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Contents

S. No.	Chapter	Page No.
1.	Race Caste and Gender in English Literature Dr. Jaysing R. Babar, Pune, Maharashtra, India	01-10
2.	Evolving Oral Traditions The Cultural Links between Ethnography and Literary Classics in the Last Decade of the 20th Century Suddhasattwa Banerjee, Nalhati, Birbhum, West Bengal, India	11-30
3.	Shakespeare Authorship Question A contemporary Approach to Anti-Stratfordian Argument Md. Bagbul Islam, Haripal, Hooghly, India	31-45
4.	Literature and Cinema Dr. Shippra, Babrala, Gunnaur, Sambhal U.P., India	46-56
5.	R.K. Narayan and The Hindu Ethos Dr. Chhaya Singh, Jaunpur, U.P., India	57-63
6.	An Assimilation of Ramprasad and his time in Subrata Mukhopadhyay's Selected Novel and Short Stories Sukanta Mondal, West Bengal, India	64-74
7.	Matthew Arnold's Culture and Anarchy : A Review Dr. Vartika Raj, Kanpur, Uttar Pradesh, India	75-84
8.	Evolution of Humanism and the Indian Writings Dr. Loveleen Kaur, Bathinda, Punjab, India	85-98

9.	Need of Improving English Application- Writing Skill In The School Students Veenu Chaturvedi, Dr. Sonia Kaur Bansal, Jaipur & Dr. Rajesh Kumar Sharma, Saipau, Rajasthan, India	99-105
10.	Implication of Feminism on Women in Current Social Senerio Dr. Ameer Ahmad Khan, Shahjahanpur, Uttar Pradesh, India	106-120

Race Caste and Gender in English Literature

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Abstract

Dalits and African Americans choose various forms to write about their bitter experiences in their life such as poetry, drama, novel, and autobiography. Writers from both Dalit and African American literature rejected mainstream literature and started their own form of writing to express their life experiences which become a dominant form of literature. Their literature has become the only medium to express their thought and reveal their problems to the people as they do not have a right to express openly. Each society is divided into two groups - lower and higher class. So the class in power exploits the weaker section and keeps them at the margin. Most of the marginalised sections in the society all over the world have gone through similar kinds of oppressive structure in their respective society. Dalits in India have experienced inhuman treatment and oppression at the hands of higher class for hundreds of years whereas African Americans were also treated as socially, culturally and economically inferior for

the last four centuries. Though the period of oppression of Dalits is more than that of African Americans, both these sections of society have experienced marginality and oppression almost similarly in their respective countries. According to Vilfredo Pareto, the higher class in society succeeded in each sphere of life. He observes that “The elite is a small number of individuals who in each sphere of activity have succeeded and arrived at a higher echelon in the professional hierarchy” (Pareto 212). This is what we find in both Dalit and African American communities.

Along the same line of argument S. D. Kapoor observes that a study of marginalised and oppressed groups is not only natural but also necessary. It is essential because Dalits and African Americans struggle to reinforce their identity as human beings, which had been denied to them for a long time. It appears from the available literature that African Americans have taken lead to regain their identity and their struggle to regain their identity later motivated Dalits in India. Therefore, it is a notable fact that social and cultural ideas travel from one country to another through strong leadership and literature to liberate depressed groups.

If we consider these communities in relation with oppression and marginalization in their respective societies, they have undergone almost the same kind of mental, physical, psychological turmoil and have been a part of humiliation, torture, exploitation, inferior status, disgrace, pain, sufferings, and discrimination on the basis of caste, class, gender and race. It has been observed that African Americans and Dalits have been marginalised and oppressed in the racist American society and the casteist Indian society

respectively. Furthermore, Dalit and African American women have also been oppressed and marginalised within their caste and race respectively. Indian Dalit and African American writers are at the forefront in writing about the issues of marginality and oppression of both their people in their respective societies.

'Dalit', is derived from the Sanskrit word 'Dalita', which means 'oppressed', is a Marathi word which means 'broken'. The term 'Dalit' is used in the nineteenth century in the context of oppression faced by the untouchables from the class in power. In the present time, the word 'Dalit' does not represent only untouchables; in Dalit literature the term is widely applied to all marginal, aboriginal, subaltern, and other groups including minority groups like Muslims, Christians, Neo-Buddhists and also the so-called upper caste women in India who have been discriminated down the ages.

The term 'African American' is a recent term used for the Black Americans. At the initial stage, they were taken from Africa to America and made to serve as slaves. They were kept apart, because of the pigment of their skin in America by whites. They were made to live in ghettos. The slavery was imposed upon them for more than three centuries. But they did not forget their history, their memories about Africa. Africa occupies a special place in their hearts. Therefore, they call themselves African American. Their identity has travelled from 'coloured' to 'Negro', 'Negro' to 'Black American', 'Black American' to 'Afro-American' and 'Afro-American' to 'African American'. These terms are used for referring to Americans with an African ancestry. The term Negro is used to those who were taken to America as a slave from Africa but the term

'Black American' is used for people who have slave ancestors. 'Afro-American' is used for American born blacks, who get their spirit from African Slaves whereas 'African American' is a term that is widely used to describe all people with an African ancestry such as Africa, Ghana or Haiti or the other Caribbean islands, whether in recent times or centuries ago as it is felt that all have an African ancestry. They represent the history of two cultures and countries. In Africa, they enjoyed the power but in America they are in a marginal position.

Indian Dalit literature deals with the life of Dalits in Indian society. Dalit literature is not a literature which only gives readers pleasure as some mainstream literature does; it is a literature, in which we can find pain, sufferings of Dalit people, which they have gone through in their day-to-day life. Dalit writers have protested for their identity and showed their resistance against oppression and the marginalisation of their community in their society. They assert that we all are human beings, so there should be equality for all. The novels such as Kishor Kale's *Against All Odds*, Joseph Macwan's *The Stepchild* and Arundhati Roy's *The God of Small Things* deals with the life of Dalits in Indian society.

Against All Odds represents and unfolds the darkest and the unknown world of the Kolhati Community, especially women and children. It is the story of a tamasha dancer and her illegitimate son from the Kolhati community and the struggle and anguish of a young boy attempting to break free from the demeaning customs and lifestyle of his community. It is the heart-touching story of Shanta who wants to become a school teacher but becomes a Tamasha dancer and then the

mistress of Nana, and how little Kishya, an illegitimate son of a Kolhati woman, becomes a Dr. Kishor Shantabai Kale. *The Stepchild* is an enthralling tale of heroism, love, humiliation, discrimination, marginalisation and oppression of Dalit community. The locale of the novel is rural Charotar, one of the most fertile areas from Gujarat. Macwan represents the life of Hindu Vankar Community when the process of modernisation started in Gujarat. The original Gujarati title, *Angaliyat* stands for a stepchild, who comes to new home holding his/her Mothers' Anguli, after the mother's second marriage. In *The God of Small Things*. Arundhati Roy tries to criticize, deeply rooted social conventions of exploitation and marginalization of untouchables in the rigid caste system and women in the patriarchal society. The Indian constitution provides the legal framework for the final abolition of untouchability but unfortunately the division between touchable and untouchables including women is so ingrained in Indian society. Even they are not considered as touchable creatures. This novel shows that untouchables like Velutha were not seen as human but they are treated as nonhuman.

Thus, Dalit Literature shows how there is discrimination based on caste and gender, sexual abuse, oppression in the Indian society and the effects of this discrimination on the minds of Dalits. Kishor in his novel rightly pointed out the seriousness of casteism. Kishor's mother Shantabai suffered and sexually exploited by many men in the society. Macwan portrays the plight of Teeha and Methi after Teeha's fight with Patidars, a class in power. He gives detailed estimation of Methi's suffering and sexual exploitation though she is not guilty. Kishor Kale, Joseph

Macwan and Arundhati Roy project the marginal status of the women and Dalit in Indian society through their novels *Against All Odds*, *The Stepchild* and *The God of Small Things* respectively.

African American Novels concentrates on marginalisation and oppression of African Americans on the basis of race in their country. *The Color Purple*, *The Bluest Eye* and *I Know Why the Caged Bird Sings* deals with the black liberation movements. African American literature is a strong response to the mainstream literature written by American writers to reflect their sufferings and pain about their community. Their writings are mainly about the racial discrimination in the American society. African American literature has gone through various phases such as Negro Literature, Black Literature, Afro- American Literature and then African American literature. The researcher has focused on the struggle of African American people to establish themselves as individuals in their own society came to light with writings of Zora Neale Hurston, Jean Tommer, and Langstone Hughes. Five decades later, Alice Walker carved a niche for herself with her novel *The Color Purple*. Set in the 1930s, the novel chronicles the life of the protagonist Celie and the hardships she faces, first for being born a woman and then for being a black.

It has been shown that several socio-cultural and political movements played an important role in the history of African American literature. The novelists, Alice Walker, Toni Morrison and Maya Angelou through their writings gave new dimensions to the African American literary tradition. These writers wrote about racial segregation as well as African

American feminism in their literary endeavours. They focused on physical and sexual abuse, exploitation of Blacks, dehumanisation, disrespect, oppression, marginalisation, discrimination and African American feminism in their literary endeavours.

Alice Walker's *The Color Purple* rightly presented the picture of race and gender in this novel. It is a story of female self assertion regarding her own identity. Walker has used epistolary form of writing this novel. Celie writes letters to God and Nettie, which is about her pain and sufferings. Through her letters Nettie tries to instill confidence in Celie to protest for her rights. She writes about the African community, American missionaries, the plight of Olinka people and their protest against white colonisers which makes Celie realize that she to protest for her survival. The history of black women slaves in America is one of sexual exploitation. Rape was the integral part of their lives. In *The Color Purple* Walker writes about racism, black feminism, class conflict. She portrays sexual harassment, humiliation, oppression received from white as well as black society in America. The novel portrays the inner strength of Celie and how she evolves from being a victim to being a victor towards the end of the novel.

The Bluest eye by Toni Morrison is about marginalisation, oppression, humiliation of African American at each shares of life. In *The Bluest eye* she has shown that black woman were excluded from whites as well as their own society. Characters in Morrison's novels suffer due to internalised racism and double consciousness. It is their psychological condition that they feel inferior to the Whites. Black Women in America have been victimized down the ages

on the basis of Race, Gender by the whites and also males from their own society. They were oppressed and pushed towards the margin by the class in power. It is noted that race, class and gender are interrelated to each other in the history of black women oppression. Morrison rightly shows the mental trauma of their life.

In the novel, *I Know Why the Caged Bird Sings*, Angelou treats female characters more positively than male African American characters. It is a story of Maya, the black girl who is trapped in a cage like a bird and exploited, oppressed during her life. The Caged Bird represents Maya's imprisonment like other African Americans resulting from marginality, oppression and racism in the America. Maya's struggle in the novel is not her individual struggle, but Angelou depicts the struggle of the African Americans in the American society. Racism, sexual abuse, marginalisation, domestic violence and oppression are the major issues in the African American literature.

Thus, African American and Indian English novels deals with theme of disheartenment, social insecurity, physical and sexual abuse, rejection in the society, poverty and hunger, displacement, discrimination, naming, dehumanisation and disrespect, ignorance, domestic violence, alcoholism, male supremacy and education. Comparative re-reading of Dalit and African American literature is necessary and important to show the similarities and differences in their exploitation, oppression. Therefore it is just a humble attempt to enlighten the darker side of social mentality who do not consider Dalit, African American and women to be human beings.

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Evolving Oral Traditions The Cultural Links between Ethnography and Literary Classics in the Last Decade of the 20th Century

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Abstract

An Ethnographic Approach of the links between *The Ramayana* and the Oral Traditions of Ramakatha, evolved around the Rash region in West Bengal in the last decade of the 20th Century can bring out a wide range of significant cultural evolutions in a varied sphere of social practices and conventions of this region.

The Oral Traditions, forming quite a significant part of Folklore have always been analyzed by Indology, especially by the sub-disciplines of culture studies, Sanskrit and

ethnography and Folklore, especially the Oral Traditions have always been found as important agents of cultural evolution, usually marked by the written materials or the frozen variety of Folklore, that have always formed an important part of this branch of knowledge.

I, in this paper would look into the oral traditions in the form of anecdotes, riddles, poems and songs from the Radh region. It portrays an analysis of historical representation of data through the collection of a vast amount of folklore from this region. These not only help to ascertain a reflection of a rich tradition transmitted through generations, but also help portray the cognitive representation of socio-cultural and religious developments through history which serve as important contexts for their origination. Their survival itself is a testimony to this, a testimony conveyed, communicated and transferred through time. It led to a euphoric exploration of a venerable tradition that is partly lost in oblivion under the pressures of modern civilization.

Paper

The verbose referring to a custom that talks about a continuous tradition of survival of ethnic identity amidst changing socio-cultural and religious contexts that have nevertheless resulted in the accumulation of a colossal amount of information and mention may be made of the attempts of Lal Behari Dey, Dakkhinaranjan Mitra Majumdar, Dinesh Chandra Sen, William McCulloch, Rabindranath Tagore and others. However, mostly all of these data were limited in nature with the exclusion of further scrutiny of contexts, causes and implications. Nevertheless, it is also significant to mention that each and every of these attempts also provided a rich source of study for future reference works and researches, acting as the mainstay, strength and support for various studies of varied disciplines including, folk culture,

linguistics, sociology, philosophy and literature. Most of these data collected from the Radh, over the last century, are generally in the form of fables, folklore, poems and riddles. At closer observation, they can be further divided between eastern and western Bengal, with the former constituting a significant section of the erstwhile eastern Bengal or most parts of the country of Bangladesh and the latter was formed of prominent parts of modern western Bengal, including the erstwhile Jangalmahal - constituting parts of modern Jharkhand and parts of Orissa and also the present region of studythe Radh region. Geophysical constituents made the two regions differ in nature, flora and fauna with the former being more fertile and well-drained, fed by both perennial and non-perennial rivers and the latter forming sections of a more arid region of the Chhotanagpur plateau. Difference in landscapes naturally evoke an image of diverse habitation, however interestingly enough, the folklore in the form of fables, riddles and poems, contained a continuous strain, which spoke of the proximity of the regions and also the remarkable possibilities of their traveling from one region to another.

With a history of varied religious influences, including Jainism, Tantric Buddhism, Vaisnavism, Saivism, Saktatism, Brahmanism, Islam and finally Christianity, the region under study experienced various changes in thought processes, political scenarios and cultural affiliations. As the larger representation portrayed motley of heterogeneous and diverse socio-cultural elements, it is also important to mention about the minor depiction in the form of ethnic identities. This was prominent through the importance of folk divinities and deities and local ruling authorities, which helped to strengthen the native history to a great extent. The present paper focuses on this character and distinctiveness of the region, which

helped to shape the regional socio-cultural and religious ethos. The paper looks into a brief history of the region which influenced the local religious belief structure and in turn also influenced the local lore and fables that exist today as a mode of continuous human communication between existing societies and religions. Amidst this, ecology occupies a significant pivotal role, aiding the diachronic development of thought processes down the path of history.

