model without any 'holes' should be developed. More tinkering and patchwork may not be sufficient to defend a model that has already been proven faulty and erroneous. He further suggests, "If we ignore weaknesses already identified in each approach, [CA and EA] both provide predictive IL data..." (p.139). This is quite misleading. The field of SLA cannot rely on ignoring weaknesses, especially if it is to develop an appropriate theory to account for learner behavior. After discussing several different problems of CA without giving any concrete model, because there is none, the author shifts his focus to the role of UG and its dominance on language transfer. He quotes Blane's study which concentrated on the segmental phonemes of English and Hebrew. It should be noticed that phonological competence is a specific skill that requires both perception and production. There is enough evidence in the IL phonology data that syllable structures and certain prosodic features are particularly susceptible to transfer. Not to be forgotten, phonology involves

forming internal phonetic structures and specific articulatory movements. Both native and non-native speakers of a language do this. It may not be a wise course to make generalizations about SLA, based on phonology data. Of late, there has been a great deal of work done in generative phonology, and the field has departed from the early days of structural phonology. As mentioned above, there are phonemes in several natural languages that are underlying representations of abstract phonemes and that occur in specific phonological environment. A question comes up as to how justified it is for a field like SLA that has recently been coming of age to go back to the sixties and the seventies and search for research tools that we already know were defective.

A rigid adherence to his belief in CA and CLI is explicit everywhere even though he admits that "Structural congruence is most probably necessary, though not sufficient." (p.209). Yet he firmly believes that learner behavior and his performance in L2 can be attributed to a contrastive strategy. This too is not substantiated by empirical data. There seems to be a hiatus between earlier studies done by Nemser and likewise and scholars of today who have taken a generative approach to SLA. Contradicting himself again, the author admits that because of recent studies it is possible to envision that SLA is both a process of using selective NL knowledge and of reflecting universal properties that are not language specific (p.214). This is in stark contrast to his notion of 'fossilized competence'. The above statement is a realization of the current vision, particularly the universal aspects of language acquisition, and does not validate his methodology of 'purposeful misreading' and 'continued discovery' of IL based on founding texts. We have departed from the rigid view of transfer being an inhibitory source in learning a second language and are moving towards the creative aspect of language learning, questioning notions such as fossilization, contrastive strategies, a fact the author refuses to accept.

Summing things up, he makes a strong theoretical prediction in reference to his 'multiple effects principle' by claiming that "In every instance of the multiple effects principle, language transfer will be involved." (p.263). In his conclusive remark, he stresses that "we view language transfer and fossilization in a broad conceptual/historical framework," since UG-based work in SLA does not account for sociolinguistic factors and since "current conceptualization of theory in SLA is limited and limiting." (p.264). This is no justification for accepting his



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methodology of 'purposeful misreading,' 'borrowing methodologies' from other related fields, and having constant 'dialogues with the founding text'. It is not premature and unreasonable to assume that we may, in the coming years, develop a theory that subsumes universal properties, language transfer, and sociolinguistic factors - that can both impede and/or facilitate language learning - to explain the complicated process of SLA. It is not necessary to depend retrospectively on garbled misuse and/or misreading of founding text to rediscover the phenomena of IL, because we are now beginning to see the learner's prior linguistic knowledge as being facilitative and not inhibitory, and universal properties of language learning playing a definitive and constructive role in the learner's language growth.

Since the book does not provide a balanced account of research in second language acquisition and interlanguage (including both cognitivist and behaviorist perspectives), it may be used as a supplementary text for an introductory course in second language acquisition. Each chapter is followed by several interesting and intriguing "Points for discussion", which may be useful for interactive classroom activities. This book sets forth the fundamentals that a student of linguistics is bound to come across in other detailed sources. For those with particular interest in second language acquisition, language transfer, interlanguage, and fossilization, "Rediscovering Interlanguage" is a rich source of reference. However, readers should keep in mind that the book should not be used as a primary source for an SLA course because of its unreliable and misleading methodology of 'purposeful misreading'.







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## CULTURAL ASPECTS DEPICTED IN INDIAN ENGLISH LITERATURE

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### Abstract:

The present research paper is inspired by a need to understand the impact of some recent world-wide social phenomena on the cultural production of postcolonial literary world. It studies how these trends have influenced the literature in general and Indian English literature in particular. To what extent can our study of literature benefit from some of the debates taking place in the domain of cultural theory? Further, in the present context, what sort of explanatory models might be developed to account for certain literary tendencies and practices that are widely discernable? In a sense, then, this paper is concerned not with the analysis of specific texts and their meanings but with the cultural sojourn in Indian English literature. Indian English literature refers to the body of work by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian diaspora, such as V. S. Naipaul, Kiran Desai, Jhumpa Lahiri, Rohinton Mistry and Salman Rushdie, who are of Indian origin.

The culture of India is the way of living of the people of India. India's languages, religions, dance, music, architecture, food, and customs vary from place to place within the country. The Indian culture often regarded as a mixture of various cultures that span across the Indian subcontinent and have been exposed to various political-ideological realms. Many elements of India's varied cultures, such as Indian religions, and Indian food, have had a deep impact across the world.

**Keywords:** Culture, literary periods, Indian English Literature

Indian writers have influenced an entire literary canon with their writing. Over the years, Indian writers have contributed to the world of English literature and books in regional languages too. Indian authors in deserve a special mention as they have portrayed India with its rich cultural heritage and social mores to readers in the west. Indian writers have also striven to add distinction to the pre-existent and chiefly prevailing genres.

Indian authors are known by their literary prowess, their inclination to write about India and life outside the safe cocoon of one's homeland. Famous authors of Indian origin have earned accolades in the literary circles by their absolute writing proficiency. Such an Indian authors add a feather the nation's cap. Such authors are off-beat writers that have carved a niche in a sacrosanct literary sphere. The list of famous authors also includes the up-and-coming Indian writers from non-literature backgrounds. Since they hail from varied educational and cultural backgrounds, Indian authors present a kaleidoscopic overview of the vibrant nation. Their writings have influenced readers from all walks of life and will continue to do so.

In a time-honoured nation like India, certainly, much of the culture that was a part of the daily lives of people was almost unaffected by the forces of global capital. In fact, there were entire groups of people, including adivasis, vanvasis (aboriginal people, forest dwellers), who were entirely outside the market system, even for most of their economic needs. In other words, though culture was affected by the larger economic system, many aspects of it were still relatively untouched by it. This paper has tried here to glance over transition that has occurred in Indian English Literature.

### Indian Literature in ancient era: A cultural richness

Indian literature is a portmanteau terms that includes everything which is included in the word 'literature' in its broadest sense: religious and mundane, epic and lyric, dramatic and didactic poetry, narrative and scientific prose, as well as oral poetry and song. In the Vedas, when one finds such expressions, "I am standing in water but I am very thirsty", one marvels at the continuity of a rich heritage which is both modern and traditional. It is, therefore, not very correct to say that ancient Indian



literature includes only the religious classics of Hinduism, Buddhism and Jainism. Jain narrative literature in the Prakrit language is full of erotic stories and realism.

The word Purana means 'that which renews the old' and is almost always mentioned along with Itihasa (History). The Puranas were written to illustrate and expound the truth of the Vedas. The fundamental profound philosophical and religious truths are unfolded through popular legends or mythological stories. Nothing can exert greater credence on the human mind than when it is described as having happened. Thus, Itihasa combined with narration makes a story seem credible. Together with the two epics, the Ramayana and the Mahabharata, they are the origins of many of the stories and anecdotes of the social, religious and cultural history of India.

The Sanskrit language is classified into the Vedic and the classical. The great epics, the Ramayana and the Mahabharata and the Puranas belong classical period, but are discussed separately because of their vastness and importance, and are unquestionably the precursors of Sanskrit Kavya (epic poetry), nataka (drama) and other literature. Classical Sanskrit literature includes the Kavyas (epic poetry), the Nataka (drama), lyric poetry, romance, popular tales, didactic fables, gnomic poetry, scientific literature on grammar, medicine, law, astronomy, mathematics, etc. Classical Sanskrit literature is on the whole secular in character. During the classical period, language was regulated by the rigid rules of sage Panini, one of the greatest Sanskrit grammarians.

The Indian people speak languages belonging to major four distinct speech families: the Austric, Dravidian, Sino-Tibetan and Indo-European. In spite of these four different language groups, there is an Indian characteristic running through these language groups, which forms one of the bases of that certain fundamental uniformity of life anticipated by Pandit Jawaharlal Nehru as unity in the midst of diversity.

A little later, local differences in Prakrit grew more and more prominent, which later came to be known as Apabhramsa, and this led to the modern Indian languages taking shape and being born. These languages, governed by the regional, linguistic and ethnic ethos, assumed different linguistic facets. A literature produced in constitutionally

recognised modern Indian languages and Konkani, Marathi, Sindhi, Gujarati (Western); Manipuri, Bengali, Oriya and Assamese (Eastern); Tamil, Telugu, Malayalam and Kannada (Southern) and Hindi, Urdu, Kashmiri, Dogri, Punjabi, Maithali, Nepali and Sanskrit (Northern), occupy a great space in the Indian cultural cannon. Two tribal languages, Bodo and Santhali are also recognised by the Indian Constitution. Tamil is the oldest modern Indian language maintaining its linguistic quality with little change for about 2000 years. Urdu is the youngest of the modern Indian languages, taking its shape in the 14th century A.D., deriving its script from an Arabic-Persian origin, but vocabulary from Indo-Aryan sources, i.e. Persian and Hindi. Sanskrit, though the oldest classical language, is still very much in use, and hence is incorporated in the list of modern Indian languages by the Constitution of India.

The contribution of women writers in different languages during that period deserves special notice. Women writers like Lopamudra, Gargi, Maitreyi, Apala, etc., right from the days of the Vedas, focused on the image of women in conventional Sanskrit literature. The songs of Buddhist nuns like Motta and Ubbiri and Mettika in Pali express the torment of feelings for the life left behind. The Alwar women poets, like Andal and others, gave literary expression to their love for the divine. Meera Bai wrote in three languages (Gujarati, Rajasthani and Hindi). Avvayyar wrote in Tamil, and Akkamahadevi in Kannada. They are known for their sheer lyrical intensity and concentrated emotional appeal. Their writings speak to us about the social conditions prevailing at that time, and the position of woman at home and in society. They all wrote small lyrics or poems of devotional fervour, metaphysical depth, and with a spirit of dedication and utmost sincerity. Behind their mysticism and metaphysics is a divine sadness. They poured every inflicted wound of life into a poem.

#### Modern Indian Literature

In almost all the Indian languages, the modern age begins with the first struggle for India's freedom in 1857, or near that time. The influence of western civilization, the rise of political consciousness, and the change in society could be seen in what was written during that time. Contact with the western world resulted in India's embrace of western thought on the one hand, and rejection of it on



the West, and resulted in an effort made to revive the ancient glory and Indian perception. A large number of writers started for a synthesis between Indianisation and westernisation, to start search for a national ideology. All these attitudes were combined to bring about the renaissance in 19th century India. But it was a renaissance in a country which was under foreign rule. The Indian renaissance took a different shape, in the context of the Indian case, moment and milieu, and as a result, nationalistic, reformistic and revivalistic thinking found its way into literature, which slowly turned itself into a pan-Indian movement, spearheaded in different parts of the country by renaissance leaders like Raja Ram Mohan Roy, Bankim Chandra Chatterjee, Vivekananda, M. G. Ranade, U.V. Swaminatha Aiyer, Gopal Krishna Gokhale, K.V. Pantulu, Karmada Shankar Lalshankar Dave and others. The leaders of the renaissance, in fact, succeeded in instilling nationalistic fervour in the people, and induced in them a desire for social reform and a sentimental yearning for their past glory.

It is true that the idea of a modern state took root in Indian society because of India's contact with western ideas, but very soon, Indian writers like Bankim Chandra Chatterjee (Bengali) and others made use of the newly acquired concept of nationalism to strike colonial rule, and in the process created their own brand of nationalism, rooted in the past. Bankim Chandra wrote many historical novels like *Durgam Nandini* (1865), and *Anand Math* (1882), which acquired a pan-Indian resonance and made nationalism and patriotism a part of the national consciousness.

The idea of Indian renaissance was influenced by the West. The renaissance was a part of the Indian renaissance. The renaissance was a part of the Indian renaissance. The renaissance was a part of the Indian renaissance.

Both Gandhi and Marx opposition to imperialism and disenfranchised sections of Progressive Writers Association established in 1930 by some in London, like Mulk Raj Anand soon it became a great party that brought together Gandhi insights into society. The especially conspicuous in Bengali, Telugu and Malayala was felt all over India. It comp to reconsider his relations reality.

After independence, disillusionment became more of the pressure of the dissonance and a broken relationship with heritage. In 1946, India witnessed bloodbath in the memory of the just before it became independent partition of the country. India that juncture was a national At that time, a majority portrayed a dreadful artificiality the formulas of westernism were experimentalists who sought the inner reality - intellectual arena of modernity. In a sense the past does not pass providing paradigms for the cadence slackened down because experimentation.

One of the most significant the post-modernist era was writings of the outcasts. force. The word Dalit means per its Sanskrit etymology literature which is concerned disadvantaged, and which



the other, and resulted in an effort made to revive her ancient glory and Indian perception. A large number of writers opted for a synthesis between Indianization and westernization, in their search for a national ideology. All these attitudes were combined to bring about the renaissance in 19th century India. But it was a renaissance in a country which was under foreign rule. The Indian renaissance took a different shape, in the context of the Indian race, moment and milieu, and as a result, nationalistic, reformistic and revivalistic thinking found its way into literature, which slowly turned itself into a pan-Indian movement, spearheaded in different parts of the country by renaissance leaders like Raja Rammohun Roy, Bankim Chandra Chatterjee, Vivekananda, M. G. Ranade, U.V. Swaminatha Aiyer, Gopal Krishna Gokhale, K.V. Pantulu, Narmada Shankar Lalshankar Dave and others. The leaders of the renaissance, in fact, succeeded in instilling nationalistic fervour in the people, and induced in them a desire for social reform and a sentimental yearning for their past glory.

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The trend of Indian romanticism was given by three great forces influenced the destiny of modern Indian literature. These forces were Sri Aurobindo's search for the divine in man, Tagore's quest for the beautiful in nature and man, and Mahatma Gandhi's experiments with truth and non-violence. Sri Aurobindo, through his poetry and philosophical treatise, *The Life Divine*, presents the panorama of the eventual exposure of divinity in everything. He wrote mostly in English. Tagore's quest for beauty was a spiritual quest, which attained fruition in the final realisation that service to humanity was the best form of contact with God.

The advent of Marxism on the Indian literary scene in the thirties is a happening which India shared with many other countries.

Both Gandhi and Marx were driven by opposition to imperialism and concern for the disenfranchised sections of society. The Progressive Writers Association was originally established in 1936 by some expatriate writers in London, like Mulk Raj Anand. However, soon it became a great pan-Indian movement that brought together Gandhian and Marxist insights into society. The movement was especially conspicuous in Urdu, Punjabi, Bengali, Telugu and Malayalam, but its impact was felt all over India. It compelled every writer to reconsider his relationship with social reality.

After independence, in the fifties, the disillusionment became more vibrant because of the pressure of the dissolution of society and a broken relationship with India's past heritage. In 1946, India witnessed the worst bloodbath in the memory of the sub-continent, just before it became Independent, after the partition of the country. India's nationalism at that juncture was a nationalism of mourning. At that time, a majority of new writers portrayed a dreadful artificial world, based on the formulas of western modernism. There were experimentalists who showed concern for the inner reality - intellectualism entered the arena of modernity. In a culture like India's, the past does not pass off. It keeps on providing paradigms for the present, but the cadence slacked down because of modernistic experimentations.

One of the most significant features of the post-modernist era was the emergence of writings of the outcasts, as a major literary force. The word Dalit means the oppressed as per its Sanskrit etymological origin. The literature which is concerned with the socially disadvantaged, and which asserts the socio-political stature of the underdogs, is known by this name. The Dalit movement was started in literature by Marathi, Gujarati and Kannada writes under the leadership of Dr. B.R. Ambedkar. It came into the attention because of progressive literature moving nearer to the browbeaten. It is a literature of militant protest against upper-caste literature upholding Brahmanical values. Marathi poets, Namdev Dhasal or Narayan Surve, or novelists like Daya Pawar, or Laxman Gaikwad, reflect in their writings the suffering of a community, and demand the shaping of a just and realistic future for the underprivileged and the outcast in society.

Postmodernism focuses on de-structured, de-centred humanity. It also



accepts the possibility of ambiguity. Postmodernism is an attempt to question to question the world that we see around us and especially not to take other peoples view as final truth. The Post-modern era tried to be literary natural. To be Indian, to be near to the common man, to be socially conscious appear to be prerequisite of this age. The third generation of Malayalam writers like N. Prabhakaran, and P. Surendran prefer the term anti-modernism to post-modernism and are content simply to narrate human tales without any explicit social message or philosophical trappings. Vijayadan Detha (Rajasthani, under the umbrella language Hindi) and Surendra Prakash (Urdu) are now writing stories without any ideological prejudices. The modernist idea that anything simple should not be accepted is now questioned. It is established now that simple texts may present complex extra-textual structures. Even cultural references simply stated in poetry can have different semantic values.

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# Souvenir



UGC Sponsored State Level Conference on

## **TRENDS AND TENDENCIES IN INDIAN WOMEN'S WRITING**

26th - 27th November 2014

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— Organized by —

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Smt. Vatsalabai Naik Mahila Mahavidyalaya & Phulsing Naik Mahavidyalaya  
Department of English  
Pusad Dist. Yavatmal 445204



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## Dalit Feminism: Indian Literary Perspective

Prof. Sarita Ravi Chapke  
Smt. V.N. Mahila Mahavidyalaya, Pusad

Women writers are beginning to construct an identity out of the recognition that women need to discover, and must fight for, a sense of unified self hood, a rational, coherent, effective identity. As male writers lament its demise, women have not yet experienced that subjectivity which will give them a sense of personal autonomy, continuous identity, a history, and agency in the world. For the upper caste woman, her family is her world and argues for self-modification centered on individual liberalism. On the other hand, for the Dalit woman, her community is her family an aimed towards the upliftment of the community. In short, her family centered on communitarianism.

It is a widely held perception that Dalit woman considered as 'Other' and it is the impact of the centuries-long alienation and loneliness created by patriarchal and Brahmanical values at all levels in society, which in turn causes the high level of exclusion, structured and domestic violence which every Dalit woman experiences throughout her life. Thus, even among women, she is perceived as 'Other'. She belongs to the 'lowest' category manifested in her condition of social, physical, economic, and political vulnerability. This is clearly evident in her struggle for basic needs such as food or water and in her submission to sexual and domestic violence. "There is no girl in our cheri who has not been coerced or raped by the dominant caste men when they go to the fields to fetch water or for work", confided a young girl from Southern Tamil Nadu to a Dalit woman activist recently". (Basu 124) In relation to women, it was emphasized that sexual oppression, economic exploitation, and socio-cultural subjugation are the sources of unequal gender relations. Gayatri Chakraborty Spivak categorized women, non-whites, non-European and oppressed castes and frames them in the subaltern description in her 'Can the Subaltern Speak?'

She brings forward series of questions regarding representation, resistance, cultural subjugation of the perspectives of marginalized, exploited, oppressed. She centers the debate on the women as Satis on the husband's pyres absent as subjects and constructed as property and objects in the lengthy discussions of the representatives of the society. She says: "The Subaltern cannot speak. There is no virtue in global laundry lists with 'woman' as pious item. Representation has not withered away". (Spivak 4)

What was clearly needed is an articulation based on the consciousness of the Dalit women themselves, their experiences of humiliation, deprivation, isolation by virtue of gender, caste, and class. An attempt should be made to break down the fixed polarities between the upper caste/lower caste and men/women especially in Dalit context. In the Indian context, caste, class, and patriarchy are of course the three hierarchal axes of social structure which are very essential for the understanding of caste Hindu, Shudra and Dalit women. It is caste which shapes the integral part of the gender status and identity of Dalit women. For example, a derogated Dalit female laborer/slave, doing a menial service work constructed as polluting and inferior. This dualistic construction of Dalit women in gender ideology legitimizes the sexual subordination and subjugation of them. Caste oppression, gender subjugation and class exploitation, all are interlined together. Caste uses gender to construct caste status, power relations and cultural differences and thereby oppressing lower caste women. Thus, three interlocking systems of caste, class, and patriarchy create a multidimensionality, simultaneity, and intensity of oppression, which is destructive to the experiences of Dalit women.



Dalit women have been misrepresented in Indian literature and Indian English literature. Most of the upper caste male writers are biased towards Dalit women. They are portrayed as the victims of the lust of the higher caste men and never as rebels to fight against the injustices perpetuated upon them. Even in the writings of the progressive writers such as Mulk Raj Anand, Premchand and so on- Dalit women are either molested or raped by the upper caste men. By depicting such pictures, writers gained sympathy for the victims but such routinely kind of treatment is not enough. They have completely ignored the fact that Dalit women can also resist and fight back like any other victim of social oppression to guard their dignity. Thus, in these literatures, a Dalit woman is never a fighter but always a victim.

Brutal patriarchy is a major issue discussed repeatedly in Dalit feminist discourses. However, the viewpoints of some Dalit male intellectuals are contradictory. Illiah compares patriarchy in Dalit community with that of Hindu community and regard former as more democratic. How can any oppressive structure be democratic at all? Dalit feminism is considered as the 'discourse of discontent', 'a politics of difference' (130) from the mainstream Indian feminism, which often been critiqued for marginalizing Dalit women. Dalit feminist discourses not only question the mainstream Indian feminism's hegemony in claiming to speak for all women, but also the hegemony of Dalit men to speak on behalf of Dalit women. In such scenario, Dalit writers like Bama, Gunasekhran, Urmila Pawar and many more Dalit women writers themselves taking pen in their hands articulating and recording their experiences of humiliation and hurt subverts centuries of old historical neglect and a stubborn refusal to be considered as a subject

Bama Faustina is the most distinguished Dalit feminist writer in Tamil. Her autobiographical novel "Karukku" was the first Dalit Tamil text. To Bama, Dalit literature is not merely literature on Dalits but a critique of the Hindu social order. Bama's Sangati, her novel explores the idea of transformation of rejection into resistance. In Karukku, there was more emphasis on the relationship between the self and the community but on the other hand, Sangati is based on the community's identity. The novel talks about the Parajya community who are doubly oppressed.

Women are presented as wage earners and it is upon them to bear the burden of the family and on the other side men can spend their money slavishly. In addition to this, women are vulnerable to sexual exploitation and harassment. Therefore, the novel creates a Dalit feminist perspective and explores the impact of discrimination - compounded above all, by poverty - suffered by Dalit women. The economic precariousness of Dalit women leads to a culture of violence, and this is a theme that runs through the book: the terrible violence and abuse of women by their fathers and husbands, and sometimes even brothers; women fight back. Sangati is primarily about a community's identity; not about the single self. The economic inequality plays a major role in the life sphere of Dalit women-hood. The characters presented in "Sangati" are as wage earners as much as men are, working as agricultural and construction laborers, but earning less than men do. Though men get more earnings than women, they spend it as they please. They do not even care for the family, whereas women bear the financial burden of running the family, often singly. Those females are also constantly vulnerable to sexual harassment and abuse in the world of work. The power structure of their society mainly concerned with men or patriarchy. The caste courts and churches are male dominated and rules for sexual behavior are very different for men and women. She writes about the violent treatment of women by father, husbands, brothers, and other higher caste patriarchal. Above all, she describes a violent domestic quarrel, which is carried on publically. Even if the Dalit are converted to Christianity the prevalent system in Christianity did not practice what Christians say of equality before God. It is against this caste practice of Catholic Christianity's partiality, that Dalit converted Christians fight.



Bama describes in "Sangati" how deeply the Christian church and its hegemonic power as well as the class discrimination play on Dalit converted.

Bama shows the gender discrimination meted out to them throughout the lives of Dalit women. "If a boy baby cries, he is instantly picked up and given milk. It is not so with the girl. Even with breast-feeding, it is the same story; a boy is breastfed longer. With girls, they wean them quietly, making them forget the breast". (69) Everywhere women have a second rate position and men a higher position. Viewed thus, we find a multiple oppression as well as marginalization. In the case of a boy, they give wholehearted support while a girl child will have only half hearted support. Everywhere boys are given more respect than girls. Boys can play any time they like and any game. But the girls must stay at home and keep working all the time. Here is a narration of how girls are abused: "If they play boys games they will get roundly abused. People will say 'who does she think she is? She's just like a donkey, look. Look at the way she plays boys' games". (Bama 19)

Then Bama gives a terrible picture of the female subaltern and the marginalized. They work hard both outside and inside. They become real animals and work restlessly. No one cares for them and they become mechanical in every corner of life. Individuality, freedom, and even the self and self consciousness are lost under the male patriarchal domination both inside and outside at home. The position of women is both pitiful and humiliating, really. In the fields they have to escape from upper caste men's molestations. At church they must lick the priest's shoes and be his slaves while he threatens them with tales of God, Heaven, and Hell. Even when they go to their own homes, before they have had a chance to cook some kanji or lie down and rest a little, they have to submit themselves to their husbands torment. (Bama 122).

On the other hand, her novel Sangati has its theme of growth, decline, culture, and liveliness of Dalit women in the Tamil Paraiya community. Throughout "Sangati" one can see the rebellious nature of Dalit Paraiya the hard work that they do both in their home and the field as well. Bama herself stands for Dalit feminism and the emancipation of the Dalit Paraiya community. It is now clear that through Dalit women autobiographies; there is a transformation of women's rejection into resistance. Second last line of the novel represents the optimistic end of the novel towards desires for a better future for women. "Women can make and women can break". (123)

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**PERSPECTIVES ON  
CONTEMPORARY  
COMMONWEALTH  
WRITINGS**



**Dr. D. N. Ganjewar**

**Prin. Dr. S. Z. Shirsath**



# NATION IN NARRATION: A PERSPECTIVE ON SHYAM SELVADURAI'S FUNNY BOY

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**South** Asian English fiction grabs our attention to a type of fiction proffering something distinct from the English fiction itself. It has been struggling for its clear conception since its time of inception. No doubt, today it is assimilated in the rubric of Post Colonial Literature. Post colonialism recounts the experience of the people of the third world. It is a genre taking in its wide sweep the literature of all the former colonies of Britain. This is about the people whom Gayatri Spivak addressed as 'subalterns'. She challenged the racial bias of the Western academics asking 'Can the subaltern speak?' The expression of the subalterns may always carry the tints of containment and inhibition, the upshot of hegemonic discourse lying under their own speech. It was quite paradoxical for the subaltern writers who chose language of their colonizers to express their innate sensibilities, cultural experiences and thoughts.

English fiction in 1990 was chiefly influenced by the wave of Postmodernism which brought radical changes in the English fiction. Writers from Indian subcontinent cannot deny the same effect on their writings. Postmodernism was a continuation of modernism, a revolt against authority and signification. J.F.Lyotard defines postmodernism, "Simplifying to the extreme,



I define postmodern as incredulity toward metanarratives. This incredulity is undoubtedly a product of progress in the sciences: but that progress in turn presupposes it. To the obsolescence of the metanarrative apparatus of legitimation corresponds, most notably, the crisis of metaphysical philosophy and of the university institution which in the past relied on it. The narrative function is losing its functors, its great hero, its great dangers, its great voyages, its great goal. It is being dispersed in clouds of narrative language elements—narrative, but also denotative, prescriptive, descriptive, and so on .. Where, after the metanarratives, can legitimacy reside?" (Lyotard: 1979)

In a literal sense, a narrative is a story that can be conveyed through pictures, songs, poetry, speech, fiction and non-fiction as well. When in the writing mode, its telling is relegated to a special person; it becomes a technique used by that person. This person who is consigned the duty of narration is the narrator and his perspective serves as a prism through which ideas are transmitted to the readers. Narrative technique is vastly an aesthetic enterprise. It is binding vine of the narrative. A narrator detains the past, holds present and prepares the reader for future. Narrative technique distinguishes between story and discourse. Story is the sequence of events and discourse employs an order in presenting these events. In recent times so much research has been done in the field of narratology that it has become quite difficult to arrive at certain synthesis or basic points of agreement. The works of Russian Formalists: Propp and Schlovsky, American tradition, modern contribution of Booth and Chatman (1978) have been particularly concerned with the problems of narrative. Chatman with his semiotic model of communication introduced his double conceptions of author and reader: real author, implied author, implied reader and real reader. The implied author, an unwavering, unswerving individual differs from the narrator. A narrator has plethora of options to narrate events. He can base his narrative on temporality and causality or he can



narrate through focalization. Focalization changes the course of narrative as the reader receives images of character through the impression of the narrator. Focalization employs three dimensional strategies: the voice of one who narrates, one who sees and his understanding of events. In the emerging narrative techniques a discernible reader can easily notice the double consciousness of the narrator.

If post-colonialism is said to be "The Empire" writing back, many Sri Lankans have had to write back to an Empire they now reside in. Emigrating to the United Kingdom, Canada, or the United States to escape the political, religious and racial violence that has consumed their home country, expatriate Sri Lankans such as Michael Ondaatje and Romesh Gunsekera have carved out respected positions for themselves within the world of letters. Newcomer Shyam Selvadurai is a Sri Lankan author whose first novel, *Funny Boy*, has established him as a new talent capable of earning a place next to some of his more well-known expatriates. Shyam Selvadurai was born in 1965 in Sri Lanka and moved with his family to Toronto, Canada in 1984. *Funny Boy* is Selvadurai's first novel. It is set in Sri Lanka, and is constructed in the form of six beautifully rendered stories about a boy growing up within an extended upper-middle-class Tamil family in Colombo during the seven years leading up to the 1983 riots, when he and his family sleep in their shoes so they can flee from the Sinhalese mobs. When Selvadurai's *Funny Boy* was published in 1994, it was hailed as one of the most powerful renditions of the trauma of the prevailing ethnic tensions in contemporary Sri Lanka. Selvadurai brings together the struggles of class, ethnicity and sexuality. *Funny Boy* could be read as a Bildungsroman, the story of one young boy's interior formation and integration set against the backdrop of his country's disintegration. The boy, Arjun "Arjie" Chelvaratnam, is the second-son of a privileged middle-class Tamil family. It is amid rising waves of Sinhalese and Tamil violence that Arjie must



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understand and come to terms with his own homosexuality. Coming out is no small feat for any gay teen to undertake, and on top of the usual feelings of loneliness, isolation and fear of rejection by family and friends, Arjie must negotiate his painful transformation to adulthood in the midst of a country gone mad.

It is the socio-economic, racial and religious tensions within Sri Lanka that occupy most of Selvadurai (and consequently Arjie's) time and attention within the novel. In fact, while Arjie's awakening sexuality serves as an undercurrent throughout the book's five sections (plus an epilogue) it is really only the main theme of one, "The Best School of All." That is the section in which Arjie's father sends him to The Queen Victoria Academy, a terribly cruel English-style school. The Queen Victoria Academy serves a symbol for colonial, aristocratic and middle class privilege-male privilege. This is the tradition Arjie is expected to be a part of. To be gay would, for Arjie, mean failing in the eyes of his Father and the larger world of middle class Tamil patriarchy in which he lives. Indeed, Arjie's father tells him that the academy "will force you to become a man," clearly indicating that the school is to indoctrinate Arjie in the ways of middle class male privilege. Arjie's older brother warns him that their Father suspects and fears his homosexuality - his move to the Academy is clearly meant to "cure" him of (what his Father sees as) the homosexual affliction. Within this context, it is extremely ironic that the Academy is the very place in which Arjie meets Shehan Soyza, a Sinhalese classmate whom he falls for and carries on a sexual relationship with.

The five sections of the novel and its epilogue could each be read as lengthy short stories or novellas in their own right. "Pigs Can't Fly" examines Arjie's early childhood and his gravitation towards the imaginative games his female cousins play as opposed to his male cousins' beloved game of cricket. The section concerns cultural constructions of gender and the negative developmental effects incurred by one who naturally falls outside



of said constructions. "Radha Aunty" is the tale of Arjie's Aunt Radha, and her doomed affair with a Sinhalese man. It foreshadows some of the conflicts Arjie is to face in his own relationship with Shehan. In "See No Evil, Hear No Evil" Arjie plays an important role in his mother's extra-marital affair with a childhood sweetheart. This is his introduction into the world of covert or secretive relationships between adults - and the prices anyone may pay for loving the "wrong" kind of person. "Small Choices" chronicles one of Arjie's first crushes - a puppy love obsession with a young man employed by his Father, while the novel's epilogue "Riot Journal" is Arjie's frightening first-hand accounts of anti-Tamil violence. The book ends with the family's imminent emigration to Canada.

