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BHUBANESWAR

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Editorial

The *Journal of Literary Studies* has found an opportune moment to appear again through this commemorative volume after two long decades. Ever since the Department contemplated to organize a National Conference, the idea of bringing out a volume containing diverse articles on literatures and cultural history occurred instantaneously. Volume 25 of the issue thus looks forward to witnessing the continuity and shift of a discipline independent of the procedural, normative sanctions prescribed to meet certain functional requirement at present times.

This volume is brought out to mark the occasion of the Golden Jubilee Celebration of the Department of English. Though the pandemic decelerated events that were earmarked 2020 onwards, yet we have been able to conduct substantial academic events amidst all challenges. The publication of the journal is a vital step in this regard.

The Journal has commissioned articles from eminent litterateurs, academicians across the country. I deeply acknowledge and feel grateful to the authors, whose words of knowledge grace this volume released at our National Conference on 11-12 March, 2022.

Asima Ranjan Parhi

Percival Spear:
Historian of Modern India

David R. Syiemlieh

Introduction:

In 1972 when in my second year studying history at St. Edmund's College, Shillong, the syllabus prescribed a paper on modern Indian history. When I enquired from Modern Book Depot, what was the best text for this course I was recommended Percival Spear's *Oxford History of Modern India*, a copy of which was purchased and has remained a valued text for my understanding of modern Indian history. A generation of Indian students studied under Percival Spear at Delhi's St. Stephen's College and Delhi University. Another generation continued to come under his influence at Cambridge where he spent his most productive years in teaching and research. His legacy is that generations to come will have the opportunity to read the masterpieces of histo- ries written by this historian of India.

Teaching and Research:

Thomas George Percival Spear was born in Bath, Somerset in 1901 and attended Monkton Combe School, Bath and studiedat St. Catharine's College, Cambridge, where he read history. Unlike many of the early British historians of India who took interest in Indian history while in service in India or had studied something of the sub-continent's past in British universities, Spear came to India with practically nothing of that background. He came to India to teach undergraduates European

and English history. It was through that experience over sixteen years and subsequent involvement and witness to the transition of India from colonial rule to independence that enabled him to entirely branch out, as it were, into what became his forte the history of the Mughuls and of modern India. Spear arrived in India on 10th February 1924. The beauty of Bombay struck him even in the few hours he was in the city between his arrival by ship and his departure by train for Delhi. His first impressions of Delhi were of light and colors of flowers, bright sun and blue sky which had a curious and exhilarating effect on him[1]. Delhi was to be Spear's home for the next twenty-two years, first as a bachelor finding himself a place in the college and society and joined by his wife Margaret who came to the capital soon after their marriage in 1930.

Percival Spear, he preferred this shorter version of his name, recalls in his memoir co-authored with his wife Margaret, his special debt to one of his Muslim students who was his mentor on Indian nationalism and initiator into the 'Mughul Age'. Through sessions of recataloguing the history section of the college library and in evening walks with this intellectual from Punjab the historian got his first lessons in seeing India through Indian spectacles. He says, "It was perhaps an advantage that I had at that time little background of formal knowledge. At the very beginning I was about to grasp the modernity of the young Indian mind and the degree to which it had been influenced by the west. It was an incalculable advantage for future understanding".[2] This early contact made such an influence on Spear that he invariably started his essays and books on modern India with the impact of western education on the Indian mind. Another student, just as the name of the first is not mentioned in the memoir, had an equally important influence on the young college lecturer. The student had joined St. Stephen's College for political propaganda and in the collapse of the movement he

and his friends were stranded, unable to go back to Hindu College. This Stephenian and nationalist regarded all Englishmen with deep suspicion as enemies of freedom. Within a year he had changed his stand, perhaps after the influence of Spear on the young man, to become an exponent of communal and national understanding without in the least ceasing to be a nationalist. Spear taught history to these two and two others in his first Honours class "but", writes Spear, "it was they who gradu-ated me to Indian knowledge."[3]

Spear saw history being made around him. When he first came to Delhi, Gandhi had just emerged from his first imprisonment and was about to embark on his first fast. When Margaret joined him, the Civil Disobedience Movement had collapsed and India was undergoing a lull in the national movement. When the Spears left India in 1945 the British were about to appear victorious in World War II and Indian independence was in the not too distant future. He mentions and often came face to face with some of the makers of modern India. He recalls hearing Motilal Nehru and Muhammad Ali Jinnah speak in the Indian Assembly; he saw Gandhi just after he had completed his first twentyone day fast in 1924 with C. F. Andrews hovering "like an anxious hen with a sick chicken." Maulana Muhammad Ali visited St. Stephen's College as did Pundit Madan Mohan Malaviya.