The significance of folklore of the region also lies in its tradition, which speaks of a parallel belief structure alongside the mainstream - so-called Brahminical religious belief system in the region - which has oft been repeated in the writings of historians and linguists like Niharranjan Ray, Suniti K. Chattopadhyay and others. The lore is helpful in not only understanding the settlement patterns, migrations and change of habitation, reflection of day-to-day activities and anxieties concerning livelihood, but also reflects a story of continuous struggle for acceptance within a framework of society, which, historically speaking, has been dominated by sections of higher caste with the *vratyas* (the marginalized people) occupying a secondary role down the path of regional history. The region under study Archaeological records provide vital information pertaining to settlement pattern of the region in relation to the local inhabitants from the very early times, however, it is not until the Historical/Late Historical periods, that information pertaining to religious as well as developing economic activities are available. However, the origin of fables and lore is difficult to measure nevertheless, and cannot be studied with historical references till later times.

The oral traditions collected from the region can mainly be divided into two major segments. With varied regions across the nation offering their intrinsic ways of life, the culture of India reverberates with a multitude echo of customs and

traditions- preserved in the various vernacular languages of the nation. Thus, is woven the art of storytelling within the cultural mosaic of the nation. With various recent publications highlighting important and significant aspects of folktales from across the nation, they also help to keep an age-old tradition alive- the messages conveyed through the art of storytelling. Significantly, it should also be mentioned here that the practice of storytelling in India can primarily be divided into two broad categories. In further explaining this, one can refer to the help from the akam (meaning inside) and puram (meaning outside) traditions of Tamil literature- where the akam tradition signifies the stories retold within the household and the puram tradition signifies those recited and narrated outside the household and in various public places. Almost all oral traditions all across India occupies these two patterns. Thus, there is an element of the stories which is famous and handed down through generations within households, while on the other hand, there is a section of stories, which are famous for being retold in public places. This latter is often retold with the help of various props, e.g. the patachitra traditions of West Bengal or shadow puppetry using leather puppets as part of the tradition of Kerala- Tholpavakoothu or even the Bhopa storytelling tradition in front of a tapestry in Rajasthan. In all of these instances, the stories are represented through oral epics- depicting the characters of the stories and these often function as a portable temple. The characters can be historical incidents or stories from mythologies as well- and mostly refer to the victory stories and ballads of local princes and kings as well as local deities who act as the protector of various villages and alongside the wide range of people telling stories with the help of props, it is also important to mention about the large number of storytellers across the nation- whose profession was

specifically to tell stories. Thus, mention may be made of the kathaks of Bengal- whose recitations used to be referred to as kathakatha. As the tradition of kathaks is almost a dying art, some specialised narrators are still seen thronging the banks of the ghats of Beneras. Often well-travelled people, these storytellers used to be paid for their services and thus, were often also hired by zamindars or local kings and ministers on auspicious occasions or even otherwise- to tell stories of mythological characters as well as various incidents which they have encountered in the various lands that they have visited.

The other aspect of storytelling speaks of narration within interiors or home and other areas where the listener and narrator are directly displaced away from a public gathering and hearing. This form of storytelling in India occupies the narration and subsequent passing of the tradition to the following generations. In this procedure, the stories are handed down from predecessors in the form of parents, grandparents, uncles and aunts. Mostly retold for the amusement of young children, the ideas and themes of the stories often include fictitious characters from mythology or otherwise. The stories are shorter in comparison to the other ones which are recited to a wider public. The use of language, repertoire, pitch and body expressions changes from the former as well- to suit the likes of a young child. Thus, as stories from Panchatantra, Jataka tales or the Puranas are repeated, quite like the former process of storytelling in public places, they also weave various stories from local oral tradition or simple stories woven with fictitious and imaginary characters by the narrators. Important work has been contributed towards understanding folklore and its various channels of expression by certain dignitaries in Bengal over the last one hundred years in India, including Gurusaday

Dutta, Rabindranath Tagore, Abanindranath Tagore, Dineshchandra Sen, Dhakshinaranjan Mitra Majumdar, amidst others, the last four decades have also witnessed various other folklorists across the nation contributing substantially towards the understanding of folklore and storytelling in India, e.g. Devendra Satyarthi, Durga Bhagwat, Krishna Dev Upadhyaya, Prafulla Dutta Goswami, Kunja Bihari Dash, Ashutosh Bhattacharya and many others. And to this was added the work of several recent Indian scholars as well, including- M. D. Muthukumaraswamy, Vivek Rai, Jawaharlal Handoo, Birendranath Dutta, P. C. Pattanaik, B. Reddy, Sadhana Naithani, P Subachary, Molly Kaushal, Shyam Sundar Mahapatra, Dr Bhabagrahi Mishra, Jyotindra Jain and others.

The Ramayana and the Oral Traditions of 'Ramakatha: an Ethnographic Approach

To begin the discussion on the oral traditions of 'Ramkatha' in Radh Bengal In the last decade of the 20th Century as a cultural link with the *Ramayana*, I would like to refer to a comment of M. Winternitz, present in his quite a celebrated essay, "The Popular Epics and the Puranas, the genuine and the spurious in the Ramayana", published in A History of Indian Literature. Vol I, Section II. "The only explanation for the great differences between the receptions is the fact that the text of the epic was for a long period only handed down by oral transmission. It is conceivable that the order of the verses became dislocated in the memory of the rhapsodists, that the wording must often have suffered considerable changes, and that the singers of different regions made different additions and extensions respectively". Along with various versions of the Ramayana in various regional languages we can trace various oral traditions too. We are quite familiar with the Ramayana by Kritivivasa, written

in the 15th century in Radh Bengal. Just as a parallel to this written rendering, I would like to refer to a few oral traditions of this region, e.g. vrata katha, riddle, folk song and yatra. In this context I would like to refer to a comment by Rabindranath, made in his essay, "Ramayana " published in *Prachin Sahitya*, "The mass has not only learnt lessons from Ramayana, they have derived pleasure out of it. They have not only worshipped it, but have also placed it in their hearts. Its not only a scripture for them, but is an epic in its true sense."

While discussing Ram katha' in Radh Bengal the most powerful oral tradition that comes to my mind is definitely 'Kathakathan'. It had specific sociocultural impacts but the entire tradition is so miserably missing In the last decade of the 20th Century that I failed to trace a single example of it. Hence, I am going to discuss the 'Vratha Kathas' which are called 'charas' (rhymes) too. 'Dasaputtal Vrata' is taken up by young girls in the Radh even today. The 'chara' goes, "Sitar mato suttee hobo, Ramer moto pati pabo, Lakshmaner moto debar pabo, Kausalya sasuri pabo, Dasarather mato swasur pabo." (I will become a suttee like Sita, I will have husband like Rama, I will have a brother in law like Lakshmana, I will have mother in law like Kaushyala, I will have father in law like Dasharatha). Sita has always been the darling of the Patriarchy. Even according to Swami Vivekananda Sita is one of the ideals of the iconic concept of femininity in India. It is a common blessing for young girls to be like Sita. Winternitz quite rightly comments, "the women love and praise Sita as the ideal of conjugal fidelity, the highest virtue of woman". Hence the desire to be like Sita is quite obvious. Rama, at the same time is a God incarnation, a kind of Super-Hero, a representative of iconic patriarchal authority of India. His conjugal fidelity is usually considered to be

beyond question and the hassles, Sita has to bear for him are usually taken as minor ones. Lakshmana is so favoured as a brother in law that 'Lakshmana Dewar' is quite a common qualifier in most parts of India. His faithfulness and sacrifices are unquestionable. The idea of Kaushalya as an ideal mother in law can be related to the idea of patriarchal approval as the mother of the great son, Rama and a line from *Ramayana* in Bengali by Kritwivasa, "Toma hano badhu ami bhagya kore mani" (I have fortunately got a daughter in law like you), whereas the favour for Dasaratha as father in law emerges from his unparallal love and favour for Rama and a line from *Ramayana* by Valmiki, "Na dwesta vidyate tasya sa tu dwesti na kanchana" (He does not have jealousy for anybody in the world and nobody in the world has any jealousy for him). In this context Rabindranath's projection of *Ramayana* as poetry of household order is quite significant. He comments, "The main feature of the Ramayana is its emphasis on the domestic world. The ultimate elevation of the sacred bond between a father and a son, among brothers, within conjugal relationships, within the relationship between the ruler and the ruled and so on are portrayed with utmost perfection". Hence the Ramayana enters into the common paradigm of domestic expectations quite thoroughly.

The chara of the 'Bhaduli' vrata in the western part of the Rash unfolds another dimension of the inclusion of the *Ramayana* within the domestic world of the Rash, "Sagar! Sagar! Vandi, tomar songe sandhi./ Rama asen Lakshmana asen, ar asen Na/ Tai dekhe theme thakben samudrer jal." (O! Sea! I worship you, I want your friendship/ Rama comes, Lakshmana comes and comes Na/ Hence the sea will remain static.) This vrata is primarily for the family of the business community, who have to travel across the sea. Goddess Bhaduli is related to the month 'Bhadra' and is the goddess of

rain. This vrata requires a pot hole, symbolizing the sea, in the courtyard of the house. Beside it six circles are drawn, placing three on each side. They symbolize six other seas. A couple of Parallel lines representing a large river having thirteen heads get connected to that hole. Then the lady, performing the vrata, sprinkles water on this drawing and the hole while uttering this chara. Nal, here is the son of God Visvakarma, the skilled maker of the universe as he helped Rama to construct a bridge across the sea for easy passage of Rama and his army to Lanka. This vrata aims at the safe passage of near and dear ones, travelling across the seas. In this vrata the *Ramayana* is used as an iconic example of exerting control over the usually uncontrollable aspects of nature. It does also bring out Animatisms, quite an integral component of any form of paganism. In 'Sundarakanda' of the *Ramayana* by Kritivivas we find Rama worshipping the sea as can be found in 'yudhakanda' of the *Ramayana* by Valmiki.

Along with 'vratas', charas bearing references of the *Ramayana* are uttered in marriages too, " Shunun shunun mahasaya kari nivedana. Janaki Ramer vivaha korun srahan. Sriramer vivaher kale sunechilam jamon. Harer dhanu bhangilen Sri Raghunandan. Janaka pravriti kari Mithila nibashi. Sabha kori basilen jata bipra rishi. Agrete basilen jata devagana. Paschate bosilen Mithilar prajagon. Ajnate nripabara gelen anthapure. Kanya nie asilen vivaha-mandir. Satapak pradakshin hailo jamon. Swarga haite puspa bristi kare devagan. Aha! Anandita aj Mithila Bhuvan. Malyadala naren jakhan Narasundar bhai. Rama-Janaki vivah dakhe anande sabai..... (Ladies and gentlemen, please lend me your ears. I will describe the marriage ceremony of Rama and Sita. Rama broke the holy bow of Lord Shiva and projected himself as a prospective groom of Sita before king Janaka and the respected gentry of Mithila. King Janaka then went in

and brought Sita for marriage. Gods hailed them with a shower of flowers from heaven. Everybody was happy in Mithila. Brother Narasundar performed rituals and everybody gathered there saw this extraordinary marriage ceremony of Rama and Sita.) It projects the marriage of Rama and Janaki as a celebrated one and wishes the present day marriage to turn up as an equally celebrated one. In some cases a list of gift items is included within this 'chara'. This chara may have an intention to protect the bride and the groom from all sorts of evil forces too.

Charas connected with magical enterprise do often bear references of the *Ramayana*. Some are related with White magic and some with Black Magic. Let me give one example of each of these types,

Bhut amar put, petni amar jhi. / Rama- Lakshmana songe ache korbi amar ki? (A ghost is just like my son and a lady-ghost is just like my daughter/ As Rama and Lakshmana are there with me, you can do me no harm.) It is related to White Magic and used for driving away the evil spirits. The proverb, vuter mukhe Rama nama (A ghost, uttering the name of Rama) is quite closely associated with it. Usually the name, Rama is uttered for driving away ghosts. Though the characters like Rama and Sita are hardly related to Black Magic, there are quite popular rhymes, involving Rama and Sita, having definite inclination towards Black Magic, Rama katlen kala, Sita dilen jag, / Je varner kala tui sei varnei thak (Rama cut down the bunch of bananas and Sita placed them properly for ripening/ Let the banana remain green for ever). The magical power of Rama and Sita and the magic in these names have probably led towards this association of Black Magic. In the *Motif Index of Folk-Literature* by Smith Thompson I found sufficient support of my opinion, Magic results from uttering powerful name.

The next interesting use of such charas is as riddles. Mystery of birth and family history is quite a common motif in folklores and in the Radh many such riddles can be traced related to the Ramayana. I would like to refer to two of them, the first related to the mystery of the birth of Sita and the next related to that of kush, Bap janma dila kintu ma chilana kache,/ Bhumite utpanna bote nahi fale gache./ Asambhav katha jadi manaha sakale,/ ei katha mithya noe matite nari mile (Father gave birth without the presence of the mother,/ Its born of land but not of plants./ If you agree to accept something apparently impossible,/ It is true that a woman was born of land.) and Janma dilana janmadata janma dila pare./ Jakhn tahar janma hala ma chilana ghare (Inated of the progenitor she was given birth by someone else/ When the father gave birth, the mother was absent). In the *Motif Index of Folk-Literature* by Smith Thompson I found, Earth gives birth to woman is quite a common motif of folk lore. But in this case this motif is just one possible understanding as there are lots of other references too. Nityananda Acharya (Adbhuta Acharya) in his 17th century *Adbhuta Ramayana* in Bengali presents Sita as the daughter of Mandodari, the wife of Ravana. She buried little Sita in Kurukshetra as Sita was conceived in absence of Ravana and in presence of a few hermits, who visited her as guests of Ravana. Then she was found by King Janaka, while farming the land of Kurukshetra. In *Ramakatha Prak Itihas* (1977) by Acharya Sukumar Sen we find Sita as the daughter of Dasagriva (Ravana), who abandons Sita as an evangelist foretells that she will be responsible for the fall of her paternal dynasty. Then she was found by Valmiki, who nurtures her and later on when Rama and Lakshmana came to the Ashrama of Valmiki, Sita falls in love with both and gets married with both in due course. In this context *Bharatbarsher Itihaser Dhara* by Rabindranath

is quite significant. He has presented the actual meaning of Sita as plough-line. She was found by king Janaka at the edge of his plough and the end of her life was by entering into the Earth. Hence, she is a symbol of agriculture and is quite significantly rescued by Rama from the Rakshas (Demons), who were mere hunter-gatherers. Rama thus saved agrarian civilization from the forest-dwelling hunters.

The next riddle bears the common belief that Kush was not born of Sita but was a doll of Kusha, made and alleviated by Valmiki, who asked Sita to nurture him as her own son and a brother of Lab. This issue can hardly be traced in any written version of the Ramayana, but there are various folk references of it, Sita gaiche sinan koirte/ Sitar chila nai ghate/ Kusher chila Benai muni/ Rakhyeche Sitar ghate./ Sinai asye sudhae Sita/ e chila to ke bote?/ Lao ma Sita, lao ma Sita/ Tumari Lab kush bote. (Sita went off for bathing/ Sita was not there in the bathing ghat/ Hermit Benai has kept a doll of a very young boy, made of fiber on the ghat/ After her bath Sita asks, who is this boy?/ Accept the boy as your son, Accept him as your son.). Its a Bhadu song and bears a common folk-motif, man made from grass (*Motif Index of Folk-Literature* by Smith Thompson).