Shyam Selvadurai's *Funny Boy* leads the reader through a narrative of the Sinhala/Tamil conflict in Sri Lanka, which first erupted in the early '80s. Even though the novel is very much about the personal growth of the protagonist, Arjie, each individual episode in some way highlights the growing unrest occurring in the nation. Arjie's own journey, then, can be read as the journey of the nation, moving towards the social upheaval and violence that the book eventually culminates in. Over the course of the book a through-line emerges which tells the story of the escalating conflict, first foreshadowing it lightly, but ultimately bringing it to the forefront of the narrative when the riots begin. All significant relationships in the text are dictated by this conflict, and almost every pivotal event that can be linked to the impending riots. When the conflict finally comes to a head and becomes the primary subject of the narrative rather than a link between the events, the linear form breaks down. Since the Sinhala/Tamil tension is the cohesive glue of the novel, the lens through which the reader can view all events, when it is highlighted the narrative no longer has a point to refer back to. As such, the final chapter is a choppy and disjointed journal entry, often omitting events and calling the reader's attention to the absences.



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## Postmodern Reading of 'Burger's Daughter' by Nadine Gordimer

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## Abstract

Mapping the relations between literature and history is a characteristic of this postmodern era. History is thus considered, not only as the recording of events of the past, but as the telling of a story about the events of the past. Nadine Gordimer, whose narratives blur the boundaries of history and fiction, has created debate on the issue of the values of the past, national culture and political situations. This writer is considered by many as an interpreter of South African reality, and many read her fiction primarily for its vivid record of life in a controversial country. Gordimer gives us an unique insight into historical experience in the period in which she has been writing. 'Burger's Daughter' is a political and historical novel by the South African Nobel Prize in Literature-winner Nadine Gordimer. In her novel, Burger's Daughter, postmodernist strategies are more evident, as the boundaries between fiction and reality are made more subtle. Many perspectives are presented, along with intertexts from real documents; these create a mixing of the real with the imaginary, the subjective with the objective, and parallels to actual events and lives that show the multicultural history of South Africa. The present papers tries to study Nadine Gordimer's 'Burger's Daughter' from postmodern point of view.

**Key Words:** postmodern, intertexts, perspective, boundaries, historical, multicultural, point of view

Born into a privileged white middle-class family, Nadine Gordimer began writing at an early age. Gordimer, the South African writer whose literary ambitions and capabilities led her into the heart of apartheid to create a body of fiction that fetched her a Nobel Prize in 1991. She did not originally undertake apartheid as her subject as a young writer, she said, but she found it impossible to dig deeply into South African life without touching upon repression. Her wide reading educated her about the world on the other side of apartheid—policy of racial segregation—

and that discovery in time developed into strong political opposition to apartheid. Her stories are regarding the devastating effects of apartheid on the lives of South Africans—the constant tension between personal segregation and the commitment to social justice, the disenchantment caused by the unwillingness to accept apartheid, the powerlessness to change it, and the refusal of exile. In 1974 Gordimer's novel *The Conservationist* (1974) was a joint winner of the Booker Prize. Later novels included *Burger's Daughter* (1979), *July's People* (1981), *A Sport of Nature* (1987), *My*



*Son's Story* (1990), *The House Gun* (1998), and *The Pickup* (2001). Gordimer addressed environmental issues in *Get a Life* (2005), the story of a South African ecologist who, after receiving thyroid treatment, becomes radioactive and hence dangerous to others. Her final novel, *No Time like the Present* (2012), follows veterans of the battle against apartheid as they deal with the issues facing modern South Africa.

The third and controversial novel was one of her best known, "Burger's Daughter," the story of the child of a family of revolutionaries who seeks her own way after her father becomes a martyr to the cause. The novel was not available in South Africa for only months rather than years after it was published in 1979, in part because by then its author was internationally lauded. The novel, with all the tragedy of a childhood full of parents' arrests and of constant watch by the police, shuttles subtly back and forth between Rosa Burger's perspective and those of more distant narrators, including friends, acquaintances—even the state security services—and the author. There is indubitably a certain amount of postmodern playing with competing "narratives" in the novel, but, if the reader puts in the effort, he or she will gain a rich and complex impression of South African society from many perspectives.

Rosa Burger encounters a range of political opinion among Black workers, businessmen and intellectuals, some of whom express the self-centered outlook that dominates the ruling elite in the country today. Rosa visits France where she faces the complacency and ideological reactions on which much of the French intelligentsia stuffed itself after

1968. In one discussion she hears, "The phenomenon of the Gulag arose in the Soviet Union, but its doctrine comes from Machiavelli and Descartes ... when rationalism destroyed heaven and decided to set it up here on earth, the most terrible of all goals entered human ambition." Rosa has her doubts—"Her cheekbones were taut with amazement"—but this has an effect on her. There is certain passivity to Rosa, and she finds little in Europe that can help her sort out the role she should play in life or in politics in South Africa. Rosa is rejected by old friends who are now associated with the Black Consciousness movement in London. She returns to South Africa somewhat muted by what she has encountered in Europe. Shortly after her return, the Soweto Uprising erupts. The last scenes of the novel take place in prison.

Burger's Daughter browses through almost every level of a society on the eve of a social revolution. Rosa Burger, as the daughter of the leading activist, can view all of this with some sense of perspective. She can see the development in individuals enter a new stage, and she has the "privilege" of being able to hear what many sorts of people expect and want from a mass movement. But Rosa remains an observer of and not a participant in the struggle. The Soweto Uprising changes her position, but not in a favorable way. After *Burger's Daughter*, Gordimer continued to approach the question of how the struggle against apartheid affected people of all sorts. In the short story, "A City of the Dead, a City of the Living" (1982), a local man shelters an anti-apartheid fighter in a township. His presence is both intimate and disruptive in



the crowded house. His arrest comes later, when he is betrayed by a member of the family.

But there was also a distance in Gordimer as a narrator of people elated or confounded by great events. *July's People* (1981), for example, is a "dystopian" novel about the fate of a family of middle-class whites during a black national revolution. It concerns the tensions around the family's salvation by one of their black servants. It repeats much of what she had already said in the 1950s and 1960s about relations between the races (and classes) in South Africa. The reversals of individual position and power in *July's People* don't add much to our understanding of how lives might be overturned in a genuine social revolution. It is telling that the uprising itself is somewhat distant. The release of Nelson Mandela in 1990 showed that important sections of the South African ruling elite, and their allies in Washington and elsewhere, were considering how apartheid might be dispensed with but capitalism preserved. It is perhaps significant that Gordimer was one of the first people Mandela asked to see upon his release. Gordimer won the Nobel Prize next year, the same year that saw the beginnings of the establishment of a multi-racial bourgeois regime in South Africa. As an artist Gordimer responded to the new political conditions by continuing to focus on the inequities of life, now distinctly in minor key, primarily in relation to the racial identity problems of the middle class.

In her novel, *Burger's Daughter*, postmodernist strategies are more apparent, as the boundaries between fiction and reality are made more subtle. Many perspectives

are presented, along with intertexts from real documents; these create a mixing of the real with the imaginary, the subjective with the objective, and parallels to actual events and lives that show the multicultural history of South Africa. It is a baroque formal structure "in which, despite the focus on Rosa Burger's story, other stories, perspectives, voices and historical events intrude to disrupt and impinge on the narrative" (King 1993: 7). *Burger's Daughter* is set in South Africa between 1948, the year the first Nationalist government took office, and 1976, the year of the Soweto students' school boycott. This historical framework is juxtaposed with Rosa Burger's personal history—a burdensome background, as she is the daughter of a famous leader of the Communist party, Lionel Burger. Rosa tells of her childhood through her present in a quest for self-definition, at first trying to distance herself from her family's commitment, but finally coming back to it and—invariably—to jail. The personal memories and flashbacks span the historical and political changes of those years.

*Burger's Daughter* shows how public realities are interiorized, how the destiny of a nation is crucial for private lives. Some sections of the novel are intertexts from actual historical documents such as the Soweto Students Representative Council manifesto (BD 346-47). These are combined with other fictitious texts based on historical facts, such as surveillance reports for the Bureau of State Security (BD 173-77), Lionel Burger's speech at his trial for treason (BD 24-27), fragments of his biography (BD 88-94), and a headmistress's school report (BD 12). Lionel Burger had become a



member of the Communist Party of South Africa in the late 1920s, and had remained a member of its Central Committee when the Party dissolved in the face of the Suppression of Communism Act in 1950. Captured in the mid-1960s and sentenced to imprisonment for life, he died in prison in the early 1970s. His fictional career has therefore coincided with most of the major developments during the period of revolutionary opposition in South Africa in the twentieth century. In most of these respects the character of Lionel Burger bears a strong resemblance to the real-life figure of Abram Fischer, one of the most prominent leaders within the South African Communist Party, upon whose personal history his career has evidently been based. Rosa, for example, quotes Lenin to her father, once again pointing out of the fiction to history: "You knew it couldn't be; a change in the objective conditions of the struggle sensed sooner than the leaders did" (BD 348).

The novel basically alternates sections in third and first person narration, and this device is the main axis that supports the multivoiced narrative strategy of the whole story. This alternation is not carried out in a uniform manner, but each kind includes a whole variety of focalisations and approaches. The third-person narrator weaves a fabric of varying public and private modes of perception. What the third person narrative attempts, in fact, is to capture and represent a social totality against the more personal first-person narration of the protagonist. In the first-person sections, Rosa holds unspoken conversations with three absent narratees, because, as Rosa

explains, "one is never talking to oneself, always one is addressed to someone" (BD 16). She addresses gradually someone closer to her father's life, and therefore closer to her ultimate mission in life. Through this strategy, we become aware of the importance of dialogue in the construction of personality. Rosa is trying to come to terms with her father's heritage, and she does this by addressing different people from whom she can get some kind of feedback in her quest for an identity. In the first section she addresses Conrad, a friend and lover whose view of her she contests as a way of constructing her own. In the second section, she converses with Katya, her father's first wife, or with her friend Bernard.

In the last South African episodes she finally addresses her father: a connection is resumed, as she will end up following his political steps. In this frame, "the outer world of South Africa and the inner world of Rosa's direct apprehensions of it — or Gordimer's textual representations of it — . . . have become indistinguishable" (White 1993: 223). In this novel, we can also appreciate some of that "historical inevitability" mentioned in the analysis of *The Conservationist*. From a political and historical perspective, the narrative strategy highlights precisely how the pressure that ideological and social forces exert on the individual make inevitable, in spite of individual resistance, the acceptance of that political commitment initially rejected by Rosa. The alternation between first- and third-person narrative creates a tension that is echoed in the novel as "the tension between creation and destruction in yourself



... wandering between your fantasies and obsessions" (BD 47). Tension is achieved by the absence of an omniscient narrator in the moments of inner climax, where an explanation is expected. The linear narrative is thus challenged and subverted by interruptions, digressions, contrasts, ambiguities, gaps, "contrasting materials which modify the significance of the narrative" (King 1993: 8).

Rosa is the centre of the action, yet much of the action is composed not of external political events, but rather of meditations on those same events by Rosa herself and by several other characters. "When they saw me outside the prison, what did they see?" (BD 13). Aware of the importance of the focaliser in any story and any history, Gordimer uses in this novel a whole variety of focalizations, which prevent the reader from "simplifying" Rosa and consequently shows her from many different angles, in such a way that it is impossible to claim that

any one view of Rosa triumphs, or has priority in the text. Furthermore, the novel also denounces certain simplifications that have occurred when writing history. When Rosa meets Baasic, a black boy adopted by her family, after many years, he harshly condemns her and her kind. He is against any contribution of whites to the struggle and therefore hates Rosa and her father for their efforts: "why do you think you should be different from all the other whites who've been shifting on us ever since they came?" (BD 322). Rosa comes to the conclusion that his violent attitude is due to "the position their history books back home had ready for us: him, bitter; me guilty" (BD 330). The symbolic significance of this scene is a powerful one in the context of South Africa in the mid-1970s. Here the accusations of Black Consciousness are clearly hitting home. The direct challenge that Baasic has thrown to Rosa makes her decide to return to South Africa to renew the social commitment her father left off.

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# Historicizing the Notion of Historicity in Shakespearean Historical Plays

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**Abstract:** Most of Shakespeare's plays have historical elements, especially the historical plays written by him. He has given a distinct treatment to history as he dramatised it. Scholars rarely subscribe to the view that the Roman plays (*Julius Caesar, Antony and Cleopatra, Coriolanus* etc.) written by him are history plays. In chronological order Shakespearean plays include: *King John, Richard II, Henry IV Parts I and II, Henry V, Henry VI Parts I, II and III, Richard III and Henry VIII*, although Shakespeare did not follow any chronological order while he wrote it. The plays dramatize five generations of Medieval power struggles. For the most part they depict the Hundred Years War with France, from Henry V to Joan of Arc, and the Wars of the Roses, between York and Lancaster. One should never forget that they are works of imagination, based very loosely on historical figures. Shakespeare was a keen reader of history and was always looking for the dramatic impact of historical characters and events as he read. In the light of above deliberation, the present article has tried to historicise the notion of historicity in the plays written by William Shakespeare.

**Keywords:** Historicity, Roman History, Renaissance, Historicization, Tragedy, Elizabethan, Hellenic.

Historical personages and the incidents presented by Shakespeare has remained a site of tremendous debate and dialogue for centuries. One thinks of Richard III as an evil man, a kind of psychopath with a deformed body and a grudge against humanity. Historians can do whatever they like to set the record straight but Shakespeare's Richard seems stuck in our culture as the real Richard III. In *Henry V*, the protagonist- Prince Hal, is, in our minds, the perfect model of kingship after an education gained by indulgence in a misspent youth, and a perfect human being, but that is only because that's the way Shakespeare chose to present him in the furtherance of the themes he wanted to develop and the dramatic story he wanted to tell. In fact, the popular perception of medieval history as seen through the rulers of the period is pure Shakespeare. We have given ourselves entirely to Shakespeare's vision. What would Bolingbroke (*Henry IV*) mean to us today? We would know nothing of him but because of Shakespeare's plays he is an important, memorable and significant historical figure. Shakespeare's history plays are enormously appealing not only because they give insight into the political processes of Medieval and Renaissance politics but they also offer a glimpse of life from the top to the very bottom of society - the

that, but those scenes are among the most entertaining, profound and memorable in the whole of English literature.

Though Shakespeare was writing 'history', using historical figures and events, what he was really doing was writing about the politics, entertainments and social situations of his own time. A major feature of Shakespeare's appeal to his own generation was recognition, something Shakespeare exploited relentlessly. In the first half he had written many comedies and a few tragedies; in the second he was to write many tragedies with a few plays which, on account of the happy ending and other traits, may be assigned to the opposite class. But beyond these recognized and legitimate subdivisions of the Romantic Drama, he had also before 1600 busied himself with that characteristic product of the Elizabethan Age, the Historical Play dealing with the national annals. As one proceeds to the last, one finds that native history virtually disappears and the Historical Play as such survives and wins new triumphs. The Roman group resembles the English group in many ways, and, where they differ, it has excellences of its own. Shakespeare's later Histories, precisely the superlative specimens of the whole species, illustrate this with conspicuousness. The subject of *Henry IV*, it presented in summary



at all less excellent than its predecessor and together they represent Shakespeare's grand achievement in this kind. In Henry V, which has merits that make it as one of the most popular pieces that Shakespeare ever wrote, the distinctive narrative wins the day against the distinctively dramatic.

Shakespeare realised the requirements of the Chronicle History, and succeeded in producing his masterpieces in this domain, he deviated from the course that he pursued in his other plays. And this necessarily followed from the end he had in view. He wished to give, and his audience wished to get, passages from the history of their country set forth on the stage as pregnantly and attractively as possible; but the history was the first and chief thing, and in it the whole species had its *raison d'être*. History delivered the material and prescribed the treatment, and even the selection of the episodes treated was determined less perhaps by their natural fitness for dramatic form, than by the influence of certain contemporary historic interests. All the same a great deal more was now required than in the case of the English series. In that the story of a reign or the section of a reign, the chronicle of a flimsy conspiracy or a foreign campaign might furnish the framework for a production that would delight the audience. It was otherwise when dramatist and spectators alike knew the history only in its mass, and were impressed only by the outstanding features. Just as with individuals so with nations, many things become significant and important in those of our familiar circle that would seem trivial in mere strangers and acquaintances. If the Roman plays were to be popular as the English ones had been, Shakespeare was bound to select episodes of more salient interest and more catholic appeal than such as had hitherto sometimes served his turn. In the best of the English plays we constantly wonder how Shakespeare could get such results from stories that we should have thought in advance to be quite unfit for the stage. But the fall of Caesar and the fate of those who sought to strangle the infant empire, the shock of opposing forces in Augustus and Antony and the loss of the world for Cleopatra's [p. 78] love, the triumph and destruction of the glorious renegade from whose wrath the young republic escaped as by fire—that there are tragic possibilities in themes like these is patent to a casual glance. It is significant, too, that while the subjects handled by the English dramatists were

dramatists, all the Roman plays have European congeners. One of the reasons may be, that though the events described in the national series are dramatic enough for national purposes, they do not like the others satisfy the severer international test. And to a difference in the character of the material corresponds a difference in the character of the treatment. The best of the English plays, as we have seen, are precisely those that it would be hardest to describe in terms of the ordinary drama. The juvenile *Richard III.* is the only one that could nowadays without objection be included in a list of Shakespeare's tragedies. But with the Roman plays it is quite the reverse. In the main lines of construction they are of tragic build; there is invariably a tragic problem in the hero's career; and it reaches a tragic solution in his self-caused ruin. So they are always ranked with the tragedies, and though here and there they may show a variation from Shakespeare's usual tragic technique, it would occur to no one to alter the arrangement.

The political vicissitudes and public catastrophies do not indeed contribute the chief elements of interest. Here as everywhere Shakespeare is above all occupied with the career of individuals, with the interaction of persons and persons, and of persons and circumstances. Nevertheless in these plays the characters are always exhibited in relation to the great mutations in the State. Not merely the background but the environment and atmosphere are supplied by the large life of affairs. It is not so in *Lear*, where the legend offered no tangible history on which the imagination could take hold; it is only partially so in *Macbeth*, where Shakespeare knew practically nothing of the actual local conditions; nor, had it been otherwise, was there anything in these traditions of prerogative importance for later times. But in the Roman plays the main facts were accredited and known, and of infinite significance for the history of the world. They could not be overlooked; they had to be taken into account. As historical dramatist he was subordinated to his subject much in the same way the portrait painter. He could choose his point of view and manage the lights and shades, and determine pose. He could emphasize details, or slur them over or even leave them out. [p. 80] He could interpose or reveal, so far as in him lay, the meaning and significance. But he had his matching orders and directions. He was not to be a free painter, but a portrait painter, and he was to be a portrait painter of a certain kind.



always have been easy to keep true to this self-denying ordinance. Despite the suitability of the subject in general suggestion and even in many particular incidents there must have been a recalcitrance to treatment here and there; and traces of this may be detected, if the Roman plays are compared with the tragedies in which the genius of Shakespeare had quite unimpeded sway. To some of the chief of these traces Mr. Bradley has called attention. Thus there is in the middle of Antony and Cleopatra, owing to the undramatic nature of the historic material, an excessive number of brief scenes "in which the *dramatic personae* are frequently changed, as though a novelist were to tell his story in a succession of short chapters, in which he flitted from one group of his characters to another." Mr. Bradley discusses this in another connection, and here, as we shall see, Shakespeare only partially adheres to his authority. In the same play, however, we have the episode of the poet Cinna's murder which, however useful in illustrating the temper of the mob and suggestive in other respects, is nevertheless a somewhat crude intrusion of history, for it leads to nothing and in no way helps on the action. But Shakespeare will put up with an occasional awkwardness in the mechanism rather than fail to give what he considers a faithful picture. As in the best English Histories he omits, he compresses, he even regroups; but he never consciously alters the sense, and to bring out the sense he utilizes material that puts a little strain on his art.

To the average Elizabethan (and in this respect Shakespeare was an average Elizabethan, with infinitely clearer vision certainly, but with the same outlook and horizon) the past differed from the present chiefly by its distance and dimness; and distinctive contrasts in manners and customs were but scantily recognised. A generation later French audiences could see the periwigs and patches of Corneille's Romans without any sense of incongruity, and the assimilation of the ancient to the modern was in some respects much more thorough-going in Shakespeare's England. In all his classical pieces the impression of historic quality and the genuine antique *cachet* is only produced when there is a kind of inner kinship between the circumstances to be represented and the English

Greek life, so Timon and Troilus and Cressida, though true as human documents, have almost nothing Hellenic about them. But even in the Roman plays, so soon as there is anything that involves a distinctive difference between Rome and London Shakespeare is sure to miss it. Anachronisms in detail are of course abundantly unimportant, though a formidable list of them could be computed. In Julius Caesar there are clocks that strike, and the crowd throw up their sweaty nightcaps. The arrangements of the Elizabethan stage furnish Cleopatra and Cominius with similes. Menenius is familiar with funeral knells and batteries and Galen's prescriptions.

Shakespeare shows an inevitable limitation in reproducing a civilisation that was in some aspects very different from his own, and for which he had no parallel in his own experience. He shows a precisely analogous limitation when he deals with themes from English History that were partly alien to the spirit of the time. Of this King John furnishes the grand example. We all know why that troublesome reign is memorable now, not merely to the constitutional historian, but to the man in the street and the child on the school bench. Yet Shakespeare makes no mention of Runnymede or the Great Charter; and we may assume that he, like most Elizabethans, if interested in such matters at all, would have been unsympathetic to a movement that extorted liberties by civil strife. To him the significant points are the disputed succession, the struggle with the Pope, the initial invasion of France by England when the Kingdom is of one accord, and the subsequent invasion of England by France, when it is divided against itself. So King John, though very true to human nature and even to certain aspects of the period, pays no heed to the aspect which other generations have considered the most important of all, and one which on any estimate is not to be overlooked. But if Shakespeare thus misses a conspicuous feature in a set of occurrences that took place among his own people less than four hundred years before, we need not wonder if he failed to detect the peculiar features of ancient Rome as it existed at a further distance of twelve or sixteen centuries. His approximation to the actual or alleged conditions varies indeed in the different plays. It is closest in Antony and Cleopatra.


No unhistorical person has historical worth. The only historical person is the one who is the subject of history. The only historical person is the one who is the subject of history.



investigations to sift out the genuine facts. He does not study old tapestry or early texts. Unhampered by the learned apparatus of the scholar, undistracted by the need of pausing to verify or correct, he speeds along on the floodtide of his own inspiration, which takes the same course with the interests of the nation. For it is the reward of the intimate sympathy which exists between him and his countrymen that he goes to work, his personal genius fortified and enlarged by the popular enthusiasms, patriotic or cosmopolitan. And nothing can withstand the speed and volume of the current. There is a great contrast between the broad free sweep of his Histories, English or Roman, that lift us from our feet and carry us away, and the little artificial channels of the antiquarian dramas, on the margin of which we stand at ease to criticize the purity of the distilled water. Yet none the less he is in a sense more obedient to his authorities than any writer of the antiquarian school. Just because, while desiring to give the truth as he knows it, he is careless to examine the accuracy or estimate the value of the documents he consults; and just because, while determined to give a faithful narrative, he spares himself all labour of comparison and research and takes a statement of Holinshed or Plutarch as guaranteeing itself, he is far more in the hands of the guide he follows than a later dramatist would be. He takes the text of his author, and often he has not more than one: he accepts it implicitly and will not willingly distort it; he reads it in the light of his own insight and the spirit of the age, and tries to recreate the agents and the story from the more or less adequate hints that he finds.

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**Abstract:**

Diana of the Crossways is one of George Meredith's most popular and critically acclaimed novels. When the book was first published in 1885, George Meredith was well known as an advocate for the rights of women. He encouraged their legal emancipation and women's suffrage. His writings reveal his sense of the injustice suffered by women because of constraints on their natural abilities. Diana of the Crossways illustrates a Victorian woman in the process of change as she attempts independence. The problems she faces offer a distinct departure from the treatment of conventional heroines of the eighteenth and nineteenth centuries. Meredith understood and wrote so well about the conflicts women faced that Diana of the Crossways depicts the struggles that led to a new feminism. Nikki Lee Manos's introduction draws upon a wide range of historical and critical texts, from John Stuart Mill's feminist tract of 1869 to Mary Poovey's contemporary theories about gender in Victorian fiction. Diana of the Crossways is a central text for the study of nineteenth-century representation of women and the Victorian women's rights movement. Students and scholars of nineteenth-century British literature, women's studies, and cultural studies will find this novel with its invaluable introduction a must read in understanding women during the Victorian era.

**Keywords:** Emancipation, Conflict, Women's studies, struggles etc

Before reading Diana of the Crossways it is important to understand the facts surrounding the life of George Meredith, as corresponding elements can be found in many of his works. George Meredith was born on February 12, 1828 in Portsmouth. During his early years he faced several accounts of hardship. His mother died when he was hardly five years of age. Shortly after her death, George Meredith's father, Augustus, inherited a failing business and heavy debts from his own father. Augustus was forced to declare bankruptcy and travel to London to earn a living, leaving young Meredith in the care of relatives. At age fifteen Meredith attended the Moravian school at Neuwied on the Rhine. He remained there for less than two years accounting for his only formal education. Meredith was apprenticed to Richard Stephen Charnock who introduced Meredith to his literary circle of friends. Among them were Edward Peacock and his sister Mary Ellen Nicolls. Mary Ellen Nicolls can be described as having lively intelligence and wit. This seems to characterize many of Meredith's heroines. They married in 1849, but they had very little success as a couple. Since they were both intelligent and demanding they desired more from the relationship. In 1858 Mary Ellen Nicolls eloped with artist Henry Wallis ending her relationship with Meredith. From here Meredith married his second wife Marie Vulliamy who was the contrast of Mary Ellen Nicolls. She was a very practical, domestic woman who was a good hostess and housekeeper.



It is quite ironic that Meredith would desire a helpmeet relationship when all of his works surround the independent, headstrong woman. Meredith was an energetic man who would frequently toss around a weight nicknamed "the beetle" for exercise. In the 1870's Meredith began to develop symptoms of locomotor ataxia, which crippled him. In 1892 Meredith was elected president of The Society of Authors, a position that was previously held by Alfred Lord Tennyson. In 1905 he was awarded the Order of Merit. Over the years, Meredith became increasingly disabled and deaf before passing away on May 18, 1909.

*Talking of Mrs Leslie Stephen, Mr Meredith said, "I want to make a portrait of her when I get her more by heart." Signor [G. F. Watts] mentioned that George Eliot had said that she did not draw from life. "Oh, I do," Meredith answered emphatically, "but never till I know them by heart." - Mrs. Walter Palmer (qtd. in Stevenson 308)*

Though the novel is much neglected today, Diana of the Crossways made a powerful impression on its first reviewers. To them, George Meredith had achieved something remarkable: the creation of a character so real she appeared to take on flesh and blood. "He has made [Diana] move and speak before us as a living woman, dowered with exceptional gifts of 'blood and brains,'" declared William Cosmo Monkhouse in the Saturday Review (qtd. in Williams 263), while an anonymous reviewer for the Illustrated London News claimed,

*The author makes his heroine—Diana—a moving, living, breathing being; with a rare beauty, a rare wit, so alive to the reader that time passes on and he feels that she also is living her life, with all its storms, its passing currents, its amusements, its interest. . . . [T]he heroine is the key-note to the book—the presiding central figure round which all the others revolve, not as round an exaggerated deity, but round what is assuredly more attractive, as it is certainly more difficult of description—a perfectly natural woman. (qtd. in Williams 268-70)*

Other reviewers were moved to philosophize on the nature of artistic creation after reading Diana. W. E. Henley wrote for The Athenaeum that

*Diana's experiences are so much life taken in the fact. She speaks, and it is from her very heart; she suffers and rejoices, and it is in her own flesh and her own soul; she thinks, aspires, labours, wins, loses, and wins again with an intensity of perception, and emotional directness and completeness, that, so cunning is the author's hand and so unerring his principle of selection, affect the reader more powerfully than the spectacle of nature itself: as a great portrait is more persuasive and imposing than its original . . . This is indeed the merit and distinction of art: to be more real than reality, to be not nature, but nature's essence. (qtd. in Williams 258)*

Arthur Symons likewise praised Meredith's ability to "select" the precise words and phrases that would convince the reader Diana was "real":

*[Meredith] has comprehension of a character from height to depth through that 'eye of steady flame', which he attributes to Shakespeare, and which may be defined in every great artist. He sees it, he beholds a complete nature, at once and in entirety. His task is to make others see what he sees. But this cannot be done at a stroke. It must be done little by little, touch upon touch, light upon shade, shade upon light. The completeness, as seen as by the seer or creator—the term is the same—must be microscopically investigated, divided into its*



*component parts, produced piece by piece, and connected visibly. It is this that is meant when we talk of analysis; and the antithesis between analysis and creation is hardly so sharp as it seems. Partly through a selection of appropriate action, partly through the revealing casual speech, the imagined character takes palpable form; finally it does, or it should, live and breathe before the reader with some likeness of the hue and breathe of actual life. ... But there is a step farther, and it is this step that Mr Meredith is strenuous to take. You have the flesh, animate it with spirit, with soul. Here is the task for the creator. If his eye be not of steady flame, if it falter here, he is lost. But seeing with the perfect completeness of the vision, it is possible, step by step, with a trained multitude of the keenest words of our speech, to make plain, though in our groping twilight, the incredible acts of the soul. (quod. Williams 276-77)*

These reviewers simultaneously view Diana both as an artificial creation, a product of human skill and labour, and as a "living" being, a "perfectly natural woman." They are equally fascinated by the "realness" of Diana, how she appears to them like any woman they could sit down and converse with, and by the talent and mechanisms Meredith used to set her into motion. Henley and Symons, in particular, view Meredith as similar to an Impressionist painter who painstakingly covers his canvas with tiny, "cunning," calculated strokes until his portrait is complete and a vibrant, somehow ensouled woman leaps into view. In this chapter, I will continue the critical project Henley and Symons began in their reviews by examining Meredith's presentation of Diana's consciousness to determine how he created such a convincing portrayal of the inner workings of the feminine mind.

The plot of the novel is as follows: Diana Merion, a beautiful, spirited Irish girl of nineteen, enters society and immediately attracts the attention of many men. Her closest relationship, though, is with her older friend, Emma Dunstane. Thomas Redworth particularly admires Diana, but does not court her as he believes he does not yet earn enough money to support her in the style to which she has become accustomed. One day, Emma's obtuse husband, Sir Lukin, attempts to seduce Diana. Ashamed and unable to tell Emma what has happened, Diana stays away from her friend for many months, communicating with her only by letter. (During this period the reader, too, learns about Diana's experiences only through Emma; they are not narrated directly.) Diana hastily marries Augustus Warwick, a cold man for whom she is ill-suited. She also befriends an older man, Lord Dannisburgh. Reading too much into his wife's platonic relationship with Dannisburgh, Warwick sues her for adultery. Diana panics and, in a hastily composed letter to Emma, states she plans to leave the country. Emma knows that to do so would ruin Diana's reputation, and she sends Redworth to find Diana before Diana can do anything rash. Redworth and Emma convince Diana to stay in England and stand trial, which she does, though a whiff of scandal still clings to her name.

In the next movement of the novel, Diana visits the Alps, where the pristine beauty of nature makes her feel reborn. There, she meets a young politician, Percy Dacier. It is clear Diana and Dacier are attracted to one another, but, as she is still legally married to Warwick and he is half-heartedly courting a pious young lady named Constance As per, they cannot have any kind of relationship. Diana's experiences have also left her wary of love.

Upon returning to England, Diana moves to London and embarks upon a career as a novelist. She begins moving in political circles and her friendship with Dacier blossoms. Warwick



suffers a heart attack and is left an invalid; he requests that Diana come to see him, but she refuses. At last Dacier confesses to Diana that he loves her. She agrees to elope with him, but, before she can meet him at the train station, Redworth arrives with the news that Emma is gravely ill. Diana rushes to her friend's side, leaving Dacier stranded at the station.

Later, Dacier and Diana renew their relationship, but Diana persists on calling it a "friendship" and will allow him no physical gestures of affection. One night, Dacier reveals to her a huge political secret: his party chief has decided to repeal the Corn Laws. He forces Diana to kiss him and implies strongly that she should go to bed with him. Diana breaks away, and, later that night, sells Dacier's secret to the newspaper editor Tonans. The next morning, it's in all the papers, and Dacier is both furious and bewildered. When Diana admits to selling the secret, Dacier cuts her off cruelly, and Diana falls ill with brain fever. Emma gradually nurses her back to health, and, it is implied, saves her from certain death. She takes Diana home to her country estate, Copsley, to recover.

Meanwhile, Warwick dies and Redworth makes a fortune investing in railroads. Dacier quickly marries Constance Asper, and, when Diana is well enough to re-enter society, she treats them graciously. Diana and Redworth's friendship deepens, and one day he proposes. Still fearful of intimacy, Diana refuses, and is strongly rebuked by Emma, who tells her that Redworth is a good and generous man who has loved her from afar for years. Diana comes to recognize Redworth's good character, falls in love with him, and marries him. The novel ends on a scene of Diana, now pregnant, and Emma clasping hands.