For reasons not stated in his memoir, Spear did not stay long at St. Stephen's College. He then joined Delhi University where he was Reader in History and Dean of the Faculty of Arts. In 1937 he held a Leverhulme Research Fellowship. When the Second World War broke out the Spears were returning to India. From 1940 he worked with the Information Department of the Government of India as a journalist, she as a librarian. Various assignments in the Ministry took him to monitoring news, producing weekly summaries of world affairs and attending

meetings. He particularly recalls attending the crowded press conference at which the proposal of the Cripps Mission was announced and "the air of excitement and hope" it generated. He witnessed the Quit India days and commented that its sequel of apathy, suspicion and resentment "helped to make negotiations so difficult after the war."[4] His experience of the working of the Legislative Assembly came with his as- signment as government whip in 1943.

So familiar was Spear with India and things Indian that even in retirement in England he longed for India. He gave no rational explanation of his interest in the Mughuls - especially the later Mughuls whose "buildings, their dress, their habits, their fortunes, even their genealogies would come into my head whether I wanted them or not," he writes. This intuitive sympathy "unsought and undeserved", he says, was of great value to his understanding of Indian history.[5]

Percival Spear returned to England to become Fellow and Bursar of Selwyn College, Cambridge. He held a university lectureship in South Asian History, using the position to make occasional visits to India and Pakistan. He spent a year in the University of California at Berkeley on a visiting professorship. Percival Spear wasawarded the OBE in 1946. He passed away after a three-week stay in hospital on 17th December 1982.[6]

Publications:

It was while he was settling down to college life in Delhi that Spear published a small book titled *Europe after the War* (1927) copy of which is in St. Stephen's library. This was his first publication and one that had gone unnoticed by his own research scholar who edited a book in honor of the historian. Spear had by then not gone down sufficiently grappling with India's past. Having only just left Europe he was drawn by circumstances of his profession in writing this history. This was to be his one and the only writing on Europe.

His interest in Indian history began with the publication in 1932 of *The Nababs: English Social Life in India in the 18th Century* (London, OUP, 1932 and 1963), (Gloucester, Mass. P. Smith, 1971), (Calcutta, Rupa and Co., 1991). The object of the book was to treat the social life of the English in eighteenth century India as a connected whole to trace and account for the various phases of its development. Taking a broad survey Spear tried to lay comparatively less stress on the picturesque if eccentric sides of Anglo-Indian life. He wanted to capture in words "everyday life as lived by everyday man". The book's special interest is that it records the transition from isolated commercial life to a vigorous settlement life of the East India Company and its officials in India, before 19th century imperial and social distance. The last but one chapter titled "Racial Relations" makes very interesting reading of the social tran-sition and the problems of racial relations in India that had their rise at that time. Spear was in a sense a trendsetter. This chapter was a seminal write-up - the subject of race relations was later to be developed by many other historians.[7]

Five years later Spear published *Delhi: A Historical Sketch* (Bombay, OUP, 1937). Another small work of one hundred pages, it takes a history of the city of Delhi from its chequered and ancient past to one of the youngest and most recent of imperial capitals. He traces its transformation and frequent changes of name and yet he noticed that the city had preserved through it a continuous thread of existence. Illustrated with photographs, the book has chapters on Hindu Delhi, Delhi Sultanate, Fifteenth Century, Mughul Em- pire, the Eighteenth Century, a chapter on the *Twilight of the Mughuls* and one on the mutiny in Delhi. Spear's fascination with the capital was a lifelong affair. So conversant was he with Delhi, its people, its buildings and its history that all this became a recurring theme for his study.[8] This charming little book was followed by *Delhi: Its Monuments and History* (Bombay, OUP, 1943 and 1945).

Keeping pace with the constitutional and administrative developments in India Spear gave his assessment and critical analysis in *Memorandum on the Basic Structure of Indian Government* (Delhi, Cambridge Printing Press, 1939). This was followed by *Communal Harmony* (Bombay, OUP, 1940) and its sequel *National Harmony* (Bombay, New York, OUP, 1946). A pro- lific writer Spear then published a very important work in *India Pakistan and the West* (London, OUP, 1948, Second Edition, 1952, Third Edition 1958, Reprinted and Revised Edition 1961, 1969 and 1965, and Fourth Edition, New York, OUP, 1967). The book narrates a history of the Indian people from the perspective of religion and its response to politics. Beginning with a survey of the country, its problems and people and of the Hindu and Muslim cultures, the book proceeds through an historical perspective of India's long history to an examination of western influences in modern India and the part played by these influences in transforming India. Two useful chapters are on "The Organisation of Power" and "The Organisation of Economic Life". The chapter titled "The Organisation of Welfare" is a development of the theme of India's benefits of British rule. This was one of the first histories that came out soon after the independence of India and Pakistan wherein the author tries to examine and answer why the end of colonial rule brought with it the partition. Soon a revised study was due with the developments that had taken place in each country. Two chapters were incorporated, one each on India and Pakistan. The first of the two covered India's affairs during Jawaharlal Nehru's premiership until his death. The other chapter on Pakistan covered its history from independence to the re-election of Ayub Khan.