Along with Bhadu, Jhumur and Tusu do also bear several references of the Ramayana, haro re, Lakshman bhai, kutirete Sita nai/ Rakshase gililo bhujhi bhai he./ Ha ha, dhani, gunamani, kutha galo Sitamoni,/ Vyakulita manihara fani he. (Look! O! Brother Lakshmana! Sita is not there in the cottage/ Perhaps the Demons have engulfed her./ Where has she gone! I am utterly upset without her!!!). In this Jhumur song the loss of Sita does seem to have affected the entire mass, whereas in a Tusu song we find a note of consolation towards Sita, Ashoke bone kancha Sita, Ashokeri dal dhare,/ Kaindona kaindona Sita, tumar Rama asbe fire. (Sita is

lamenting in the garden of Ashoka/ She has clutched a branch of Ashoka itself./ Do not lament ! Do not lament! O! Sita! Your Rama will deginitely return to you). Ramakatha in the Radh is thus a strong contestant of Shivakatha and Krishnakatha. It is really fascinating as the number of worshippers of Shiva and Krishna are several times, if compared to those of Rama and it has been possible for the varied influences of the various forms of the Ramayana.

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Shakespeare Authorship Question A contemporary Approach to Anti-Stratfordian Argument

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Abstract

Shakespeare's works though four hundred years old, have never lost their flavour of timeless cultural elegance. His preternatural influence pervaded all the boundaries of time and space. Yet it looks astounding that many parts of his life are shrouded in mystery of which we have very little documentary evidence. Shakespeare's authorship was first doubted in the middle of nineteenth century. There is some disparity between Shakespeare's genius and his humble origin and obscure life. Shakespeare authorship question has spawned a vast body of literature till now proposing as many as 80 authors to be real Shakespeare. This book chapter discusses at length various drawbacks in Shakespeare's

biographies and proposes an alternate mode of approach by which a near-true narrative of his-life history is attainable.

Key words: Anti-Stratfordians Argument, Shakespeare's Authorship Question, Shakespeare's Biography, Shakespeare's Lives.

John Shakespeare, the father of William Shakespeare was a businessman of Stratford. He was a 'whittawer' and a 'glover' or glove-maker by profession. In his later life, he served as an alderman, a bailiff and lastly as the mayor of Stratford. He married Mary Arden, with whom he had eight children. Notable fact is both John Shakespeare and Mary Arden signed their names with a mark. Except that mark, no other evidences of their writing are to be found.¹ One of William Shakspeare's daughters, Judith, signed a legal document using a mark. His another daughter Susanna's signature was "drawn" in a practised hand instead of written. As for the older daughter, Susanna, Joseph Quincy Adams, a former director of the Folger Library, reproduced her [Sussana's] wobbly signature in his Life of William Shakespeare, but it does not encourage confidence that she was literate."² Sussana was married to Dr. John Hall after whose death a surgeon visited her at Stratford with the purpose of seeing her husband's manuscripts (surprisingly not of her father). It seems odd when she could not recognise her own husband's handwriting. On the basis of these facts Anti-Stratfordians often argue that Shakespeare was born and brought up in an illiterate family. Shakespeare's birthplace

Stratford was a market town with about one thousand and five hundred people. Stratford was a centre for meat industry where the main occupation was slaughtering, marketing, and distribution of sheep. It is likely that such an industrial urban neighbourhood was a cultural hinterland which cannot culturally nourish a genius like that of Shakespeare. As a result, the Anti-Stratfordians tend to portray Shakespeare as illiterate and unlettered.³

Shakespeare's works are laced with topics like court politics, international relations, foreign culture, deep knowledge of urbane aristocracy- their delicate manners, pastime, dealings with others, communication system, hunting, falconry etc.⁴ Anti-Stratfordians believe that Shakespeare's humble background possibly could not have offered such encyclopaedic treasure of knowledge. The author's astounding vocabulary is calculated to be around thirty thousands. Shakespeare's vocabulary is often stated to be the richest ever employed by any single man. It has been "*calculated to comprise 21000 words (rough calculation, found in Mrs. Clarke's concordance....without counting inflected forms as distinct words* " or, according to others 24000 or at least 15000.⁵

Shakespeare's profound knowledge could not be fathomed only by counting the number of words employed by him, but by the fact that he wrote upon such an array of subjects that he needed such a vast treasury of words. He had shown splendid adeptness with jargons and technical

terms belonging to different atmospheres. Such lexical exchequer demands equal level of studying, learning and life-long pursuit. It arrests our attention to his education which also lacks documentary evidence. It is true that King's New School in Stratford was established in 1553⁶ and it was within a kilometer of John Shakespeare's home. This free school in line of the other schools of that time would have taught a curricula of Latin grammar, the classics, and rhetoric at no cost.⁶ Documentary evidence suggests that the headmaster, Thomas Jenkins and other instructors of this school were Oxford graduates.⁷ No student-register with Shakespeare's name was to be found; No teacher or student of that school ever claimed that they were his teacher or class mate. An orthodox biographer of Shakespeare Joseph Quincy Adams thinks that Shakespeare served some time as an instructor [no documentary evidence] in a school. "*If we are forced to think of him as early snatched from school, working all day in a butcher's shop, growing up in a home devoid of books and of a literary atmosphere, and finally driven from his native town through a wild escapade with village lads, we find it hard to understand how he suddenly blossomed out as one of England's greatest men of letters with every mark of literary culture.*"⁸ This lacunae in documentation has strengthened the Anti-Stratfordian view that Shakespeare was illiterate or at best semilliterate.⁹

Perhaps the disparity among the six specimens of Shakespeare's extant signatures provide the strongest

evidence for Anti-Stratfordians. We have six signatures of William Shakespeare at our disposal in legal documents to validate the documents as legal. Their sources are: i) 1612 Mountjoy suit deposition of 1612 in which the signature is as Willm Shackper; ii) Blackfriars Gatehouse deed of 1612 which is only signed as Shakspear; iii) Blackfriars mortgage of 1612 which is signed as Wm Shakspea; iv) Page 1 of 1615 will which is signed as William Shackspere; v) the second page of the same will is signed as Wllm. Shakspere; and vi) the third page of the will has the signature – (by me William) Shakspear. Two facts are evident from the above signatures. Firstly, the spelling of all six signatures differs from each other. Secondly, all his signatures are appended to some legal documents. No other documents or manuscripts contain his signature. There is not any letter or manuscript written by him. Besides, none of the signatures conform with today's spelling of William Shakespeare. These six authenticated and uncontested signatures are explained as an "*illiterate scraw*"¹⁰ written in an embarrassed unsure hand. A test was conducted upon Shakespeare's signatures by Joseph M. English, Jr., a professional documents expert with a forensic laboratory. He deduced that the signatures were characteristics of an illiterate man. This quality of different signature may also indicate that he was not the same person who wrote 36 plays, 154 sonnets and 2 long poems. He was rather a different person than the actual author and the name "William Shakespeare" was a pseudonym for that actual author.¹¹

Study suggests that Shakespeare's surname was hyphenated as "Shake-speare" or "Shak-spear" on the title pages of 15 of the 32 individual quarto (or Q) editions of Shakespeare's plays and in two of the five editions of poetry published before the First Folio.

There is not a single trace in documentation which would identify beyond doubt the dramatist born in Stratford upon Avon as the true creator of his works.¹² The evidences we have alternatively indicate an industrious businessman whose only connection with the theatres of London was through lending, shareholding, dealing in theatrical props and items, and occasionally taking parts in acting. Anti-Stratfordians have argued that the then Elizabethan and Jacobean people associated with the stage knew that the name Shakespeare was a *nom de guerre* for the real creator or creators of those works. Alternative authorship theorists argue that the contemporary Elizabethan and Jacobean world knew that the name Shakespeare was a kind of *façade*, a disguise to hide the identity of the real playwright. They identify Shakespeare with lowly characters in several contemporary works of other writers.¹³ Most popular comparison is the literary thief Poet-Ape in Ben Jonson's poem *On Poet-Ape*. The playwright Shakespeare is praised excessively in the first folio edited by Heminges and Condell. Anti-Stratfordians claim the praise was for the original writer of those plays, and Shakespeare was only a pen-name.¹⁴ Circumstances surrounding Shakespeare's death also sound

quite 'un-Shakespearish.' The language of his will is unpoetic and unremarkable without any mention of any of his works or his unpublished 18 dramas. It is quite surprising that after his death on 23rd April 1616 there was no public mourning, eulogies, commemorating poems or elegies etc.

There are many biographies of Shakespeare like *A Life of William Shakespeare* by Sir Sidney Lee, *A Life of William Shakespeare* by J. Q. Adams. Their inadequacy is deepened by the fact that they are merely continuous narrative describing some facts about the literary maestro based on their general knowledge and interpretations of social history of Elizabethan period. These books do not bother to analyse in detail the documents on which these biographies are established. Sir Edmund¹⁵ directed our focus towards four types of sources in getting a clear picture of Shakespeare's life. First is Records; second is any contemporary literary allusions which can be found in the writings of others; third is conspicuous traditions that could have come into practice after his death and are connected with his lifetime; and fourth is rational illation from his own writings that could shed some light upon the blank pages of his lifetime. The fourth option might look like some fond imaginings. But "*Records, in the widest sense, do not exhaust the material available for the study of Shakespeare's personal life.*"¹⁵

We do not have an exact day of his birth. There is a record of Shakespeare's christening on 26 April 1564. His marriage license was issued in 1582 and six months after that

documentary evidence suggests that his daughter Susanna was christened. That he was a father of twins Hamnet and Judith is evident from a document of February 1585. We have Robert Greene's incessant slandering of him in *Groats-worth of Wit* (1592). Greene tried to malign Shakespeare by painting him as *'in his owne conceit the on Shake-scene in a cuntry.'*¹⁶ This attack by Greene proved that Shakespeare was becoming a name worth criticising. He must have become a reputed actor and playwright in the Elizabethan theatrical world by then. But researchers get flabbergasted as to the deficiency of how he achieved this great success in London. What was he doing before rising as a luminary in the theatre world? Robert Greene tried to fill this missing link by christening those years i.e., the years between the christening of the twins and his prominence in London as the *'lost years'*. There is no record to suggest where he lived and for how many years, in which roles he acted in the theatre, who was/were his friends, was he really a beneficiary of royal patronage as we infer from the dedicatory page of his sonnets, what was his political leanings, sexual preferences, religious beliefs, considering all these unanswered questions we can assume that his life still remains enveloped in a cloud of mystery. We know for certain some matters like *"he was born at Stratford upon Avon, - married and had children there, - went to London, where he commenced actor, and wrote poems and plays, - returned to Stratford, made his will, died, and was buried,"*¹⁷ But our knowledge seem ludicrously

inadequate compared to our vast ignorance.

It is a popular belief that Shakespeare in his boyhood attended the Free Grammar School. Nicholas Rowe in his *'Life'* argued that John Shakespeare was a dealer in wool, and he taught Shakespeare about his own trade. But Rowe did not discard the idea that Shakespeare was indeed a pupil of a free school although for a very brief period. There is no records of Shakespeare's attendance in Stratford Grammar School. Now, to explain the arrival of the master-playwright we have to take refuge in John Aubrey. In his *'Brief Lives'* he wrote that *"he understood Latine pretty well: for he[Shakespeare] had been in his younger yeares a schoolmaster in the countrey."*¹⁸ There is some controversy regarding Aubrey's another claim that "His [Shakespeare's] father was a Butcher." His source was William Beeston, the son of one of Shakespeare's former colleagues in the Lord Chamberlain's Company.

Where evidences are meagre, a commendable biography demands an accomplished literary critic who would understand the culture of the time of which the author was a product. It cannot be achieved by a mere chronicler. Joseph Roach compares the life history of Shakespeare with that of studying Astro-Physics, and finally comes to the conclusion that *"the more you see, the less you know."*¹⁹ The peculiar problem of amassing threads of truths from very little and thin evidences in knowing about Shakespeare's life is not of much avail. Because what the biographers think that they know for sure is like a dark territory likely to remain forever unknown to

them and to any future biographers. Roach made the comparison aptly: *“Evoking the awesome palimpsest of the galaxies as seen from the Hubble Telescope, a single color photograph epitomizes the problem of Shakespeare biography measured against the expanding universe of his celebrity.”*¹⁹

Biography was not a practiced genre in the ancient times. In England it came into existence when John Aubrey and others began to record gossip and short lives of others in the second half of the seventeenth century. Aubrey’s records were often second or third hand, but the results were fantastic. Nicholas Rowe is credited to be the first biographer of Shakespeare. Shakespeare’s other biographies have followed the timeline adopted by Rowe. He gave Shakespeare’s life a beginning, a middle and an ending. He showed the playwright go from country to city and back to country again – from Stratford to London and back to Stratford. Rowe, however, failed to convince us as to how the son of a butcher ended up in London out of nowhere and became the best playwright of all time. According to my estimate, it is because of this lack of materials that Samuel Johnson had dropped the idea of a biography of Shakespeare in his last masterpiece *Lives of the most eminent English Poets*. Perhaps the problem lies with the tradition of the older times when the identity of an author did not matter and most of the works were anonymous, or ascribed to a legend or common literary figure. Michel Foucault has minutely summarised this predicament in his book *What is an Author?*

He wrote that *“There was a time when the texts we today call literary (were) valorized without any question about the identity of their author; their anonymity caused no difficulties since their ancientness, whether real or imagined, was regarded as a sufficient guarantee of their status.”*²⁰ The importance of author as the creator of his work and his/her identity became so important in the sixteenth century that a new word ‘anonymous’ was coined to identify those works without an author. With that knowledge in mind Brian Cummings commented that *“Johnson’s view of Shakespeare came close to describing him as beyond historicism, relinquishing him to the realm of the ancients.”*²¹

Extensive research and searching did not produce any satisfying result. Halliwell-Phillipps examined not only direct references but also the records of Shakespeare’s relatives and other branches of the family-tree, and unearthed every small piece of paper indicating business conducted by Shakespeare’s father as a bailiff of Stratford. When an old well was found which could have contained potential evidences, this researcher had its contents checked four times. But needless to say that the search was futile. Other two researchers Charles William Wallace, from Hopkins, Missouri, and his wife thoroughly went through all the papers of that time in the Public Record Office in Chancery Lane, a hub of London’s legal professionals. Finally, their search was rewarded when they found a deposition signed by Shakespeare in the Belott-Mountjoy suit. He looked up from the document to meet his wife’s eyes: *“They knew they had*

made the Shakespeare discovery of the century: "But we were looking for bigger." Andrew Hadfield has cautioned us to remember a few things when a cradle-to-grave biographer would try to remake the cultural history of Shakespeare's time. Firstly, *"collaboration was a common mode of writing in this period, and we ought to qualify our common belief that writers were solitary creatures who worked alone."*²² Secondly, he advised them to think generally in spite of a single author. The focus point should be on cluster of biographies, group dynamics and relationship between different writers and people associated with them.