Though this bare plot summary can make the novel sound somewhat melodramatic, when reading it one's credulity is barely strained. The reason for this, I believe, is that Meredith focuses far less on the external events than on his characters' psychological responses to those events: the real plot of the novel takes place less in the drawing-rooms of London than it does inside the mind of Diana.

In my analysis of the "brainstuff" of this "fiction," I will build on the work of other critics who have demonstrated some of the ways in which Meredith, in Symons's words, illustrated the "incredible acts of the soul." In particular, I draw upon Gillian Beer's insightful discussion of Meredith's depiction of character in *Meredith: A Change of Masks*. Beer argues that Meredith's approach to character in *Diana of the Crossways* was in many ways closer to that of Modernists like Lawrence than to contemporaries such as Eliot. "[T]he movement of the work is seismographic" rather than linear, she claims. As Beer demonstrates, Diana does not progress from ignorance to enlightenment in a way intended to educate the reader; rather, her development is organic. Her character fluctuates from day to day, and her emotional growth appears to drive the plot rather than the plot being contrived to further her development. Subconscious forces of which she is only dimly aware drive her to act in ways which her rational mind can find no explanation for. As Beer puts it,

*In the course of his analytic explorations [Meredith] largely abandons the notion of congruity of character—the idea of a coherent pattern of behaviour appropriate to a particular person which excludes a whole range of possible actions. In works such as Diana of the Crossways . . . he suggests that a personality may express itself in actions showing widely various moral qualities, and that the traditional ethical hierarchy is inadequate as a guide for our response to individuality. (141)*



Beer also points out, as do Neil Roberts and Judith Wilt, that Diana is a woman divided against herself (Roberts 217-19; Wilt 71-4). Throughout the novel, Diana's self-image as a cold, detached, intellectual, and asexual woman is placed in conflict with her impulsive, emotional, sexual, and "passionate" temperament. Roberts notes that this conflict creates issues of authenticity for Diana: she wants desperately to be "sincere" ("Let me be myself, whatever the martyrdom!" she cries at one crucial point) (Diana 99), but is unable to be honest even with herself (Roberts 217-19). When forced to act charming and untroubled while she feels the opposite, Diana suffers deep pangs of guilt and shame. Roberts surmises that, by shaping his heroine in this way, Meredith "brings the very nature of sincerity into question" (218).

Wilt concurs that "the truth of Diana's character" is that she is "deceived in her reading of herself" (71). Though Wilt does not deal with Diana of the Crossways at length, many of her points about Meredith's novels in general are germane to Diana. She claims that all Meredith's novels contain similar "subplots" in which Meredith educates his readers about the right and wrong ways to read both fiction and life (4-10). Wilt names Meredith's ideal reader—the one he tries to shape his audience into becoming—the "Civilized Reader" (5). She argues that, in Diana, Meredith leads his readers to sympathize with his heroine and thereby cast off the strictures of conventional plot: "The [civilized] reader will surely accept Meredith's invitation to . . . identify with Diana and her will to be free of schemes, plots, conventions—even a novelist's" (70). More controversial is Wilt's claim that marriage to Redworth is Diana's "chosen ending" and that Meredith intended it as a shock to the "civilized reader" whom he had led to identify with Diana's intellect rather than her passionate temperament (72-74).

Following along the lines of Wilt's argument, Gayla McGlamery interprets the intricate Preface to Diana as an attempt on Meredith's part to train his audience to read rightly. In the Preface, Meredith introduces Diana to us via a series of diary entries written by men who knew her in her prime. These diarists variously praise, censure, and gossip about Diana, relating anecdotes about her, speculating about her culpability, and passing on her witty bon mots. In some cases she is quoted directly; in others the diarists are quoted directly; and the bulk of the time the narrator paraphrases what is in the entries. McGlamery suggests that this unusual opening "introduces . . . the multi-voiced or dialogic method utilized in the rest of the novel" (par. 5) and that Meredith uses it to convey

*that information must be gathered from many sources and distilled carefully if we are to arrive at something approaching the truth. The preface compels the reader to suspend judgment about which voice is "right" and to gather information cautiously. In a sense, it becomes a training exercise for the novel ahead. (par. 5)*

To these critics' observations about Meredith's exploration of the female psyche in Diana, I would like to add my own. In this chapter, I will first grapple with the question of how didactic the novel is meant to be and whether or not Diana can be said to "improve" or progress over the course of the novel. I will argue that Meredith does intend for his audience to glean moral lessons from reading about Diana's experiences, but that the way he presents Diana's path towards greater self-knowledge is distinctly different from that of other Victorian writers.



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**Abstract:**

Comedy is a game played to throw reflections upon social life, and it deals with human nature in the drawing-room of civilized men and women, where we have no dust of the struggling outer world. Credulity is not tempted through the impressionable senses; nor have we recourse to the small circular glow of the watchmaker's eye to raise in bright relief minutest grains of evidence for the routing of incredulity. The Comic Spirit conceives a definite situation for a number of characters, and rejects all accessories in the exclusive pursuit of them and their speech. For being a spirit, he hunts the spirit in men; vision and ardour constitute his merit; he has not a thought of persuading you to believe in him. Follow and you will see. But there is a question of the value of a run at his heels. Meredith tries to illuminate the pretensions of the most powerful class within the very citadel of security which its members have built. He develops to their logical extremity his ideas on egoism, on sentimentality and on the power of comedy. Meredith saw egoism as the great enemy of truth, feeling and progress, and comedy as the great dissolver of artifice. The Egoist is the extreme expression of his recurrent theme: the defeat of egoism by the power of comedy.

**Keywords:** Defeat of egoism, Mobile psyche, Power of comedy etc.

George Meredith was an English author, critic, poet, and war correspondent. He was considered to be a successful writer. He published several works of fiction and poetry. These works included: *The Ordeal of Richard Feverel*, *The Tragic Comedians*, *Modern Love Poems of the English Roadside*, and *Poems and Lyrics of the Joy of Earth* among many others. Toward the end of his career, after the tragic deaths of his wife and son, Meredith received the Order of Merit. He was born in 1828 and died in 1909. *The Egoist* is arguably his greatest work of fiction and "is celebrated as a major in the history of the British novel. It presents Meredith's learned insight into psychology, sociology and Social Darwinism in a highly refined and stylized prose". The novel is about Sir Willoughby Patterene, a highly narcissistic gentleman, in his quest to find a socially acceptable wife. In Willoughby's youth his two aunts nurtured his narcissism. He was the self-proclaimed "son of the house." Which is a reference to Louis XIV, who believed that he was the center of the entire universe Virginia Woolf said of *The Egoist*: "Meredith pays us a supreme compliment to which as novel-readers we are little accustomed ..."

In the *Prelude to The Egoist*, Meredith makes a bold claim. He diagnoses his culture as suffering from the "malady of sameness," and states that Art is the proper "specific" for such a disease. His novel, he states, acts as a homeopathic cure in that it gives readers a small, highly condensed dose of egoism, refined in the "stillatory of Comedy," which can inoculate them against outbreaks of the "malady" in their own lives. The story of Willoughby Patterene



holds a mirror up to society in which readers can see their own egoism, and, recognizing it, "escape" with "clearer minds and livelier manners . . . into daylight and song from a land of fog-horns".

Certain Victorian readers did find *The Egoist* an efficient remedy. W. E. Henley, for example, reviewing the book in the Athenaeum, declared that "Sir Willoughby Paternie is a 'document on humanity' of the highest value; and to him who would know of egoism and the friend of Meredith's, having read the novel, exclaimed, "This is too bad of you. Sir Willoughby is me!," to which Meredith replied, "No, my dear fellow, he is all of us"; Robert Louis Stevenson, meanwhile, found Willoughby "an unmanly but a very serviceable exposure of [him]self".

Later critics, however, have been more skeptical of *The Egoist's* claims to moral and social efficacy. Dorothy Van Ghent, for example, in her seminal essay in *The English Novel*, charges that Willoughby's egoism is too extreme for him to function as a corrective for readers. "Willoughby is treated as a perfectly lonely aberration, a freak," she writes. "[W]e are not, aesthetically, given any insight as to what subtle internal bonds there might be between Willoughby and society . . . or as to what taint of identity there might be between the soul of Willoughby and the soul of anybody else". Robert Adams and John Goode claim the novel's comic plot gives it an inescapably conservative thrust. Adams observes that the characters have "no social reforms to propose, no political issues to urge," that they lack religion almost entirely, and that "the novel . . . is not particularly interested in morality". He attributes the characters' insularity to the fact that the novel imitates a stage comedy. "Comedy," he writes,

*does not want to and cannot afford to look very carefully into the causes of things. It does not wish to see people as layered, motivated, committed; it does not wish to tease out the tangled roots of the past. The clatter and collision of twodimensional characters on a brightly lit stage is one description of comedy: it applies pretty well to Meredith's, at least.*

Goode, likewise, states that Meredith's novel is only progressive on the surface; in reality, it seeks to maintain the status quo. The society depicted in the novel, he claims, needs egoists to glitter atop its social hierarchy. Willoughby's sin is not being an egoist but taking his egoism to an extreme; it is only he, and not his culture, that needs to be corrected (514-8).<sup>1</sup>

Some feminist critics, notably Kate Millett and Carolyn Williams, have also found fault with the portrayal of Clara. They argue that, by having his heroine marry, Meredith merely recuperates her into the patriarchy.

When compared with the sweeping breadth of a novel by Dickens or Thackeray, *The Egoist* can feel like a rococo piece. All the action is confined to one country estate and compressed into a period of little over a week's time; many of the minor characters are little more than types; and the often impossibly clever dialogue owes more to the stage than to actual conversation. Despite this patina of artificiality, I wish to argue, *The Egoist* is in fact a thoroughly politically engaged work that makes a compelling case for women's rights. In particular, I will show how the theories of John Stuart Mill influenced Meredith's descriptions of the power dynamics between men and women. Furthermore, as I will delineate, Meredith



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does intend the novel to bring about societal change, albeit in a gradual, evolutionary fashion. With extraordinary acuity, he depicts the ways in which beliefs and stereotypes about gender penetrate deep into the psyches of men and women, and work, even on a subconscious level, to influence their behaviour. The limited canvas of *Patterne Hall* allows him to focus, with laser-like precision, on men, women, ego, and marriage: its power dynamics are those of the Victorian household, exaggerated and stylized. Individual readers of the novel, Meredith hopes, will recognize themselves in it and improve themselves accordingly; change will then come about on the aggregate or species level. This chapter, I hope, will shed more light on Meredith's fascinating depictions of the human psyche, and on the intersections between the psyche and society as a whole.

Perhaps the most pivotal scene in *The Egoist* is the one where Clara discovers Vernon Whitford sleeping beneath a flowering cherry tree of extraordinary beauty and whiteness. She experiences awe and wonder at the tree's beauty, and comes away associating Vernon with the majesty of Nature. This scene, I believe, also serves as an excellent entry point into the view of the psyche Meredith develops in *The Egoist*.

The "double-blossom wild cherry tree" scene is widely regarded as one of the most crucial in the novel, though critics differ on how it should be interpreted. The major issue in question is whether Clara's epiphanic moment of communion with nature has any lasting effects, and what these effects are. Sundell and Conrow both point out that the tree is sterile, and read it as a symbol of the too-precious, static beauty of *Patterne Hall*, which enchants at first but must ultimately be left behind. Williams and O'Hara both lament the fact that Clara's epiphany has to be tied to romantic attraction to a man. Her "momentary glimpse of independent consciousness," Williams writes, is "transferred not to the presumptively gender-neutral love of universal 'mankind' (as in Wordsworth) but to romantic love for a particular man". O'Hara, similarly, surmises that Clara identifies with the tree on an archetypal level. She sees in its pristine beauty an image of "a mythic virginity that denotes the power of an inviolate, self-determined womanhood"; this image, O'Hara writes, will soon "be compromised by real men and sexual longing: by novel's end, Clara will metamorphose into Vernon's 'Mountain Echo'"

These interpretations deal well with the symbolic freight of the cherry tree scene, but they do not touch upon the fascinating process of perception Meredith describes in the scene. The chapter provides one of the best instances in the novel of how Meredith viewed the interrelationship between perception, emotion, thought, and language. It provides important insight into the psyche in general and Clara's individual psyche in particular:

*She had a curiosity to know the title of the book [Vernon] would read beneath these boughs, and grasping Crossjay's hand fast she craned her neck, as one timorous of a fall in peeping over chasms, for a glimpse of the page; but immediately, and still with a bent head, she turned her face to where the load of virginal blossom, whiter than summer-cloud on the sky, showered and drooped and clustered so thick as to claim colour and seem, like higher Alpine snows in noonsunlight, a flush of white. From deep to deeper heavens of white, her eyes perched and soared. Wonder lived in her Happiness in the beauty of the tree pressed to supplant it, and was more mortal and narrower. Reflection came, contracting her vision and weighing her to earth. He*



reflection was: "He must be good who loves to lie and sleep beneath the branches of this tree!" She would rather have clung to her first impression: wonder so divine, so unbounded, was like soaring into homes of angel-crowded space, sweeping through folded and on to folded white fountain bow of wings, in innumerable columns: but the thought of it was no recovery of it; she might as well have striven to be a child. The sensation of happiness promised to be less short-lived in memory, and would have been, had not her present disease of the longing for happiness ravaged every corner for the secret of its existence. The reflection took root. "He must be good! . . ." The reflection vowed to endure. Poor by comparison with what it displaced, it presented itself to her as conferring something on him, and she would not have had it absent though it robbed her.

Clara first experiences the tree not as a tree but as a pure sensation of whiteness. She perceives it as an uncorrupted Eve seeing it for the first time and not having the language to describe it. Her eyes are likened, significantly, to animals, namely birds, that "perch and soar". She has to resort to a comparison to a remembered and known quantity, "higher Alpin snows in noon-sunlight", in order to conceptualize it.

From wonder at this moment of pre-linguistic perception, Clara passes to happiness "in the beauty of the tree," a sensation "more mortal and narrower". Her conception of the tree becomes more sophisticated but more detached from the original experience: she attaches the aesthetic term "beauty" to it and can feel happy that it exists, rather than timelessly experiencing its existence. Clara spoils this sense of happiness by thinking and trying to consciously seek out the source of it.

At this point, Clara translates her experience into language, a "reflection" which is portable and lasting, but which is also necessarily partial. Words allow Clara to draw "moral" of sorts from her epiphany, but divest it of much of its emotional and spiritual resonance. Perception, on the other hand, is fleeting and uncontrollable, but can allow one to experience truths that the brain obscures. Clara, in her unguarded awe, has received an intimation from Earth that Vernon is the man she ought to marry. O'Hara and Williams also overlook the fact that Vernon, too, recognizes Clara as his ideal mate when she discovers him under the cherry tree. Significantly, Vernon also experiences the moment as epiphanic. He too has a numinous experience from which he comes back down to earth; the key difference is that, whereas Clara regrets the intrusion of reason upon her epiphany, Vernon consciously tries to reason his experience away and to shake it off through vigorous walking. Vernon's resemblance to Meredith at this juncture, with his desire to gain a clear head through exercise, has led some readers to think Meredith sanctions Vernon's dismissive attitude towards his "vision." The narrator's tone, however, suggests otherwise:

*Looking upward, not quite awakened out of a transient doze, at a fair head circled by a dazzling blossom, one may temporize awhile with common sense, and take it for a vision after the after the eyes have regained direction of the mind. Vernon did so until the plastic vision interwound with reality alarmingly. This is the embrace of Melusine who will soon have the brain if she is encouraged. Slight dalliance with her makes the very diminutive seem big as life. He jumped to his feet, rattled his throat, planted firmness on his brows and mouth, and attacked the dream-giving earth with*



tremendous long strides, that his blood might be lively at the throne of under-stories, Miss Middleton and young Crossjay were within hail: it was her face he had seen again for readmission<sup>4</sup> . . . Man or maid sleeping in the open air provokes you by toe curiosity. Men, it is known have in that state cruelly been kissed . . . But a vision is not so distracting . . . [A vision] is the golden key of all the possible: new worlds expand beneath the dawn it brings us. Just outside reality, it illumines, enriches, softens real things; -- and to desire it in preference to the simple fact, is a damning proof of enervation. Such was Vernon's winding up of his brief drama of fantasy. He was aware of the fantastical element in him and soon had it under.

Vernon has had intimation that Clara is the proper mate for him. This intimation arises from a source both super- and sub-rational: the "dream-giving earth" Vernon so derides. It comes from Earth, the Meredithian life-force, and from the "earth" that is Vernon's own body, as evidenced by his thoughts of being kissed and embraced by a Melusine. Vernon does not mean either type of "earth," and comically attempts to stomp the vision away, screwing his face into a parody of determination. Hardly the patriarchal know-it-all he has sometimes been accused of being, Vernon appears bewildered and amusingly moralistic ("to desire [a vision] in preference to the simple fact, is a damning proof of enervation") in his attempts to deny his attraction to Clara. He, too, is prey for the Comic Spirit.

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RESEARCH PAPER IN ENGLISH

<p><b>MANUSCRIPT INFO</b>                  Received: 20/08/2015                  Reviewed: 22/08/2015                  Accepted: 24/08/2015</p>	<p><b>ABSTRACT</b>                  Edward Mendelson claims in his Introduction to Meredith's "The Ordeal of Richard Feverel" that Meredith is the most self-consciously literary in its style and structure and the most sexually explicit in its plot and theme of all nineteenth-century English novels. Although <i>The Ordeal of Richard Feverel</i> (1859) is not George Meredith's most successful novel, it undoubtedly marks the beginning of an experimental route that defines its author's creative universe. This essay examines its characteristic forms and techniques that make Meredith's writing obscure and difficult. In particular, his narrative structures create a text that redoubles and proliferates within itself. <i>The Ordeal of Richard Feverel</i> shows a complex narrative organization where it is possible to find different texts and stories within the frame of the main text and its subtexts. In other words it establishes a strong link of specularly between the frame-text and the other texts inscribed in it. However, each of them deals with the verbal representation of the following macro-sequence: euphorical beginning, marriage, unexpected event-death. It goes without saying that the point of view is extremely dynamic. Exploring generational and gender conflicts, the psychology of sexual jealousy and repression, and myths of Eden and Utopia, <i>The Ordeal of Richard Feverel</i> shocked Victorian readers but gained for itself a cult following.</p>
<p><b>KEYWORDS</b>                  Science, Gender, Repression, Exposed Self</p>	

*The Ordeal of Richard Feverel* is a novel obsessed with secrets. Its characters keep secrets from one another and from themselves, probe one another in order to find out their secrets, use secrets against one another, and are torn apart by secrets they lock within themselves for far too long. Sir Austin Feverel tries to keep his son in a state of grace in which he can have no secrets; Richard in turn defies his father by conducting secret love affairs; and nearly all the women in the novel are emotionally damaged, sometimes irreparably, by the secrets they will not let themselves utter.

It comes as no surprise that Meredith's first full-length novel should be so concerned with secrets and the psychological havoc they can wreak. During its composition, he was suffering through consequences of his wife's adultery. The popular success of Henry Wallis's *Death of Chatterton* (1836), engravings of which were widely available, added an embarrassingly public dimension to Mary's betrayal and, as Alison White theorizes, likely engendered in Meredith a lifelong anxiety about exposure.

The impact of Meredith's failed marriage on *Richard Feverel* is evident even from a cursory overview of its plot, which I shall briefly summarize. Sir Austin Feverel, a baronet, is cuckolded by his wife, who runs off with his best friend, the poetaster Diaper Sandoe. Deeply wounded, Sir Austin publishes a collection of misogynistic aphorisms entitled *The Pilgrim's Scrip* and retreats to his estate, Raynham, to raise his son, Richard, without female influence. He concocts an eccentric and pseudo-scientific program, called the System, by which Richard is to be raised. A major principle of the System is that Richard is to have no romantic or sexual contact with women until he is married, at the age of thirty, to a woman of Sir Austin's choosing.

Richard's upbringing is uneventful, save for a few midnight visits by a "ghost" who turns out to be Lady Feverel in disguise, until his fourteenth birthday. On that day, he and his friend Ripton are caught poaching by Blaize, a local farmer, who whips them. To retaliate, Richard hires a rustic named Tom Bakswell to set fire to Blaize's hay rick. Bakswell is caught, though, and threatened with transportation. Sir Austin overhears the boys talking about the fire and realizes they are to blame, but, instead of taking action, observes them for several days to see how Richard will handle this test. Richard's acerbic uncle, Adrian, torments the boys psychologically by hinting at what Bakswell and Blaize are suffering, and they respond with lying and cowardice. Richard's other uncle, Austin Wentworth, a good and honest man, tells Richard about Bakswell's courage in refusing to reveal Richard's involvement in the crime. Richard, guilt-stricken and newly aware of Bakswell's humanity, confesses his wrongdoing to Blaize and his father.

The Feverel's work behind the scenes to bribe a witness and get Bakswell out of jail, and the whole event is laughed off as a "Bakswell Comedy."

Things take a more serious turn when Richard defies the System by falling in love with Blaize's niece Lucy, a simple country girl. Sir Austin alienates his son by plotting to have Lucy sent away, and scouting London for a proper wife for the boy. Richard falls ill with brain fever and, when he recovers, believes that he no longer loves Lucy. He acts in perfect, though feigned, obedience to his father until he is allowed to take a trip to London with his uncle Hippias. In London Richard encounters Lucy, who has been betrothed to her stolid cousin and falls madly in love with her again. He and Ripton hide her in the house of the maternal Mrs. Berry, and Lucy and Richard secretly marry. When Sir Austin hears of the clandestine marriage, he coldly cuts himself from his son and refuses to see the new bride. Even the entreaties of Lady Blandish, a widow who loves him, cannot convince him to see his son. As the months go by, Richard becomes demoralized and falls in with a wild set, spending less and less time with his wife. He occupies himself with a quixotic quest to save London prostitutes and even "rescues" his mother from Diaper Sandoe. Richard becomes emotionally involved with one courtesan, the alluring Bella Mount, who eventually she seduces him. Wracked with guilt, he flees to the Continent, where he harbours vague plans to join one of the 18th-century revolutions.

Meanwhile, a wicked nobleman, Lord Mountfalcon, attempts unsuccessfully to seduce Lucy, who is pregnant with Richard's child. After Lucy gives birth to a boy, Austin Wentworth brings her and the child to Raynham where Sir Austin, melted by the sight of his grandson and the goodness of Lucy, takes them in. Wentworth then goes to Europe, finds Richard, and tells him about his new son. During a thunderstorm on the Rhine, Richard has an epiphany: nature and the body call him back to his family. He reunites with them, but on the same night, stumbles across a letter revealing Mountfalcon's attempt to seduce Lucy. Outraged, Richard challenges Mountfalcon to a duel.

The denouement of the novel is revealed after-the-fact in a letter from Lady Blandish to Wentworth. She states that Richard was gravely wounded during the duel and that Lucy, unable to bear the shock of having her husband taken away from her, fell ill with brain fever and died. Richard recovered from his wounds, but was psychologically damaged by Lucy's death that he would never get over it. Lady Blandish swears off "Science" and ends her relationship with Sir Austin, whom she has come to see as a monster.



My analysis of the novel will centre on secrets and their role in identity formation. In discussing this facet of the novel, I draw upon the work of Peter Faas, Sally Shuttleworth, and Rick Rylance and the observations they make about Victorian psychology. I focus first on the fascinating gender dynamics surrounding Sir Austin, whose "woman's heart" is the secret he must conceal, and who shapes himself to suit Lady Blandish's female gaze. I then turn to Sir Austin's surveillance of Richard, and the ways in which Richard's personality is warped by growing up under the constant gaze of his father. Then, I focus on the female characters in the novel and how their secrets—typically unexpressed emotions—bring them to madness and death. I delineate Meredith's extraordinary sympathy with Victorian women and the sacrifices they had to make to live up to a feminine role. Finally, I discuss Meredith's meta-commentary on the process of "reading" others and the self, and how this idea shapes the conclusion of the novel.

Midway through *The Ordeal of Richard Feverel*, at the turning point when Sir Austin bids farewell to Richard as the boy heads off for London, Meredith's narrator stops the action of the story to make a pronouncement:

At present, I am aware, an audience impatient for Blood and Glory scorns the stress I am putting on incidents so minute, a picture so little imposing. One will come to whom it will be given to see the elementary machinery at work; who, as it were, from some slight hint of the straws, will feel the winds of March when they do not blow. To them will nothing be trivial, seeing that they will have in their eyes the invisible conflict going on around us, whose features a nod, a smile, a laugh of ours perpetually changes. And they will perceive, moreover, that in real life all hangs together: the train is laid in the lifting of an eyebrow that bursts upon the field of thousands. They will see the links of things as they pass, and wonder not, as foolish people now do, that this great matter came out of that small one.

This passage has long been read as a manifesto of sorts on Meredith's part. Lionel Stevenson, for example, reads it as Meredith's discussion of "the novelty of his method" and as a "prophecy" of "an era of psychological acumen", while Judith Wilt interprets it as instruction on how to read Richard Feverel and other Meredithian novels. And the passage does give rare insight into how Meredith wanted his audience to view his characters.

Most of Meredith's major characters have secret, interior selves which they hide from others through the donning of socially-approved roles. These hidden selves contain what we would today call the subconscious along with parts of the personality the characters are aware of but choose to keep to themselves. His characters vary in their degree of self-awareness: some are aware of the social roles they play and manipulate these roles with great adeptness, while others believe their outer and inner selves are in perfect congruence, until a personal crisis shocks them into the realization that this is not so.

Oftentimes, as happens in *Diana of the Crossways* and *The Egoist*, a character's hidden self will assert itself in a time of great psychological upheaval, forcing that character to deal with parts of her psyche she had repressed and to re-evaluate her identity. The hidden self, more often than not, is what motivates his characters' behaviour, though they may not be aware of its influence and believe themselves to be acting "irrationally."

Given that people are so psychologically complex, and that they so often mask or dissimulate in their relations with others, it is crucial that people learn to interpret others' actions and motives. It is no longer enough to take what others say at face value; one must, instead, plumb their secrets with the powers of a scientist ("see the elementary machinery at work") or a diviner ("from some slight hint of the straws . . .

feel the winds of March when they do not blow") to uncover what they keep hidden. People must learn to "read" others' physiognomies and patterns of behavior, and weigh this knowledge against their words, before knowing how to respond to them. Meredith puts forward psychologically-complex novels such as his as training for life in a society where everyone is not what he or she seems. He justifies his painstaking delineation of characters by stating that, by studying it, readers will learn to limn the "invisible conflict" going on all around them.

Meredith's view of the psyche as assumed roles covering a hidden self likely has its roots in Victorian psychological theory. As a friend and colleague of G. H. Lewes's, and as someone who moved among the leading intellectuals of his day, Meredith certainly would have been aware of such theories. Moreover, Meredith would have also had access to the writings of prominent psychologists via the journals he subscribed to, edited, and wrote for. As Faas, Shuttleworth, and Rylance point out, in the Victorian era, the work of leading alienists appeared in mainstream journals like *Blackwood's* and the *Edinburgh Review* alongside literary reviews and serialized novels.

Psychological theories and jargon, in fact, are interwoven throughout *Richard Feverel*. Adrian Harley, to cite only one example, directly refers to the new, and unsettling, ideas about insanity that arose in the early decades of the nineteenth century. After catching Sir Austin spying on Richard late at night, Adrian deems him

"A monomaniac at large, watching over sane people in slumber! . . . Where is the fortress that has not one weak gate? where the man who is sound at each particular angle? "Ay," meditates the recumbent cynic, "more or less mad is not every mother's son? Favourable circumstances; good air, good company, two or three good rules rigidly adhered to; keep the world out of Bedlam. But let the world fly into a passion, and is not Bedlam its safest abode? What seemed inviolable barriers are burst asunder in a trice: men, God's likeness, are at one another's throats, and the Angels may well be weeping. In youth, 'tis love, or lust, makes the world mad; in age, 'tis prejudice. . . . If we were not mad, we should fight [the battle between good and evil] ourselves, and end it. We are; and we make Life the disease, and Death the cure. . . ." And Adrian buried a sleepy smile in his pillow, and slept, knowing himself wise in a mad world. (64-5)

In this passage, Adrian echoes such theorists of the psyche as John Connolly, John Barlow, and Jean-Etienne Esquirol. Connolly, author of *An Inquiry Concerning the Indications of Insanity* (1830), believed that madness was a temporary state that could be prevented if one exercised sufficient self-control. He wrote that "[I]t is only when the passion so impairs one or more faculties of the mind as to prevent the exercise of comparison, that the reason is overturned; and then the man is mad. He is mad only whilst this state lasts"

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# Historicizing the Notion of Historicity in Shakespearean Historical Plays

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**Abstract:** Most of Shakespeare's plays have historical elements, especially the historical plays written by him. He has given a distinct treatment to history as he dramatised it. Scholars rarely subscribe to the view that the Roman order Shakespearean plays include: *King John, Richard II, Henry IV Parts I and II, Henry V, Henry VI Parts I, II and III, Richard III and Henry VIII*, although Shakespeare did not follow any chronological order while he wrote it. The plays dramatize five generations of Medieval power struggles. For the most part they depict the Hundred Years War with France, from Henry V to Joan of Arc, and the Wars of the Roses, between York and Lancaster. One should never forget that they are works of imagination, based very loosely on historical figures. Shakespeare was a keen reader of history and was always looking for the dramatic impact of historical characters and events as he read. In the light of above deliberation, the present article has tried to historicise the notion of historicity in the plays written by William Shakespeare.

**Keywords:** Historicity, Roman History, Renaissance, Historicization, Tragedy, Elizabethan, Hellenic.

Historical personages and the incidents presented by Shakespeare has remained a site of tremendous debate and dialogue for centuries. One thinks of Richard III as an evil man, a kind of psychopath with a deformed body and a grudge against humanity. Historians can do whatever they like to set the record straight but Shakespeare's Richard seems stuck in our culture as the real Richard III. In *Henry V*, the protagonist- Prince Hal, is, in our minds, the perfect model of kingship after an education gained by indulgence in a misspent youth, and a perfect human being, but that is only because that's the way Shakespeare chose to present him in the furtherance of the themes he wanted to develop and the dramatic story he wanted to tell. In fact, the popular perception of medieval history as seen through the rulers of the period is pure Shakespeare. We have given ourselves entirely to Shakespeare's vision. What would Bolingbroke (*Henry IV*) mean to us today? We would know nothing of him but because of Shakespeare's plays he is an important, memorable and significant historical figure. Shakespeare's history plays are enormously appealing not only because they give insight into the political processes of Medieval and Renaissance politics but they also offer a glimpse of life from the top to the very bottom of society – the royal court, the nobility, tavern life, brothels, beggars, everything. The greatest English actual and fictional hero, Henry V and the most notorious fictional bounder, Falstaff, are seen in several scenes together. Not only

that, but those scenes are among the most entertaining, profound and memorable in the whole of English literature.

Though Shakespeare was writing 'history', using historical figures and events, what he was really doing was writing about the politics, entertainments and social situations of his own time. A major feature of Shakespeare's appeal to his own generation was recognition, something Shakespeare exploited relentlessly. In the first half he had written many comedies and a few tragedies; in the second he was to write many tragedies with a few plays which, on account of the happy ending and other traits, may be assigned to the opposite class. But beyond these recognized and legitimate subdivisions of the Romantic Drama, he had also before 1600 busied himself with that characteristic product of the Elizabethan Age, the Historical Play dealing with the national annals. As one proceeds to the last, one finds that native history virtually disappears and the Historical Play as such survives and wins new triumphs. The Roman group resembles the English group in many ways, and, where they differ, it has excellences of its own. Shakespeare's later Histories, precisely the superlative specimens of the whole species, illustrate this with conspicuous force. The subject of *Henry IV*, if presented in summary, must seem comparatively commonplace; the "argument" of both parts, if analyzed, is loose and straggling; the second part to a great extent repeats at a lower pitch the *motifs* of the first; yet it is hardly if



at all less excellent than its predecessor and together they represent Shakespeare's grand achievement in this kind. In *Henry V*, which has merits that make it as one of the most popular pieces that Shakespeare ever wrote, the distinctive narrative wins the day against the distinctively dramatic.