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Literature and Cinema

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In the past century there were Cinema, television, and computer graphics but now, there are operas transferred to a format of the comic book, a picture which comes to life, a cosplay etc. (Dalton, 2019, Wolff, 2018). the 21st century became the time of creation and development of new synthetic art forms due to the development of science and technology.

Literature has been a way of artistic expression for centuries. Writers have told tales about God and Goddesses, heroes and their fearless victories, comic incidents, historical epics, romantic tragedies etc. Cinema has been doing the same thing for quite a few years now. One major strong point in cinema which is absent in literature is the advantage of visually showing the whole picture on the screen that helps the audience to connect with the movement very closely. The occurrence of cinema in the early 1900s rapidly led to a link between film and literature, the convergence of both the medium becoming especially significant during the early 1930s, and a period that is often referred to as the classic

cinematic period. Cinema has taken its place by the 20th century onwards. Though both these arts have certain connections and differences, both have a similarity of taking its readers/audience to a different world. Literature takes its readers on a journey of imagination that is away from the real world while cinema shows such an imaginative world before the audience and they do not have to put much pressure on their minds to delve into their imaginations. Thus, we can say that literature is an art which is developed through writing, while cinema brings those writings to life through sound, music, visuals and actors. Literature has all the meanings hidden in itself that are used to develop in film. Cinema is a form of literature because it combines words, images and sounds and also shares the language of literature. Though both are interdependent, both need to be studied in order to completely understand a movie based on a piece of literature. Brito in 2006 (Quoted in Linda Catarina Gualda : Literature and Cinema 2010) states that, “ In the era of interdisciplinary, nothing is healthier than trying to see the literature’s verbatim from the perspective of cinema and the movie iconicity from the perspective of literature”.

Both cinema and literature are inspired and beneficial to each other. The essential factors which are common in Cinema and Literature are the process of storytelling and portrayal of the events. Although the relationship between film and fiction has been largely beneficial, often resulting in increased recognition for novels that were previously

unpopular, critical study of the convergence has frequently focused on the drawbacks of the adaptive and interpretive partnering. In recent years, the tie- in between literature and cinema has seen an intense and uninterrupted revival. Cinema shares the most with literature in terms of its elementary features such as plot, character, theme, imagery and the ability to play with space and time. In cinema the image combines with word and music, thus heightening the suggestive possibilities. Films may not have pre- decided rules or grammar but like verbal language, by arranging shots in a relational sequence, they narrate a story. Cinema provides the audience with ready-made characters in blood and flesh, and a definite outline of space, while in literature the reader fills in the blanks himself, imagining the space and the characters. When novels use only words counting on the reader's mental picture, cinema gives it all in a plate with an individual interpretation of the novel. films supply a great deal of visual information and facts. They make you see visually through the eye and literature makes you see mentally through the mind. Since, there are more similarities instead of differences between literature and film, we should keep in mind the uniqueness of each medium and look at what they bring to each other. In his essay "Cinema as digest"(1948) Andre Bazin claims that 'cinematic faithfulness to a form, literary or otherwise is illusory: what matters is equivalence in the meaning of the forms'.¹ If film did not grow out of literature, it grew towards it; and what novels and films most strikingly

have in common is the potential and propensity for narrative'.(Brian McFarlane , *Novel to Film: an introduction to the theory of Adaptation*,1996). Even if a film uses the same language of the novel, yet words are still different. According to Alan Spiegel, “ James Joyce respects the integrity of the seen object.....gives it a palpable presence apart from the presence of the observer”. (Spiegel: *Fiction and the Camera eye, Visual Consciousness in Film and the Modern Novel*, 1976).

Film is a fusion and blend of all the other performance arts. Susan Sontag, an American writer and filmmaker, considers cinema “a kind of pan- art” that absorbs the characteristic features of all the other arts and at the same time there is nothing that it has which is not there in one or another of these arts. Film shares its visual element with painting, its ability to show movement with dance, its potential to move the audience emotionally with music, its dependence on presentation and performance with theater and technological creativity with photography. Thus cinema could be seen as the next step of the ability to narrate stories. Film and literature are profane arts that need time to elucidate. Film appears to be a form of dramatic storytelling but it is actually a form of narrative storytelling like a novel.

In 1928, Kenneth MacPherson wrote, “ The cinema has become so much a habit of thought , word and deed as to make it impossible to visualize modern consciousness without it”. In the same year, the poet Hilda Doolittle claimed that, 'the

world of the film today.....is no longer the world of the film, it is the world..... There has never been, perhaps since the days of the Italian Renaissance, so great a “stirring” in the mind and soul of the world consciousness'. George Bernard Shaw also saw the birth of film as a cultural revolution. In 1914 he wrote, “the cinema is a much more momentous invention than printing, was..... The cinema tells its story to the illiterate as well as to the literate; and it keeps its victim not only awake but fascinated as if by a serpent's eye”. Literature has always been a great inspiration for cinema all over the world. Several times in India, epics like Mahabharata and Ramayana have been created and recreated on the screen. Novels of famous writers of different languages are used in films every now and then. It can easily be said that the first step of cinema is literature because once a film is in the process of making, it is the script, dialogues and screenplay that are produced in order to develop it. Hence, literature initiated people to move on to cinema. Aladdin, Ali Baba and the Forty Thieves, Hatim Tai, Cinderella, Snow White and The Prince and The Pauper originated and took inspiration from all a world of tales and stories. There have been several filmmakers who have adapted novels, plays, even poetry into films like JK Rowling's Harry Potter series, Jane Austen's Pride and Prejudice and Sense and Sensibility, Sarat Chandra Chattopadhyay's Devdas, Homer's Iliad and Odyssey.

A film adaptation is the transfer of a work or a story, in

whole or in part, to a feature film from one medium to another. Linda Hutcheon in 'A Theory of Adaptation' defines adaptation as an “ announced and extensive transposition of a particular work or works”. (Hutcheon, Linda. A Theory of Adaptation,2006).

The most common form of film adaptation is the use of a novel as the basis. The novels/stories are adapted into movies because we can see the characters come alive and give our imagination a sense of reality. The birth of the first type of interpretation of literary work is film adaptation which falls on 1902, when French director Georges Melies produced the screen version based on the novel 'Robinson Crusoe' by Daniel Defoe. From that moment, the era of using literature by cinema started : “Since the beginning of cinema, adaptations have been a principle of the business of film. Among the earliest films were adaptations of literary works”.(Cartwell,Deborah. A Companion to Literature; Film and Adaptation2012). Nowadays, film adaptations are created on the basis of prose, dramatic art, poetry, songs and the Opera. Their main aim is to transfer the sense of the primary source using “ film language” which significantly differs from literary and each literary work can be interpreted in movies and in different ways. For example, there are about 200 adaptations with Sherlock Holmes and Dr. Watson as the main characters.

We regard film adaptation as a genre of cinema. The creator of the film adaptation is a director. He is guided by his

own ideas, context of the work, era and consumer

taste. While looking at an adaptation, we should also look at the traditions of cinematic practice at the time, the preoccupations and the collection of the director's and writer's work and the spirit attached to the actors playing the various characters, to understand the narrative better. Some elements of the movie also can be reflected in the literary work when the screen version of one part of the book is being produced simultaneously with the process of writing another part. For example- a series of books about Harry Potter. A good screen version gives the audience a chance to experience what they admired and what touched them in the book once again. It visualizes what they could just imagine earlier and gives the opportunity to fix the unified image. "Nowadays adaptation contributes to 'convergence culture', which involves a circulation and remediation of texts, images, media and messages".(Perdikaki, 2017). Apart from film adaptation there is a screen version based on the work. It is mainly used when the book cannot be transferred to a screen literally. Many movies represent the screen version of literary works. There are a lot of people who think that cinema is a bad influence on text reception (Shatunova et al. 2019). They believe that cinema can kill reading. But at the same time the cinema can help to draw attention to literature; as it allows a large number of people to know about the literary work. Secondly, captions in silent movies were mostly used and in fact it was literature. Adaptations of classics confirm the fact that novels have

widely inspired filmmakers. Since films are made for national/international audiences, adapters make changes in the racial and gender politics of the narrative, restraining it from elements which might hurt the sensibilities of the audience.

D. W. Griffith adapted writers like Tennyson, Browning and Thomas Hardy, but he learnt the complexity of filmmaking from Charles Dickens. Mostly, the works of William Shakespeare and Jane Austen are discussed by adapters. Some of the best known works adapted in Hindi cinema are -

1. Pinjar is based on Amrita Pritam's novel 'Pinjar'.
2. Omkara based on 'Othello' by William Shakespeare.
3. Suraj ka Satavan Ghoda based on 'Suraj ka Satavan Ghoda' by Dharmveer Bharti.
4. Utsav is based on an ancient Sanskrit play called 'Mricchakatika'.
5. Devdas is based on Sharat Chandra Chattopadhyay's novel 'Devdas'.
6. Parineeta is based on another novel by Sharat Chandra Chattopadhyay.
7. Maqbool is based on 'Macbeth' by William Shakespeare.
8. Haider based on 'Hamlet' by William Shakespeare.
9. Guide based on RK Narayan's 'Guide'.
10. Aisha was inspired by Jane Austen's novel 'Emma'.
11. Masoom was inspired by Eric Segal's 'Man, Woman and Child'.

12. Fitor was based on Charles Dickens 'The Great Expectations.

13. Looter was based on O Henry's short story 'The Last Leaf'.

Adaptations are often compared and contrasted with translations since both involve interchange from one form into the another. According to John Dryden, translation could be a-

1. 'metaphrase', a word by word and line by line shift from one language to another.

2. 'paraphrase or translation with latitude', where the author is not strictly followed but always kept in mind.

3. 'imitation', where the translator takes great liberties with the word and meaning of the author.

Novels and films represent the world and lives at a large, thus, novels attract a lot of adaptors. Novels and films are both proficient in rendering of the passage of time and location in space.

The adaptor is-

1. The screenwriter who creatively transforms the plot, characters, dialogue and theme.

2. The actor who interprets the characters and colors them with his own understanding.

3. The director who constructs the mise- en- scene.

4. The editor who arranges the pieces together to form one logical portrayal.

Many filmmakers, writers and audiences believe that an adaptation needs to be faithful to its source text and be

accurate in its representation of the literary text, historical situation or period.

Novelization plays a large role in promotion of the movie and gains immense popularity and is most often used. Jan Baetens writes, "Again, novelization is obviously a form of adaptation, but it is quite different in semiotic as well as institutional terms from the better known and well studied case of the film adaptation of a literary text. Semiotically speaking, most novelizations are not inter-medial: they do not transform a narrative in a certain medium into another medium, since their source text is not visual, but verbal".(Baetens,2010). Films do not always follow a literary text as they can provide the source text for literature in the form of novelization. Novels, poetry and theater also adopt and adapt cinematographic materials and literary devices as significant thematic and structuring principles. John Edmund Gardner, a British writer best known for his spy fiction novelised two James Bond films. Today it extends the whole film industry. However, many critics and readers treat a novelization genre with some antipathy, regarding it not as full- fledged literature.

Thus, the creation of cinema has brought new consideration as well as new techniques and approaches of the literary text. Cinema is a form of art that synthesizes the distinctive elements of other art such as music, dance, photography, theater etc. With the emergence of the era of sound, cinema was seen as literature's competitor and

created fear and suspicion among the elites. Films have been greatly influenced by literature. Adaptations of classics confirm the fact that the novels have widely inspired filmmakers. It is an example of the complex interaction between literature and cinema. Instead of dispersing films as copies or derivative works, we should see the informative possibilities they create by adding layers and meanings. Literature and cinema have a lot in common and it will be beneficial to look at their engagements with each other.

R.K. Narayan and The Hindu Ethos

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Abstract

The raw material of the novelist comes from the actual world in which he lives and breathes. The people he meets in real life - his family and relations, his friends and acquaintances, official functionaries, saints and sinners, and persons of all shades and types who constitute the web of society and its institutions - social, cultural, political and religious, customs and manners, traditions and conventions, beliefs and superstitions - leave an indelible mark on his heart and soul. And when he creates his fictional world, they stream into his memory and clamour for being reborn. Fiction transforms the actual world into the imaginary world. It is shaped by his imagination which embodies his vision of life and gives it a local habitation and a name.

Narayan has the love of the actual and the concrete so deeply rooted in his mind and soul that the world of his imagination at times appears to be a transcription of the actual world in which he lives. Narayan, like Dickens, came to fiction

through journalism and he possesses a born journalist's gift of accurate observation and faithful reporting of actual people, scenes and occurrences. Though compared with Dickens, his gift of the eye is not as sharp as his gift of the ear, Narayan does succeed in creating people and scenes which the reader can visualize. The events narrated in his novels are like the occurrences of the real life, and the conversation of the people in his novels is life-like. He catches every idiom, the townend rhythm different categories of persons and when they speak, we at once recognise their individual tone and voice. The world he creates seems actual and vivid and the persons life-like and living. The socio-cultural ambience—the economic compulsions, family and personal bonds, socio-political environment, religious and cultural traditions, the impact of modernity on the past and the influence of the West on the East - in which his characters move is strikingly real. "Actuality, one feels, is not 'being bullied or tricked into false positions. Nor is it being sucked up into some dominating and abstract symbolizing system,'"¹ observes Professor William Walsh. Narayan's people resemble people whom we come across in life, and the world of which they form a part is a replica of the actual world, transformed by his creative imagination."

Narayan is a typical Indian writer whose creative genius is deeply rooted in the ancient Indian religion which attaches great importance to self-discipline, renunciation, incarnation, doctrine of rebirth, law of karma and non-violence. In almost all his major novels these Indian themes find their expression in some form or another. Sometimes they form the basic theme

of the novels and sometimes they provide a mythical pattern or a framework for them. Famous legends sustain or broaden their significance. What Daisy says of Raman in *The Painter of Signs* holds equally good for his creator R.K. Narayan: "You always find some ancient model."² Narayan always finds an ancient myth or legend to express his vision of modern life. This tendency grew more prominent as he crossed his fiftieth year. In *Mr. Sampath* there is a reference to the burning of Kama by Lord Shiva (the lord of love by the lord of destruction). The Guide is based on the traditional Hind. belief that gods can be propitiated and rains can be brought about to end a severe drought if somebody sacrifices his life through fasting and prayer. Vasu, the central character of *The Man-Eater of Malgudi*, is modeled on Bhasmasura. The mythological relationship of the holy Ganga and King Shantanu offers a parallel to Daisy-Raman relationship in *The Painter of Signs*. The oneness of soul of all living beings - tiger and man alike, its sublimation through gradual self-discipline and renunciation, and its final salvation from the bondage of karma and the cycle of birth is the central theme of Narayan's latest novel *A Tiger for Malgudi*, which may possibly be interpreted as a political or moral allegory. In the words of Professor William Walsh, "The religious sense of Indian myth is part of Narayan's grip of reality, of his particular view of human life and his individual way of placing and ordering human feeling and experience. What one can say about Narayan without qualification is that he embodies the pure spirit of Hinduism. In Narayan Hinduism appears at the natural substratum of a

sensibility preoccupied with individuality, with the specific, with particularisation. Not that he is concerned with a mere ticked collection of particulars. Each detail is seen and presented so as to imply an essential truth about its own nature, just as the aggregate of details is raised from a simple collection to an order or world or portrait. A detail in Narayan is not only close to the essential object but it contributes its part to a significant whole.”³

The use of myth and legend in the novels of Narayan does not make the mere illustrations of abstract ideologies and beliefs. Rather emerges as the final vision of the present day reality as visualized by the author. It reinforces and enhances its appeal by linking the modern with the ancient Indian tradition. In this respect Narayan is in the line of old Indian saints and prophets interpreting the present-day human conditions in terms of ancient myths, legends and fables. Narayan’s view of life is incorporated in and expressed through rich circumstantial details. The concrete particulars are so accurate and convincing, the human actors so life-like and vital and their motivations psychologically so true that the presence of the central mythical idea never dominates or obscures or obliterates the real life depicted by the author who is a social realist.

Narayan’s novels are essentially stories of Indian life. Most of them trace the growth of an individual who is firmly rooted in the Indian social order. The protagonists - Swaminathan, Chandran, Krishnan, Ramani, Raji, Mr. Sampath, Margayya, Jagan, Sriram and Raman - are usually

the members of a Hindu joint family. They have strong familial bonds and are deeply attached to their protective parents, children and grandchildren, uncles, aunts, brothers and sisters. Even now, in spite of the impact of modernism, the basic unit of Indian society is the family and it is a joint family. The individual has to grow in this environment and his character is shaped, at times it is warped, by the overwhelming influence of the members of the family even in such important matters as choosing his career and choosing his wife. The family itself observes the age-old customs, traditions and beliefs as the Hindu religion. "The Hindu man drinks religiously, sleeps religiously, marries religiously and robs religiously",⁴ writes Professor C.D. Narasimhaiah with a sarcastic sharpness.

The two most important time-honored categorical imperatives of Hindu society are Varna and Ashrama, popularly known as Varnashrama. They regulate the social and spiritual aspirations of an average Indian. Even the most emancipated and modernized Indians, who openly reject the traditional beliefs and customs based on them, are unconsciously guided by them in their life through this world, and they enshrine their hopes for the world to come or their lives after death.

The man-woman relationship in India is not so free and uninhibited as it is in the West. Here the lover has to suffer from the inquisitive eyes and questioning comments of the members of the family and neighbors. Raman is furious at his aunt who guards him so zealously, and at the scrutinizing watchfulness of the Malgudians who peer into his private life-

his love affair with Daisy : “This was a wretched part of the town. He wondered for a moment whether he should not sell his old house and take up his residence in a more civilized locality like the New Extension or leave Malgudi itself-this conservative town unused to modern life.”⁵

As Professor William Walsh has rightly observed, ““Narayan’s religious view of life...enlarges the boundaries and complicates the texture of (his) assumptions, even if it is in his ‘Case confined to one spot, Sarayu Street, in Malgudi.”⁶ But what happens in Malgudi! happens all over India with slight regional variations. In *The English Teacher*, when Susila and her baby, accompanied by Krishnan’s father-in-law and Krishna Himself, Who Goes to the station receive His Young Wife And daughter, arrive home in a Victoria carriage, a traditional reception is extended to them by the mother-in-law before they are allowed to enter the house. A proper ceremony awaits them at the gate and this is what happens in Malgudi or for that matter, in any village or town in India:

‘My mother came down and welcomed her at the gate. She had decorated the threshold with a festoon of green mango leaves and the floor and doorway with white flour designs. She was standing at the doorway and as soon as we got down cried : “Let Susila and the child stay where they are.” She had a pan of vermilion solution ready at hand and circled it before the young mother and child, before allowing them to get down from the carriage. After that she held out her arms, and the baby vanished in her embrace.’⁷

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An Assimilation of Ramprasad and his time in Subrata Mukhopadhyay's Selected Novel and Short Stories

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Abstract

Subrata Mukhopadhyay is considered one of the most prominent writers of the 20th century, especially in the 1970s. He has written on various themes/subjects for almost half a century. One of his most prominent subjects is Ramprasad and his time. He has presented his stories with a sense of humor reflecting the tumultuous time that Bengal and India witnessed in the 18th century. This essay seeks to investigate the representation of Ramprasad's life and the contemporary situation of Bengal in the fiction of Subrata Mukhopadhyay.

Subrata Mukhopadhyay first emerged as a short story writer in the 1970s and then as a novelist in the 1980s.

His oeuvre of literature includes different types of short stories and novels. One of the subjects he has dealt with is Ramprasad and his time. Ramprasad Sen (1721-1781) is a notable poet and devotee/ worshiper of Goddess Kali. It should be noted that in that time of turmoil and change, Ramprasad had created different poems and songs, as part of his own self development and without any royal patronage. The contemporary socio-political turmoil and Ramprasad's life forms the context of Subrata Mukhopadhyay's fictive writings, namely two short stories- 'Je Deshete Rojoni Nai' and '1757', and one novel – *Aye Mon Berate Jabi*, are prime examples.

In the beginning of the short story 'Je Deshete Rojoni Nai', the writer introduces us to a special time- "agarosho chiyattor bongabder grissokaler ak brahmamuhurta".[1] It is clear that the writer is referring to the Bengal famine of 1770(1176 of Bengali calender). In this story Subrata Mukhopadhyay has represented the contemporary socio-economic condition of Bengal through the conversations of Ramprasad and Ayodhyanath. After the battle of Plassey(1765), the East India company had started exploiting the common masses through the Dewani system of tax collection. The farmers of Bengal were under extremely bad conditions. Crop failure and the monopoly system had contributed to the worsening of the situation. The lack of rain and Company's exploitation led to the great famine. Historian William Hunter has described the terrible situation: "All through the stifling summer of 1770 the people went on dying. The husband-men sold their cattle; they sold their implement

of agriculture; they devoured their seed-grain; they sold their sons and daughters, till no buyer of children could be found;...in June 1770, the resident at the Durbar affirmed that the living were feeding on the dead.” [2] The short story represents this picture of the famine. The writer has mainly spoken about the people of Kumarhat- Halisahar. Insufficient crop cultivation during winter and lack of proper rainfall contributed immensely to such a catastrophic food crisis. The political landscape of the country had undergone immense change. British traders (‘Baniya’) of the company had now become political rulers of the land.[3] The writer particularly addresses the British traders as ‘Baniya’, and through this the writer expresses the economic and political character of the British. The story represents the tremendous political exploitation of the East India Company coupled with unfavorable weather resulted in a famine that devastated Bengal:

The famine was unable to contain itself after summer set in. An unprecedented death cycle has started. People in and around Kumarhat have died like insects. Fortunate people and fishermen while fleeing through the river often speak and inform the living on the shore that almost five to six hundred people are dying daily in the neighboring Murshidabad and nearby villages. They speak of the horror, as how men, out of sheer hunger and desperation, have turned to feeding on the dead.[4]

In the aforementioned story we get a picture of Ramprasad as a poet. He is a man who found music in his

everyday work. However the writer apart from showing the economic plight of the people symbolised by the departure of Goddess Laxmi from household, has also portrayed the deplorable condition of Ramprasad's "Swarupini Devi", symbolised by Goddess Saraswati. The writer shows us that the tremendous famine has also affected Ramprasad's poetic faculty. He is quite afar from his creative self. Instead, Ramprasad sings of the death and massacre and of the many deserted villages of Halisahar.

Though the story gives us an insight into Ramprasad's talent as a poet, it repeatedly reminds us of the famine: the days of winter have passed and men the living creatures have noticed the coming and going away of spring. The song of the cuckoo has drowned in the hooting of the owl. The howling of the fox has accompanied the joyous vultures.[5] The writer by using phrases like the joyous vultures or the joy of the vultures wishes to indicate the coming of a terrible time. People in Bengal have been crying in hunger, pain and utter desperation. People became fearful and terrified, and all discipline of societal order broke down. The primal instinct of hunger led people to frantically search for food leaving everything else: people are searching everywhere for food, from villages to cities, everywhere. They are fleeing their homes to search for food in other homes, sometimes at day, sometimes in the darkness of night.[6] This is a human catastrophe on an unprecedented level. The writer has portrayed the famine through caricature. The story also shows that dead bodies floating in the river Ganges like water

hyacinths was quite a commonplace occurrence those days.

Subrata Mukhopadhyay has portrayed Ramprasad not only as a devotee but also as a human being. It is reflected through his many activities. Despite all the death and famine, he dreamt of a new life occasioned by the birth of his fourth son. He believed that this situation was not permanent and it would soon pass. When Ayodhyanath calls him a person who has lost his sanity to do such a thing, he defends himself by saying that he is also a human being like him. Ramprasad has reminded us here that even in the face of calamity humans have always sought family. In this regard, this story has taught us that the past translates into the present with its values.[7]

The other story named '1757', as the name itself suggests, takes its context from the battle of Plassey. The author has heaped special praise for Ramprasad's poetry in the story and mentioned that: when poetry possesses his body, and with the melody of music, he transcends even the king.[8] The author has portrayed the societal picture of 18th century Bengal before the battle of Plassey. Ramprasad's poetry also focuses on war. His companion Bhojohari implores Ramprasad to set aside all other things and focus on the situation at hand, and that is Bengal is about to go to war.[9] The fighting between Nawab Sirajudwala and the British East India Company and the preparations for war and how the fear of war and its anxieties engulfs the minds of the people of the villages, has been described in the story.

Ramprasad believed that the fight between the British and the Nawab over the control of Bengal was similar to foxes

fighting over a piece of meat. Infact, Bhojohari reminds Ramprasad that without war there is no food, therefore war is food and war is life.[10] At this juncture Ramprasad also believes that life has life but death is also part of our existence, a person always fights to live in a war. Poetry also treads on the terrible battlegrounds. It is from here that he is inspired to write war poetry.

Subrata Mukhopadhyay's novel *Aye mon Berate Jabi* was published in January of 2010. The novel has a total of seventy four chapters. Apart from his personal life, the author has also narrated the artistic life of Ramprasad Sen and has drawn a sketch of contemporary Bengal. The narrative of the novel begins with the description of Ramprasad's life in Kumarhat-Halisahar and ends with the conclusion of the battle of Plassey. The narrative depicts the uncertain life and poetic artistry of Ramprasad along with the depiction of the contemporary political scenario of Bengal. Ramprasad was born into a poor Baidya family. At a very tender age he lost his father and the responsibility of the family fell on his shoulders. After this he started working as a clerk in Kolkata. It is surmised that it is from this time that his engagement with music had started. Apart from his poetic self, this novel also represents many moments that outline the achievements and longings of his personal life. Through his poems Ramprasad represented the hardship of life:

Amar kopal go tara
Bhalo noy ma, bhalo noy ma,
Bhalo noy ma, kono kale.

Sishukale pita molo

Mago rajjyo nilo pore

Ami oti alpomoti bhasale sagorer jole.[11]

He had created something unique through the union of poetry and devotion. His songs reflect a diverse picture of contemporary society and societal thinking. Apart from this the aspects of devotion, realism and poetic spirit are extremely important parts of his poetry. Self-contemplation and freedom of self-consciousness from the collective consciousness are salient features of his poetry.

At the beginning of the 18th century, after the demise of Aurangzeb, the ensuing lack of a proper heir marked the decline of the Mughal Empire. The Company capitalized on this and tried to grab political power in Bengal. While Alivardi Khan resisted the advances of the Company to a great extent, there was always the fear of the next Bargi attack. After the demise of Alivardi Khan, when Sirajudwala became the Nawab, an atmosphere of uncertainty prevailed in Bengal. Ramprasad belongs to this time period and he had witnessed such a time period of societal change in the history of Bengal.

The novelist has not singled out any particular historical event in this novel but has extensively used the time period in the novel. Therefore his novel is set in the backdrop of the time before and during the battle of Plassey and its cultural impact on society. Ramprasad had witnessed the tumultuous time of 18th century wherein Bengal faced a political and cultural crisis. Like many other people Ramprasad was also worried about the future of Bengal. He

had grown skeptical with the fact that what will be Bengals's future if Siraj Ud-daulah ascended the throne of Bengal. History tells us that this anxiety was pretty real in those times—“Alivardi died in 1756, nominating his grandson Siraj-ud-Daula his successor. But his succession was challenged by two other contenders for the throne, Shaukat Jung (Fajudar of Purnea) and Ghaseti Begum (Alivardi's daughter). This resulted in intense court factionalism, as the overmighty zamindars and commercial people felt threatened by an extremely ambitious and assertive young nawab. This destabilized the administration of Bengal, and the advantage was taken by the English East India Company.”[12] However, Ramprasad was staunchly against this sort of fighting and he had expressed it in his poetry.

On the other hand, this novel also depicts various aspects of the rule of Raja Krishnachandra. As a human being he was not only kind, caring and sympathetic but also very spiritual. However, he was also spendthrift and a slave of the senses. He was associated with many ventures that were against Sirajud-daulah. He had a very cordial relationship with the British. It should be noted here that Ramprasad had composed the poem 'Vidyasundar' on the request of Raja Krishnachandra. In the novel the poet during his conversation with Bharatchandra had expressed his mental dilemma while creating this poem. This conversation in the context of narrative is not unrealistic.[13] Apart from this we also get an insight into the different avenues of consciousness and poetic self of Ramprasad from Bharatchandra mouth. He instantly

composed his poems verbally without 'Dotkom' (ink and paper) and the subject matter of the songs could be anything that is happening in front of him. He composed songs for the masses and people like Lakhinarayan depended on his songs for their living. He implores Ramprasad for a song, and further adds that his song means food for him.[14]

In this novel Subrata Mukhopadhyay has mentioned his less analyzed but important song entitled 'Samar sangit'. In the history of Bengali literature we can see critical reviews on Ramprasad's poems and songs like 'Vidya Sundar', 'Shakti Geeti', 'Sita Bilap', 'Shiv Sangeet', but there is hardly any analysis on his songs on war.[15] According to the novelist, these songs are extremely important from the perspective of history. These songs provide important insight into the situation and the historical tumultuous time period of the 18th century. These songs show the destructive image of Goddess Kali, the terrible image of divinity, the impending defeat of Siraj Ud-Daulah etc. :

Hyungkare sangrame o ke biraje bama
Kamrupi – Mohini o ke biraje bama.
Topon dohon sashi, trinoyoni o ruposi,
Kubloydol- tonu shyama.
Bibosona o toruni, kesh poriche dhoroni,
Somor- nipuna gunodhama.
Kohiche prosad sar, tarini sammukhe jar,
Jomjoyi bajailo dama.[16]

Subrata Mukhopadhyay has tried to understand Ramprasad and the contemporary societal turmoil of his time in the context of the 20th century. He has skilfully written the

forementioned short stories and the novel in this regard. This could be seen as a new addition in the tradition of Bengali fiction. The author has used the historical narratives to create his narrative arc and characters. Taking the issues and elements from history, he has segregated his story from the shackles of the past. Consequently, although the battle of Plassey and its aftermath remain as the context of the story, still it exudes a sense of the contemporary and the timeless.