Shakespeare realised the requirements of the Chronicle History, and succeeded in producing his masterpieces in this domain, he deviated from the course that he pursued in his other plays. And this necessarily followed from the end he had in view. He wished to give, and his audience wished to get, passages from the history of their country set forth on the stage as pregnantly and attractively as possible; but the history was the first and chief thing, and in it the whole species had its *raison d'être*. History delivered the material and prescribed the treatment, and even the selection of the episodes treated was determined less perhaps by their natural fitness for dramatic form, than by the influence of certain contemporary historic interests. All the same a great deal more was now required than in the case of the English series. In that the story of a reign or the section of a reign, the chronicle of a flimsy conspiracy or a foreign campaign might furnish the framework for a production that would delight the audience. It was otherwise when dramatist and spectators alike knew the history only in its mass, and were impressed only by the outstanding features. Just as with individuals so with nations, many things become significant and important in those of our familiar circle that would seem trivial in mere strangers and acquaintances. If the Roman plays were to be popular as the English ones had been, Shakespeare was bound to select episodes of more salient interest and more catholic appeal than such as had hitherto sometimes served his turn. In the best of the English plays we constantly wonder how Shakespeare could get such results from stories that we should have thought in advance to be quite unfit for the stage. But the fall of Caesar and the fate of those who sought to strangle the infant empire, the shock of opposing forces in Augustus and Antony and the loss of the world for Cleopatra's [p. 78] love, the triumph and destruction of the glorious renegade from whose wrath the young republic escaped as by fire—that there are tragic possibilities in themes like these is patent to a casual glance. It is significant that, while of the subjects handled in the English histories, it is only the episode of Joan of Arc and the story of *Richard III*, that have attracted the attention of foreign

dramatists, all the Roman plays have European congeners. One of the reasons may be, that though the events described in the national series are dramatic enough for national purposes, they do not like the others satisfy the severer international test. And to a difference in the character of the material corresponds a difference in the character of the treatment. The best of the English plays, as we have seen, are precisely those that it would be hardest to describe in terms of the ordinary drama. The juvenile *Richard III*, is the only one that could nowadays without objection be included in a list of Shakespeare's tragedies. But with the Roman plays it is quite the reverse. In the main lines of construction they are of tragic build; there is invariably a tragic problem in the hero's career; and it reaches a tragic solution in his self-caused ruin. So they are always ranked with the tragedies, and though here and there they may show a variation from Shakespeare's usual tragic technique, it would occur to no one to alter the arrangement.

The political vicissitudes and public catastrophes do not indeed contribute the chief elements of interest. Here as everywhere Shakespeare is above all occupied with the career of individuals, with the interaction of persons and persons, and of persons and circumstances. Nevertheless in these plays the characters are always exhibited in relation to the great mutations in the State. Not merely the background but the environment and atmosphere are supplied by the large life of affairs. It is not so in *Lear*, where the legend offered no tangible history on which the imagination could take hold; it is only partially so in *Macbeth*, where Shakespeare knew practically nothing of the actual local conditions; nor, had it been otherwise, was there anything in these traditions of prerogative importance for later times. But in the Roman plays the main facts were accredited and known, and of infinite significance for the history of the world. They could not be overlooked; they had to be taken into account. As historical dramatist he was subordinated to his subject much in the same way as the portrait painter. He could choose his point of view, and manage the lights and shades, and determine the pose. He could emphasize details, or slur them over, or even leave them out. [p. 80] He could interpret and reveal, so far as in him lay, the meaning and spirit of history. But he had his marching orders and could no more depart from them to take a more attractive way of his own, than the portrait painter can correct the defects of his sitter to make him an Apollo. It cannot



always have been easy to keep true to this self-denying ordinance. Despite the suitability of the subject in general suggestion and even in many particular incidents there must have been a recalcitrance to treatment here and there; and traces of this may be detected, if the Roman plays are compared with the tragedies in which the genius of Shakespeare had quite unimpeded sway. To some of the chief of these traces Mr. Bradley has called attention. Thus there is in the middle of Antony and Cleopatra, owing to the undramatic nature of the historic material, an excessive number of brief scenes "in which the *dramatic personae* are frequently changed, as though a novelist were to tell his story in a succession of short chapters, in which he flitted from one group of his characters to another." Mr. Bradley discusses this in another connection, and here, as we shall see, Shakespeare only partially adheres to his authority. In the same play, however, we have the episode of the poet Cinna's murder which, however useful in illustrating the temper of the mob and suggestive in other respects, is nevertheless a somewhat crude intrusion of history, for it leads to nothing and in no way helps on the action. But Shakespeare will put up with an occasional awkwardness in the mechanism rather than fail to give what he considers a faithful picture. As in the best English Histories he omits, he compresses, he even regroups; but he never consciously alters the sense, and to bring out the sense he utilizes material that puts a little strain on his art.

To the average Elizabethan (and in this respect Shakespeare was an average Elizabethan, with infinitely clearer vision certainly, but with the same outlook and horizon) the past differed from the present chiefly by its distance and dimness; and distinctive contrasts in manners and customs were but scantily recognised. A generation later French audiences could view the perruques and patches of Corneille's Romans without any sense of incongruity, and the assimilation of the ancient to the modern was in some respects much more thorough-going in Shakespeare's England. In all his classical pieces the impression of historic actuality and the genuine antique *cachet* is only produced when there is a kind of inner kinship between the circumstances to be represented and the English life that he knew. There was a good deal of such correspondence between Elizabethan life and Roman life, so the Roman Tragedies have a breath of historic verisimilitude and even a faint suggestion of local colour. There was much less between Elizabethan life and

Greek life, so Timon and Troilus and Cressida, though true as human documents, have almost nothing Hellenic about them. But even in the Roman plays, so soon as there is anything that involves a distinctive difference between Rome and London Shakespeare is sure to miss it. Anachronisms in detail are of course abundantly unimportant, though a formidable list of them could be computed. In Julius Caesar there are clocks that strike, and the crowd throw up their sweaty nightcaps. The arrangements of the Elizabethan stage furnish Cleopatra and Cominius with similes. Menenius is familiar with funeral knells and batteries and Galen's prescriptions.

Shakespeare shows an inevitable limitation in reproducing a civilisation that was in some aspects very different from his own, and for which he had no parallel in his own experience. He shows a precisely analogous limitation when he deals with themes from English History that were partly alien to the spirit of the time. Of this King John furnishes the grand example. We all know why that troublesome reign is memorable now, not merely to the constitutional historian, but to the man in the street and the child on the school bench. Yet Shakespeare makes no mention of Runnymede or the Great Charter; and we may assume that he, like most Elizabethans, if interested in such matters at all, would have been unsympathetic to a movement that extorted liberties by civil strife. To him the significant points are the disputed succession, the struggle with the Pope, the initial invasion of France by England when the Kingdom is of one accord, and the subsequent invasion of England by France, when it is divided against itself. So King John, though very true to human nature and even to certain aspects of the period, pays no heed to the aspect which other generations have considered the most important of all, and one which on any estimate is not to be overlooked. But if Shakespeare thus misses a conspicuous feature in a set of occurrences that took place among his own people less than four hundred years before, we need not wonder if he failed to detect the peculiar features of ancient Rome as it existed at a further distance of twelve or sixteen centuries. His approximation to the actual or alleged conditions varies indeed in the different plays. It is closest in Antony and Cleopatra

No unhistorical person has historical work to do, and no unhistorical episode affects the historical action. Yet he quite escapes from the chill and closeness of the book-room. He engages in no critical




investigations to sift out the genuine facts. He does not study old tapestry or early texts. Unhampered by the learned apparatus of the scholar, undistracted by the need of pausing to verify or correct, he speeds along on the floodtide of his own inspiration, which takes the same course with the interests of the nation. For it is the reward of the intimate sympathy which exists between him and his countrymen that he goes to work, his personal genius fortified and enlarged by the popular enthusiasms, patriotic or cosmopolitan. And nothing can withstand the speed and volume of the current. There is a great contrast between the broad free sweep of his Histories, English or Roman, that lift us from our feet and carry us away, and the little artificial channels of the antiquarian dramas, on the margin of which we stand at ease to criticize the purity of the distilled water. Yet none the less he is in a sense more obedient to his authorities than any writer of the antiquarian school. Just because, while desiring to give the truth as he knows it, he is careless to examine the accuracy or estimate the value of the documents he consults; and just because, while determined to give a faithful narrative, he spares himself all labour of comparison and research and takes a statement of Holinshed or Plutarch as guaranteeing itself, he is far more in the hands of the guide he follows than a later dramatist would be. He takes the text of his author, and often he has not more than one: he accepts it implicitly and will not willingly distort it: he reads it in the light of his own insight and the spirit of the age, and tries to recreate the agents and the story from the more or less adequate hints that he finds.

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# Teaching of Creative Writing in Classroom Situation – Problems and Prospectus

- Sarita U Chandankar  
- Dr. Sanjay Singh

**Introduction :** Creative writing can be defined as “the ability to harness creative thoughts revolving inside one’s head and mind and put it into writing using very good sentence structure.”

The most important skill of any language is writing skill. It is the power students need to understand and control their lives, to shape their future, to define their hopes, dreams and aspirations. Writing allows students to put their ideas on a page. Anyone who thinks clearly should be able to write clearly – about anything in the world. Writing builds confidence and is not simply a way for students to demonstrate what they know. The essential thing is that everyone should be creative in his writing and should be unique. Creative writing is not confined to only writers, but is nowadays considered as a basic skill for getting success in life. We live in new world of teaching and learning. It’s the world dominated with one clear aim of clearing ‘the writing test’. But academicians should go beyond this only aim. And the prerequisite for the same is the belief that creative writing can be taught. The journey of teaching creative writing can be frustrating many times, but can also be rewarding sometimes. Definitely, if learning to write creatively is difficult, then teaching to write creatively is equally difficult. By teaching students how to write well, by guiding them to focus their intellectual energy in this innovative way, a teacher can provide students a key that helps them unlock the complex ideas we expect them to master as they mature. This can also contribute to the improvement in their behaviour and self-esteem.

Creative writing is an art of sorts – the art of making things up. According to Chamber’s Dictionary, it may be defined as “having the power to create an imaginative, original literary production or composition.” Creative writing is indeed a way to unlock creative potential, to foster students’ love of language and to offer a powerful outlet for self-expression. Creative writing a form of artistic expression draws on the imagination to convey meaning through the use of imagery, fiction, drama and poetry. Often a question arises in the mind of every English teacher before she begins the teaching of creative writing. The question is “Whether creative writing can be taught successfully by



me?" Well the answer for the same is that creative writing cannot be taught but writers can be only motivated and inspired to write. Indeed after learning creative writing in the classroom, students develop creative attitude towards life too. This can help them to lead a better life and tackle the challenges of their personal and professional lives, as well. Creative writing can provide glory to a student in education and even in the world of work that follows. Creative writing is the selection of appropriate words. Creative writing is not confined to novels, stories and poems, simple email writing can also be creative. With the advancement in the technology and modes of communication, one can be creative even in blog drafting.

"Words can be like X-rays, if you use them properly — they will go through anything. You read and you're pierced." Aldous Huxley

#### **Teaching Creative Writing In The English Language Classroom:**

Writers just like musicians and athletes must be trained so that what they know is retrieved and creatively applied during composition (Kellogg, 1994). It is aptly said that writing can be mastered with appropriate efforts. Since English is said to be lingua-franca of the world, it is important for all the students to learn the most powerful form of communication- writing in a positive way. Teachers must emphasize on the power of imagination of every writer.

#### **Challenges In Teaching Creative Writing Skills In The Classroom:**

Despite the importance of writing skills, it is the most neglected part in the education process. Creative writing is a way to put your knowledge on a piece of paper/ screen in a novel way. It is not simply copying and memorizing. Although some students get success in learning creative writing skills, others experience frustration when attempt to write because of many challenges. Some of the challenges are:

**1. Absence of passion:** Though creativity is gift given by God, only a person with passion can achieve success in learning creative writing skills. Actually people are creative because they choose to be, so finding out about and encouraging students own interest is a good beginning.

"Reading maketh a full man, conference a ready man and writing an exact man."

– Francis Bacon

**2. Mechanical aspects of writing:** The students' fluency in generating creative piece of text is limited until they master the mechanical aspects of handwriting, spellings and grammar. Knowledge of punctuation, correct grammar, cohesive links within a paragraph and organisation of text is essential for successful writing.

"Good writers are those, who keep the language efficient.



This is to say, keep it accurate, keep it clear.”

- Erza Pound

**3. Lack of confidence/ Apprehension:** Students have a fear factor and they often lack confidence. Creative writing is subject to criticism and sometimes it can be disrespectful. At other times it can be constructive also. A bare page can terrify the students and they are scared of the judgemental nature of others.

“A blank piece of paper is God’s way of telling us how hard it is to be God.”

**4. How to start with:** ‘What to write about?’ is a common problem. The most difficult thing for a student concerning writing is to get started with the entire writing process. They never understand on which they will be able to write the best.

“The secret of getting ahead is getting started.” -Samuel Johnson

**5. Large size of the class:** Classrooms are over-crowded. With the strength of more than 70 students, it is a challenge for a teacher to give individual attention and feedback to the students.

“Overcrowding means students don’t get the attention they need from their teachers, they just don’t.”

**6. Limitation of time:** Writing is the prisoner of time. With the limited duration of time, teachers find it complex to teach a challenging thing like creative writing. Writing proficiency can develop only with time. Effective teaching of creative writing consumes time. Time is taken for practice, to share writing, to respond and to evaluate.

“The greatest part of a writers’ time is spent in reading, in order to write a man will turn over half a library to make one book.” - Samuel Johnson

“Time is what we want most, but ..... what we use worst.” - William Penn

**7. Lack of reading practice:** Although reading and writing are complementary skills they do not go hand in hand. Students of present generation do not like reading. They lack in reading skills.

“Reading is indeed more important than writing.”

“If you don’t have time to read, you don’t have the time to write, simple as that.”

- Stephen King

### **Strategies to Overcome The Challenges To Creative Writing:**

To develop fluency in writing has always been a fundamental aim of education. Creative writing is a play of mind. It can be taught efficiently if the learners have some talent and passion for it. Students must be realised that they should think of an empty page as an open space. A good student writer can shape a whole world into that space. Creative writing can be nurtured among students by implementing strategies as follows:



**1. Providing creative environment and inviting classroom:** Students should be motivated for brain-storming, mind-mapping. The brainstorming techniques are designed to expand the cognitive toolkit students have in their brain. By thinking about a question from different perspectives of their classmates, students can develop the skills to react in broader range.

“Teachers just need to take care of the learners need.”

**2. Providing creative teaching methodologies:** Methodologies such as learning by doing, complementing each other should be adopted by teachers. Untrained teachers should be provided with right training and refresher courses from time to time. Creative teachers use blend of methods and activities which have creative dimension. Guided writing strategies by introducing jigsaw puzzles, storytelling can be helpful. Even independent writing strategies like providing students pictures of certain events and then inspiring them to complete the whole event can also be valuable. Asking open-ended questions and praising students who provide unexpected answers can also motivate the students.

“Writing makes man perfect but imperfections pour in if it falls in wrong hands.”

**3. Building self-confidence:** It is essential for a teacher to build confidence among the students. She can motivate a student to write about anything of his choice. E.g. a letter to his favourite person, poem, and one-act play etc. Group activities for writing can help remove anxiety and build confidence.

“Practice makes a man perfect.”

**4. Making time to write:** Writing should be introduced across the curriculum. Repeated practice sessions for improvement are essential.

“Both the students and teachers are inhibited by time.”

**5. Size of the class:** The crowd of the class should be decreased. Small group can get individual attention and best results. They can interact more and get individual feedback.

“Crowded classrooms and half-day sessions are a tragic waste of our greatest national resource - the minds of our children.” – Walt Disney

**6. Teacher as a role-model and motivator:** A teacher of creative writing skills should write everyday along with students. She herself should be a model for students to inspire them. She can ask other students to read her writings and even comment on them. Teacher can establish an e-mail dialogue with the students for the same. Blog writing has proved a boon for the same. A teacher must motivate and inspire the students to write. They can just express their sorrows, happiness and feelings through writing.

“Teachers are habituated to assess the students writing on surface errors by their profession.”

**7. Assessing/providing constructive feedback:** Monitoring



students' progress is very essential. Feedback provided should be positive and constructive. As red ink sea of circles, cross cuts, underlines and worst ever question marks can only hurt the ego of the students. Creative writing assessment must support growth and growth takes time. Moreover the feedback should not only be about the spellings, punctuation and grammar. The content of creative writing is far more than the mechanics part of writing.

8. "Learners need endless feedback, more than they need endless teaching."

9. **Read, read and read with writers' eye:** It is necessary to be critical reader to be creative writer. Promote reading among students by giving books of great writers. Use of newspapers, biographies of great and famous persons can be introduced to encourage them.

"Any book that helps a child to form a habit of reading, to make reading one of his deep and continuing needs, is good for him." – Maya Angelou.

#### **Conclusion:**

Teachers should focus on teaching creative writing in English language as a process and not as a product. This process of writing is rewarding. It can revive students from depression to happiness. Instead of teacher centred, the learning should be learner centred. So that students should think creatively and critically. This will help them to solve the problems and live a better life. By teaching students how to write well, we can unlock the talent and hidden potential of the students. And everyone must remember that to teach creative writing skills is every teacher's responsibility and not only an English teacher's responsibility. To teach creative writing is to go through a long journey from mind to matter.

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## Impact of Social Media on English Language

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### Abstract

During recent times electronic devices such as computers and smart phones have facilitated millions of students in terms of communication and entertainment. The development of English language is accelerating with the growth of social networks. Social networking is the latest online communication tool that allows users to establish profiles and share information with other users. Internet has, without doubt, revolutionized English language by making misspelling and alien jargons the norm. However, the social networking sites could give a negative effect on the English proficiency due to the internet slang in the communication among each other because of the conveniences and efficiency. The present paper sets out to examine whether the usage of social networking sites bring significant impact on English language expertise. The paper investigates the influence of social media on student's writing and speaking, and also how it motivates students to improve their English, writing and speaking, and in what extend it is useful to develop vocabulary for the learner.

**Key words:** Internet, Social Networking Sites, Media, communication etc.

Social networking sites are becoming popular among the young generation these days. Not only the youth but also the educators are connected in the social networking sites. These sites play a crucial role to connect the people all over the world and to communicate easily. The social media enable us to communicate with a much larger number of people on a global scale in a way that we only really used to be able to do on a local level. Of course, internet is an unconditional element that is wanted by almost everyone. The world has become closer among each other via the social networking sites such as Facebook, Whatsapp, Twitter, YouTube, Instagram and many more. The social media include web and mobile technology and are generally defined as forms of electronic communication as web sites for social networking and micro blogging through which users create online communities exchange information, ideas etc and other content such as video. There is no denying fact that social media has had extensive impacts on the way people communicate in English.

The usage of social network is beneficial for many things, but is it has negative side also. Majority of students, for instance use Facebook and Whatsapp as their favorite and most of the students usually spend three-four hours on social networking sites. They use social media for both academic and non-academic purposes. Some argue that the language used in social network is not necessarily correct, and it might affect other users. Their objection is mainly on the use of Internet slang. Internet slang refers to a set of different short forms (use of acronyms) and language used by users such as LOL (laugh out loud), ROFL (roll on floor laugh), OMG (Oh my God), TTYL (talk to you later) AFK (away from keyboard) are just a few that demonstrate how social media speeds things up. Like acronyms there are Emoticons (a representation of a facial expression such as a smile or frown, formed by various combinations of keyboard characters). Some of the linguists argue that that this is a lazy form of writing, while some other show concern that excessive usage of internet slangs will radically affect traditional English vocabulary. On the other side, there are people too, who defend internet slangs.

Armed with internet and social media the students today can develop their English communication skills, can gain social confidence from online interaction increase their skill in



technology and so on. Their newly formed community i. e. online community can be very diverse and expose them to many new view points, ideas, and opinions. No doubt, acquiring information can be fulfilled by students alone but a collaborative environment certainly helps students to work together in trying to achieve their aims. If the students are connected with their friends and teachers in the social networking sites they can formulate group discussions where they can exchange their ideas as well as they can share course related materials, information etc. They try to write in proper grammar structure, correct spelling and appropriate sentence structure and therefore it motivates them to improve their English language as well. The social media can help students to improve their writing and speaking as the students are able to learn new word/ idioms /phrase from their friends and they use can make use it in their formal writing and speaking (presentation) which enhance their writing and speaking.

Teachers can be very innovative while using social networking sites for teaching purpose and can make lessons interesting and varied. According to Gremu & Halse (2012) nowadays students are keen to use SNS for academic purpose. So, the teachers can provide an opportunity to the students to learn informally by seeking, exploring and testing ideas with other students within their own social network. The teacher can open a discussion in social media where the teacher and the student can post different articles and can discuss indifferent issue. The teacher can recommend highly for using proper sentence structure, correct word and grammar. Harwood & Blackstone (2012) say social networking sites exhibit to the students that the class tutor is present and he/ she is observing what is happening on online. So they will be conscious about their writing and as a result it will enhance student's writing.

Social media plays an important role in vocabulary development of English learners. It facilitates the learners to learn new words and vocabulary suitable for them in the ability of English language learning. Besides, it is easy for English learners as compare to books reading and other text materials, and arouses the interest of English learners towards the English language learning. One of the most notable ways that social media has influenced the English language, is through the appropriation of existing vocabulary. Words that had existing meanings have now been given other meanings in an online context for example, the word "wall". Years ago the word "wall" meant you the ones in our house, or the ones outside in the street; but in a social media context the word "wall" refers to the homepage of your social media profile. A few other words which have been re-purposed for social media include: Tablet (used to refer to portable screens) Troll (an internet user who seeks attention by making outrageous or unreasonable comments about something or someone), Stream(ing), (transmission of data as a steady continuous flow) and Catfish (refers to an internet user who poses as someone other than themselves online). The internet thus, has become one of the influences of the English language in recent times, and along with appropriating existing vocabulary, it has given life to a plethora of new words and phrases like "unfriend", "selfie" "fleck" or "emoji" Dozens of recently-coined terms and phrases originated on social media. 'Selfie', for instance, was named word of the year by the Oxford English Dictionary in 2013. Two years later their "word" of the year was the 'tears of joy emoji'. There are several more examples of social media slang making it into dictionaries. Again it is not that much of importance that dictionary endorsed or not but certain words like 'hashtag', 'photobomb', 'lol' and 'emoji' are now in common parlance. It has wide usage on social media platforms. These words are concocted in many ways. Other social media words are new combinations of other words. Photobomb, for example, is a combination of the popular image format and the popular explosive. It came about due to the success of image-sharing platforms such as Instagram.

While discussing social media's effect on the English language, it is pertinent here to mention one of the major linguistic changes it has made involves communication across different languages. Facebook, for example has a built-in translation function that tends to minimize linguistic barrier between users. Therefore it will not be an exaggeration in saying



that due to use of social media or social networking sites the linguistic barriers have been bent, if not broken.

### Conclusion

Undoubtedly, social media is a rich playground for experimenting, creating new words and repurposing old ones. It also provides a platform for people who are not inspired by grammatical rules and syntax. It provides the freedom to ignore the usual maxims of conventional English Language and be innovative, creative and forward thinking. Language is, and always has been ever-evolving. Although the developments and trends we witness in language over time are significant, the foundation of the English language remains as strong and reliable as it always has been. No doubt that social media has both positive and negative impacts on how people write and speak English. The demands for faster and convenient communication have increased the susceptibility to make spelling mistakes, use abbreviations, and improper use of informal language. New vocabulary framed in social media has also filtered down to daily verbal communication. Some words that were slang have even been integrated into mainstream English making it simpler to understand. Most importantly, at the same time, social media has also increased awareness to proper language use.

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But due to use of social media or social networking sites the language has become more informal, if not broken.

### Conclusion

Undoubtedly, social media is a rich playground for experimenting, testing new words and reworking old ones. It also provides a platform for people who do not adhere to grammatical rules and syntax. It provides the freedom to ignore the usual norms of conventional English Language and be innovative, creative and sometimes flouting. Language is, and always has been, ever-evolving. Although the developments and trends in language over time are significant, the foundation of the English language remains as strong and reliable as it always has been. No doubt that social media has both positive and negative impacts on how people write and speak English. The demands for faster and easier communication have increased the susceptibility to make spelling mistakes, use abbreviations, and improper use of informal language. New vocabulary from social media has also filtered down to daily verbal communication. Some words that were once used only in informal contexts have even been integrated into mainstream English making it unclear as to whether or not, importantly, at the same time, social media has also increased awareness of proper language use.

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## Dynamics of Gandhian Swaraj

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### Abstract:

The term Swaraj may generally mean self governance or "home-rule". But by and large the word usually refers to Mahatma Gandhi's concept. Gandhi refers the Swaraj for Indian independence from British domination. But he used the word in much larger sense. The concept of Swaraj emphasises on governance not by a hierarchical government, but self governance at the same time through individuals and community building. The focus of Gandhian term was on political decentralization. Since this is against the political and social systems followed by Britain, Gandhi's concept of Swaraj stressed on India denouncing British institutions: political, economic, bureaucratic, legal, educational and so on. Some 72 years have passed since we have secured the freedom from British rule. It is high time, therefore, to ponder over the dynamics of Gandhian concept of Swaraj and its real state today. Swaraj acquires wider perspective than the one it connotes. The present paper is an attempt, not an exclusive study, to understand Gandhi's concept of Swaraj. For, with every interpretation the personality and philosophy of Gandhi continues to loom yet large.

**Key words-** Swaraj, Village, political, Ramrajya, self-rule etc,

Although he refused to formulate a philosophical or religious system Gandhi did stand, for certain ideas, which are nothing if not of universal significance. For the outside world he might be mere an architect of freedom, an apostle of non-violence and creative theorist but for India his eminence extends from his "Vasudevokutumbakam" to 'back to village' tenets. His concept of swaraj has received a very prominent place in his spiritual, political, social and economic ideas. His writing and speeches reveals that he has attempted to re-interpret age old meaning of swaraj in accordance with the requirement of his time, and used the word, swaraj, to rejuvenate the dormant spirit of Indian people. The achievements or the estimate of his Swaraj cannot be confined to the end of foreign rule. His concept of Swaraj is a comprehensive term ranging from spiritual and political aspects to equality of sex and child marriage.

According to him the word *swaraj* was a *vedic* word which meant self-rule or the rule which self exercises over itself. In his words "The word *Swaraj* is a sacred word, a Vedic word, meaning self-rule and self-restraint" (Gandhi, *Village*. 03). In other words we may say it is appropriate ordering of the various powers of the self and implies the quest for self-improvement. Explaining the meaning of *Swaraj* he said, "The root meaning of Swaraj is self-rule. "Swaraj" may, therefore, be rendered as disciplined rule from within" (qtd in Chander 543). This is in accordance with his notion as he regarded individual at the centre of universe and endowed with a divine mission to fulfil. Along with its different connotation, Gandhi used *swaraj* as a purity concept too, as it stood for the purity of body, mind and soul taken together. According to him, the spirit or the higher self "rules" the lower self or the empirical ego. The spirit influences on ego, emotions, mind and intelligence. He believes in self-rule is a self-





achieved state of affairs and not something granted by others. It (self-rule) was a self-transformative activity. In other words, *swaraj* was about "the constantly confirmed consciousness of being in charge of one's destiny, not just about liberty but about power" (Chakrabarty 45). Thus *Swaraj* in Gandhian premise entails a disciplined rule within. It is an act of self conversion or self realization. It also meant an inner freedom and entails the rule of mind over itself and physical passions. Gandhi stressed on what people could voluntarily become than trained to be so to overcome passions. In his view, the people should make effort towards moral progress. He further regarded truth, non-violence, *Brahmacharya*, non-possession, non-stealing, fearlessness, removal of untouchability, commitment to bread labour, faith in equality of religions and practice of *swadeshi* as pillars of personal *swaraj*. Gandhi tried to preserve and animate the best in the ancient tradition so as to bring it into line with modern sensibilities. Gandhi argued in *Hind Swaraj* that "is that mode of conduct which points out to man the path of duty. Performance of duty and observance of morality are convertible terms. To observe morality is to attain mastery over our mind and our passions. So doing, we know ourselves. The Gujarati equivalent for civilization means "good conduct"(Gandhi, *Hind Swaraj* 86).

Of course during the time of British rule the term had political connotation. Gandhi was defiant champion of *Swaraj* in 1930 and complete *Swaraj* in 1929. Then he employed the term *Swaraj* or political freedom in the sense of national independence of the country from the oppressive British imperialism. He highlighted its political connotation in following words:

*Swaraj* means a state such that we can maintain our separate existence without the presence of the English. If it is to be partnership, it must be partnership at will. There can be no *swaraj* without our feeling and being the equals of Englishmen. Today we feel that we are dependent upon them for our internal and external security, for an armed peace between the Hindus and the Musalmans, for our education and for the supply of daily wants, nay even for the settlement of our religious squabbles. (qtd in Tendulkar-19)

Gandhi did not hesitate to blame the Britishers for the sorry state of the Indian people. He realized that there was great dissatisfaction against British rule. But to him, *Swaraj* did not mean merely the withdrawal of British rule. It was not only the absence of alien bondage. Political *swaraj* in the sense of transfer of power from one set of rulers to another set did not satisfy him. He said, "I am not interested in freeing India merely from the English yoke. I am bent upon freeing India from any yoke whatsoever. I have no desire to exchange 'king log for king stork'. Hence for me the movement of *swaraj* is a movement of self-purification" (qtd in Bose 118).

Therefore *swaraj* was not necessarily advocated against the foreign rule. Gandhi believed that mere substitution of British Rule will be a mistaken notion and one might not have *swaraj*. Gandhi was opposed to all types of oppressions. He believed that if the government would become oppressive, its tyranny would be worse than that of the tyranny of the handful of Englishmen who formed the bureaucracy. He relies on patriotic spirit but even by patriotism he meant the welfare of the whole people. The essence of his political *Swaraj* was that the power must belong to the people as he was impressed by Abraham Lincoln's definition of democracy. He accordingly tried to give democratic orientation to the concept of *swaraj*. As he perceived that the government of the country must be based on the consent of the majority of the people.

Gandhi believed in parliamentary form of governance. Besides, he was sceptical about its suitability to the conditions in India as overwhelming majority of the people were living in





the villages who did not have the good knowledge of the working procedure of parliamentary form of government. Basically, Gandhi wanted the rule of majority only to the extent it could be regarded as an expression of the collective social will. Gandhi said that *Swaraj* government would be failure if people would conceive to it for the regulation of every detail of life. He therefore, expected active participation of the people. He argued that true democracy could not be worked by few people who sit at the centre. It had to be worked from bottom i. e even from the people of villages.

Gandhi was concerned about villages because majority of people in India lived in villages and they led a wretched life but also because he believed that village life has the potentiality to save humanity from decay and disaster. According to him "If the village perishes India will perish too. It will be no more India. Her own mission in the world will get lost." He further said, "To serve our villages is to establish *Swaraj*. Everything else is but an idle dream"(Gandhi, *Village*.50).

He believed in decentralisation of power for the attainment of *swaraj*. It was feasible only through proper functioning of *Gram-swaraj*. It meant a metamorphosis of villages into main stream not only in economics but also in social and cultural senses. It also meant developing human personality marked with self-reliance, self-control and self-esteem. The basic principles of *gram-swaraj* as laid down by Gandhi were supremacy of man, the best utilization of the whole manpower of India, labour, equality, trusteeship, decentralisation, *swadeshi*, self-sufficiency, cooperation, *satyagraha*, equality of all religions and village governance by panchayats. Gandhi was aware that *Gram-swaraj* could not be attained by asking, nor was it something that could be achieved in a short time. It comprised radical change in the outlook of the people. Thus through the decentralization of power from the centre to the village level, Gandhi aspired for perfect democracy, in which everyone would play his active role in the government system.

Gandhi also aspired for creating a society of his dreams or an ideal society. Throughout his speeches and writing he used the words *Ramraj* and *swaraj* for denoting his concepts of an ideal society and state. Gandhi's ideal society was *Ramrajya*. *Ramrajya* was the establishment of a just and perfect society or kingdom of righteousness on earth. The ideal society for Gandhi would be a non-violent society where individuals would enjoy perfect liberty, equality and social justice. According to him, the ancient ideal of *Ramraj* was undoubtedly one of true democracy in which the meanest citizens would be sure of swift justice without an elaborate and costly procedure. The basis of that society was moral law resulting from the practice of truth and *ahimsa*. His ideal society would be an egalitarian nonviolent, democratic order, based on moral values. Mahatma Gandhi also believed that *Ramrajya* was a stage beyond *Swaraj*. To quote him: "I have given my most earnest thought to it and have come to the conclusion that we can have *swaraj*, even *Ram Raj*, if we fulfil the triple programme - a programme in which men and women, young and old, Hindus, Mussalmans, Christians, the Government servants and all can alike take part"(Tendulkar 299). According to Gandhi, *Ramrajya* was culmination of *swaraj*. Gandhi's *swaraj* was, thus, not an end in itself, but only an effective instrument to the realisation of a stateless society.

Furthermore, the insistence on removal of untouchability was core to social dimension of Gandhi's concept of *swaraj*. According to him, the most important thing to do was purification from within. So long as the blot of untouchability remained in the *Hindu* body, it would be liable





to attacks from outside. It would be proof against such attacks only when a solid and invincible wall of purification was erected in the shape of complete removal of untouchability. Gandhi insisted on the *swaraj* of the downtrodden and backward sections of the society and argued that it should not be limited to the educated class and rich people. Similarly, Mahatma Gandhi's *swaraj* was egalitarian and secular in nature. According to him, *Hind Swaraj* was the rule of all people irrespective of any discrimination on the basis of religion. He stressed that there should not be domination of women by men. According to him, men and women should have equal opportunities to develop their personality. The woman too like man was entitled to a supreme place in her sphere of activities. Gandhi was categorical that real *swaraj* would come only after the condition of women was improved or when she was given her due place in society. According to Gandhi, everybody should be able to get sufficient work to enable him to make the two ends meet. He emphasized that this could be realized only if the means of production of the elementary necessities of life remained in the control of the masses. According to him real *swaraj* would be one where the basic necessities of life of one and all get fulfilled. The rich and affluent class should accept the trusteeship of deprived section of society. Without the socio-economic equality the dream of *swaraj* would be unattainable.

On the basis of discussion it is obvious that Gandhi's concept of *swaraj* was dynamic one. It is comprehensive in nature. His principles still hold good and are applicable in most of the sectors in life. The democracy that we enjoy today unfortunately did not yield desired result. Although we have our own representatives in legislatures the *swaraj* could not materialised. Gandhi had a word of caution regarding the majority that is proving true. Those who have means and ends are reaping the fruits of democracy. As far as *Ramrajya*, an ideal state, is concerned the fierce hatred has been generated among the Hindu and Muslim community over the very name of Rama and his temple in Ayodhya. The communalism has spared its clutch yet more powerfully, the blot of untouchability still perceptible in some part of the nation. As far *Gram Swaraj*, the village industry is almost crumbled down. The migration of rural folk to urban and metropolitan city due to one reason or the other has become a common phenomenon. The same is pronounced about the gender equality, child labour, child marriages.etc. Still the scenario is not completely bleak. Although, the ultimate ideal of *swaraj* is unrealised and unrealisable its values consists in pointing out the direction not in their realisation. Striving after the ideal is very essence of practising Gandhian philosophy. This consciousness should make one strive to overcome the imperfection. One thing is certain that Gandhi was a revolutionary with the difference. He was a non-violent revolutionary. His contribution and greatness lies in integrating politics with morality and in stressing the purity of means for the attainment of *swaraj*.

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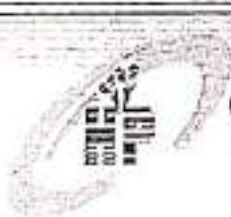
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05

## Voicing the Subaltern in Mulk Raj Anand's *Untouchable*

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### Abstract

Subaltern studies occupy an important place in the postcolonial theory. The subaltern studies have its origin in Marxism and momentum from post-structuralism and Deconstruction. The basic or primary concerns are socio-cultural and historical aspects of the society. In postcolonial theory the term "Subaltern" is usually used to represent the oppressed or the marginalized sections of the society. Mulk Raj Anand, one of the great Indian writers of fiction depicts the evils of perverted and decadent orthodoxy in his *Untouchable*. The novel concentrates on miserable life of subalterns who wants to change their existing state and occupy the centre from margin. However their attempts fail owing the age servility they were ingrained in. Anand's portrayal of subalterns in the novel is life like. He also presents an indictment of the British rule which apparently upheld the ideals of liberty and equality but perpetrated unmistakable racial discrimination. Through the particular character of the untouchable Bakha, Anand has concentrated on miserable plight of untouchables. Bakha becomes the symbolic figure for the class he belongs to. It is to stress this universal and symbolic significance the novelist has called the novel *Untouchable* and not "The Untouchable".

**Key words:** *Untouchable*, Class, Subaltern, society

Many writers have used literature as a tool to fight for subjugated people. Like many great writers of the world, Indian English writers too have marked those subaltern issues with special attention in their works. Among such writers in question Mulk Raj Anand, Raja Rao and R.K. Narayan deserved to be forefront place. These writers have played an important role to bring India's complicated inner subaltern issues in front of the world during the first half of the twentieth century. Those issues can be deemed local issues of the Indian sub-continent but they have a universal demand. There are other Indian writers in post-colonial era who too have continued the tendency of depicting the struggle of the subalterns at various junctures of life. Among such writers Arundhati Roy, Amitav Ghosh, Kiran Desai, Rohinton Mistry and Aravind Adiga are important names for their creative and visionary perspectives. Mulk Raj Anand belonged to the literal gamut of the 'Big Three' of the Indo-Anglican fiction. He is regarded as extraordinary novelist for his effort to represent the oppressed and the subjugated people struggling for their existence. *Untouchable* has been Anand's first published novel (1935).

The subalternity is probably the most debatable issue in Indian subcontinent, particularly in the Union of India. For it is not only controversial for its religious and economical convention but also for its domination to prevail over the subalterns as well as the lower caste people in both ancient and modern Indian society. The origin of untouchability can be traced within the religion of Hinduism and later it made appearance in the origin of the Hindu societies in India. Those who used to reside and even now hold the upper ladder of society use the religion to defend the uneven structure of society to have restrain over economically lower class people. The caste system in the nation has been brought by the hierarchal structure which is determined by one's profession inherited by birth. It is the reason why



the status of subalterns is continued onwards chiefly on lower-class and lower-caste people. These people are common targets and they accept oppression as they lack the economic and political power to resist back the hegemony. Moreover the subalterns are unable to voice out their plight and expose them before the world. The concept of subaltern covers not only the untouchables but also all the poor and marginalized groups of people. These subalterns have but few chances to bring transformation in their lives in society which is determined by the upper class, which prevents their chances like education and equal rights to raise their status.

In the Indian cultural context, subalternity occurs on the basis of caste, class and gender. During British regime too the situation was not altogether different. Since the time immemorial the caste system prevails in the nation. There are four main castes in Hindu Society – the Brahmins, the Kshatriyas, the Vaishyas and the Sudras. The Sudras thus forms the lower section and the people belongs to the section were mostly the labourers who perform menial jobs such as weeping, cleaning etc. Untouchability, the social evil was the by-product of this caste system and the sweepers and scavengers were regarded as untouchables because their filthy jobs. The sweepers and scavengers in spite of doing inhuman jobs with their hands even their touch was considered having the effect of polluting a high caste Hindu. Swami Vivekananda once wrote that "The caste system is opposed to the religion of Vedanta. Caste is a social custom and all our great preachers have tried to break it down. From Buddhism downwards, every sect has preached against caste and every time it has only riveted the chains". (Vivekananda 31). Gandhi was aware that the people of the nation should be free from both the British rule as well as evil caste system. Accordingly he went on a tour of the states in the country to remove the inhuman

practice of untouchability and spread the message of love and brotherhood. While writing *Untouchable*, Mulk Raj Anand visited Gandhiji's Sabarmati Ashram in 1932 and discussed the issue of untouchability. After the meeting Anand revised several parts of the novel after the advice of Gandhi that "One must not write anything which was not based on one's experience" (George 11). The novelist himself stated his purpose in writing *Untouchable* that "Untouchable was in its sources a ballad born of the freedom I had tried to win for truth against the age-old lies of the Hindus by which they upheld discrimination. The profound thoughts of the upper orders in ancient India about caste were often noble. Someone in the great Mahabharata had cried, "Caste, caste - There is no caste!" And I wanted to repeat this truth to the "dead souls" from the compassion of myself explanation in the various Hindu hells, in the hope that I would, myself come clean after I had been through sewer, as it were"(George, 19).

The novel gives us an account of a single day in the life of Bakha, a sweeper boy of eighteen and the central figure in the novel. It also observes the suppression and exploitation of outcastes and their anger against the upper caste people. The single day story presents the traumatic experience of untouchable subalterns. The omission of the definite article in the title emphasise the fact that the novel is not concerned with any particular individual but with the entire class of untouchables, of which the particular individual (Bakha) is but a representative. The novel offers a great opening for the Indian English novelist like Mulk Raj Anand to explore the new world of subalterns. The novel also brings Gandhian philosophy to raise the consciousness of removal of untouchability from Indian culture. *Untouchable* is written from the central character's perspective. The novelist exemplifies the agony and tensions of the people for beings subalterns



and marginalised. The entire societal structure is displayed with all its shades. The deep rooted dogma, the role of religion, poverty, the imperial structure is all brought to demonstrate the ways and manners of dominating the subalterns or low-castes individuals. Bakha, the central character is a superb creation whose sufferings and humiliation are both physical and psychological. The humiliating experience troubles his innocent mind. After reading the novel an eminent writer E. M. Forster comments that "The sweeper is worse off than a slave, for the slave may change his master and his duties and may even become free, but the sweeper is bound for ever, born into a state from which he cannot escape and where he is excluded from social intercourse and the consolations of his religion. (qtd. in *Untouchable* VI)

The character of Bakha, the central figure in the novel is based on a sweeper boy Anand had known in his childhood. His character is therefore realistic and the novelist has presented him as a child of modern India even if he does not belong to subaltern class in strict sense of the word. Bakha is not completely submissive like his father Lakha. He is very much a child of twentieth century who is keen to accept modern way of dressing as "he has secured a pair of old breeches and from a sepoy a pair of old boots; he would, if he could, like to look the white foreigner and so be in the fashion" (Iyengar 336). His single day journey commences with the alarming call of his father Lakha for going to work of cleaning for the upper class people. After his return we have him in contemplative mood and feeling of inferiority owing to the inhuman work he has to perform. His conscious torments him for the question of his position in the society as the people of his community are regarded as impure and untouchable despite they clean and purify the social environment. He thinks that his people are able to clean the filth of others but are not able to clean the dirt in the mind of upper caste

people. The upper caste people do not tolerate even their touch. His mind appreciates Muslims whom do not mind touching him. "It is only the Hindus and the outcastes who are not sweepers, For them I am a sweeper, Sweeper-Untouchable! Untouchable! Untouchable! That's the world! Untouchable! I am an Untouchable!" (43).

The miseries, pains and humiliations of Bakha and his community are not due to their any fault but they are the outcome of their very birth in the subaltern class. Wherever Bakha and his people go they are abused with the words like 'defiled' and 'polluted'. Bakha instinctively desires to change his social status but at the same time realises his subalternity after the incidents like when a betel-leaves-seller flung 'cigarettes at him as a "butcher might throw a bone to an insistent dog sniffing around the corner of his shop" (34), a confectioner threw a packet of jalebis at him like "a cricket ball" (37) and a high-caste housewife throw away chapattis at him as if thrown at a dog. This subalternity makes him feel inferior everywhere. After getting chapattis Bakha when he returns home and his father scolds him as Bakha he gets few chapattis. Lakha dreams of the past when he used to bring a lot of food from the marriages. He also reminds the incident how the Hakimji didn't allow him to enter his house. Anand's humanistic approach is apparent when Lakha recited the past experiences as "I tried to fall at the feet of every passerby and prayed them to tell the Sarkar, your honour, that my child was suffering. But Sarkar this is the time of kindness, be compassionate at this time, another time you may take even my life. Only, save my child" (73).

As for Lakha, the curse of untouchability is running through generation to generation and is acceptable to a great extent as result of Karma. The novelist deeply sympathises with subaltern class and shares their agony. He explains the torments and pain in the words of Bakha that "My aim is not negative, merely to shock, but to stimulate consciousness at all



levels" (Cawasjee 115). Anand portrays the conditions of subaltern class with humanistic zeal. The lower castes people had to depend on mercy of high caste people even to fetch the water from the wells. Anand describes in the novel that "The outcastes were not allowed to mount the platform surrounding the well, because if they were ever to draw the water from it, the Hindus of the three upper castes would consider the water polluted. Nor were they allowed access to the nearby brook as their use of it would contaminate the stream" (14).

Anand shows how these subalterns were prohibited to enter into temples also. In the temple the priest tries to molest Sohini, the sister of Bakha. In spite of the filthiness the priest's intention, Bakha himself was severely accused of polluting the temple contradictorily. He has been asked to get rid of the place by the congregation "Get off the steps, scavenger! Off with you! You have defiled our temple! Now we will have to pay for the purification ceremony. Get down, get away, dog! ... A temple can be polluted according to the Holy Books by a low-caste man coming within sixty-nine yards of it, and here he was actually on the steps, at the door. We are ruined. We will need to have a sacrificial fire in order to purify ourselves and our shrine (69 - 70).

Anand's novels are an expression of his thinking. He is above everything a humanist who reveals the essential dignity of the victims of Indian society. As a social critic he conveys a strong message through *Untouchable* and raises the voice of subalterns against caste segregation in the Indian society. Undoubtedly Indian Government has abolished the practice of untouchability by law. Still the mental, social and traditional outlook of the people remained much the same. Even today there are issue of subalternity like discriminations on the basis race, class, religion, gender and cultural superiority. Positively, these issues get attention because of the literature or by literary figures

like Mulk Raj Anand who use literature as tool un-mute the voice of subalterns.

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## Violation of Human Rights of Women in India

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### Abstract

Human rights are basic rights to every human being. The constitution of India guarantees the equality status to both men and women. However there appear great difference between theory of human rights of women and its practice. Since time immemorial Indian society has been male dominated and women have to face discrimination, injustice and dishonor. It is said that women are enjoying the status of equality to men but in actuality it is not. Their right as human beings was violated in the past in the names of inhuman practices such as Devdasis, Purdah and Sati tradition. Although those practices of the past are not observed today the exploitation of women and violation of their rights have taken new means and avatars. Women have an important role to play in the society. They are regarded as primary source that raises and nurtures the family. Although their contribution to the progress of the country equals to their male counterpart, still women experience a number of constrains. The present paper briefly discusses violation of some of the human rights of women.

**Key words:** Human rights, women, child marriage, equality, education etc

### Introduction

Man is social animal having rational faculty. It is expected on the part of human beings to observe certain norms, rules while living in society. In human society we have got some rights to retain our liberty and dignity. In this sense human rights may be defined as the rights which are essential for living as human being and the rights which are related to natural rights as human beings. In short, every human being is equal and everyone has to have certain rights to live one's life respectfully. Equal treatment and absence of discrimination of any kind are the two key concepts of human rights.

Human rights are generally understood as being those rights that acknowledge that each individual is entitled to exercise his or her rights without any forms of discrimination. Human rights are universal and applied equally without any type of discrimination such as caste, creed, race, religion, occupation and socio-economic background. Human rights are indisputable, inseparable, interrelated and interdependent and hence the violation of one right often affects the other rights.

Almost half of the population of India consists of women. Although the constitution of India guarantees equal status to men and women yet the issues of discrimination against women are increasing even today. It is observed that even the educated women too, along with illiterate women suffer social, economical, religious and cultural discrimination. The attempt of suppressing the voice of woman shows the underlying so-called male authority created by patriarchal culture of society.

The present era has been the era of science and technology. It is also known as era of woman too. The present era allows woman to explore her potential and several women have shown their guts in every walk of life. The woman of today is conscious of her own rights. She is paving her way in the sectors like education, politics, science, technology, business enterprises and so on. The competent woman of the day has been making her voice audible in society.

The World Human Rights Conference in Vienna (1993) recognized gender-based violence as a human right violation. The recognition of women's rights (as human rights) become international law after when United Nations General Assembly adopted the Convention on the elimination of all forms of discrimination against women. During recent times the gender discrimination start even before the birth of girl child in the form of sex determination test. A large number of girl children are being killed in the very womb of the mother. The government of India has adopted a strict policy against female foeticide yet we often read the cases of foeticide and female infanticide.

Right to education is one of the most important human rights and in this sector too, the status of women's education is far from satisfactory. In certain part of the nation girls are denied even primary or basic



education. The education of their brothers or male members in the family are considered the priority and thus it resulted why there continues to be a gap between the literacy levels of men and women. The uneducated women remain unaware of their basic human rights.

As there is violation of woman's right to equality and right to education in India, their political right too is greatly violated. The representation of women in political and legislative institution is very unsatisfactory. The political parties promise 33% reservation for women in the assemblies but forget the promise soon after the election. The political sector in India remains male dominated from Panchayat level to Parliament level. Alongside the political right, women's right to property is also a matter of interest. In most of the Indian families women do not own the property of their own neither they get the share from the parental property. The machinery that enforces the law appears weak or apathetic especially in the matter of land and property right of women. The discrimination is obvious as the sons have independent shares in ancestral property and the daughter's shares based on the share received by the father only.

Many women in our nation suffer malnutrition and other issues from dietary as the preferences for food are again given to male members in family. The various studies confirm that girls' diet is inferior both in quality and quantity to boys' diet across states. The inferior quality of food exposes them to vulnerability to infection and diseases. Moreover, the expenditure on medication for girls is comparatively less than that of boys.

As the traditional industries and agriculture industry is declining so is the employment of women in those sectors. The new technological changes require skill and training and a large number of women working in those sectors are illiterate they are thrown out of employment. Moreover, women are paid less than males for same non-technical works. They are in demand just where "female skills" are required. The percentage of owning a business enterprise by women as compared to men is very low or negligible.

Article 21 of our constitution (Right to Life) include right to live with dignity. The same right is equally mean for women. There are many ill practices in the society that makes woman systematically feel inferior and weak. The practices of eve-teasing, obscene words, offensive remarks on her appearance, gestures, touching part of female body and other such acts in society represents the violation of her bodily integrity thus denying woman the fundamental right to move freely, with dignity on the basis of her sex.

Child marriage has been cursed and banned legally yet it is prevalent in many states in India. Surprisingly enough, sometimes marriage is settled in cradles. Basically, the phenomenon of child marriage is connected to illiteracy, poverty, dowry etc. The child marriages may expose woman to early motherhood, widowhood and deprive them of socialization, education, choice to select her partner, economic independence, health etc. The cases of bride burning, killing by other means or suicides are many times directly linked to evil social practice of dowry. Hundreds of married women in India undergo routine torture by in-laws and husbands. It is really shameful on our part that the rapes of young girls and women occur in our nation on daily basis. The fact that number of rapes reported is generally less than actual numbers. What tortures more in the case of rape that the victim has to prove that she has been raped. "The victim finds it difficult to undergo medical examination immediately after the trauma of assault. Even the rape victims often feel responsible for the act, and are sometimes ostracized by family members. This shame is exacerbated by the facts that only 7 % (or less in some states) of the Indian police force are female" (in Dr. T.R. Maruthi). The sexual harassment and molestation at is considered as the most detrimental problem that imposes barriers within the course of their progression.

The very foundation of life exists on equality of sexes. There has been a great difference between the woman of the past and present. Our history registered a number of ideal women like Jijabai, Savitribai Phule, Sarojini Naidu, Anne Besant, Mother Teresa, Indira Gandhi etc. Today women are leaving their imprint on every public sector and working as judge, astronaut, engineer, doctor, district collector, and army officer and so on. We have number of example where women have dominated every spheres of life. She is not weak and dependable now. On the other hand she is efficient, expert and independent having her own voice. Mahatma Gandhi once said that a single mother is greater than hundred teachers. We cannot deny the fact that the educated woman too has to face insult and ill treatment but she has to learn giving voice to injustice. Unfortunately, many times women do not stand against injustice including the women from higher class and lower class. The women from poor background are generally dependent on their husbands for economic and



other reasons. As they are economically dependable, they do not get enough support from their kin and they have to suppress their voice against the violation of their human rights. Similarly, the women from upper strata of society too do not raise their voice against the injustice as they remain afraid of their status in society or do not want to have blot on the image of their 'perfect family'.

It is not that only male members of society alone that are responsible for violation of women's right and bring injustice on them but it is the tendency to keep them under control that prevails. It is high time therefore to have change in attitude of society. The woman is not a thing that should always be taken for granted. On the contrary she is life-blood of Indian culture and deserves to have protection of her rights. The outdated laws and practices have to be reformed and we have to think beyond patriarchal ideology in order to recognize woman's equal humanity, respect her identity and response to realities of present-day world.

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## HIGHER EDUCATION SYSTEM IN INDIA: A REVIEW

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### Abstract

The education sector in India stands one of the largest in the global scenario. Like many other sectors we are next only to America in this sector too. It is obvious that economic success of a nation is greatly determined by the education system in the particular nation. India as a developing nation has been progressing in the education field too. But the situation in this sector is not so rosy. The higher education system in India has been facing a lot of challenges. Of course, the higher education system in the country has opportunities and capabilities to overcome the obstacles that stand in the way of improvement and innovations. The stakeholders of higher education system require having greater accountabilities today in order to make existing education system much better and competitive. The higher education sector in our country undoubtedly produces skilled and efficient people who can drive our economy forward. The present paper aims to highlight some of the challenges in higher education system in India.

Key words: Higher Education, challenges, quality, research, infrastructure etc.

### Introduction

Education has always been recognized as a major instrument to fulfil the objective of social, economic and political development of a nation. The higher education system in India includes both private and public universities. The number of universities in the country alone exemplifies the emphasis given here on higher education. Approximately there are 875 universities, more than 37 thousand colleges and nearly 12,000 stand-alone institutions. Since the time of independence there has been an impressive increase in higher education sector. It is interesting to note that great universities flourished in India when most of the world was at a developing stage. Despite increase in the number of universities and colleges and despite growing investment in the sector, the quality is considerably poor as compared to major developing nations. Having no single university in the list of top 100 universities of the world clearly indicate that our education system has not been developed as expected to be even after 73 years of independence.

The rapid growth and expansion of the higher education system in India has created a messy situation. Many times even wrong educational policies are pursued after public pressure. The goals are often arbitrarily set. Dr. Manmohan Singh, former prime-minister and well-known economist summarized the prevailing higher education system in following words:



Our university system is, in many parts, in a state of disrepair. We need better facilities, more and better teachers, a flexible approach to curriculum development to make it more relevant, more effective pedagogical and learning methods and more meaningful evaluation systems. The quality of governance of many state educational institutions is a cause for concern. I am concerned that in many States, university appointments, including that of Vice-Chancellors, have been politicized and have become subject to caste and communal considerations. There are complaints of favouritism and corruption. This is not as it should be. We should free university appointments from unnecessary interventions on the part of governments and must promote autonomy and accountability. I urge states to pay greater attention to this aspect. After all, a dysfunctional education system can only produce dysfunctional future citizens. (in Kumar 2009)

The growth in the system happened but did not follow commensurate upgrading in quality. Dr. Singh further opined in 2013 that "We must recognize that too many higher educational institutions are not up to the mark. Too many of them have simply not kept abreast with the rapid changes that have taken place in the world around us in recent years, still producing graduates in subjects that the job market no longer requires" (in Nanda 2013).

#### **Challenges before HEIs**

Indian higher education system faces multiple challenges from numerous sources. The challenges before HEs are complex too ranging from political apathy to recruitment of teachers, from inefficient central examination system to the "affiliated" colleges to universities, from meagre salaried faculties to lack of administrative and financial aids, research, training and from placement drive to consultation and 'saleability' of graduates i.e. lack of industry and academic ties, systematic planning and above all timely curricular reforms. Pawan Agarwal in his research article "Higher Education in India: The Need for Change." has summarized the challenges for the HE fields of India. According to him "Expansion in enrolment has taken place since 1990 mainly through (poorly monitored and audited) private initiatives". Our Gross Enrolment Ratio (GER) of HE is quite low (15%) as against enrolment at school level. Besides, male and female varies to a greater extent. Even at this enrolment ratio and high graduate unemployment there is shortage of required skill as regulatory system fails to maintain standards. Many of the institutes run by public sector lack physical facilities and infrastructure.

Alongside UGC, there are other few agencies to look after and regulate higher education, for both public and private institutions. The university administration faces the challenge, therefore, faces over-regulation, in terms of various accreditation agencies. As per the data provided by the NAAC, as of June 2010, "not even 25% of the total higher education institutions in the country were accredited. And among those accredited, only 30% of the universities and 45% of the colleges were found to be of quality to be ranked at 'A' level".(Sheikh). In certain states of India most of the HEIs are owned by the political leaders who naturally perform the role of governing bodies of the universities. These governing bodies carry with themselves their own selfish ends. Not only are the students being used for their agendas, but the very appointments of the vice-chancellors are being made not based on



their academic excellence but after their political connections. The Indian Express in its article "How should we appoint a varsity's VC?" refers the Madras High Court's verdict that "VCs, the heads of universities and the most visible symbols of the university system, are these days appointed not because they are distinguished academicians, but because they have the right political connections in the MHRD in case of central universities, or appropriate political or caste affiliations in the concerned state—in many cases, they pay huge amounts of money with rates varying from '1 crore-'3 crore in some states"(17 Oct 2018) This is, unfortunately, the sorry reality of our state and the state of HE sector.

Another great challenge before the management of the Indian education is "the challenge of overgeneralization, bureaucratic structures and lack of accountability, transparency, and professionalism. As a result of increase in number of affiliated colleges and students, the burden of administrative functions of universities has significantly increased and the core focus on academics and research is diluted" (Kumar 2015). As per genuine research is concerned, there are very nominal scholars in our country whose writing is cited by famous western authors. There is inadequate focus on research in higher education institutes." There are insufficient resources and facilities, as well as, limited numbers of quality faculty to advice students. Most of the research scholars are without fellowships or not getting their fellowships on time which directly or indirectly affects their research. Moreover, Indian Higher education institutions are poorly connected to research centers. So, this is another area of challenge to the higher education in India" (Sheikh). In addition, the faculties are under pressure to publish or produce a certain number of research papers in order to gain promotion or go through placements. This is why the faculties often publish papers in journals that may not be of high quality. The emphasis on publishing papers in turn dilutes the attention from teaching. There is no denying the fact that quality of teaching largely depends on the quality of teacher. Imparting knowledge to students obviously necessitates teacher to be well-versed in subject matter, the curriculum and educational standards. They must have a desire to learn from students and other sources about the impact of their teaching and how it can be improved. There are a large number of universities in India, but scarcely 20 to 30 universities are considered to have faculty of high standing" (Ahmad). According to Pethe "The system is characterized by rigidity with absolute no flexibility. Degrees are being offered in a rigid framework with little choice for students (who should matter the most) and regulations are archaic with peculiar unresponsiveness to the current context (Pethe 2007). Furthermore, TSR Subramanian (National Education Policy Draft Report 2016) finds the quality of many universities and colleges and the standards they provide are far from satisfactory. Faculty shortage is one of the serious issues in HEIs. Near about 40% faculties are being work on non- permanent basis as designated variously as ad hoc, contractual, guest faculty, contributory. Clock Hour Basis and so on. Since large number of well qualified are unemployed even when their lot of vacancies in HEIs the deserving candidates searching options other than teaching is a serious blow for existing HE system.



### **Suggestions and Recommendation**

The HE system in India has been facing various challenges but at the same time it is growing rapidly and very fast irrespective of barriers. The challenges and obstacles can be overcome and we can bring paradigm of shift in this sector with the help of well-designed and thought out plans and policies. In fact, not only the HE system but the entire education system viz primary, secondary, vocational etc needs to be overhauled. Partial reforms would be inadequate in the country like India and therefore comprehensive reform would transform our education system in order to make it globally relevant and competitive.

As has been pointed out, the lack of good infrastructure in colleges and universities poses an obstacle, necessitates that the colleges and universities are to be provided with adequate infrastructure which may attract the students. Similarly, the quality and reputation are detrimental hence HEIs needs to improve quality and reputation in order to meet global demands. The government needs to promote ties and linkage among native HEIs and International HEIs for the same. The emphasis on the qualitative research must be encouraged rather than quantitative one. The research should be a matter of choice rather than compulsion. In the same way, the student should be offered with the courses of their choice so that they gain excellence, required skills, knowledge of particular subject and competitiveness to cope up with global competition. This will, in turn, prevent unnecessary hustle to higher education. The university campus must be free of practises such as favouritism and money-making practices. Most importantly the HEIs (both private and public) must be devoid of political interference and influence. There should not be vacant positions of faculties and the skilled human resource unemployed so that the particular talent should not go waste or seek the outlet other than education sector. The universities and colleges should be allocated with sufficient funds in order to maintain required standard.

### **Conclusion**

India has been establishing itself as a knowledge driven economy in the global order. In such scenario the status of Higher Education in the nation holds paramount of importance. The policy makers are making efforts to make large scale changes in the existing higher education system in order to meet global competition. Of course, there are challenges yet we have immense possibilities of changes too. The HE in India has undergone great changes since independence still it is not accessible to all in satisfactory manner. There is a section of population in the nation which is deprived of even primary education. Hence the contribution of such deprived section in the development of nation remains a cause of concern. Boosting higher education is utmost need of the day. There is no dearth of potentiality in India; only thing that matters is to use the huge human resource potential. In order to sustain the growth rate, and in order to reach and achieve the future requirements the increase the number of HEIs and the quality of higher education is desirable.

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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 assist 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 thinkers like Al-Ansari, 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 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 allow it to be used in such a way that they can also be grouped as ICTs. Even books are being incorporated into ICTs either through the potential for informal web publishing or more formal digital book publishing with designated readers or e-books. ICTs, therefore, are an increasing congregation of machineries that can be used to gather, store and share information among people using multiple devices and multiple media. In a broad sense, information and communication technologies (ICTs) in education can be defined as a "diverse set of technological tools and resources used to communicate, and to create, disseminate, store, and manage information" (Blurton 1999).



### Need and Importance of ICTs

India's adult literacy rate is about 71%—64% in rural areas compared to 84% in urban areas (Economic Times 2015). Consequently; the demand for education is very high. The demand for education today is often beyond the conventional system's ability to provide it. In such scenario, there is a growing realisation that ICT-based resources 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 in formal and non-formal settings.

There may not be conclusive 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 ICTs in education has an overall positive impact on the learning environment. "ICTs have the potential to innovate, accelerate, enrich, and deepen skills, to motivate and engage students, to help relate school experience to work practices, create economic viability for tomorrow's workers, as well as strengthening teaching and helping schools change" (Lenke and Coughlin 1998). According to Davis and Tearle (1999), in diverse socio-economic and cultural contexts, ICTs can be successfully leveraged to reach out to a greater number of students, including those to whom education was previously not easily accessible, and help in promoting learning, along with exposing 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 nature and quality of education. It is helpful in enhancing the quality of education by facilitating new forms of interaction between students, teachers, education employees and the community. Furthermore, ICT enacts as and provides students and teachers with new tools that enable improved learning and teaching and adds to skill formation and improves the learning process through the provision of more interactive educational materials that increase learner motivation and facilitate the easy acquisition of basic skills. With the introduction of ICT education can be accessible for all. It can bring education to the students living in remote rural locations by means of enabling distance learning. It plays a major role in providing access to a vast treasure of educational resources and content for improving literacy. It also leads to integration of technologies with traditional educational activities although it can never replace the conventional teacher-student relationship that is so crucial to the development 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 diverse audiences. Moreover, it facilitates the efficiency and effectiveness of educational 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 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, scanners, LCD projectors, smart boards etc. The basic ICT equipments and computers in rural schools are mostly unreliable. There is dearth of up-to-date software and hardware. The outdated instruments are undoubtedly hinder the proper implementation and application of ICT, along with, the rural institute also face the issues like the ICT service centres and 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 ICT 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 providing the infrastructure is much 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 panchayat-officials 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 nation. Keeping in mind the existing educational system, students should be grouped after their learning 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 "Fluid Identity" in Bharti Mukherjee's *Jasmine*

Prof. Sarita Uttamrao Chandankar (Chapke)

Bharati Mukherjee is an immigrant from Kolkata, India who writes extensively on Indian culture and history as well as the immigrant experience in America in both fiction and non-fiction works. Although the events in *Jasmine* (1889) are fiction, the author has stated that she was heavily influenced by her own experiences. The novel is based on an earlier short story collection *The Middleman and Other Stories*.

It is the psychologist, Erik Erikson who coined the term, "identity crisis." For him, consciousness is formed as a result of psycho-social and psycho-biological development. Therefore identity issues needs to be studied in terms of psycho-social and psycho-biological phenomena. For Bharti Mukerjee "fluid identity" refers to a sort of recognition to impossibility of complete obliteration of one's past. As in her introduction to the collection of her stories entitled *Darkness* Mukherjee acknowledges that her Indianness is not "as fragile identity to be preserved against obliteration but as a set of fluid identities to be celebrated" (Mukherjee IV). The fluidity in her case or in case of other Immigrant writers arises out of fragmentation of consciousness between 'home' and 'homelessness'. In *Jasmine*, Mukherjee explores the dilemma of identity through a series of adventures of young Punjabi girl, Jasmine, amid the situation of cultural diversities. The young humble and semi-educated Jasmine migrates from Punjab to California and again passing through different cultural encounter migrates to Florida, New York and Iowa. In her journey, she encounters the situation extending from a condition of isolation to self-anguish and from alienation to assimilation to seek 'wholeness' for her fluid identity.

At the very outset of the novel we see Jasmine as simple Punjabi girl who retains the fate of dowry-less and undesirable female child in the family. It is her husband Prakash Vij, names her as 'Jasmine' and this new name is in itself a means to metamorphosis of her new identity. Prakash Vij, a modern man dreams a secure job in America but fall a victim to the rebel group Khalsa Lion. Jasmine determines to migrate in order to fulfil the dream of her husband and to remove the curse of widowhood. Her migration comes as a serious challenge as she managed to migrate America with forged documents, least aware of the brutality and violence in American society where she first comes in contact with the wanton Half Face who exploits her sexually. For Jasmine, her exploitation becomes unbearable, it was not only the loss of her sexual purity but the loss of moral and ethical values, an abuse of her widowhood and the violation of a religion of a widow. She regains her courage and takes revenge. Her act of killing lascivious Half Face is reflection of her helplessness with the horrors of cultural obscurities.