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Matthew Arnold's Culture and Anarchy : A Review

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Culture and Anarchy (1869) is Matthew Arnold's chief work in the field of social criticism. As J.D.Jump puts it in his article on Arnold (contributed to *The Pelican Guide to English Literature – from Dickens to Hardy*¹), "Culture and Anarchy, in particular, is the wisest and wittiest of his longer prose works. His lively comic sense, wide acquaintance with English life, quick perception, alert intelligence, and fundamental seriousness are all evident in it; and there is no better instance of his cool, elegant, sinuous and mischievously ironical prose."

Cultural and Anarchy is basically a collection of various essays, the main thought of which had already been published in his early articles. It was more of a bringing together and expansion of what he had already thought and written, with a Preface and a Conclusion added to give a book-like structure to the scattered whole.

Culture and Anarchy is divided into six chapters —

Arnold's treatment of Culture as something endowed with 'Sweetness and Light', a phrase, which he frequently uses throughout the book (also the title of a chapter), forms the content of the first chapter.

The second chapter, *Doing As One Likes*, deals with 'an Englishman's heaven-born privilege of doing as he likes' or his firm belief 'that it is a most happy and important thing for a man merely to be able to do as he likes'.

Arnold, further, classifies the English society into Barbarians, Philistines, and Populace (in the third chapter of the same name) who stood for the aristocrats, middle-class, and the working class respectively.

In the fourth chapter Arnold deals with 'Hebraism and Hellenism' (also the name of the chapter), the former being more favoured among the Englishmen than the latter. The fifth and the sixth chapters are entitled *Unum est Necessarium* ('The One Thing Needful') and *Our Liberal Practitioners* respectively.

Arnold, in *Culture and Anarchy* emphasizes on the importance of culture which 'is then properly described . . . As having its origin in the love of perfection: it is a study of perfection.' Culture brings us to conceive "a harmonious perfection, a perfection in which the characters of beauty and intelligence, are both present, which unites 'the two noblest things'. . . Sweetness and light." Arnold adopts this phrase Sweetness and light from the quarrel, in Swift's *The Battle of Books*, between the Spider and the Bee, the former representing the moderns and the latter the ancients. Aesop

favours the Bee: 'The difference is that, instead of dirt and poison, we have rather chosen to fill our lives with honey and wax, thus furbishing mankind with the two noblest of things, sweetness and light.' Arnold advocates the importance of culture without which human perfection is impossible and which is not satisfied until and unless it has perfected all humanity:

"The pursuit of perfection, then, is the pursuit of sweetness and light. He who works for sweetness and light, works to make reason and will of God prevail. He, who works for the machinery, he who works for hatred, works only for confusion. Culture looks beyond machinery, culture hates hatred; culture has one great passion, the passion for sweetness and light. It has one even yet greater!—the passion for making them prevail. It is not satisfied till we all come to a perfect man; it knows that the sweetness and light of the few must be imperfect until the raw and unkindled masses of humanity are touched with sweetness and light." ²

All arts including Literature can lead to happy moments of humanity only when the people are endowed with a true sense of beauty and intelligence, when there is a true 'national glow'. Many writers tend to supply masses with what they refer to as 'intellectual food prepared and adapted in the way they think proper for the actual condition of the masses'. Religious and political organizations on the other hand,

'indoctrinate the masses with the set of ideas and judgements constituting the creed of their own profession or party.' Culture, however, works in a different manner by not imparting knowledge for its own sake; 'it seeks to do away with the classes; to make the best that has been thought and known in the world current everywhere; to make all men live in an atmosphere of sweetness and light' and thus 'the men of culture are the true apostles of equality.'

Arnold objects to the prevalent notion cherished by the English 'that it is a most happy and important thing for a man merely to be able to do as he likes' as it is primarily this strong individualism that inhibits the perfection of humanity. In this context, he refers ironically to the anti-catholic lectures of William Murphy, at Birmingham, which provoked riots but Murphy insisted on his right to speech:–

"Mr. Murphy lectures at Birmingham, and showers on the Catholic population of that town 'words,' says the Home Secretary, 'only fit to be addressed to thieves and murderers.' What then? Mr. Murphy has his own reasons of several kinds. He suspects the Roman Catholic Church of designs upon Mrs. Murphy and he says, if mayors and magistrates do not care for their wives and daughters, he does. But, above all, he is doing as he likes; or, in worthier language, asserting his personal liberty. 'I will carry out my lectures if they walk over my body as a dead corpse; and I say to the Mayor of Birmingham that he is my servant while I am in Birmingham, and as my servant he must do his duty and protect me.' Touching and beautiful words, which find a sympathetic chord in every British bosom!

The moment it is plainly put before us that a man is asserting his personal liberty, we are half-disarmed; because we are believers in freedom, and not in some dream of a right reason to which the assertion of our freedom is to be subordinated. Accordingly, the Secretary of State had to say that although the lecturer's language was 'only fit to be addressed to thieves and murderers,' yet, 'I do not think he is to be deprived, I do not think that anything I have said could justify the inference that he is to be deprived, of the right to protection in a place built by him for the purpose of these lectures; because the language was not language which afforded grounds for a criminal prosecution.' No, not to be silenced by the Mayor, or Home Secretary, or any other administrative authority on earth, simply on their notion of what is discreet and reasonable! This is in perfect consonance with our public opinion, and with our national love for the assertion of personal liberty." 3

"Perfection, as culture conceives it, is possible while the individual remains isolated." Exercising such extreme laissez-faire would only sweep the nation to a mere anarchy. The English need to modify their attitude towards the State. They must acquire a 'notion, so familiar on the Continent and to antiquity, of the State – the nation in its collective and corporate character, entrusted with stringent powers for the general advantage, and controlling individual wills in the name of an interest wider than that of individuals.' Culture alone can teach them that there is nothing so important in doing as one likes but 'the really blessed thing is to like what the right reason ordains'. It is only then that the Englishmen would get

a much-wanted 'principle of authority, to counteract the tendency to anarchy which seems to be threatening them.'

Such a principle of authority, however, can be achieved when Englishmen 'are mainly led, not by their class spirit, but by a general humane spirit, by the love of human perfection.' Out of the three classes in which the English society is divided, the Barbarians are impervious to ideas; they may have 'sweetness' but not 'light'. The class fails in its pursuit of light primarily because 'it is lured off from following light by those mighty and external seducers of our race which weave for this class their most irresistible charms — by worldly splendour, security, power, and pleasure.' Philistines, on the other hand, are 'particularly stiff-necked and perverse in the resistance to light.' They not only do not pursue sweetness and light but show more inclination towards chapels, tea-meetings, etc. They are materialistic as well as puritanical, too 'Hebraic' and too little 'Hellenist', self-satisfied about the narrowness of their views and not readily admitting of any change. However, it is in particular the middle-class core of the nation that needs to be taught and saved from further deterioration because it is "that great body which . . . 'has done all the great things that have been done in all the departments.'" The Populace or the great working class lacks powers of sympathy and of action, though they are improving. It can be clearly seen that the authority of the State cannot be invested in any one of the three classes as each of them has its own weaknesses; the Englishmen 'have to rise above the idea of whole community, the State, and to find . . . centre of

light and authority there.'

This concept of 'best self' or 'humanity' can only be acquired if the Englishmen "go back for a moment to Bishop Wilson, who says: 'First, never go against the best light you have; secondly, take care that your light be not darkness.'" He is required 'to see things as they really are,' instead of surrendering completely to the laws laid down by Christianity or indulging in mere 'self-conquest' or acting without reason. His preference of Hebraism to Hellenism deprives him of complete 'human development' as neither of them are "the law of human development, – august contributions, invaluable contributions; and each showing itself to us more august, more valuable, more preponderant over the other" The two differ mainly because 'the governing idea of Hellenism is spontaneity of consciousness; that of Hebraism, strictness of conscience.' Whereas 'Hebraism speaks of becoming conscious of sin, of awakening to a sense of sin,' as 'a grand and precious feat for men to achieve', Hellenism helps:

"To get rid of one's ignorance, to see things as they are, and by seeing them as they are to see them in their beauty, is the simple and attractive ideal which Hellenism holds out before human nature; and from the simplicity and charm of this ideal, Hellenism, and human life in the hands of Hellenism, is invested with a kind of aerial ease, clearness, and radiancy; they are full of what we call sweetness and light."⁴

The followers of Hebraism lack the free play of

consciousness and thus the laws of Hebraism which they absorb, to get out of them 'a network of prescriptions to enwrap his whole life, to govern every moment of it, every impulse, every action', cease to have any active influence on their lives. These laws are frequently combined with their supreme notion of 'doing as one likes' in order to satisfy their own individual selves.

'The One Thing Needful' is to import Hellenism in our lives 'encouraging in ourselves spontaneity of consciousness, the letting a free play of thought live and flow around all our activity, the indisposition to allow one side of our activity to stand as so all-important and all-sufficing that it makes other sides indifferent' which may prevent us from acting according to those rules laid down by Hebraism which lie dormant and fail to exert any active influence on our lives. Should a man be enabled to marry his deceased wife's sister just because according to Mr. Chambers (who could make a speech to support the man's bill after introducing it in the House of Commons) the Book of Leviticus, or the God's law . . . did not really forbid a man to marry his deceased wife's sister, and 'man's prime right and happiness' permitted him to do as he likes?

The lack of reason, or adapting the laws of Hebraism according to one's own wishes, by appending to it 'the Liberal maxim, that a man's prime right and happiness is to do as he likes', results in a man's 'giving unchecked range, so far as he can, to his mere personal action, in allowing no limits or government to this except such as a mechanical external law

imposes, and in thus really narrowing, for the satisfaction of his ordinary self, his spiritual and intellectual life and liberty.’ Such extreme Hebraism can be checked only by becoming open to a free play of thoughts and ‘spontaneity of conscience’ which would certainly guide our way towards reason and perfection. According to Arnold it is nothing else but some element of Hellenism being imported when, “Bishop Wilson gives an admirable lesson to rigid Hebraisers, like Mr. Chambers, asking themselves: Does God’s law (that is, the Book of Leviticus) forbid us to marry our wife’s sister? —Does God’s law (that is, again, the Book of Leviticus) allow us to marry our wives sister? — when he says: ‘Christian duties are founded on reason, not on the sovereign authority of God commanding what He pleases; God cannot command us what is not fit to be believed or done, all his commands being founded in the necessities of our nature.’”

After dealing with the problems inhibiting human perfection, the ways to overcome the problems by rising above a class spirit to that of the ‘best self’, Arnold concludes by suggesting that only a balance between Hellenism and Hebraism, the two great contributions to human development. Hebraism emphasizes priority of action over thought, whereas Hellenism lays stress on right thinking before acting. He sums up the whole argument with his example from the life of the great philosopher, Socrates who was condemned to death on the charge that he was trying to corrupt the youngsters of his nation, whereas, the fact was that he was only enabling them to take the first step towards perfection by initiating them into

the spirit of Hellenism:

“Socrates has drunk his hemlock and is dead; but in his own breast does not every man carry about with him a possible Socrates, in that power of a disinterested play of consciousness upon his stock notions and habits, of which this wise and admirable man gave all through his lifetime the great example, and which was the secret of his incomparable influence? And he who leads men to call forth and exercises it in himself, is at the present moment, perhaps, as Socrates was in his time, more in concert with the vital working of men’s minds, and more effectively significant, than any House of Commons’s orator, or practical operator in politics.”⁵

Endnotes

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3. *ibid. p.35-36*
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Evolution of Humanism and the Indian Writings

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The concept of “Humanism” has its association with the 5th and the 6th century Greek cultural manifestations. The classical Greek art and culture, through its drama was instrumental in the formulation of the modern day humanism. Greek culture focused on humanity while celebrating the human body and investigating the human condition, created the first democracies in the World. Pre-Socratic philosopher Protagoras gave the view that “Man is the measure of all things” (Matt Cherry, 2009, 31). In the 3rd century BCE, Epicurus phrased of the problem of evil and highlighted the human centered approaches in education. He was the first to give entry to women in his school and advocated equality.

The term Humanism, coined in 1808 is based on the fifteenth century Italian term “humanista”, originally used for a teacher. It preaches a way of life centered on human values.

It rejects supernaturalism and emphasizes on human

dignity and its worth. It also preaches self realization through reasoning. Historically it can also be associated with the Italian Renaissance. It can also be understood as an approach to education using literary means to enlighten students on a variety of perspectives in Philosophy and Social Science affirming the notion of human value, resting on reason, justice, morality and ethics; at the same time rejecting supernatural and the religious dogmas.

Humanism, as a phenomenon cannot be restrained to have originated in the west. There are countries all over the world exhibiting a rich legacy of humanistic and naturalistic philosophy. The Lokayata movement that persisted in India around 1000 BCE advocated a naturalistic philosophy of the cosmos. "Lokayata" means philosophy of the people. It was considered as one of the most radical reactions against supernaturalism and the existence of the other sub human beings. It can be considered as a primary treatise on the philosophy of materialism that inspired the materialistic pursuit of pleasure and existence of a human being. Four hundred years later, in the sixth century BCE, the Charvaka school of thought laid emphasis on the significance of human than the Gods. It also preached that there is no immortal soul, stressed upon the worthlessness of priests, and the importance of pleasure in life. Under its naturalistic view of the cosmos, it promoted a moral Philosophy based on the well being of human.

Renaissance Humanism, an intellectual movement in Europe emerged in the later middle ages and the early

modern period. It aimed at revival of the Latin and Greek culture, and its interpretations of Roman and Greek texts, altered the whole socio-cultural, political, and literary landscape of Europe. Humanists revived a classical debate referring back to Platonic dialogues, and promoted human worth and dignity and dwelling on the importance of liberal arts for all classes. Various Renaissance thinkers like the Italian poet Francesco Petrararch (1304- 1374), the French writer Francois Rabelais (1494-1553), the Dutch theologian Erasmus (1466-1536), the English philosopher Sir Thomas More, and the Italian scholar Giovanni Pico Della Mirandola (1463-1494) were categorized as early Humanists. The advancements in the field of learning, the scientific and intellectual enlightenment of the seventeenth century, the discoveries of Galileo and Sir Isaac Newton, the materialism of Thomas Hobbes, the rationalism of Rene Descartes, the empiricism of Francis Bacon and John Locke motivated a belief in natural law and universal order. The eighteenth century, also called the Age of Enlightenment lead to the development of a belief in the human reason.

Natural law theorists of modern times especially John Locke dwelled on the importance of rights that self-evidently pertain to individuals as human beings especially the rights to life, liberty and property. He believes that revolution is the outcome of the state's inability to secure these rights upon entering the civil state. The common point where the philosophers come upon is the supreme faith in reason thereby, vigorously attacking religious and scientific

dogmatism, intolerance, censorship and other form of social-economic restraints that curtail individual liberty. The inalienable right of man becomes their fundamental ethical and social gospel. At the same time the philosophy centering on the word “humanism” came to be used widely in countries like Germany by several leftist ideologists who criticized the repressive authorities of the church and the state. They looked upon the Greeks and the Renaissance humanists for motivation.

Naturalistic Humanist, Corliss Lamont, is of the view that man has but one life to lead and should make the most of it in terms of creative work and happiness and also goes to the extent of saying that human happiness is its own justification and requires no sanction or support from super-natural sources; that in any case the super-natural, usually conceived of in the form of heavenly gods or immortal heavens, does not exist; and that human beings, with the help of their own intelligence and their mutual liberal co-operation, can build an enduring citadel of peace and beauty upon this earth. (Gupta, 2000, 8)

The Renaissance humanists, dismantling the Christian hegemony cleared the way for questioning and rejecting the religious ideology. The later humanists moved one step ahead in this realm by creating works of art, paintings, plays, poems or novels, which all expressed the importance and meaning of human life without any religious intervention. In 1836, the early nineteenth century Humanism was the hallmark of the classical curriculum that was offered

by the German school. The Humanism as articulated by the English was also based on the same ethics of the significance of human existence.

The Humanist revolution that started in the Renaissance period was also reflected through the nineteenth century discoveries and the inventions in the fields of arts and science led by Kepler, Copernicus, Bruno and Galileo. The invention of the printing press led to the circulation of books and ideas which could not be restricted by the church. The industrial affluence gave birth to a new class of people who could easily afford art and literature in the late nineteenth century in the shadow of Darwin's great discovery and gave fatal blows to the dogmatic conventions of religion. It was thought that arts could replace religion and act as a source of moral guidance and imparting humanistic values.

In the twentieth century, the term Secular Humanism was coined, and used extensively by non-conformist humanists to make a clear distinction from the religious humanism. Secular Humanism was also called scientific humanism. The fundamental principle of the concept of Secular Humanism is based on the belief that ideology (whether religious or political) should be evaluated by each individual rather than merely being accepted or rejected on faith. It also propagated a search for truth, especially through Science and Philosophy.

The fundamental basis of the Western culture is based on the Cultural Humanism evolving from the cultural traditions that originated in ancient Greece and Rome. It

constitutes Law, Literature, Philosophy, Politics, Science, and more. Another study branching out from cultural humanism is the Literary Humanism, which is based on the study of the liberal Humanities, including the languages, Philosophy, History, Literature, or everything other than physical science and the theology. The importance of cultural humanism rests not simply on the material gain but also on the cultural traditions that are inherited through the collective European history. The study of the humanities is considered by many an important virtue or a means to the foundation of an ethical and mature human being.

The term “Literary Humanism” was used in a limiting manner to reflect a movement in humanities that chiefly focused on literary culture and the ways in which literature can be helpful for personal introspection and development. In this sense it was rather elitist in its approach and was even apprehensive of the use of Science, the evaluation and introspection of human kind. Literary Humanism’s scope never included social reform or religious critique.

Attributively, contemporary Humanist thought advocates for a heightened sensibility for our human kind, our planet and lives. This form of Humanism identifies certain evils of imperialism, exploitation, prejudice, hatred, pollution, militarism, terrorism, nationalism, sexism, poverty and corruption as being persistent and an addressable human character that is essentially incompatible with the interests of our species. It calls upon for a collective action by the states and the governance to address the issues affecting the

humanity irrespective of their collateral beliefs or personal religion. This form of Inclusive Humanism as against the contemporary American and British Humanism, which is thought to be centered on religion often equated with simple atheism in these societies. Dwight Gilbert Jones is of the view that:

Humanism may be the only philosophy likely to be adopted by our species as a whole-it is thus incumbent on inclusive humanities to not place unwarranted or self-interested conditions on its prospective adherents, nor associate it with religious acrimony. (Jones 41)

Modern humanists, like Corliss Lamont and Carl Sagan, are of the view that humanity must seek for truth through reason and the best observable evidence and endorse scientific skepticism and the scientific method. They also validate that the decisions about right and wrong must be based on the individual and common good. Humanism, therefore, as an ethical process does not consider metaphysical issues such as the existence or non-existence of supernatural being. It is only interested with what is simply human. Contemporary Humanism carries a qualified optimism with it about the capability of humans, but it is a bit skeptic of believing that human nature is purely good and everyone can live up to the humanists ideals. The ultimate aim of humanism is to make the humans flourish and making life better, livable and happy for the entire species. It also aims at promoting

concern for the welfare of other species and the planet as a whole. The chief interest lies on doing well and living well in here and now, and leaving the world a better place for those who come after.

The early twentieth century critics like Ezra Pound, T.E. Hulme and T.S. Eliot considered humanism to be a feminine aspect and preferred a manly authoritarian society existing in the middle ages. Post Modern critics, the self describing anti-humanists- Jean Francois Lyotard and Michel Foucault, assert that humanism posits an overarching and excessively abstract notion of humanity or universal human nature, which was often used as a pretext for imperialism and domination of those deemed somehow less than human. The German Philosopher Heidegger considered the German humanists on the model of the ancient Greeks, but restricted it only to the German race and specifically to the Nazis. Davies is of the view that after the horrific experiences of the wars of the twentieth century, the phrases like the destiny of man and the triumph of human reason should no longer be formulated without an instant consciousness of the folly of the human kind as committing a crime is absolutely impossible without the human aspect responsible for it. In the words of Davies:

for one thing humanism remains on many occasions occupied by the only available alternative to bigotry and persecution. The freedom to speak and write, to organize and campaign in defense of individual or collective interests, to protest and disobey all these can

only be articulated in humanist's terms. (Davies, 1997, 131-132)

Shakespeare's interest lay chiefly in the human nature as evident in his craft depicting the varied shades of human nature and character. Since the creation of the world, man is considered as a supreme being on the planet, next to God. He is the paragon of all species and a unique creation. The interest of man in the universe is of utmost importance. While some consider him divine, others consider his suffering and the primordial fall arousing protest and rebellion. Most of the literary outputs are based on his joys and sorrows, his rise and fall and there are protests against his suffering and segregation. The latest humanists also draw their attention to the welfare interests of women. Modern writing is concerned with anything that obstructs or thwarts human efforts like the oppression in the name of tradition, established practice, God's control and scheme of the universe.

As seen earlier that the Indian tradition of humanism as a very old one reflecting from the Lokayata movements, the Modern Indian Humanism sprung up from a heightened interest in study of the nature of human and the flaws in his nature. It is more or less reformist in nature. There was a gradual shift away from God to the Human. The Bhakti poets centered their interest on God whereas the humanist was interested in the study of man. Human feelings, human thought, human attitude all became a subject of thought. This supreme interest around man is one of the central motives of Indian writings in English. It can be seen in Mulk Raj Anand's

humanistic, socialistic and realistic concern of the man, in the social and the artistic colour given to the realistic stories of R.K Narayan, the metaphysical and the philosophical question in the works of RajaRao, in the stories of Bhabhani Bhattacharaya, and the existential question in Arun Joshi's fiction. In the hands of Kamla Markandya, it takes the Hardian spirit. Anita Desai's work flourishes out of the psychological and the emotional uncanny faced by her women characters. Shashi Deshpande's humanism takes on the cultural and the spiritual shades.

The most visionary humanist associated with the Indian Writings is Shri Rabindra Nath Tagore. His plays are an embodiment of the core human values recognized by his unique cultural genre. His play, Muktaadhara, is a treatise against the social evils and the tyrannical power that dehumanize the mankind. The title Muktaadhara, signifies a mountain stream by the same name that rushes down the slopes of Uttarakut irrigating the plains of Shiv-tarai in the lower reaches. Ranajit, the king of Uttarakut, constructs a dam across the river with the help of his engineer Bibuti in order to effectively control the economic life of Shiv-tarai. Tagore highlights the values of humanity to condemn his act.

Another contemporary writer of Tagore was Sarat Chandra Chattopadhyay, a writer who originally wrote in Bengali. He was a staunch humanist who created characters full of sympathy and heroism. His works celebrated women characters who displayed the ability to change. He took up avant-garde issues in his works. His work "Path Ke

Dawedaar” and “Shrikant” portray humanist ideals.

Modern India also gave birth to popular humanists like Raja Ram Mohan Roy whose social reforms stem out of his humanist concerns for mankind. Serving the mankind was his ultimate goal of life. Unlike the western humanists, Gandhi and Tagore both kept up the ideals of humanism along with a firm devotion in God. They believed in a universal human religion exhibiting a mystical and religious faith. They both loved God and man equally. Mahatma Gandhi devoted his life to the cause of the downtrodden. Gandhi’s humanism was shaped by moral-social beliefs, whereas Tagore’s was shaped by his aesthetic-mystical experience; but both firmly believed in the worth and dignity of the human individual. In their world-view, the idea of love played a dominant part; they regarded love as the magic wand which dissolves all contraries and opens the gateway of truth. (Gupta, 2008, 14)

Another off shoot of humanism was shaped by the ideas of M. N. Roy, indeed a variable intellectual giant of the generation, who on being dissatisfied with the Communism as well as Parliamentary democracy, expounded a social philosophy with certain political aspects of its own, and called it as Radical Humanism or the New Humanism.

Roy finds an essentially rational and moral nature of man and his capability to formulate a free, harmonious and a just social order. He believed in the Protagorean aphorism and called upon the utility of a social or political institution only if it can give man freedom (political and economic) along with a social-psychological atmosphere helping them realize their

intellectual and human potential. Roy's philosophy is also based on the glorification of the individual against the collective age of a nation, the insistence on an organized or pyramidal democracy and a strong faith in the urgent need for creating conditions for the achievement of man's political as well as economic freedom. The influence of Radical Humanism soon faded after his death in 1954 but Roy's philosophy continued evoking the attention of intellectuals throughout the world.

Another important humanist in India, also known as the architect of modern India, is Jawaharlal Nehru. He advocated for the welfare and happiness of the common man. He always stood against the antihumanist forces of militarism and fascism, feudalism and imperialism. He never compromised nationalism with internationalism.

Swami Vivekananda another visionary humanist also belongs to the soil of India. Considering the corporeal world illusory, he adored the Buddhist philosophy that taught him the perception of the human being as a living throbbing individual. For him, the human being was a being in need of love and empathy. Another great humanist Dr. Radhakrishnan contributed the world with his spiritual or metaphysical humanism. According to him, the philosophy of a man is a result of his need rather than an intellectual luxury. He was a visionary who foresaw the inevitability of humanism in the due course of the future ahead. In the times ahead, the world was becoming a global village and the increasing interdependence of the technology and the economy, humanism was a

necessity for the welfare of mankind. So, it was also necessary for seeking an order in a disordered world and creating bonds between the fellow human beings.

There was a large number of Indian Writers who wrote in the aftermath of the partition depicting the pain and misery of mankind. Khushwant Singh's name comes to the forefront when it comes to the discussion of the poignant picture of partition massacre. His novel Train to Pakistan is an example of characters arousing pity and concern. In a similar vein Amrita Pritam writes about her concerns for the women characters. She depicts the inner sufferings of women. Her work Pinjar is set in the backdrop of partition and reveals the affects of the partition on the tender psyche of the women. Among the modern writers come the names of Jhumpa Lahiri and Arundhati Roy who also voice their concerns for the humanity. Jhumpa Lahiri writes on the plight of the immigrant characters. Whereas Arundhati Roy voices her concern for the unrepresented and the silenced others of the Indian community like the untouchables, the women and the gendered minorities. There is a large number of Indian writers who celebrate the ideals of humanism in their writing in one way or the other.

To conclude, it can be said that although in the recorded history, Humanism is said to be originated in the West but there is no denying the fact that humanism has always remained an integral part of the Indian culture since the dawn of history. It may be seen in the teachings of various saints and preachers who had a strong urge to cure and heal

the sufferings in the World. In the contemporary times that have been dominated by technology and computers, human beings are losing the significance, so a revival of interest in the core human values is of the utmost importance. Modern life is dominated by the digital and the social media world, where empathy for the fellow being has been replaced by apathy, so a revival in humanism is the need of the hour.

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Need of Improving English Application- Writing Skill In The School Students

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Abstract

Application-writing in English is an inseparable part of the curriculum prescribed for the students of secondary classes. It does not matter which board of secondary

education the student belongs to, as soon as he joins the ninth class, he is made to write various types of letters including the formal letters and applications meant to be written for various purposes to the different authorities.

In fact, the mind of the students at the secondary level is so receptive and ready to learn more and more. The curriculum is framed in a way that the students of the secondary classes get sufficient opportunity to excel in composition writing, that is, in the writing of letters, applications, paragraph, essays etc.

Application-writing in English is of utmost importance to all, and especially to the students of secondary classes who need to know well how to write an application systematically keeping in view all the parts of the application. In practical life too, knowledge of application writing is very essential because there are occasions when one is expected to submit an application to some officer such as Headmaster or Headmistress, Chairperson of Municipality, Principal, Registrar, Vice-Chancellor, District Collector, Postmaster etc.

The paper deals with all the major aspects of application writing in English language.

Introduction

Language: An Important Means of Communication

Language is a very important means of communication. It is very difficult to think of a society without language. It sharpens people's thoughts and guides and controls their entire activity. It is a carrier of civilization and culture. It reflects the cultural aspects of human society. It is

evident that English though a foreign language, has always occupied a unique position in India especially in the education system.

Restructuring of Secondary Education by Secondary Education Commission

In 1952, the Government of India appointed Secondary Education commission for re-organizing the structure of secondary Education, it supported the study of English and expressed: "It should be recognized that even in regard to many of the diversified courses in instruction as matters stand at present, a knowledge of English will be extremely useful for understanding the subject matter and for further study of the subject".¹ Not only in India, but in the countries like Switzerland and Germany, special arrangements for writing skill development are made.²

Linking of Secondary School Students with Mainstream of English Writing

In the secondary schools of India, and especially of Rajasthan, attempts are made to link the students of the secondary classes to the main stream of English writing. They are being made closer to the trends of writing skill through the writing of compositions, paragraphs, stories, applications, advertisements etc. The present scenario is that some students make a lot of use of computers, they still struggle to read and write in English.³

The tension between the demand for English language education both as a language and as a medium, and the ideal of mother tongue based multilingualism; the

three models of curriculum development in the states - adoption of National Curriculum Framework (NCF) fully, adaption of NCF with modification and development a new curriculum based on the ideas of NCF and their implications on English language curriculum are the felt realities as regards composition writing in English.⁴

Language is the primary medium of communication and expression of thoughts and ideas. In India, there are two official languages- Hindi and English. English has been occupying a dominant position since independence. There have been serious attempts to integrate English language in the school curriculum since 1980s.⁵

English as the Symbol of Quality in Education in India

It will not be wrong to conclude that English in India is a symbol of people's aspirations for quality in education and a fuller participation in national and international life. The visible indicator of this presence of English is that today its teaching being demanded by many to be taught at the very initial stage of schooling, the mushrooming of private English medium schools and the early introduction of English in State schools.

The NCF2005 stresses the use of child's mother tongue as a medium of learning at the primary level. The English teaching profession has consistently recommended a relatively late introduction of English and this is reflected in spirit in policy documents. The level of introduction of English has now become a matter of State policy to respond to people's aspirations, making almost irrelevant an academic debate on the merits of a very early introduction.⁶

English Writing: A Major Aspect of English Curriculum

All the aspects and parts of composition prescribed in the curriculum of English language are important in themselves, and cannot be ignored in the interest of the students and their writing skill development. The composition section activates the secondary imagination of the students and prepares them to express themselves in words and sentences.