In dealing with immigrant sensibility, Bharati Mukherjee has created human identity beyond the boundaries of ethnicity and nationalism to assert a remarkably generous "double consciousness". In case of Jasmine this double consciousness becomes the dilemma of existence and identity. We see Jasmine's determination to obliterate her past including the killing of her husband and Half Face. She expresses her desire to rejuvenate with new identity and explore the new possibilities for life. Her relationship with Lillian Gordon provides the new direction to the course of her life. The lady, Gordon gives shelter as well as new name as Jazzy to Jasmine. But it is to be observed that her forward march fails to rein the haunting shadows of her past. With Gordon's support she moves to New York and decides



to meet the former teacher of her husband. To her surprise she finds that the teacher Devendra Vadhera and his family remained confined to their private space and retaining their Indianness. She tries to modify her marginalised status by bringing changes in her habits to be a part of mainstream American life. Moreover she disguises her widow like identity. But her stay with Vadheras makes her realise that the family bears uncompromising respect for Indianness. She notices the longings of old parents of the professor for a healthy family and identifies herself with their suffering. To her dismay she senses that the professor is not living a dignified life as expected to be. The horrible reality of Immigrants is further rambles when she happens to meet the Taxi- Driver who happens to be a doctor from Kabul. With his utter disgust the doctor turned taxi driver informs her that they have to be living like dogs there.

In the novel, Mukherjee ascertain that the past is an inevitable presence in the consciousness of immigrants but at the same time withdrawal from the past is not a remedy to escape the trauma of divided past. As Jasmine a move further and eventually gets a job in an apartment with Taylor and Wylie as a caregiver to their adopted daughter Duff. Taylor boosts her courage to face the adversity of immigration. No doubt here we see her as Americanised but her spirit remains rooted in Indian tradition and consequently in the role of a 'caretaker'. The author explores the characteristics of her inner perceptions that are part and parcel of Indian womanhood. Jasmine cannot tolerate the concept of an adopted child. Similarly, the concept of widow marriage, and live- in- relationship hurts her puritan sensibility. Her consciousness suggests that one who lives one's country lives with the mental map of it. The assimilation, as it can be drawn, depends on the mental set up and relative sensibility of an individual. It is often said that "the experiences of migracy vary from person to person depending upon the levels of education, age, background and point of entry. But neither the dislocation nor absorption can be total, there has to be an ongoing involvement with reality"(Jain 17).

In the novel Mukherjee makes superb use of language dynamics as a significant variable for Jasmine. Needless to mention, language barriers often disturb the process of communication and consequently personal relationship. In the family of Taylor the real consolation for her comes in the company of Duff, for, the exchange of emotions were more significant than the exchange of words for her. When she gets a job in the Mathematics department in Columbia for attending phones, she is eligible for free tuitions. The Indian Language Department use her as Punjabi reader. Hereby she begins to get honours and attending the company of executives. This proves her satisfactory merger in American life as it provides her with freedom, economic independence, dignity and platform to express the innate talents. Amidst this positive acceptance of life she comes to know that Wylie is leaving Taylor and the child Duff for her new lover Stuart. Her tenderness brings her close to Taylor and shifts another location Iowa where she gets a job in the Bank. When Taylor offers her for physical relations but Jasmine fails to tolerate this fluid identity of immigrants. It is only in company of Bud that Jasmine finds real mooring for her real identity. Bud like her is also an immigrant and hence her union with Bud is the union of two sensibilities and two cultures. It is through Du, their adopted son that she wishes to sustain her identity as an immigrant. Through the life of Jasmine, Mukherjee explores the cultural encounter, shifting of locations and drawing thereby common complexity and multiplicity of her identity as an immigrant. Throughout the novel Jasmine is seen in the struggle to preserve her identity as a woman and a



a sensitive individual. Her journey of life from Jyoti to Jane is a process from self denial to self-realisation. Although she intends to forget her past in order to reorganise the images of life, she adopts an American name but has her faith only in Asians. Bharati Mukherjee explores the inner world but never suggests a remedy. Perfect obliteration of past for the construction of immigrant identity seems to be an illusion. Jasmine remains "perpetually haunted by ghostly identities ... she shuttles between different identities" (Dayal 179). Her shaping and reshaping of her identities suggest the predicament of most of the women immigrants who fail to reconcile seemingly opposite value systems.

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कोरोना चे भारतीय शेतीवरील परिणाम



## Human Rights of Women in India

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The elimination of all forms of discrimination against women and attaining equality between the sexes has been the motto of United Nation Organisation. In spite of this women around the world suffer violations of human rights. The United Nations has a long history and the progress in regard to protection of human rights of woman has been considerably made. Still, there are some gaps, the manifestation of violation of their rights are seen emerging on regular basis. Some groups of women face the discrimination based on their nationality, ethnicity, age, marital status, religion, education and so on. These interrelated forms of discriminations needs to be taken into consideration and forming efficient measures and responses to tackle them are desirable and essential.

Since its establishment (1945), the Charter of United Nations set out its goal "to reaffirm faith in fundamental human rights, in the dignity and worth of the human person, [and] in the equal rights of men and women". Furthermore, Article 1 of the Charter states that among the aims of United Nation is to promote reverence for human rights without distinction as to race, sex, language or religion". In 1948 when the Universal Declaration of Human Rights was adopted it also proclaimed the equality of women and men. Together with Universal Declaration, the International Covenant on Civil and Political Rights and the International Covenant on Economic, Social and Cultural Rights make up the International Bill of Human Rights. In 1967, United Nations Member States adopted the Declaration on the Elimination of Discrimination against Women, which states that discrimination against women is an offence against human dignity and calls on States to "abolish existing laws, customs, regulations and practices which are discriminatory against women, and to establish adequate legal protection for equal rights of men and women"(n.p. United Nations Human Rights). The Convention on the Elimination of All Forms of Discrimination against Women



was further adopted by the General Assembly in 1979. The preamble explains that, despite the existence of other instruments, women still do not enjoy equal rights with men. This convention explains the nature and meaning of sex based discrimination and also articulates "State obligations to address not only discriminatory laws, but also practices and customs, and discrimination against women by private actors"(n.p. United Nations Human Rights).

With the general principles, the specific obligations of States to eliminate discrimination against women are laid in 16 substantive articles. In addition to international human rights standards "regional human rights treaties, too, include crucial provisions aimed at promoting and protecting women's human rights." In 1993, the World Conference on Human Rights was held in Vienna. It sought to review the status of the human rights machinery in place at the time. Women's rights activists mobilized to ensure those women's human rights were fully on the agenda of the international community under the rallying cry "Women's Rights are Human Rights." Adopted during the Fourth World Conference on Women in September 1995, the Beijing Declaration and Platform for Action "focused on 12 areas concerning the implementation of women's human rights and set out an agenda for women's empowerment"( United Nations publication, Sales No. E.96.IV.13), chap. I, resolution 1, annexes I and II). In 2000, the international community agreed to eight time-bound development goals to be achieved by 2015, including a goal on gender equality and the empowerment of women, as well as one on the reduction of maternal mortality.( General Assembly resolution S-23/3, annex, para. 27)

While in the West women fought for a long time to enjoy basic rights, women in India are guaranteed rights by the constitution of India which has granted equal rights to them as men. The Constitution of India states that the state shall not deny to any person equality before law or the equal protection of laws within territory of India (Article 14, Constitution of India) and State shall not discriminate against any citizen on grounds only of religion, race, caste, sex, and place of birth or any of them (Article 15). It is unfortunate that even the Constitution of India guarantees the rights to women there is huge gap between theory and practice. The provision in the constitutions are mandatory, still the women here and there in India suffer discrimination on the basic of their gender. The notion of equality between men and women seems miles away even today.



The human rights are actually minimum rights and are easily obtainable by an individual. But in our country violation of every right of woman occurs on daily basis. National Crime Records Bureau report of 2014 records the growth rate of crime against women. The following table illustrates the facts of the violation of human rights of women even 21<sup>st</sup> century.

Crime head-wise incidents of crime against women during 2012 -2014& percentage variation in 2014 over 2013

Sr.No.	Crime head	Year			Percentage variation in 2014 over 2013
		2012	2013	2014	
01	Rape	24,993	33,707	36,735	9.0
02	Attempt to commit rape*			4234	-
03	Kidnapping & abduction of women	38,262	51,881	57,311	10.5
04	Dowry deaths	8,233	8,083	8,455	4.6
05	Assault on women with intent to outrage her/their modesty	45,351	70,739	82,235	16.3
06	Cruelty by husband or his relatives	1,06,527	1,18,866	1,22,877	3.4
07	Importation of girl from foreign country	59	31	13	-58.1
08	Abetment of suicide of women			3,734	-
A	Total IPC crime against women	2,32,528	2,95,896	3,25,329	9.9
10	Commission of Sati Prevention Act	0	0	0	
11	Indecent Representation of Women (P) Act	141	362	47	-87.0
12	The Dowry Prohibition Act	9,038	10,709	10,050	-6.2
13	Protection of women from domestic violence Act*			426	-
14	Immoral Traffic (Prevention) Act#	2,563	2,579	2,070#	-
B	Total SLL crime against women	11,742	13,650	12,593	-7.7
	Total(A+B)	2,44,270	3,09,546	3,37,922	9.2

\*\*Newly included crime head; # Modification in data in 2014, as figures refer to women related crimes only.

The above table makes it clear that though the government is taking of steps to improve the condition of women in India, but there is a long way to go. Despite the special rights are being given to woman they are least beneficial to them. The violation of their rights



is evident in the past customary practices but even today women have to face discrimination, injustice and dishonor.

In the past the crimes were done against the women were the practices of Devdasis, Jauhar, purdah system, sati tradition and so on. Keeping in mind those heinous and outdated practices Indian constitution guaranteed women the rights like Right to equality, Right to education, Right to live with dignity, Right to liberty, Right to politics, Right to property, Right to equal opportunity for employment, Right to free choice of profession, Right to livelihood, Right to work in equitable condition, Right to get equal wages for equal work, Right to protection from gender discrimination, Right to social protection in the eventuality of retirement, old age and sickness, Right to protection from inhuman treatment, Right to protection of health, Right to privacy in terms of personal life, family, residence, correspondence etc. and Right to protection from society, state and family system.

The right to equality is being violated and discrimination starts against the girl child even before her actual birth. Many a girls were being killed by means of prenatal sex determination test. Although the said test is legally banned in every state of India we find some instances reported now and then. In India patriarchy rules and in the system men assume superior status to women and are given preference over them. The crucial right, i. e. right to education is also being denied to women in many parts of the nation. Despite the improvement in literacy rate after independence there appears a huge gap between the literacy rate of men and women. For most of the girls, education stops at the primary level only while for college going girls the choice of streams, curricula depends on the choice of male members in the family. The women remain unaware of their human rights and can never fight for them due to lack of education. The same fact prevails in regard to their other rights such as political right and right to health. The political right of women in our nation is far from satisfactory. "The Women's reservation Bill that was drafted in 1996 and introduced in Parliament in 2010 is forgotten text" (Maruthi and Sridevi Krishna). As right to health is concerned, the various studies confirmed the girls' diet is inferior to both quality and quantity to boys. "There is presence of excessive malnutrition among female children as compared to male children is basically due to differences in the intra-family allocation of food between the male and female children" (Maruthi and Sridevi). The Indian Succession Act, entitles to equal shares on inheriting the property. In most of the Indian families women do not own the property of their own and do not get share of ancestral property. The weak enforcement of laws prevents them to



enjoy the rights to property "Though, women have been given rights to inheritance, but the sons had an independent share in the ancestral property, while the daughter's shares were based on the share received by the father. Hence, father could anytime disinherit daughter by renouncing his share but the son will continue to have a share in his own right. The married daughters facing harassment have no rights in ancestral home.

The adoption of new technological changes requires new skill, knowledge and training. The studies show that for some task as in agriculture women are paid less than males. The technological advances in agriculture and industry are throwing out them out of production process. The women have to concentrate certain jobs that requires so called female skills. Many such instances violate their right to equal opportunity for employment and right to get equal wages for equal work. Alongside, the Right to Life as under Article 21 of the Constitution includes Right to live with dignity, which is equally available to women. But in the male dominated society woman is systematically made to feel inferior, weak and afraid. The table shown above and the figures mentioned therein clearly demonstrate the violation of woman's right to protection from society, state and family systems.

Although India has made progress in providing equality measures for women still many outdated laws and patriarchal psychological set up in the society have yet to be resolved and adjusted to mirror the advancement in attitudes. It is high time to probe deeper beyond ideologies as mere laws and society's standards cannot purely get them their rights as human. With the impact of modernization and innovative methods the human rights are being acknowledged. Advancement made in the education sector aided remarkable progress in the condition of women as women are emerging professionals as doctors, lawyers, teachers, educationists, managers, administrators and so forth. The recognition of woman's equal humanity and response to the realities of contemporary world is desirable and prerequisite towards the welfare of the community and exercise rights in an efficient manner.



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## Karnad's Yayati: A Saga of an Un-heroic Filial Sacrifice and Existential Dilemma

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### Abstract

Yayati is transcription of the play of the same name in Kannad by Girish Karnad. It is the young writer's juvenile enterprise. Karnad was just 22 year old, inexperienced writer when he wrote the play in his mother tongue (1960) and he himself translated the play in English (2008) when he was 69 year old, matured, acclaimed artist and playwright. Many of his plays are transpositions in which the original narratives are adapted with the 'aesthetic convention'. Karnad derived his plays from various sources as Shakespeare did and adapted them for dramatic purpose, filling it with entirely new colours and perspectives of his own. The theme of the play in question has been taken from Adi Parva of Mahabharata, the famous Indian epic.

**Keywords:** myths, psychoanalytical, predicament, interlocution.

Karnad has attempted to reinterpret the myth psychoanalytically. He discovered the immense possibilities for exploration of psychological and physiological needs and social obligations of human beings in the myth of Yayati. It has been a popular myth and it has adapted by many playwrights and novelists in India. Moreover, Yayati story has been made into films. Yet, the adaptation by Karnad holds a unique place and importance in the numbers of adaptations. In the play, Karnad has invented the character of Chitrlekha through whom he questions the very moral authority of parents as she questions the authority of Yayati in taking over her husband's youth on the very first night of their marriage. Karnad also added the character of a maid servant Swarnalata. The mythical story forms the plot of the play but Karnad adds, " new characters to deepen the connotative richness of the play as he gives it a contemporary appeal." (Yadava 14). With his masterly adaptation, he has shown that "the ancient Indian myths can be harnessed to address the modern sensibility of loss of individuality" (Boratti 62). The playwright is aware that by linking past to present a kind of continuity can be assured and human predicament can be established. In the words of Aparna Dharwadkar, the play established that " myth is not merely a narrative to be bent to present purposes, but a structure of meaning worth exploring in

HHH.....  
itself, because it offers opportunities for philosophical reflection without the connotations of realism or the necessity of a contemporary setting." (27)

Karnad has shown his dexterous observation in understanding the relationship of characters. The relations between characters appear complex but are very subtle to correlate and understand. The play presents complex relationship between Yayati, Devyani and Sharmistha as well as between Pooru and his wife Chitrlekha. When the play opens Yayati is already married to Devyani, the daughter of Shukracharya, the guru of demons. Sharmistha acts as a slave to Devyani as it was agreed on between Shukracharya and Vrushparva, the demon king and the father of Sharmistha. There grew up a relation between Yayati and Sharmistha and they get secretly married in spite of the warning of Shukracharya. When the truth is licked out the angry Shukracharya cursed Yayati with decrepitude. After much regret and pleading Yayati has given a relaxation in escaping from the curse, provided that if any young man agrees to take it upon himself. Yayati requested to people of his kingdom to his old days but no one agreed. After his four sons turned his request down, the fifth son, Pooru comes forward to accept the king's curse though he was recently married. Chitrlekha dies by taking a poison. Eventually, the King realises his mistake, re-exchange the youth of Pooru and himself goes to forest to practice austerity.

Interpolation, as we know, is a common feature in adaptations. While in original myth Yayati is symbolic of higher ideal, Karnad's Yayati come to us as mere pleasure monger. His long chase after sensual pleasure and eventual realisation indicate the futility of chasing happiness though indulgence. The more one get into indulgence it merely increases. In original tale neither Pooru nor Yayati did have any existentialist crisis. Karnad's Yayati comes across as pretty straightforward when he expresses his desire to enjoy sensual pleasure and even tries to justify his own act. He attempts to Yayati tries to justify his own act and attempt to convince Chitrlekha to understand the great sacrifice of Pooru, her husband for the sake of kingdom. But Chitrlekha



bluntly questions the filial duty. She asks Yayati "What about your duty to your son? Did you think twice before foisting your trouble on a pliant son?" (Yayati 62). With her interrogating spirit Chitrlekha put a cross questions to Yayati, questioning the moral authority of him in taking her husband's youth for his sensuous pleasure, she suggests Yayati to take over the role of husband.

Chitrlekha: I did not know Prince Pooru when I married him. I married him for his youth. For his potential to plant the seed of the Bharatas in my womb. He has lost that potency now. He doesn't possess any of the qualities for which I married him. But you do.

Yayati (flabbergast): Chitrlekha!

Chitrlekha : You have taken over your son's youth. It follows that you should accept everything that comes attached to it.

Yayati : Whore! Are you inviting me to fornication? (65-66)

This straightforward suggestion by Chitrlekha moves Yayati to realise his grave folly and her suicide forces him to bestow the youth of Pooru back on him. Swarnalata's married life is also an addition to the original tale that provides a new dimension to the man-woman relationships in the play. Prem Sagar and R. Varshney rightly observe:

The play remains an existentialist predicament, showing in definite terms how a person rendered rootless and alienated becomes revengeful. This makes it a psychological study of those who are awarded severest sentence for no fault of theirs. (96)

The merit of Karnad's treatment of myth lies in the fact that it loses its traditional value system. It appears a tale of racial consciousness, the royal lust, female jealousy and last but not the least, existential escape. The play is a self consciously existentialist drama on the theme of responsibility. Karnad's interpretation of the "familiar old myth on the exchange of ages between father and son baffled and angered my conventional critics, but for other, who were trying to root their contemporary concerns in old myth Puru was a great experience" (Murthy 7). He has also conveyed that every woman has her own grace. Devayani leaves Yayati for never returning back, Chitrlekha's suicide in the very front of her husband and Yayati clearly indicates the eternal blow to realise their unforgivable sin wipe out just mythical dimension of the play.

Karnad not only take the mythological charisma of Yayati but also deprives Pooru of traditional glory of sacrifice. His Pooru does not surrender his youth out of his love and duty towards his father, adhering to the dictum of Pitru Devo Bhava (father is god) but to escape form royal responsibilities to which he considers himself unworthy of. He is seen haunted by mysterious consciousness and feeling of inferiority. He actually admits to Yayati that:

The great mystery then surely is how this glorious bloodline produced a specimen like me. I had not the slightest inclination to follow in the steps of my illustrious forefathers. I found their deeds pompous. I was bored by the hermitage, unembarrassed, I wanted to run away, from all that it represented: that history, those triumphs those glorious ideals. (35)

It is obvious that he wanted an escape from the possible responsibilities that his princely place implied. It is therefore, sacrifice of his youth, appeared an easy route and an honourable escape. Talking to Chitrlekha, Yayati estimates Pooru in following words:

Pooru lacks the experience to tackle these problems (pause). Actually, more than experience, he lacks the will, the desire. Instead of welcoming the responsibilities of a king - of householder- he has welcomed senility within a fortnight of his marriage (64).

The face saving policy of Pooru comes to fore when Yayati narrates the lineage of his mother. According to Yayati, Sharmistha the demon princess married to him because the Aryas has destroyed her home and hearth. She wanted a revenge on Aryas and therefore made sure to borne a child meant to crown prince of the Bharatas who has the blood of rakshasas (demons) in him. She thus succeeds in polluting the blood of the Aryas as Pooru would be next king. By knowing this, instead of appropriate reaction takes his escapist act as a revenge on his father. He tells Sharmistha, "And I Came rearing to meet you, to join in your rebellion against this stuffy palace". It is, therefore, explicit that Pooru cannot be attributed with the mythological glory of sacrifice he is associated with. On knowing the voluntary acceptance of decrepitude Sharmistha reacts that, "This is sheer stupidity! Pooru, the desire for self sacrifice is a rank perversion" (50).

Undoubtedly, the play is existentialist one as it is based on the theme of responsibility. Moreover, it shows the impact of Sartre, Camus and others existentialist writers. In an interview with Tutun Mukherjee, Karnad admits that:

It is true that Existentialism was the persuasive philosophy of the time. My attempt was to emphasize the



calm acceptance of grief and anguish; Pooru's old age is a sudden transformation and not the eventually of life. It brings no wisdom and no self realization. It is senseless punishment for an act he has not committed. It was also intrigued by the idea that if Pooru had a wife, how could she react? So I introduced Chitrlekha. Every character in the play tries to evade the consequence of their actions except Sharmistha and Chitrlekha. (Mukherjee 31)

Karnad's play, thus, refutes the traditional and popular interpretations associated with it and emerges as a tale of stupid escape in the name of filial sacrifice. His Yayati makes the reader rethink about the myths, mythologies and folklores.

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# Protest Literature

## A Critical Anthology



Edited by  
Shuddhodhan Kamble  
Gautam Satdive



## Charlotte Bronte's *Jane Eyre*: the Story of Oppression and Protest

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Sarita Uttamrao Chandankar (Chapke)

Bronte sisters, viz, Charlotte Bronte, Emily Bronte and Anne Bronte are collectively known as "Stormy sisterhood". Charlotte has four novels to her credit. *The Professor* and *Vilette*, her first two novels are said to be based on her personal experiences at a Brussels boarding house. It is at this Boarding house that she probably fell in love with Hager, the Belgian scholar. Anne Bronte was a governess and this is probably why Charlotte has the heroine of *Jane Eyre*, her third novel, a governess. The novel is widely acclaimed as her masterpiece. The novel depicts Jane's lively love affair with Rochester. In this novel Charlotte Bronte shows her rebellious stance against the traditions set by such authors as Jane Austen, Dickens, and Thackeray. The characters of the novel are emanations from her own stormy soul hence they are elemental in the backdrop of elemental nature. *Jane Eyre* represents the women in any historical period suffering, protesting against the patriarchal values and oppression.



In regard to theories of literature the feminist theory is one of the dominant theories in contemporary literature. Since its early phase, as in *A Room of One's Own*, Virginia Woolf the author of the book highlighted the fact that women's social reality is shaped by gender. Woolf held that the representation of female experience in literature is also gendered. Like Woolf, the other feminists also viewed the marginal status of woman in the patriarchal society as opposed to male. The feminist critics underline the less privileged side of female as against male. Women in the patriarchal society deprived of independence, considered less human than men. In the sphere of the language and representation in the culture, it is hierarchy, it is men who dominate everything and women usually are obliged to take secondary status.

The role of women in society and increasing their social activity has always been a topical issue. Consequently, the image of a woman in the field of world literature plays an important role with its unparalleled aspects. It should be noted that the creation of the image of a woman indicates that she is a part of society. Charlotte Bronte has brought about a change in the style of fiction of the day with the creation of a new kind of heroine. She portrays an unconventional heroine who is courageous, independent, virtuous and to be admired for her ability. The cursory reading of *Jane Eyre* may lead the reader to think it as a conventional love story where the lovers meet obstacles and overcome them for their eventual union. The reader may also get puzzled by heroine's rational attitude and the lack of usual happy ending. The second or more careful reading of the book is needed to understand the significance of the book in its context of female emancipation. The heroines of the Charlotte's fiction depict the struggle for self-identity. Similarly, the language and thought process of her heroines reflects the contradictions prevalent in Victorian society, especially on femininity. The novel opens with usual family background where the ten years old Jane lives with her uncle. She is an orphan and except the nursemaid she has been snubbed by the family. She is sent to a charity school, Lowood Institution. Here she, along with her other fellow girl students was ostracized. She



bravely stands against the barriers and adversity that comes in her way. She cultivates a confidence in her. After completion of her school she becomes a teacher at the same institution. She leaves the institute to become a governess at Thornfield Hall. Here at Thornfield Hall she meets Edward Rochester. As a governess, Jane's duty was to look after young Adèle, the daughter of a French dancer who was a mistress of her Byronic employer, Rochester. Jane develops a good bond of friendship with Mrs. Alice Fairfax, the housekeeper in the family. Despite the fact that Rochester was expected to marry Blanche Ingram, Jane falls in love with him and Rochester, too, reciprocates her feelings. He proposes to marry her but cannot as he was legally married to Bertha Mason. This fact of Rochester's being legally married come to light on their very wedding day. Bertha Mason was locked away on the third floor of the house because she is violent as a result of her insanity. The strange voices from the third floor that Jane has heard hitherto speak their own story. Rochester pleads with Jane that he was duped into marriage and that he would pursue his relationship with Jane. He further pleads that he would join her in France where they can live as husband and wife despite the legal prohibitions. But Jane refuses the proposal, and leaves Thornfield. Soon afterwards she happens to meet St. John, a clergyman who is one of her cousins. St. John provides her a job and soon proposes her for marriage. He suggests her to join him as a missionary in India. Jane initially agrees to leave with him but denies being his wife. St. John, however, appeals her to rethink over his proposal. While in the state of wavering mind over his proposal, Jane receives an unexpected call from Rochester. It so happens that in the fit of madness, Rochester's wife set the Rochester estate on fire. Jane returns to Thornfield and discovers the burnt estate. In the fire, the wife of Rochester succumbs to death and Rochester while saving her life loses his eyesight. Jane and Rochester get married, Rochester regains some sight and the couple has a son.

The novel is written in the first person and often addressed to the reader this explains its immediate appeal. Of course, the



portrayal of unconventional, self-reliant woman who breaks the then societal norms is the factor of its success. The very time of its publication (1847) is marked by political unrest in England. The working classes were organizing protests for rights such as voting rights for working class men, shorter work week and a secret ballot. The political unrest and revolution gives a spur to female emancipation movement. The novels produced during Victorian era were imbued with concept of feminism. The names like Mary Wollstoncraft and her work *Vindication of the Rights of Women*, published at the time of the French Revolution were very much in the air. Although the Industrial Revolution yielded advantages in varied respects yet there was only respectable employment for the middle class was that of a governess. It offered a new factory employment as against mere household works for working class women. The women from upper and middle class were confined to their routine feminine idleness and boredom. Those women from the middle class especially whose families lost fortune as a consequences of industrial revolution were obliged work as governesses. The Revolution, in turn, thus paradoxically limited women's alternatives in working. The occupation as a governess was then the only gentle alternative and still in this gentility too, a governess could expect no security of employment, minimal wages and an ambiguous status. Their status stood somewhere between a servant and a family member.

Charlotte Bronte was aware to the contemporary phenomenon. She was aware that seeking or doing a job as a teacher or a governess was nothing but "bondage". But it was the only source of income for destitute young women. The other alternative was being marriage, still an independent woman would marry only a man she could respect. Charlotte thus writes in defense of the state of the governesses in a letter to W.S. Williams "A governess's experience is frequently indeed bitter, but its results are precious: the mind, feeling, temper are subjected to a discipline equally painful and priceless" (Bertolino n.p.). The discipline and certain parameters were the recurrent cultural features of her time. This is why Bronte depicts Jane Eyre's image through three steps.



The first step is that of feminism. Her feministic leanings begin to develop from her struggle due to poor child life. In the second step, her feminist thoughts take shape from the unhappy experiences in boarding school. It is here in the boarding school she comes to understand that the necessity of being steadfast and nonchalant. The third step is an important stage where she is seen in pursuit of true love, independence and equality. Here her feminist thought attains near maturity. The growth of Jane Eyre reflects the growing up of the author herself. Jane's determined pursuit for dignity leaves a deep impression on reader of Jane. She struggles for equality on economy, and marriage. Her relationship is based on equality and independence has nothing to do with so called status, power or property. She denies being a mistress of Rochester for money and desires a legal status in marriage. Her love, on the other hand, is genuine. Her aspiration after true love eventually succeeds. The detailed analysis of novel and character of Jane mirrors her struggle for self-realization. The novel replicates the fact and teaches the women in general never to give up whatever difficulties come across. Charlotte exemplify that for the woman overcoming the obstacles during 1800s too was not something impossible. The woman can beat every odd in her way and become independent and successful.

After its publication in 1847, the novel received favourable reviews and appreciation. The reviewers and even the readers were in doubt whether the author was a man or a woman, as Charlotte adopted the pseudonym Currer Bell. In order to hide her sex she had to adopt the pseudonym. But still the very name she adopted was ambiguous. This is evident of prevalent Victorian prejudice. It was the only way to get work published as the literary works from a woman authors were usually received with sufficient seriousness. When the secret of 'real' author was disclosed to the world about its author being woman it created much fuss. The work began to be revived not from the point of view of its literary merit but from the gender of the author. The Victorian prejudice is evident even in the opinion of the prominent male figures of literature. When Robert Southey, the poet laureate, was asked by Charlotte about the novel




his response was negative and demoralizing: "Literature cannot be the business of a woman's life, and it ought not to be, the more she is engaged in her proper duties, the less leisure will she have for it, even as an accomplishment and a recreation"(Southey, n.p.). Charlotte Bronte, with her pen name, Currer Bell, attempted fairly to recognize the equality of the sexes in their elemental nature concerning passion. In doing so she deeply suffered but was genuinely about the condition of oppressed women. She shows her concern especially for those, whose only fault was to own no fortune or to be no pretty girls, like herself, but whose intelligence was evident. The other writers, before her and even her contemporary writers too, used to introduce women in love but the purpose of introducing them so was mere didactic. Richardson's heroines, for example, serve his didactic purpose and Jane Austen's heroines were instrumental as they looked at marriage as the ultimate goal of their life. The heroines of Austen seem to ignore the emotional cravings of the soul. Emily Bronte, her sister could not go beyond a 'great passion'. Emily's love story is fascinating but appears unreal as it has something mystic about it. Charlotte Bronte, on the other hand, listened to her genuine feelings, call of her heart and rebelling against the conventional morality of the time described the feeling of women in open and unabashed manner. In *Jane Eyre*, she has expressed her opinion about a governess with a mind definitely superior to her master's. Jane does not observe the norms prescribed for her gender as the other woman usually of the time followed. She has shown her protest not just out of her strong passions, but, above all, because of her gender.



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# Critical Perspectives on Dramatists

*Themes and Techniques*

Edited by

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## Stagecraft and Techniques in Mahesh Dattani's *Tara*

Prof. Sarita Uttamrao Chandankar (Chapke)

The winner of coveted Sahitya Akademi Award, Mahesh Dattani is promising Indian English playwright. He is a man of versatile personality: the director, actor, playwright and a writer. As a playwright, he has a number of plays to his credit that include his acclaimed *Where there's a Will, Dance Like a Man, Tara, Bravely Fought the Queen, Final Solution, On a Muggy Night in Mumbai, Thirty Days in September, Seven Steps Around The Fire* and *The Murder That Never Was*. He writes plays for the stage, radio and for the screen. In his every endeavour, he has shown his dramatic exuberance in adopting some special techniques to suit his needs. His themes are unusual, radical and varied dealing with gay themes, HIV positives, child sexual abuse, physically challenged people, etc. In fact, he has widened the horizon of Indian English Drama.

Dattani's *Tara* set in 21<sup>st</sup> century background where gender discrimination still exists and pervades in many families in Indian society. *Tara* deals with the parental



preference of son over daughter. Erin Mee in her note on the play explains the theme

*Tara* centres on the emotional separation that grows between two conjoined twins following the discovery that their physical separation was manipulated by their mother and grandfather to favour the boy [Chandan] over the girl [Tara]. Tara, a feisty girl who isn't given the opportunities that are given to her brother [although she may be smarter] eventually wastes away and dies. Chandan escapes to London, changes his name to Dan, and attempts to repress the guilt he feels over his sister's death by living without a personal history, woven into the play are issues of class and community, and the clash between traditional and modern lifestyles and values (Mee 320).

Apart from its theme, sufficient attention and analysis has been made on stagecraft in the play.

Techniques are the mediums through which the themes are expressed in plays. Techniques are the means through which themes find expression in plays. Dattani shows his utmost concern to the stagecraft and technique in his every play.



On Dramatists: Themes and Techniques

I see myself as a craftsman and not as a writer. To me, being a playwright is about seeing myself as a part of the process of a production. I write plays for the sheer pleasure of communicating through this dynamic medium (qtd. in Chaudhuri 98).