Significance of English Application Writing for Secondary School Students

Application writing in English is a very significant aspect of English writing skill. In India and in Rajasthan particularly, it is important because the teaching of English is made through translation method and the students lack a natural flow of writing. In practical life they need to write applications in English to varied persons for different purposes. This skill can be developed only with the help of the English teachers who can teach them how to write English applications in formats.

As regards the application writing in English, it requires a serious attention of the students because the expressions made throughout the application are formal as per the nature of application. Generally, the English application writing skill of the students is poor and needs improvement which is possible only through the help and guidance of the English teachers.

Objectives of The Study

1. To discuss the role of English grammar in the

- development of the learning skills
2. To lay emphasis on the necessity of writing skill development for the secondary class students
 3. To discuss the importance of composition-writing for the students of secondary classes
 4. To make a special emphasis and focus on the application-writing in English
 5. To describe the various parts of application in English
 6. To discuss in detail the importance of application-writing in practical life

Conclusion

Though all the sections or parts of English grammar require a serious attention of the students at the secondary level, the composition section requires a special attention of the students. Application-writing in English is a major aspect of English language. At the secondary level, efforts are made by the English teachers to prepare the students to write different kinds of applications.

The application has a specific format. It begins with the address of the person to whom the application is being written followed by the subject of the application. Immediately afterwards the salutation Sir/Madam, a formal beginning is made. In the application, the purpose of the application is mentioned; attention of the concerning authority is drawn towards the problem; request is made politely to resolve the issue; thanks are made and finally, the name of the writer or sender of application is written along with the date of writing the application.

Obviously, at the secondary level, the mind of the students is fertile and receptive, and it is ready to receive as much as is supplied and given. At such a time, application writing in English becomes very important for the students because later there occur the occasions in practical life when one is supposed to know how to write different types of applications and formal letters. The formats of applications taught at the secondary level prove to be very useful later when the students enter the practical life.

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Implication of Feminism on Women in Current Social Senerio

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Abstract

Women's life passed through many problems hurdles and they have faced numerous challenges to overcome various obstacles and impediments to take a vital position in today's society as in the past woman don't have any rights as man. She was dishonored in every section of the society and face her life with lot of impertinence. After the arrival of feminism the figure and image of women have changed drastically. After a long period of isolation feminist movements have campaigned for women's rights including various roles among the social life. She is now playing a very important

character in the field of polity, economy and civil society of today's modern life. This study produces a number of vital roles of woman's participation in different fields such as cultural upliftment, political status, social structure and economic empowerment in women's life. The study investigates slow but continuous and steady change in the development of woman; this has resulted in an affirmative move in the overall positive development. All the achievements emerged after the arrival of feminism while acknowledging woman's position and rights. Finally, the main conclusion drawn from this study is that a positive shift in the position of women's life is the role and result of feminist efforts that gives her a more important position in our modern society as it was not in the past many years.

Keywords: Feminism, Feminist, Types of Feminism, Waves of Feminism.

Introduction

A collection of social movements, political movements, and philosophies with the objective of defining, establishing, and achieving women's political, economic, personal, and social equality is known as feminism.' Feminism was first studied by geographers in the late 1970s as a form of anti-sexism opposition. In the position of politician, leader, economist, academicians, professionals, doctors, and key positions are held and played by women. The introduction of feminism, which granted women's rights, paved the way for these achievements. This research looks into the pain, dehumanization, and segregation of women at the hands of men. Government measures alone will not be sufficient to

attain these objectives. There should be no gender discrimination, and society should take the effort to establish such an environment, in which women have complete self-determination and can participate equally in the country's social, political, and economic life.

After a long road of making new rules, inventing new products, and changing conceptions and beliefs, the world has finally been improved. On a daily level, women were still fighting for their rights and battling it out. Feminism has ignited a worldwide debate to solve the issues and challenges faced by women in the society. It also laid down the agenda of present a solution of inequitable treatment of women. 50% of the populations consists of women in the world. Women worked in various spheres of life like production, and also played a vital role in social, political and economic development of the nation. They play a crucial role in the power balance of societies all over the world. All of the world's decisions (economic, social, political, educational, and artistic) are now decided equally by men and women, but this was not the case years before. Women have fought to establish their rights in many ways during this time, and the concept of Feminism has benefited women in becoming partners in all sectors of society. Feminism's demands always prioritized women's social and political rights. A woman demonstrates that her efficiency in society is equivalent to that of a man in every position she holds, including at home.

Objectives & Methodology of the study

This research paper aims to determine the extent to

which feminism influences women's combat paths and to provide answers to the following:

To complete the planned study, descriptive, evaluative, and comparative methods has been used and the study's necessity has been critically examined. The study also intends to make use of existing data on the topics, which will primarily come from secondary sources. After gathering information from secondary sources such as books, magazines and the internet, a critical examination has been conducted. There are many different types of feminism, each of which has its own set of beliefs and circumstances for granting women their rights.

A. Liberal Feminism

Liberal feminism is a style of feminism that focuses on achieving gender equality. It highlights an individual's ability to change discriminatory practises against women. It is regarded as one of the most essential types of feminism, as it aims to integrate women into society's structure. By forming larger organisations, women can be organised into bigger groups which can speak at higher levels. Liberal feminists will advocate for change by using the resources and methods available in our society, such as lobbying for legislation and raising awareness of issues. Liberal feminism has benefited from different waves of change throughout history, which have contributed in its development and power. The American civil rights movement had created a burst of enthusiasm by the early 1960s, culminating in The Famous March on Washington. This march was able to raise the bar for liberal

feminist views and principles. This made people in the movement more aware of the importance of each person's contribution to the movement's efforts to improve conditions.

B. Radical Feminism

Radical feminism believes that sexism is so deeply embedded in society that the only way to destroy it is to abolish the concept of gender. It was founded in the late 1960s by T. Grace Atkinson and Shulamith Firestone, two well-known leaders. It refutes the liberal idea that women's oppression is caused by a lack of political or civil rights. T. Grace Atkinson and Shulamith Firestone, two well-known leaders, kicked off the movement in the late 1960s. It dismisses liberal arguments that women are oppressed due to a lack of political and civic rights. This feminist movement contends that biological oppression is at the basis of women's oppression. They believe that physical oppression of women by men is the most fundamental form of oppression, and that all other forms are secondary. As a result, radical feminism believes that women's freedom requires a biological revolution. They want that patriarchy be abolished. The focus has changed away from the fight for role and legal reforms and toward patriarchy's eradication. The family is patriarchy's most important institution, and the family supports patriarchy throughout society. Furthermore, they feel that the entire system, including its biological features, must be destroyed. Radical feminism's ideals include a number of intriguing claims, such as that pregnancy and childbirth are the most difficult and terrible events that a person can go

through. This must be the first step since they feel that childbearing and childrearing duties are at the root of women's oppression.

C. Socialist Feminism

Socialist feminism is also known by the name of often known as Marxist or Materialist feminism. It is one of a very significant feminism movement. It advocates for the abolition of capitalism through a socialist economic reform. As per the socialist feminism, equality in gender is incorporated by capitalist system which advocated that the women should get paid services and also get credit for household chore. Women did not get any economic leverage in raising the kids and for being a home maker. The supply of low cost labour, sexism fosters capitalism. Majority of the women are engaged in the activities and tasks which are non-paying, tasks in which payment are low, they do not reach to a respectful status in the society. It implies that socialist feminists are opposed to the idea that women's emancipation is contingent on men's liberation.

D. Cultural Feminism

This type of feminism, showcase the difference between male and female personality. Female are perceived to have different and superior virtues that create the basis for a distinguished identity and personality. As by the nature, women are considered and perceived that they are humble, gentle and presents empathy towards others it is concluded that if women get the power the world will become a better place to. In 1960s and 1970s women demonstrated and

fought for the women-only culture.

E. Transnational or Global Feminism

This approach to Feminism focuses on how globalisation and capitalism affect people from all walks of life, including national abilities, races, ethnicities, genders, classes, and sexualities, and has bolstered a number of global movements. It acknowledges the relevance of intersectionality as a tool to comprehend and engage difference among diverse groups of women. Because of these inequalities, global concerns do not affect women in the same manner that they do males; yet, the influence of these issues and power relations is considered as crucial to Feminist social justice goals. To enable long-term social transformation, this vision recognises the necessity for holistic approaches that integrate different causes and movements to identify common cause across agendas.

After centuries of raping, killing, and suffering, people frequently wonder how Feminism was able to pave the way for women all over the world to become significant creatures. Throughout history, feminist movements have engaged in a variety of activities, referred to as The Three Feminism Waves. (Bailey, C. 1997)

The First Wave of Feminist

When it comes to the right to vote in today's world, everyone agrees that all citizens, men and women, have the right to vote, choose, and freely express their opinions. This, on the other hand, did not exist hundreds of years ago. During World War I, members of the National Women's Party (NWP)

conducted a sit-in outside the White House in the United States, triggering the first Feminist Wave. They protested the government's undemocratic treatment of women in the United States by holding banners and writings. They wanted to show the world that they were in desperate circumstances and to show world leaders that the country of dreams had no hopes or happiness. This is why many women, even those who were white and educated, were jailed. The first wave of feminism influenced and inspired later feminist movements around the world, and it gave women the right to vote. In the early phases of development. In the United States, the first wave of feminism was connected with other reform movements in order to allow women to engage in all sectors of the working class, not only politics and voting. This feminism movement was supported by black women abolitionists like as Maria Stewart (1803–1879), Sojourner Truth (1797–1883), and Frances E. W. Harper (1825–1911). They decided to participate in this action for all Black ladies, or Colored Women as they called her.

The Second Wave of Feminism

The second wave of Feminism focused on issues of equality and discrimination from the 1960s through the 1980s. According to the second wave motto, "the personal is political," women's cultural and political differences are inextricably linked, prompting them to examine how their daily lives reflected sexist power structures. Betty Friedan was a key figure in Feminism's second wave. In 1963, she released *The Feminine Mystique*, which attacked the idea that women

could only be fulfilled by childrearing and housework. Friedan's book "ignited the contemporary women's movement in 1963 and as a result permanently transformed the social fabric of the United States and countries around the world," according to her obituary in the New York Times.

The Third Wave of Feminism

In response to the second wave's perceived flaws and pushback against second wave attempts, the third wave of Feminism formed in the early 1990s. This ideology tries to refute the second wave's conceptions of femininity, claiming that the second wave exaggerated the experiences of upper-middle-class white women. While discussing Feminism, the third wave views women's lives as intersectional, emphasising the role of race, ethnicity, class, religion, and nationality. It looks into issues relating to women's lives on a global basis.

Status of Feminism in Modern Times

Feminism is growing in India and across the globe. In numbers there is more number of educated and professional women who are serving in different spheres of life. Women have entered specializations like business, entrepreneurship, science and technology, art and craft, music and films and others. Women's responsibilities are crucial in today's culture, where men still dominate and play the most significant roles. In compared to their prior status as housewives whose primary task was to care for their children and fulfil man's requests, women's roles in society have significantly expanded in recent years. They were also forbidden from

participating in any activity outside of their homes, such as voting, studying, or writing. Women became more involved in society during the first and second world wars as they assumed the roles of males who went to war both within and outside the home. To augment her income and help her family, she worked extra shifts.

Women and Education

Information would drive them to rethink the binding strength of the traditions and beliefs that presents to show them how to gain their freedom and even motivate them to pursue leadership positions. As a result, Feminist academics and writers emphasize the significance of education and rights in the lives of women. One of the significant example is Mary Wollstonecraft, who paved the path for later Feminists to seek equal learning platforms for both males and females. Information would cause people to reconsider the stifling power of the traditions and beliefs that had held them imprisoned; it would also show them how to reclaim their freedom and even inspire them to seek positions of leadership.

Women and Health

Governments all across the world are beginning to recognise the need of educating women, not only for their individual benefit but also for the advancement of society in general. They began urging parents to enable their children, particularly girls, to study in order to diminish the level of literacy. Gender-specific diseases and reproductive requirements should be at the forefront of global health policy

(World Health Organization, 2006). The health implications of discrimination and violence against women, in addition to specific job difficulties, require special consideration. (Dusel, S. 1987) said women are more likely than males to lose their employment or be overworked in the health-care industry due to understaffing. Finally, when the government stops funding health-care services, women must pick up the slack (Susan, D.1987)."

Women and Economics

Women work in a range of fields, including economics, where women made up 20.5 percent of the workforce in 2000. As early as the 1890s, women began to participate in political and economic debates. A growing number of women have entered the workforce in quest of more equal opportunities, creating a new image and identity for themselves. In compared to 2000, when just 20.5 percent of women worked, today approximately 25% of women labour in the workforce. Gilman was one of the first or the initiator to advocate for the professionalization of house hold chores, urging women to engage housekeepers and cooks to relieve them of their domestic responsibilities. Women would be able to work and live a more worldly life as a result of this (Gilman, P. C. 1970).

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Women and Politics

The provision of safety of women and equal rights for all under the constitution for all individuals is one of the most important features of civic society. In comparison to prior years, one may say that women's representation in politics is improving. Women currently hold positions of power in all disciplines and professions, including politics. Women across the globe have served and are serving in the capacity of a president, a minister, a diplomat, and a member of parliament. Despite the fact that women make up 40 to 50 percent of party members, they only make up approximately 10% of party leadership posts. It is critical to ensure women's equal involvement in party decision-making institutions in order to promote gender equality within them. For decades, women were not allowed and very not given a privileged of being participate in any social, political and other major gatherings. They were entirely dominated by men (as father, husband and brother). A woman was nothing more than a domestic servant in every sense; her main task was to clean, cook, and raise children. "There is already a body of scholarly work which implies that women politicians around the world are stereotypically considered as mothers, housewives, or sex objects, and that none of these categories is viewed as compatible with political office," writes (Sapiro, V. 1993) in one of his works.

Conclusion

For a very longer period of time, women have

struggled to get an equal right and status in the society. Women from the past to today have faced harassment, ill treatment, inequality and dominance. This made the life of women unfair and full of struggle. Question about the participation of women in major decisions or their role in political, economical and social activities has always been raised. She has always been made responsible for house chores and has always been considered as homemaker and to raise children. Women globally started to explore different ways and methods by which they can make their life better. Women have worked hard to transform their life after experiencing all of these difficulties, suffering, and misery. Women have also put all their efforts and aims to converse the life of women at large. All these works and efforts gave birth to feminism. Women have put all their energy in transforming their lives, and condition from negative to positive. Feminism presents that women have equal strength and capabilities to work better than a men. As a result, this article's goal was to highlight some significant facts concerning Feminism as an ideology, a philosophy, and a movement. It covers a wide range of themes related to the notion, with a focus on feminism's historical backdrop, as well as its different forms and waves. It tells the story of a woman who has been raped, slain, and separated throughout her existence. Women have made their fraternity proud by convincing them that they are human beings with the right to live, marry, vote, and say no when they want, rather than by granting women's social, economic, and political rights. More

importantly, those female campaigners were able to persuade women to see themselves as valuable beings on par with men.

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