Dattani is fully aware of the multiple realities in contemporary society. The multiple realities require the multiple sets on the stage to represent them. Dattani is conscientious artist who makes the dexterous management of theatrical space in order to fulfil the requirement and consolidate the position of every character on the stage. He is matchless in providing visual effects to his plays. In the words of MacRae,

Not for him the single room set. Rather, he experiments, with great technical daring, using split sets, hidden rooms, interior and exterior: he stretches the space and fits it in every available direction (McRae 55).

The dramas of Dattani's characters are played on multi-level sets where interior and exterior merge into one another. Like other plays of Dattani, the stage is segmented into a multilevel set for *Tara*. The lowest level is occupied by Patel's house, the largest portion of the stage. It is



revealed through the memory of Chandan. The next level represents the bed-sitter of Chandan, referred to as Dan living a secluded life in London. On a higher level, "Dr Thakkar remains seated throughout the play. Although he doesn't watch the action of the play, his connection is asserted by his sheer God-like presence" (CP 323). On the stage level, downstage right, is the galli outside the Patels' house. The play begins with the monologue of Dan (older Chandan), who recollects the memories and wants to write *Twinkle Tara*, a play of two acts. The spot on the stage highlight young Chandan and Tara. They are seen limping but on different legs. Patel and Bharti, the parents are seen in another area. Again the same character come on the stage and becomes young Chandan.

Dan interviews Dr. Thakkar whose commentary runs parallel with Chandan's memories. Dan assumes the role of an interviewer under the caption "Marvel in the world of Medicine". Dr. Thakkar's medical wonder being that he forcibly separated Siamese twins viz Tara and Chandan. Here the doctor represents the diabolic force that is set to disturb the natural scheme of nature. That is why his presence throughout the play is referred to as 'God-like'. Dr. Thakkar takes the liberty of medical science to ordain the creation of God. "Also, like God, Dr Thakkar is



an interested audience who is implicated in the action that he watches unfold; he is both the moving force and the objective witness" (Prasad 135). Dan is troubled to listen the memories of Dr.Thakkar troubles so much so that he gives vent to his pain "Get out of my mind, you horrible creature! You are ugly and I don't want ugly people in my memories!" (CP 379). As has been mentioned by Dr. Thakkar will be there on the stage throughout and this interview will be continued till the end of the play. His presence on the highest level of stage serves the artistic purpose of narrating horrible story of twins and the damage caused to them by him. It is through multiple stage setting, Dattani becomes successful in conveying the theme of gender discrimination with greater effect.

Dr. Thakkar also serves as a choric device to narrate and comment on other characters, especially Chandan and Tara. The unusual circumstances lead to surgical operation and the operation in turn generates the complications which are appropriately revealed through chorus like manner by Dr.Thakkar. Through his revelation of happenings he heightens and unravels the theme of gender discrimination. His commentary makes the performance of the play excellent; both thematically and technically.



The creation of 'gali' outside Patels' house, on the stage-level suggested by cross-lighting, is a superb instance of the playwright's management of performance space. The gali (a narrow path) leads to a house which is presented in the play to implicate the outside world. The outside world is counterbalanced with the secrets and memories in living room of Patels. Beyond the 'gali' are the neighbours Roopa and Prema, who form a sharp contrast to the notions of normality and disability. The world outside the family as created by Dattani for the 'normal' world is a mean to point out that the handicaps or deformity lies solely in the mind. In creating this space he shows that in spite of having physical deformity Tara has sound mind. On the other hand, nosey Roopa over the 'gali' is a comic counter to the notion of ability. This technique of presenting the so-called normal world against the 'freakish' world of Patels aids the playwright greatly in demonstrating the societal attitudes to impairment in the twins and the gender discrimination that is associated with it. While commenting on the stagecraft in Dattani's plays, Kasthuri Kanthan mentions that

He uses space very skilfully, sometimes as confining and sometimes as widening. He moves from one part of the stage to another, from one level of the stage to another, and he lights up different



areas of the stage at different times. As he does this, his characters move in time. Age becomes youth, 1990s become 1947 and past, present and future come together (33).

Tara is a stage play and in each of his stage plays Dattani focuses on stage setting and gives a rich visual effect.

Dattani makes use of the available stage space to reveal these structures in concrete terms and once again achieves the sense of fractured reality by splitting up his performance spaces in practically all his plays into multilevel, multidimensional spaces (Chaudhuri 25).

Dattani is well known for his unusual techniques like 'thought' and 'voice over'. He makes skilful use of these techniques in his plays like *Seven Steps Around the Fire*, *Do the Needful*, *Clearing the Rubble* and *Tara*. Whereas 'thought' expresses the mind and reaction of a character to a particular phenomenon put in his own voice; 'a voice-over', on the other hand, expresses the inner thoughts, confronted feelings of a character generally put in specialist voice, often assuming the form of omniscient narrator.



When one scrutinizes Dattani's plays one finds that the playwright uses 'thought' as the substitute for devices like 'soliloquy' and 'aside' in the traditional plays. In conventional plays, for instance, the techniques 'aside' and 'soliloquy' are used to communicate the thinking process of a character on the stage while other characters are supposed to be unaware of. The thinking and feeling of a character is communicated to audience by 'aside' and 'soliloquy'. Dattani uses 'thought' and 'voice-over', a voice of unseen commentator. Dattani uses 'thought' exclusively to unravel the mind of a character and his/her reaction to particular situation whereas he uses 'voice-over' as an outlet to strong personal feelings and thoughts. While doing so he creates space for generalized commentary on particular phenomena. In this sense voice over assumes the objective stance than mere personal one. These techniques provide unique aroma to his plays. In the play in question, *Tara*, Dattani uses the 'voice-over' technique towards the end in order "to bring in the authorial note through the mouth of his protagonist Dan" (Das 127). Dan who represents the voice of Dattani himself, attempts to make his artistic 'capital' form the dread, agony and existent parochialism in society.



Dan. (Voice over) Someday, after I die, a stranger will find this recording and play it. The voice is all that will remain. No writing. No masterpiece. Only a voice- that once belonged to an object ... (CP 378).

In the same voice over Dattani explicate the theme and the repressed psyche of Dan.

Those who survive are those who do not defy the gravity of others. And those who desire even a moment of freedom, find themselves hurled into space, doomed to crash with some unknown force. (Pause.) I no longer desire that freedom. I move, just move. Without meaning. I forget Tara. I forget that I had a sister- with whom I had shared a body. In one comfortable womb. Till we were forced out... and separated.

*A spot faded in- empty.*

But somewhere, sometime, I look up at a shooting star... and wish. I wish that a long-forgotten person would forgive me. Wherever she is.

*Tara walks into the spot without limping. Dan also appears without the limp.*

And will hug me. Once again.



*They kneel, face to face.*

Forgive me, Tara. Forgive me for making it my tragedy (CP 379-80).

Kenneth Pickering opines that until an actor begins to work on the play, the character is nothing more than a series of speeches and stage directions on the page. "What a character says and how he or she says it are major features of bringing a play to life and will determine the way in which a performer conceives the person he or she is portraying" (44).

Dattani is very innovative playwright just as he substitutes aside and soliloquy by thought and voice over, he also uses 'on telephone conversation' instead of dramatic monologue. He uses the telephonic conversation as a technique to resolve the mystery and unfold the secrets of characters of which the audience could immediately understand during the conversation. In conventional plays usually the chorus introduce the context in which the action is about to take place. The dramatic monologue usually employed to serve to unfold the mind of a character in a certain situation that leads to expose some hidden mysteries or secretes. The telephonic conversation "can be taken as a substitute for dramatic monologue" (Das 139). Dan's telephonic conversation with Mr. Patel, his father, unfolds



the very significant information to the audience. The death of Tara and Bharati are conveyed through the telephonic conversation.

Dan. Hello. (Louder). Hello, Dad? Can you hear me? Dad? ... what is it, dad? How is mummy, now? (Pause.) . . .How? ... (Pause) When was this? . . . You misunderstood dad. I never held you responsible for what happened . . . Tara has been dead for six years and now that mummy has gone as well, there's nothing left for me to come back to . . . That's just too bad (Hangs up) (CP 371-72).

No other technique probably would have been effective and more appropriate here to convey the frustration of family as well as personal life of Dan. Dattani's creativity in employing the efficient mode of communication in the stagecraft is unparalleled.

Dattani employs a meta-theatrical device of mask in the play. His mask, however, is not the one as found in traditional Indian theatre rather it is symbolic one, the psychological mask which is virtue of Western theatre. He employs it in such a manner that it appears to be peeled off like physical mask. In order to come out of agonizing memories of Tara, Dan goes to London. His seclusion there



does not help to relieve his tormenting self. He strives to assume a different identity of being playwright and that too does not help him either. Eventually, he decides to abandon everything that he yearned for years in London. He could not help to allow the memories of Tara to capture his mind now and then. He proceeds to cast away various masks "The handicapped intellectual's mask. (mimes removing another mask.) The desperate immigrant. (mimes removing yet another.) The mysterious brown with the phoney accent ..." (CP 324). The traditional technique of mime, of course, is used here in order to put out the masks as if they are physical ones which actually are the symbolic indicating the various states of mind of Den, the protagonist.

Dattani employs a dexterous fusion of self-reflexivity of text and stagecraft here in the play, for, the protagonist here assumes the role of playwright himself. Dan sets to write a play but fails for personal reasons. He could not progress in writing as the creation of a play in itself a complicated artistic process. Finally he tears up the manuscript and asks to be pardoned "Forgive me Tara. Forgive me for making it my tragedy" (CP 380). This is probably the clear indication that Dan is an extension of Dattani himself, who is on the sway of disheartening enterprise of being an Indian English dramatist. In the play,



...sis. Themes and Techniques

Dan fails in his attempt to create artistic capital out of his handicap but reveals the real identity of Dattani in his susceptibility to "make capital of my trauma, my anguish, and make it my tragedy. To masticate them in my mind and spit out the result to the world, in anger" (CP 379). Undoubtedly, Dattani's allegations through the character of Dan are his reaction to the Indian critics of Indo-Anglian literature.

Besides the radical and unusual themes, Dattani's plays show his unconventional approach to theatre and theatrical innovation. His plays, like *Tara*, are confluence of art and craft. Without understanding his stagecraft and techniques, it becomes difficult to comprehend his plays in a right sense. His stage direction, movement, settings, drama techniques are matters to understand his texts. With his stagecraft and technique he conveys the message to society more forcefully and efficiently than any of his contemporary playwright.

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# DR. BABASAHEB AMBEDKAR: THE MAN BEYOND THE TIME



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# DR.B.R. AMBEDKAR AS AN ECONOMIST : HIS CONTRIBUTION TO INDIAN ECONOMIC THOUGHT

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## Introduction :

Dr. B. R. Ambedkar's identity as an economist unfortunately has been escaped from the notice of large number of researchers and scholars in the area of economic thought. It was when in 2007, the Nobel Prize winner Amartya Sen highly estimated and recognized Dr. B. R. Ambedkar's contribution to Indian Economic thought inspired economic historians to have fresh and new look at his works on economics. Dr. Ambedkar's stature as the Chairman of Drafting Committee of the Constitution and the leader of the downtrodden sections of Indian society somehow or the other was the reason of his considerable neglect as a great economist. The opportunity of having higher education in USA and England equipped him with the deeper study of socio-economic problems that come out of social hierarchy of the time. His analysis of nature of social order prevalent in contemporary society was not just expository but also suggested pragmatic remedial measures which unfortunately owing to lack of implementation could not produce desired results.

The major economics publications of Dr. B. R. Ambedkar are: *The Problem of the Rupee: Its Origin and Its Solution*, *The Evolution of Provincial Finance in British India* and his unpublished M.A. thesis "Administration and Finance of the East India Company". Also he has a significant academic paper "Small Holdings in India and Their Remedies" published in Journal of the Indian Economic Society (1918). Apart from these academic economic writings, there are his Memoranda and evidence given to various government commissions, speeches in the different legislative bodies, and book reviews which all have some economic content. All of these have been brought together by the government of Maharashtra as *Dr. Babasaheb Ambedkar: Writings and Speeches*.

His analytical and pragmatic approach become obvious in his very first 42 page research entitled "Administration and Finance of the East India Company" presented for M.A. (Economics) degree in 1915 offered a historical account of the administration and finances of the East India Company. The dissertation brought out economic and legal implications that ran counter to the welfare of Indians. In the dissertation Dr. Ambedkar discussed the heavy tribute that India had to pay by means of "home charges" which was entirely the creation of war and thus illegitimate. The Act of 1858, i.e. Act for better government of India, states that: "the revenues of India shall not, without the previous consent of both Houses of Parliament, be applicable to defray the expenses of any military operations carried on beyond the external frontiers of such possessions by her Majesty's forces charged upon such revenues" (in Dilip Haldar). According to Dr. Ambedkar the revenues of India 'have been spent outside India for non-indian purpose, even after the Act' and (i 'the fatal error lay



in this, – the excepting clause in the above section which sanctions the expenditure of Indian revenue outside of India omits the vital word “previous”. This finding of Ambedkar’s work not only established his identity as a brilliant analytical economic historian but as a bold, patriotic Indian as well. (DilipHaldar)

Dr. Ambedkar’s Ph.D. Thesis entitled “The Evolution of Provincial Finance in British India” presented in Columbia University USA in 1917 (published in book form in 1925) is considered to be his basic contribution to the theory of public finance. Dr. Ambedkar’s analysis in the work, specially his analysis of Centre-State financial relationship in British India was highly acclaimed. While expressing the difficulty of the task Dr. Ambedkar mentioned that “no spade work has been done in the field of Indian finance” (Ambedkar 225). The book is divided into four parts the first three parts deal with the origin, development and organization of provincial finance and part four discusses the constitutional change. Professor Dr. Edwin Robert Anderson Seligman writes “the value of Mr. Ambedkar’s contribution to this discussion lies in the objective recitation of the facts and the impartial analysis of the interesting development that has taken place in his native country. The lessons are applicable to the other countries as well; nowhere, to my knowledge, has such a detailed study of underlying principles been made” (DilipHaldar).

Ambedkar scrutinized imperial finance. According to him, “the inadequacy of Imperial finance was mainly due to an unsound fiscal policy” The land tax was the heaviest impost of the Imperial revenue system in operation, which prevented the prosperity of agricultural industry. Another source of income was the custom duty which hampered the manufacturer of the country. There were internal customs external customs and both were equally injurious to trade and industry. Salt tax and other oppressive taxes continued to harass the industrious poor. Under the injurious revenue system of the Imperial government, the taxing capacity of people decayed so that notwithstanding the numerous resources from which it derived its revenue, the Imperial government was unable to make both ends meet. As far expenditure is concerned, the military invariably consumed more than one half of the total revenue of the country. To this should be added the internal charges on war debts. In short, the bulk of money raised by injurious taxes were spent in unproductive ways. “Education formed no part of the expenditure incurred and useful public works were lamentably few” (Ambedkar 64).

His inquiry into the causes of financial malady of the then British India and his recommendations of allocating financial responsibility by Centre and provinces were equally praiseworthy. Even today the economic ideas in his thesis are important in determining the federal structure adopted by the nations like India. The Finance Commission chosen for five years after the Constitutional provision in India is the outcome of his thesis. In a way he has provided a permanent solution to the intricate issue associated with the Centre-state relationship and this proves to be his great ever contribution to the theory of public finance, especially to the theory of federal finance.

According to Dr. Ambedkar, ‘the inadequacy of Imperial finance was mainly due to an unsound fiscal policy’. The land tax was the heaviest impost of the Imperial revenue system in operation, which prevented the prosperity of the agricultural industry. Another



source of income was the custom duty which hampered the manufacturers of the country. There were internal customs and external customs and both were equally injurious to trade and continued to harass the industrious poor. 'Under the injurious revenue system of the Imperial government, the taxing capacity of people decayed so that notwithstanding the numerous resources from which it derived its revenue, the Imperial government.

His significant contribution *The Problem of the Rupee: Its origin and Its Solution* had awarded him with D.Sc. degree (1921) in economics before being its publication in 1923. The book unquestionably reveals his authority as an economist. In the book he has meticulously analyzed the problem of Indian currency (from 1800 to 1920) and suggested a currency system for the nation. The book analyses the problems faced by Indian currency during a period when local businesses and the British administration were at loggerheads, it had a tremendous effect on the Indian currency's value. He argued that the British government kept the exchange rate too much (overvalued) so that they could sell their goods in India. The book argues for the stabilization of monetary affairs and exchange rates. It eventually led to the formation of the Reserve Bank of India. Strictly, the book addresses the problems the currency faced during the Raj and as time progressed Dr Ambedkar had to rethink on it as well, genius as he was always. That said his approach to the problem can and is still relevant today.

In his statement to the royal commission on the rupee, Ambedkar defined the controversy in a way that is relevant today as well: "At the outset, it is necessary to realize that this controversy involves two distinct questions: (i) Should we stabilize our exchange and (ii) What should be the ratio at which we should stabilize?" The current context is very different, but the way Ambedkar framed the problem is still relevant today. He eventually argued in favour of a limited devaluation of the rupee, somewhere between the exchange rates that the two competing groups were in favour of: the colonial government representing British business interests that wanted to maintain the existing exchange rate and the Congress speaking for Indian business interests that wanted a cheaper rupee. A cheaper rupee at the end of the 19th century had helped Indian exporters.

Dr. Ambedkar's reasoning was fascinating as it looked at the distributional consequences of the exchange rate management. He viewed that a limited devaluation would help the business as well as earning classes. A steep devaluation might harm the earning classes as they would be affected by high inflation. According to him the interests of both these groups be balanced while thinking of the value of the rupee should be balanced while thinking of the value of the rupee, because a very steep devaluation would reduce real wages of the earning class because of inflation.

Many changes have taken place in Indian economy since Ambedkar's work in monetary economics but his general approach to the problem of the rupee has its own importance and is still relevant. His views are important in the benefits of depreciation in an open economy, the need to take the need to take the distributional consequences into account, the need to maintain price stability in the domestic economy, and the preference for rules over discretion in monetary management. Of course, his views underwent transformation as the years passed



by as he moved closer to socialism. But his identity as an economist did not get diluted owing to his diverse activities.

Dr. Ambedkar was quite aware that India was predominantly an agricultural nation and that 80% of population lived in the rural areas. The main occupation of rural folk was agriculture and they were not economically well off. He believed in eradication of rural poverty and therefore he organized mass movements. The abolition of "Khoti" system (1949) 'MaharVatan', (1959) and introduction of The Bombay Money Lenders' Bill (1938) stand out as distinct success stories of his movement. In some parts of the Konkan region of Maharashtra State there existed 'Khoti' system, the 'Khots' (like Zaminders) had rights to land, which were cultivated by farmers from whom the Khots would collect revenue, a part of which was shared with the government. This was called the Khoti system and it subjected the vast majority of rural farmers to oppression and exploitation. Ambedkar initiated a movement against this system on 14 April 1929 in an Agricultural Conference in Chiplun of Ratnagiri District. In 1936, he founded independent labour party and its manifesto gave high priority to the abolition of the 'Khoti' system. On 17 September 1937, a historic bill for abolition of the Khoti system was introduced by Ambedkar in Bombay Legislative Council. After a long struggle the Khoti system was abolished in 1949. (Haldar) Another system that existed during those days was the 'MaharVatan' system. It was an outcome of The Bombay Hereditary Offices Act (1874), which used to exploit rural poor of the 'Mahar' caste. Mahars were given a piece of land called 'Vatan' to be cultivated by them, and a part of the produce was passed on to the government as 'Baluta'. Sometimes, a paltry sum of money used to be given by way of wage. This remuneration was not regular and officers would increase or decrease the sum – and the size of the land – arbitrarily. This inhuman exploitation was perpetrated by giving them an ego-boosting description like 'Vatandars' (which means landlords) and in turn they were saddled with heavy duties. (Haldar) Dr. Ambedkar was a member of Viceroy's s Executive Council from 1942 to 1946 and here he introduced a number of welfare measures for the working class of India including the establishment of employment exchanges, machinery for fixation of minimum remuneration, tripartite dispute settlement mechanism, fixation of working hours, working conditions, maternity leave, leave with pay etc. which, even today offers a safety net to labourers. The laobur welfare measure introduced by him does not only take into consideration only the productivity of labour, but ensure the claim of legitimate share of labour in the total production or income of the industry. In a sense, it takes care of growth and development as well. Higher productivity of labour means the growth of income and legitimate share of the labour means more equitable distribution of income and less inequality of distribution, which in turns means development. (Haldar)

Dr. Ambedkar was the first Indian economist to examine the problem of subdivision and fragmentation of agricultural land holdings and formulate a very scientific definition of an economic holding. He opined that small size of land holding is one the causes of production. The traditional definition of an economic holding was presented as "a chance of producing sufficient to keep himself and his family in reasonable comfort after paying his necessary expenses". It cannot be the language of economics to say that a large holding is economic while a small holding is uneconomic. It is the right or wrong proportion on others factors of



production to a unit of land that renders the latter economic or uneconomic. "A small term may be economic or uneconomic because economic does not depend upon the size of land but upon the appropriate proportion among all factors including land" (RenukaHonnada).

#### **Conclusion :**

His views reveal that Dr.B.R.Ambedkar was not an armchair economist. He was an economist in thought and action with a rare vision. His economic philosophy focuses on the golden path of development. His importance in shaping of modern India can never be forgotten. His economic thoughts have been useful to Indian economy and can be used as positive solution for current economic problems in India.

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The book cover features a vibrant, textured background with a color gradient from purple at the top to blue at the bottom. The title is prominently displayed in the upper half. Below the title, the names of the editors are listed. The lower half of the cover is dominated by a close-up, textured portrait of a person's face, rendered in warm, golden-brown tones, looking upwards with a contemplative expression. The overall aesthetic is artistic and evocative.

**Perspectives on**  
**DALIT**  
**Literature**

**Dr.Sanjay S.Tamgadge**  
**Dr.Rajesh Maske**  
**Prof. Digambar D. Wankhede**



**Portrayal of Women in Baby Kamble's  
*The Prisons We Broke***

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**Abstract**

In the societies dominated by patriarchal ideas women in general have always been marginalized. Dalit women are more marginalized than Dalit men; they are twice subjected to humiliation by the upper castes as well as by their own men folk. However, they gradually started to express themselves in literature. Writing on the lives of the Mahars of Maharashtra, Baby Kamble reclaims memory to locate Mahar society before the impact of Dr. B.R. Ambedkar, and tells a powerful tale of redemption wrought by a fiery brand of individual and collective self-awareness. *The Prisons We Broke* is a graphic revelation of the inner world of Mahars, and the oppressive caste and patriarchal tenets of Indian society. Kamble vividly and unapologetically brings to life the rituals and superstitions, the joys and sorrows, the hard lives and the hardier women of the Maharwada. Breaking the bounds of personal narrative, it is at once a sociological treatise, a historical and political record,



a feminist critique and the memoir of a cursed people.

**Key words:** Dalit, autobiography, women, humiliations etc.

Dalit women, along with men entered in the domain of literature and started to write the sagas of their own lives in vivacious manner. The trials and tribulations of women in the society oppressed by both family and society have found an outlet through their autobiographies. The subjects such as different phases of Ambedkrite movement and participation of women in it, struggle for survival, man-woman relationship, atrocities and degradation of women folk etc forms the central part of Dalit women's autobiography and the same is applicable to Baby Kamble's autobiography *The Prisons We Broke* (2008). *The Prisons We Broke* was originally published as book in 1986 in Marathi and entitled as *Jina Amucha*. It is considered as the first autobiography by a Dalit woman in Marathi. It is translated by Maya Pandit in English to a wider readership for the first time in 2008.

In the Introduction Maya Pandit, says, "A singularly important aspect of *Jina Amucha* is Baby Kamble's Dalit Feminist critique of patriarchy. She graphically describes the physical and psychological violence women have to undergo in both the public and private spheres. If the Mahar community is the 'other' for the Brahmins, Mahar women become the 'other' for



the Mahar men..." (xv) Right from her childhood Kamble witnessed it in her house and around her in the maharwada at Veergaon and Phaltan. She witnessed it in different forms- the dehumanizing behavior of the high caste Hindus - men and women alike, with Mahar women, the torture of the daughters-in-law by the Mahar men and women, the discrimination of Mahar students in the school by fellow student girls, and also by teachers.

In the autobiography Kamble exposes the trials and tribulations of the Mahar women. In caste dominated Hindu society the women were reduced to inanimate objects. Mahar women were doubly marginalized. "They (Dalit women) could not get even simple rags to clean the flowing blood, this much sinful the public was."(49). Apart from their social and mental oppression, there was no end to hard manual labour. The women had to wake up early in the morning to collect the firewood, chop it and bound it in small bundles to sell. As both Mahar folk (both men and women were prohibited to use main roads; they had to use small lanes. The women had to call aloud so that they were not blamed to "pollute" as they often faced and would only get half price for their log of wood. They lack the sufficient amount of food at their home. When some kind women like Kamble's grandmother would give them bhakris and onions "Then all of us ...ate the stone like bread with raw onion to our heart's



content. The pieces would be so dry that our collective munching would sound as loud as a machine thundering in some factory” ( 52).

If any Dalit woman happened to break the practices of cast system she would be castigated not only by caste Hindus but also by her own people. The patriarchal system is so strong in India that women were not treated as human beings. Deepa Rajput says, “As they faced discrimination, humiliation and subjugated in threeways: first being as Dalits (caste) secondly being poor (class) and thirdly being women (gender), they are subjugated by patriarchal structures, both in universal society and within their respective family and community. As a result, Dalit women are subjected to inhumane living conditions, violence and discrimination which deny them to give opportunities, choices and freedom in allspheres of their life...”(Rajput 139).

Kamble offers one of the most faithful accounts of lives of Dalit women subjugated by both caste and patriarchy. Maya Pandit in the introduction to the novel states “If the Mahar community is the ‘other’ for the Brahmins, Mahar women become the ‘other’ for the Mahar men” (XV). The daughters in law were the worst sufferers among Mahar women. The daughter in- laws had to suffer at almost everybody’s hands including their own fathers and brothers. Owing to the then practice of child marriage, the girls were usually married off at the



age of eight or nine. The inexperienced girl naturally would make mistakes in household work and abused by in-laws. In case when the tortured girl returned her parental home she was humiliated and even beaten by her father and brothers. Her returning to parental home was considered as the sign of bad character. Her husband is considered her very existence. For instance, at one place while commenting about the marital status, by referring to kumkum which the women wear for their husband narrator ironically says; 'We believe that if a woman has her husband she has the whole world; if she does not have a husband, then the world holds nothing for her.' It's another thing that these masters of kumkum generally bestow upon us nothing but grief and suffering. Still the kumkum we apply in their name is the only ornament for us. It is more precious than even the Kohinoor diamond". Whatever might be the nature of torture, it was expected that the girl should bear it with indifference. The instance of domestic violence is poignantly presented in the narrative. One of the worst forms of exploitation was to chop off the nose of dalit women who did not abide by the patriarchal norms. The Devdasi system also gets some space in this narrative. Mahar women could never resist the inhuman treatment meted out to them by their own husbands. Kamble protests "But we too were human beings. And we too desired to dominate, to wield power. But who would let us do that? So we made our own arrangements to find



slaves - our very own daughters in-law! If nobody else, then we could at least enslavethem." (p. 87).

While depicting the lives of young daughter-in-laws Kamble narrates the miserable situation in their lives. Every other day the Maharwada would resound with the cries of helpless women in the houses. Husbands were beating them as if they were animals. Kamble narrates that "they had no food to eat, no proper clothing to cover their bodies; their hair would remain uncombed and tangled, dry from lack of oil. Women led the most miserable existence" (98). She further narrates the ordeals of women while delivering babies. Due to frequent pregnancies and child birth women turn physically weak and even in their physical and mental weakness they had to work hard since morning. In such situation taking care of children become the tough task.

In the book, apart from her personal experience as being woman, Kamble portrays women characters in two ways; the women from her family and the general women. In her own characteristic manner she presents the women with minute details. The women in the story are charged with the spirit of transformation, charged with the inspiration given by Dr. B.R. Ambedkar. The narrator is not mute sufferer rather she would make her voice audible. She wants to change the social structure and emancipate women from the clutches of slavery and dehumanized practices. She wants the women in general



and the Mahar women in specific to change their attitude and follow the path of Dr. Babasahed Ambedkar in order to live a dignified life. She wants the women from her community to establish their own identity with self esteem. Therefore, she narrates how her grandmother renounces the habit of eating the flesh of dead animals. Also, Kamble gives evidences of the Mahar young girls' desire to become like the upper caste women. The piece of cloth which the girls got after the funeral rites was the only one new piece they got to wear. It was given to the young daughter and she would wear it in different styles. She tried to speak like the Brahmin Kaki, and change the pattern of draping sarees like the Gujarati and Gujar women. They aspired for dressing like them in clean and colourful clothes. They knew that their customs and rituals regarding dressing were different.

The effect of Ambedkar's speeches is seen in the last part of Kamble's text. When Rani Sahiba organized Mahila Mandal in Phaltan, she called Brahmins, Maratha and Mahar women for this Mandal. The second round meeting was organized in dining hall where all the Brahmins and Maratha women occupied the chairs. Unfortunately Mahar women stood on one side at the same time when Rani Sahiba and her followers move towards stage; suddenly Thakubai shook her shoulder and told her, "Your women are not allowing our women to sit on the chairs. Our Ambedkar has told us to demand our rights. I am going to forcefully remove your women



from the chairs and seat my women there. The Rani Sahiba was taken aback for a moment. But she immediately arranged chairs in the front for all of us" (133)

Dalit women show their self-proclamation and their voice resists the unjust ways of society and its practices which are especially designed to oppress and suppress their voice. The thoughts and advices of Dr. B.R Ambedkar influenced Dalit women to upgrade their existence and remove the stigma of a filthy and look at their marginalization as an opportunity. It is a moral self-reflection, a conquering of inner fears and a realization of self-worth. This Dalit female standpoint helps them to create a new aura for themselves in this hierarchically divided world. Although the book is an autobiography of Baby Kamble, we can call it a socio-biography of the Mahar community that recollects the trials and tribulations that they have faced because of their untouchable status. Besides showing the Brahminical creed that has sanctioned and perpetuated the oppression of Dalits, Kamble also shows how the women of this Dalit Mahar community are crushed under the hegemonic structures of masculine power in their domestic and outer social spheres.

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# Sustainable

## Asia's Problems and Prospects

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## New Education Policy 2020: A Brief Analysis

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When the last major reform in education policy took place in 1992, the situation was completely different. At that time there were 190 universities or similar institutions in the country; the total number of students pursuing higher education was around four million. The overall enrolment rate is as low as 8%. According to the 2018 report of the Ministry of Human Resource Development (MHRD), there are now a total of 790 universities across the country; The total number of students pursuing higher education is 3 crore 45 lakh 84 thousand 781 and the total enrolment rate is 26.3%. The then established N. Janardhan Reddy and the Central Education Advisory Committee made radical changes in the National Education Policy. The "Sarva Shiksha Abhiyan" in 2000 or the Right to Education, which was included in the Fundamental Rights in 2009, was the culmination of a national program launched by the same committee. At that time, the committee mainly focused on improving the quality education and making education inclusive / viable. Apart from this, the objective was to increase the total enrolment as well as to empower women, backward classes and socially / economically weaker sections that have been deprived of educational rights forever, to increase or encourage private sector investment in education.

Given that making a quality and viable education is still at the forefront of our policy, thanks to the history of 1992, we do not know how to forget it. Thanks to the history of 1992, we will make policy

decisions in the light of more fundamental changes. But if we forget to understand history in 1992, then we will skillfully put the same policy in new and attractive colors and keep it in front of the people. The Kasturirangan Committee, established in 2017 and working tirelessly on the new education policy for 33 months, adopted a middle path, and it was reflected in the new education policy.

In the letter accompanying the report of the committee, the Hon'ble Chairman ( K. Kasturirangan) expressed confidence that the report is committed to the five values. The five values are availability, equity, quality, availability at affordable prices and accountability. The big challenge in the original draft was to gather information and then analyze the information collected. In India, there is a stark difference between urban and rural areas as well as between the reformed states and the backward states in all the criteria. Especially in the last two decades, educational institutions flourished but the quality of education became more and more unequal. Since the number of state schools was less than that of central or international schools, the purpose of the committee was to reduce the gap between rural-urban and state-other education boards. Accordingly, changes were expected in school, college and teacher education as well as in the overall education system.

While making internal changes to bridge this gap, it is useful to plan for at least thirty years to improve the quality of higher and higher education, to attract more foreign students to Indian educational



institutions, and to provide separate infrastructure and other facilities etc were the goal before the Kasturirangan committee. At a time when education in India is in dire straits, on the other hand, the goals of progress are being marked by the highly educated here, and the desire to make it possible on Indian soil right now is justified. In short, the report does not ignore the fact that both expansion and development are equally important, which is certainly commendable.

Pre-primary school age group is 3-6, primary is 6-8, pre-secondary is 8-11, secondary is 11 to 14 and then higher secondary is 14-16. Basic education in order of pre-primary, first and second; third as pre-secondary / primary, fourth, fifth; Secondary means sixth, seventh, eighth and then higher means ninth, tenth, eleventh, twelfth. The board expects children to have general literacy and mathematical literacy. It has also been said that education should be done in the mother tongue till the age of eight in general and then move towards multilingualism.

It is also mentioned that those who are different from the medium of teaching their mother tongue should take education in that language. It means to understand simple concepts in the mother tongue, to start learning in the mother tongue and then to learn science or two languages in the mother tongue and English. One or more foreign (Eastern or Western) languages will be allowed in the secondary class. It will be a seamless journey from monolingual to multilingual.

It is basically an attempt to impart multidimensional education in a resource that has nothing to do with physical change. Adding value to this is the subject of compulsive but where the student tends to have the kind of work experience. This includes gardening, sewing, etc. By providing multi-faceted options while learning as a whole, students are allowed to choose some of these subjects while taking exams. The study of India will also be a new subject at the school level. The concept of 'Happiness is not the

result of education but the result of education can be measured only in marks' will enable children who are deprived of learning anything from which they do not get marks to find their own 'self' and also curb the habit of parents to create competition in hobbies. There are a number of trends in college or higher education. With the goal of re-registration in mind here, the fear of wasting the first two years will disappear if you do not take the compulsory exam and the final year exam. First year diploma; Second-year diploma; There will be four stages in four years, namely degree in the third year and higher degree or degree + research in the fourth year. The report highlights the need to provide more financial assistance to girls and the economically / socially disadvantaged in terms of higher education and beyond. It has again suggested the establishment of National Research Institute and National Board of Higher Education.

In order to improve the quality of teaching, four year degree and other teacher qualification examinations are suggested. It also said that teachers would no longer be used for censuses or elections to ease the administrative burden on teachers. In addition, it is mentioned that the help of community volunteers should be sought to make other administrative work easier. An ambitious but different initiative has been suggested to set up complexes of remote schools as well as schools / colleges which do not have adequate infrastructure. The good news is that the exchange of knowledge will be easier here and the atmosphere will be more vibrant.

However, the following things needs to be mentioned. Although the report begins with a commitment to Indian values and a hierarchy of ancient Indian scholars, the internationalization of vocational / technical education / education continues in the same direction and there is no waiting to return to Indian roots in the new system. Secondly, writing books that combine Indian / national and regional identities at the same time is going to be really challenging. Because even though



it is a federation, the differences between the states are still strong. Thirdly, the quality of a teacher can be based on the two criteria of education and motivation, and in spite of both, a person may not be good as a teacher. The report does not say exactly what social factors will help in the administrative work of teachers as volunteers. Interestingly, while the idea of light but tight control over private entities is welcome, it is not clear why. Currently there are rich educational institutions that have a monopoly on educational materials. They will not only admit 50% backward class children, but in future they will have to be treated with respect (not to separate their detachment etc.). If they do not, they should be severely punished. This is not discussed in the report. RTI alone will not dispel these socially ingrained and somewhat assumed perceptions. Contradictorily, the report, which initially says education is not a commodity, ultimately encourages private institutions to invest in education. Now it is an investment that needs to be determined because where there is investment, there is expectation of return. Even if this increases the cost of education, the consequences can be devastating. For example, after American universities adopted the easy way of investing in education, there was a network of banks, universities, and private investors that made today's student become tomorrow's debt-paying citizen. If you don't want to experience this awfulness, then you have to decide where and how much private investment. And that investment needs to be tightly controlled. In an agricultural country like India and in a country of skilled artisans, very few were born to take the side of farmers and artisans. The fact that the K. Kasturirangan report made some selective changes in agriculture and vocational education which cannot be ignored.

The sincerity and warmth that the report shows in many cases is the same warmth seen in the policy. Implementation is going to be a challenging topic at all levels. In this case, the policy seeks to empower existing autonomous regulatory bodies, such as

NTA, NCERT, SCERT, etc. In addition, the Union Ministry of Education and the concerned ministers of the states have been given a key role in carrying out the implementation of this policy.

The current policy is to replace the existing CAGE with a 'Central Education Advisory Institution' and a 'National Institute of Education'. It will be the highest institution of all education from pre-primary to university level like the previous institution and a new department like Indian Education Service will be created in the administrative service. The use of the word 'national' in this context is noteworthy.

This is the first time we have seen such urgency and activism in the field of educational reform. Of course, the full implementation of this policy will take place in phases over the next decade, by 2030, and we will be living in a whole new world when the current thing / idea is fast approaching. Although this strategy is trying to solve the current problems, it is doubtful whether it will be implemented by the end of the decade.

While empowerment of remote areas and weaker sections is the first and second objective is to improve the quality of higher education, the expectation is that the middle ground between the two should not again fall prey to a hung and indecisive system.

### Conclusion and Observation

On malpractices in the field of education, for instance, on plagiarism and involvement of private entities, etc the policy does not clarify its stand. The annual disclosures of accounts or RTI will not achieve the objective of equality. To say that this is exactly the next step is to build a fortress of ideas, not just a fortress of ideas. Otherwise, there is scope for a new system to be born. Given all the pros and cons, it must be acknowledged that these policies have been developed with more time, rigor and diligence than ever before. Meetings of representatives of various states, which were filmed at the Ministry of Human Resource Development two years ago, are also worth watching. After that Kasturirangan



Committee was formed. It is certain that the universalization of sign language in the report and further policy as well as children with single interests, physically and mentally different abilities will get a little more reassurance. Since learning is possible in different ways, we will learn to respect different abilities. This improvement is welcome as universalization of the option of open education available at higher levels may create a multidisciplinary educated class in the future. However, care must be taken not to be deceived about the proposed subject, depth of subject and clear identification etc.

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# Women Empowerment and Entrepreneurship through Higher Education

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## ABSTRACT

One of the main determinants of what constitutes an entrepreneurial woman is education, which also aids in realizing her potential and increasing awareness of her already-present entrepreneurial traits. The globalisation has improved the status of female entrepreneurs. Without the involvement of women, who make up a substantial portion of the population, India may, however, fail to reap the benefits. To boost GDP growth, women must actively participate in economic activities and decision-making. A skill- and knowledge-based education enables women to transition from being homemakers to being wage earners. A whole generation is educated when a woman goes to college. Knowledge is improved via education, and access to resources and opportunities is made possible. In order to evaluate the issues, challenges, and problems that women entrepreneurs confront, the present paper will concentrate on the role of education in fostering and modelling women's entrepreneurship.

**Key Words:** Women Entrepreneur, Education, Development, empowerment etc.

## I. INTRODUCTION

A good nation must be built first by empowering women. Women's empowerment ensures a stable society. The empowerment of women is crucial because their ideas and value systems contribute to the growth of a good society, good society, and ultimately a good country. Today's thriving feminist dialogue includes topics like sustainable growth, labour participation, and empowerment. However, with economic reforms, there is a contrary trend in women's engagement in the economic growth process, and women participation in corporate entities has been exceptional. According to traditional cultural perception, women's roles are restricted to the four walls of the home. India currently has the second-largest start-up environment in the world, and growth there is predicted to be between 10 and 12 percent. Given that women make up 48% of the population of the nation, it is impossible to imagine economic progress without women serving as its primary drivers.

There are many factors that influence someone to pursue entrepreneurship, but greater education levels, family, and income are crucial in each case. In the literature, it is emphasised that women are drawn to entrepreneurship for a variety of reasons, including the need for additional income, the freedom to make their own decisions, their desire to be independent and self-actualized, the desire to carry out their innovative ideas,



their social status and self-confidence, the desire to support their families, the desire to be good role models for others, and the continuation of family businesses. Women's participation in the work force is essential for emerging nations to ensure the growth of the economy and society.

In 74 economies around the world, over 163 million women were starting new businesses in 2016, while an estimated 11 million were running established enterprises, demonstrating the rising proportion of women entrepreneurs globally (GEM 2016-17). Entrepreneurship is a complex undertaking that plays a crucial role in both starting and maintaining economic growth. One of the new ideas that contributes to the economic empowerment of women is women's entrepreneurship. Women's involvement in the economy will boost productivity and quicken the rate of growth. Additionally, it will aid in reducing social constraints and gender-based injustices that prevent women from pursuing entrepreneurial and job opportunities.

Since women are natural business owners, participation of women in economic activities has been widespread in India for many years. By generating wealth and job possibilities, entrepreneurship outlines the economic future of nations and helps the economy grow. Entrepreneurs have a significant impact on the sustained continuation of socioeconomic growth. The economy depends heavily on entrepreneurship in general and women's entrepreneurship in particular. The ideal career for women is entrepreneurship since they excel at multitasking. Education aids in the social change of women, which increases their involvement in economic activities. The demographic physiognomies of business and economic growth have changed as a result of an increase in women's participation as entrepreneurs. Women-owned businesses are making a significant contribution to the economy. To improve both quantitative and qualitative changes, however, efforts are required.

Given that women make up half of the population, their contribution to the growth of the country is essential. However, because women face several obstacles to both personal and national development, ignoring them from development programmes is a waste of human resources. Despite the fact that women's status has significantly improved over time, the majority of women still face economic and social marginalisation because of illiteracy, ignorance, and the patriarchal structure of society. The empowerment of women is facilitated through education, which offers them with enough and realistic sustenance while fostering a gender-just environment in all areas. Women who are empowered have better decision-making skills and are more likely to take risks.

Women have a lot of untapped and unexplored potential. Women's rights will advance as female entrepreneurship rises, and their economic and social well-being will be optimised. Women's entrepreneurship and female emancipation go hand in hand. Like their male counterparts, female business owners contribute significantly to the nation's GDP through innovation, job creation, and other means. Women's participation in equity and employment of a business enterprise is how the Indian government defines women entrepreneurs. As a result, a women's business is one that is owned and managed by a woman, has a minimum financial interest of 51% of the capital, and creates at least 51% of the jobs it creates for women.

Women in business are honoured for their self-sufficient efforts. In a society and economy where men predominate, the growth of female entrepreneurship is seen as a lucrative tool to achieve equality for women. Studies looked into the relationship between leadership in Self-Help Groups and literacy discovered a connection between literacy levels, opportunities for leadership, and credit availability. As there is a correlation between women's socioeconomic standing and educational attainment, women's leadership tends to fall into the hands of the wealthier SHG members. The three components of the Global Entrepreneurship Index (GEI) 2017 are attitude, aspirations, and ability. It rates nations based on various elements of an entrepreneurial



India is ranked 69 out of 137 countries in the Global Economic Index (GEI), with product innovation being the active sector and technology absorption the least developed. India's GEI score is 50% lower than China's. Lower ranking is a result of barriers to technology adoption that have an impact on entrepreneurial activity.

Women will lack access to information, be unable to participate in public discussions, and be uninformed of their rights if they do not have access to higher education. Higher education is seen as a crucial step in the empowerment of women since it gives them the confidence to take on any task, challenge their traditional role, and transform their lives. The most effective means of changing women's status in society is education. The majority of women in our nation are uneducated, uninvolved, frail, and exploited. Additionally, higher education works to lessen disparities and raise individuals' social standing. Women have access to opportunities for learning and informational acquisition that will help them enhance their standard of living through empowerment and capacity building. Women have access to opportunities for learning and informational acquisition that will help them enhance their standard of living through empowerment and capacity building. Only if women contribute to the best of their skill and ability—which is only achievable when they are educated and empowered—can India become a developed nation. Women can only understand the institutional and legislative measures intended to enhance them with the aid of literacy and education. Small business owners have had to deal with barriers in the areas of finances, marketing, patriarchal families, and education. Strict company restrictions, a lack of education, cultural bias, and a lack of technology knowledge are some of the major barriers preventing women from achieving leadership positions and taking advantage of entrepreneurial prospects. There are some of the constraints like the supply-demand gap, an outdated rigid curriculum, an absence of employer engagement in course content and skills development, less access to entrepreneurial opportunity, constraints on research capacity and innovation, fewer opportunities for interdisciplinary learning etc in India in respect of higher education.

Government intervention is necessary for empowerment. Very women, interventions call for carefully thought strategies. Strong enabling conditions are crucial for the success of any firm; necessity and incentive are equally essential to promote women's entrepreneurship. The Indian government has made sure that there are governmental efforts that enable women to have equal opportunities. In order to provide skill training, vocational education, and entrepreneurship development, it established the National Skill Development Policy and National Skill Development Mission in 2009. By providing access to funding, markets, and training, the government seeks to advance women in India's entrepreneurial ecosystem. The government has started a number of programmes like Startup India, Make in India, the Atal Innovation Mission, the Support to Training and Employment Programme for Women (STEP), Stand-Up India, and the Trade-related Entrepreneurship Assistance and Development (TREAD) to encourage women's entrepreneurship by providing mentoring, training, and training opportunities in a variety of fields. To face the shifting trends and challenges in international markets, women entrepreneurs must be sufficiently moulded with entrepreneurial traits and skills. They must also be capable of sustaining and pursuing excellence in the entrepreneurial sphere.

Unfortunately, the higher rate of illiteracy among women makes women dependent on men and relegates them to an inferior position. Our legislation, development strategies, plans, and programmes have all been designed to advance women in a variety of fields within the context of a democratic democracy. Women with higher education can aid in the development of a country. Only a few women presently hold powerful positions in India and the rest of the world, but if they have a good education, the number of women participating in the economy will rise. Even while economic power is crucial, higher education is the key component of



empowerment and gives it more strength. To encourage women to engage in different types of entrepreneurial activities, efforts must be made.

Entrepreneurial qualities like volunteering for the company, having inventive abilities, and having a passion for education are essential building blocks for success. The policy framework for fostering entrepreneurial development and offering career education and training has expanded the possibilities for women's economic empowerment. However, just one-third of businesses are owned by women. In academia, there is some evidence of a significant link between education and business success (Ascher 106). By supplying a wide range of abilities required for opportunity identification, the capacity to launch a business and the effectiveness of decision-making, education plays a crucial role in entrepreneurship. These are all essential components of an entrepreneurial culture since they directly affect the profitability, growth rates, employment generation, and value creation that enterprises exhibit. Prior to starting an entrepreneurial venture, people who have received formal training and a variety of educational possibilities can greatly improve their efficiency as well as their potential to expand their firms and add value to the markets in which they compete. Additionally, entrepreneurs with higher educational degrees are noticeably more likely to innovate than those with little or no education. Higher Education enables individuals to escape the grip of ignorance, prevent being dropped out of fit in with society. Therefore, encouraging female education is crucial to giving women the tools they need to achieve their goals and compete on an equal footing with men in various aspects of life, and in particular in entrepreneurship.

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## **Nepotism and Bollywood: The Other Side of a Coin**

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Long ago, an economist said, corruption is like the blood flowing in the arteries of the country's body, if the blood flow is stopped, then everything will end, the whole system will be paralyzed. This statement is as interesting today as it was years ago. Apart from corruption, there are two more words that we have been hearing for years, red tape and nepotism. Nepotism means nepotism. This word is not new, but it is echoing or reverberating in the country's atmosphere as if it had been invented recently. The atmosphere is being created in such a way that there is nothing in Bollywood without nepotism. The entire film industry is immersed in it. True, that Bollywood is a wash of milk and it has nothing to do with nepotism. But it is obvious that this is one side of the coin. The other side should also be seen. Along with 'Chit' (head) there is also 'Pat' (tail) in the coin.

The untimely death of a young actor (Sushant Singh) has revived the discussion in the Hindi film business about nepotism and the demands placed on "outsiders." The discussion is vital, but it has been frustratingly myopic so far. What hasn't helped is that it has been spearheaded by prime-time TV actors dressed as journalists preaching about ethics and morality to the film industry. This discussion necessitates a thorough examination of the various forms of privilege that exist in society. In



Bollywood, there has been a lot of talk about insiders and outsiders, but the reality is that our society is filled of fundamental insider vs outsider conflicts.

We live in a feudal society, where nepotism and privilege pervade all levels. In addition, the film industry exemplifies all of the problems and limits of the society in which it exists. Even if the aforementioned industries are ostensibly more relevant and demand more tangible talents than the subjective charm or "star-power" that the film industry functions with, it is sometimes an easy punching bag.

Nepotism is present in every field whether it is politics, or bureaucracy, business or religious. Nepotism is prevalent all around. Bollywood is only accused of nepotism, in other areas it is present with corruption and red tape. Bollywood is the highest earning industry in the country. This is the twentieth century, the era of globalization, what is successful here is right. This is the period where success is placed above truth, lies and honesty. Here it is not seen that how you are getting success, the one who is successful is respectable. This is the recognized practice of this era. When the whole country and society is being tested on this criterion, then why should Bollywood be urged to wash with milk? So in spite of being called nepotism or maybe because of it, the film industry is on the cusp of success. Without any government support or subsidies, on my own strength, on own capital, above all at my own risk. Risk walking like a nut on a rope stretched over a deep ditch. A little carelessness kills life, such a risk.

These days this "jumla" is resonating a lot in the litigants of Bollywood. It's a "jumla" of an outside side artist. In the context of the nepotism spread in the Mumbai film industry, with the help of this sentence, the established



artists and filmmakers of Bollywood are being ridiculed. It is being said that to get work and be successful in Bollywood, it is necessary that you are the kids of a big filmmaker or artist or their siblings. This is true to some extent, but not the whole truth. Repeat here again, every coin has two sides.

When we think of early days of the popular era of Bollywood, the people of Kapoor "Gharana" and later the people of Chopra and Yash Raj "Gharana" carried forward their family members in the film industry. Names like Aditya Chopra, Karan Johar and Randhir Kapoor and Kareena are still active as their representatives. But even in that period, people from non-film backgrounds like Dilip Kumar, Devanand, Rajendra Kumar, Guru Dutt were successful with Raj Kapoor. In later years outsiders like Rajesh Khanna, Dharmendra, Shatrughan Sinha and Amitabh Bachchan ruled the industry.

Talking about today's era, apart from Shahrukh Khan, Akshay Kumar, Nawazuddin Siddiqui, John Abraham, Ranbir Singh etc. Naseeruddin Shah, Amrish Puri, Om Puri, Anupam Kher, Pankaj Tripathi along with Late Irrfan Khan can be named. Apart from these, Ashutosh Rana, Mukesh Tiwari, Neena Gupta, Satish Kaushik, Rajpal Yadav, and Raghuveer Yadav have also had a brief phase. It is not possible to mention all. All these are outsiders from non film background. Talking about heroines, starting with the artist who lashed out at the industry in the name of nepotism, Kangana Ranaut. That is, the one who raises the flag is proving his point wrong. Diljit Dosanjh, who is fast emerging as remembered from Kangana, is also an outsider.

Apart from Kangana, there are many names like Deepika Padukone, Katrina Kaif, Priyanka Chopra, Juhi Chawla, Preity Zinta, Madhuri Dixit, Jacqueline Fernandez



etc. The names of Waheeda Rehman, Sadhna, Vyjayanthimala and Asha Parekh can be taken among the old Heroines. There are other names, it is not possible to mention everything here in the article. In these, Jacqueline has come from Sri Lanka i.e. foreigners as well as outsiders. Similarly, Cat has come from England. Oh yes, Akshay Kumar is also a Canadian citizen (dual). This means that the industry is so liberal that not only does it put an outside artist on its head, it also does not abstain from foreigners. Still accused of nepotism? Apart from this, the names of people like Subhash Ghai, Sanjay Leela Bhansali, Abhinav Kashyap, Anurag Basu and Tigmanshu Dhulia come to the fore when it comes to directors.

Let's now talk about those who came into the industry due to this nepotism and flopped out. Three names are the most prominent which proves that entry can be done on the basis of nepotism but ability is necessary to survive. The first name is Abhishek Bachchan. His father is called the hero of the century. Very smart, intelligent and also adept at dealing with most. Such a promising father gave his son a lot of work but the audience rejected him outright. The second name is Uday Chopra, even successful series like *Dhoom* could not save him. And out of the industry despite being a reputed production company in its home country. Once upon a time Gulshan Kumar's name permeated Bollywood. But even in his golden age, he could not get his brother Bhushan Kumar settled in the industr. Jitendra's sons Tusshar Kapoor and Kumar Gaurav are also a good example of this. Apart from these names like Fardeen Khan (Feroz Khan), Vivek Oberoi, Zayed Khan (Sanjay Khan), including Athiya Shetty (Sunil Shetty), Ananya Pandey (Chunky Pandey), Twinkle Khanna and Esha Deol can be counted.

Speaking broadly, this industry makes successful only and only capable people. Makes people sit on the head on



the basis of merit. This field is such in which crores of rupees are put at stake and here the risk cannot be taken just because the maker has to establish his brother or son-daughter. Makers do try such a thing and give a chance to their family member. Before accusing such people, we forget that these people are not making their son the CEO in some made-up organization, or are not making him sit directly on the chair, but for this they are spending a huge amount. And the biggest thing is that they are also taking the risk of drowning. They say if there is no love then there is risk.

Now the question is when all the people do the same in their own field. Actually, there is as much glamour and charm in Bollywood as in no other field. The name and price that is found here is not found anywhere else. Outsiders who come here also get influenced by this. No one comes for social service.

The film business likewise faces its own set of difficulties. For just over two decades, Bollywood has enjoyed "industry" status, allowing foreign studios and corporations to enter. However, the industry's potential to produce more varied stories is hampered by a variety of financial and distribution issues. Corporates typically invest the majority of their capital in numerous film slates with larger production companies and rarely fund independent producers. Smaller producers can't get bank financing, so they have to rely on private investors, builders, and high-net-worth individuals.

The business is severely hampered in terms of distribution, with approximately 9,600 movie screens in India compared to more than 60,000 in China. As a result, Hindi films and those without well-known performers receive smaller distribution than major films. They aren't given a fair shot at the box office, and if they don't get off



to a good start, they are yanked off the screens. This feeds a loop in which these films are labelled as non-profitable by the industry and have trouble getting money.

In this confined context, there is a lot of pressure to succeed. Formulaic films featuring well-known actors are invariably easier to finance and distribute. Producers begin to see "star kids" as more financially viable than rank newbies. They have millions of fans on their social media accounts even before they appear in their debut films, and photographers are lining up to take their images. The crowd, whose support has made a business out of little Taimur Ali Khan's pictures, gobbles them up. The film industry is frequently portrayed in the media as a monolith. This just adds to the perception of "Bollywood" as an exclusive club based in Juhu. The complexities of the profession are lost in this poor reportage, which fails to recognise the millions of people that make up the industry - writers, directors, producers, performers, and technicians.

It is vital to recognise both the industry's unique issues and the fact that this isn't just a Bollywood problem. There is little doubt that the film business as a whole must reflect and implement measures to level the playing field, while being aware of the obstacles that actors and professionals face on a daily basis. But it would be a shame if we didn't take advantage of this opportunity as a society to confront and destroy the ingrained social, economic, and cultural issues that perpetuate privilege and entitlement.

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# Human Rights of Woman: Constitutional and Legal Provisions

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## Abstract:

There are various ways of violating the rights of women, in which women as well as innocent girls have been the victims of violation of rights by men for centuries and still do today. At present, Indian women are participating in various activities of the society and the state, but this has led to an increase in domestic violence against them as well as violence in the workplace, on roads and in public transport and in other parts of the society. The Constitution of India recognized women as an important unit of society and gave them equal status and equal rights with men on the basis of citizenship, adult suffrage and fundamental rights, but the real power was and still is far from women. In accordance with the provisions made in Article 39 of the Constitution, the State shall conduct its policy in such a manner as to ensure that all citizens, male and female, have the right to an equal means of subsistence.

**Key words:** Women, human rights, status, rules, laws, acts etc

## Introduction

Women are an aspect without which the creation of a society is not possible. Women play a productive role in society. One cannot even imagine a new organism without a woman, that is, a woman is a surgeon, a creator. They make up almost half of the total population yet they are looked down upon in this patriarchal society. Joy is expressed on the birth of a son and condolences are expressed on the birth of a daughter. In Indian society even today sons are given more importance than daughters. In some areas where these changes are respectable and positive, in most places these changes are proving to be unfavorable to women. There are many reasons for the backwardness of women today, one of the major reasons being their illiteracy. Sociologists have stated that educating one woman is worth than that of ten men. Despite substantial participation in various activities of the society and the state, there has been an increase in indecent behavior, domestic

violence, violence in the workplace, roads, public transport and other places, including physical, mental and sexual abuse.

It is a proven fact that most crimes and atrocities against women have been committed in the world. In this perspective, both women and human rights become very important. In almost all the countries of the world, special rights have been given to women so that they can lead a dignified life. From the point of view of human rights, women are considered to be especially worthy of treatment. In this era of women's movement, on the one hand, the exercise of giving more and more rights to women is going on, on the other hand, the awareness of women towards their rights has also increased. The United Nations has also made considerable efforts from time to time to provide protection to women. The preamble to the UN Charter states that "We, the people of the United Nations, believe in the fundamental human rights, the dignity and values of the human being, and the equal rights of men and women." Thus, it can be said that the rights of women to equality have been declared in the United Nations Charter. In addition, the "Universal Declaration of Human Rights" of the United Nations also considers women to be entitled to rights without discrimination.

## Functions of the National Human Rights Commission

- To take action in case of violation of human rights in any situation,
- Intervention by the Commission on pending cases,
- To meet and suggest corrective measures for the treatment of prisoners of any prison in India or the state,
- To study and recommend the implementation of international treaties and measures,
- Doing research on human rights,
- To educate the people about human rights and to make them aware of its development,



- > Encouraging voluntary organizations working in this direction, etc

#### **Concerned status of women's human rights**

1. Before birth: forced pregnancy, abortion, assault during pregnancy, mental harassment, female feticide,

2. During infancy: infanticide, parental discrimination, abuse, neglect of personality development,

3. During adolescence: early marriage, sexual abuse by family and strangers, child prostitution, lack of basic facilities,

4. During adolescence: Exploitation in the workplace, sexual harassment, illicit trade, rape, kidnapping, molestation,

5. During femininity: Demand for dowry for marriage, beating and murder for dowry after marriage and forcing to commit suicide, mental and physical abuse, domestic violence etc.

Violence against women remains a worldwide phenomenon from which no society and community is free. Discrimination against women exists because it is rooted in social paradigms and values. However, its complete diagnosis is not possible without eliminating the causes of violence against women, but if one looks at the western and developed countries, it seems that its root causes are inherent in human structure and nature and its eradication is not possible. For every place and every kind of violence against women, both the society and the state will have to fulfill their moral and legal responsibility. The pragmatic nature demands that there should be a social initiative that would change the thinking of the whole society towards women.

#### **Constitution, Law and Women**

The reputation of human rights in Indian culture and way of life has been established since ancient times. In the time of Mahabharata period literature and Kautilya etc., attacking women, torturing innocents, insulting state representatives, was considered taboo. Respect for human rights in society and family is considered a natural part of Indian traditions and faith. In the days of British slavery, feudalism was prevalent in many parts of India, especially in the rural areas. Sometimes animals were treated worse. But after independence some changes came. The provisions of the Indian

Constitution sought to end inhumane conditions and maintain order and social security. Human rights are mentioned in the constitution, which is as follows: -

- > Under Article 14, men and women have equal economic, political and social rights.

- > Under Article 15, the state will not discriminate against any citizen on the basis of religion, origin, caste, gender or place of birth. The basic duty of every citizen is to prevent atrocities against women.

- > Under Article 16, men and women have the right to equal access to public employment and employment without discrimination.

- > According to Article 23, a woman should be protected from prostitution. With this in view, the Suppression of Immoral Traffic in Women and Girls Act 1956 was passed.

- > Article 39 provides that men and women have the right to equal access to adequate livelihood.

- > Provision of maternity assistance in Article 42 and

- > Article-51 to renounce all that is against women's dignity.

- > Article 243D provides for one-third reservation for women in Panchayati Raj Institutions and after amending Article 243D of the Constitution, provision has been made for 50 per cent reservation for women in Panchayats instead of 33 per cent.

#### **Rules and Acts for Women**

The Indian Constitution and various penal codes have also made many rules, regulations and acts etc. with the help of which the interests of women can be protected. Apart from this, during the rule of British also some acts related to women were made due to which the condition of women has improved a lot. Such as- Sati Practice Abolition Act, Widow Remarriage Act, Civil Marriage Act, Child Marriage Prohibition Act etc. Following are some of the major acts relating to women: -

1. Indian Penal Code, 1860: It provides extensive punishment for atrocities and cruelty against women.

2. Dowry Prohibition Act 1961: In 1961, the then Prime Minister Pandit Jawaharlal Nehru had passed this law considering dowry as a problem



and a stigma and evil practice on human beings only. Through this, an attempt was made to curb a serious problem like dowry.

3. Hindu Succession Act 1956: This Act directs that today a girl has the same rights as a boy in the property of her parents. As far as the son's property is concerned, both the boy and the girl are equal heirs. But as far as patrimonial property is concerned, the status of women is not the same as that of men.

4. Muslim Inheritance: In these, according to the imports of Quran Sariat has always been going on and the law is a bit strict regarding women, although there is no discrimination in self-acquired and patrimonial property in this law.

5. Penal Procedure 1973: In this process, it will be mandatory to search any woman or other related investigation through woman or woman police.

6. Hindu Marriage Act 1956: In this Act, the marital life of husband and wife like marriage, marriage, divorce and punishment etc. have been discussed in detail.

7. Muslim Divorce Act, 1939: Prior to this Act, the condition of Muslim women was very poor but after the enactment of this Act, some rights were granted to the wife to divorce.

8. Hindu Minority and Protection Act, 1956: In case of divorce between husband and wife or due to other circumstances, if the husband and wife are separated, the loss which they have to suffer, would be even more miserable for those children. There are those whose parents live apart, because the quarrel between the two is about who the minor children should stay with.

9. Indian Evidence Act, 1982: The Act of Evidence is that the burden of proof will be on the person who made the allegation and the same was the case with cases of atrocities against women.

10. Child Marriage Prohibition Act, 1929: Even in the 21st century, in some rural and some urban areas of India, marriages are being arranged by placing young children in pavilions, determining the age of marriage and violating the rules in this Act. But provision has been made for punishment, fine etc.

11. Sati Prevention Act, 1987 and Rajasthan Sati Prevention Act, 1987: Strict measures were

taken by this Act to stop the practice of Sati and its glorification.

12. Prevention of Unethical Trade Act, 1956, amended 1978 and 1986: According to this Act, sexual exploitation of women is considered a cognizable offense.

13. "Suppression of Immoral Traffic in Women and Girls Act" 1950 Amended 1978 and the Immoral Traffic Prevention Act 1986: Similar to the Prevention of Unethical Trade Act, 1956.

14. Pregnancy Termination Medical Act, 1971: Initially, abortion and getting it done in our country were both offenses under Article 312-316 of the Indian Penal Code, 1860. This act has been made keeping in view the health of women.

15. Film Act, 1952: Films have a profound effect on society, so it is the responsibility of the Censor Board to ban films which show women as obscene and disrespect women.

16. Feminine Prohibition of Women Act, 1986: Obscene depiction of female body is completely banned through this Act. It states that no woman can be portrayed in a way that harms or degrades her public morality. Related to this are Prevention of Harassment Act, 1978, Cinematography Act, 1952, Incident Representation of Women Prohibition Act, 1986 etc.

17. Special Marriage Act, 1954: Through this Act, women have been granted marital freedom as well as religious freedom. Through this act, any woman can marry a person who believes in any other religion without changing her religion.

18. Factories Act, 1948, Amendment-1976: This Act states that if the number of women in a factory or industry exceeds 30, the management has to arrange a nursery there. So that women can leave their children in the nursery during working hours.

19. Criminal Law Act, 1961: Under this Act, women are given such rights and special privileges that women can discharge their maternity responsibilities. There are other laws to protect women from physical, mental, and emotional abuse and for their interests which are as follows- Equal Wages Act-1976, Employees State Insurance Act, Abusive Representation Prevention Act-1986, Contracting Labor Rules



and Abolition Act, National Commission for Women Act-1990, Family Court Act-1985 etc.

A comprehensive campaign should be launched to fight against the horrific nature of violence against women in India and to create public awareness. In a developing country like India, the issue of human rights is one that requires long term policy and cooperation from government and NGOs. Newspaper groups, All India Radio and Doordarshan etc. can play an effective and active role in bringing awareness towards human rights. We all need to remember Gandhiji's idea that- "Independent India should have a woman Walk alone from Kashmir to Kanyakumari and let there be no indecent incident with him ". At the same time, women should accept it as half of their life. Theoretically, women's rights are not lacking anywhere but in practicality, they are being seen far and wide. Certain rights are required for the development of human personality in the society, in the absence of which development of his personality is impossible in the society, these are called human rights which are non-communicable. Therefore, the rule of the international community on

individual and human rights is an international law. In the international community, the state as well as the individual has become a subject of international law. Where Aristotle considered man a social creature, they are applicable even in today's age but now human rights cannot be violated by action, because they impose restrictions on state action.

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