Spear's connection with the later Mughuls was so passionate; writing its history of places, people and personalities was a recurring theme. Following a Leverhulme fellowship in

Cambridge and *Delhi: A Historical Sketch (1937)* as an earlier version he elaborated to become what is considered by many as Spear's most important work - *The Twilight of the Mughuls* (London, OUP, 1951), Karachi, OUP, 1973, New Delhi, Orient Books Reprint Corporation, 1967). It is an elaborate study of the period between 1761 after the battle of Panipat and the uprising of 1857. He believed that it was a period of power and politics, of the efforts of the British in taking advantage of the situation to establish their rule. He discusses the corrosion of power of the house of Timur ultimately confining their nominal authority to the areas in and around Delhi. The second part of the book consists of a series of studies of Delhi city and its surrounding areas between 1803 and 1857. The study is completed by the history of the uprising in and around Delhi in 1857-1858. In his analysis of the character of Bahadur Shah, the "Last Mughul," about whom he has written with sympathy and kindness, he is not, however, swayed by over-enthusiasm in either defending him or the other leaders connected with the events of that significant year. I note that a book titled *A History of Delhi under the Later Mughuls* (first published 1951) reprinted, New Delhi, 1990, has the same text as *The Twilight of the Mughuls.* Was this published with the consent of the author under a different title is not indicated either by the author or the publisher?

Spear edited Vincent Smith's original *Oxford History of India* (Third Edition, Oxford, OUP, 1958), (Fourth Edition, Delhi, OUP, 1981), (Ninth Impression, Delhi, OUP, 1990) without changing much what was written by Smith. He added his touch to the work which can be seen in the chapters on "Nehru's India" and "Post Nehru's India". The history is therefore brought up to contemporary times. Spear also touched up and completed P. E. Robert's *History of British India.* First published in 1921 by Oxford University Press, London, its second and

third editions were printed in 1938 and 1952 respectively. It was reprinted with corrections in 1958 and more recently reprinted in 1978. The chapters written by Spear are the last few sections for they bear his distinctive touch without at all eroding the scholarship and flair of Robert's style. The book is so popular with Indian students that Oxford University Press published the first Indian impression in 1976, a fourth impression in 1980 and a reprint in 1990.

Percival Spear wrote more on post independent India than Pakistan. However, the one opportunity he had to collaborate with a historian from the subcontinent resulted in the edited study with Sheikh Mohammad Ikram titled *The Cultural History of Pakistan* (Karachi, New York, OUP, 1955).

Next he published *India: A Modern History* (Ann Arbor, University of Michigan Press, 1961 and 1972). In 1965, his publisher Oxford University Press brought out for him *The Oxford History of Modern India.* It was a reprint of Part III of the third edition of *The Oxford History of India* (1958) referred to above. Part III was detached from the original work for the convenience of those who are concerned with the modern history of India, and done in such a manner as to be complete in itself. The aim of the book was to treat the subject, not as the story of the rise and decline of the British in India but as the history of India during the period 1740-1947. The theme, he writes in the preface, "is the transformation of India under the impact of western influences of which the British were the agents and the forces of Indian thought and action which that impact provoked." The author also informs that chapters 6 to 9 of this book were a revised version of the chapters contributed to P. E. Robert's *History of British India.* The popularity of this work may be gauged by its second edition recently going into its eleventh impression.

Finally, a small digest of Spear's histories, *A History of India,* Vol- ume 2 originally published by Pelican in 1965 is a history of India from 1526 to the middle of the twentieth century. A companion to RomilaThapar's*A History of India,* Volume I, it was written because changes in the Indian scene required a reinterpretation of the facts as also to changes in the attitude of the historians about the essential elements of Indian history. He deals with the late medieval (Mughul) and modern (British) periods together in one volume on the principle of continuity. He views the Mughul rule as a preparation and precondition, for the modern age ushered in by the British. He viewed the colonial rulers as harbingers to India of western civilization, which precipitated the transformation of India into the modern age.

The only biography Spear wrote was on Robert Clive. His intent in writing *Master of Bengal: Clive And His India* (London, Thames and Hudson Ltd., 1975) was to make a re-assessment and a new interpretation of Robert Clive's character and work. Spear does not mention but another writer has, that 1974 was the 200th death anniversary of Clive and 1975 the 250th anniversary of Clive's birth. It was presumably those considerations that got Spear to work on the life and times of Robert Clive. The last major study on Clive had appeared in 1939(A. M. Davies, *Clive of Plassey*, London). Since that date much is known about eighteenth century India. Spear himself was one among a host of historians to have made that contribution. Spear therefore has presented to readers a detailed biography of this "poacher turned gamekeeper" while making it lucid and very readable. He sets Clive in his own times, in the England where he was born and the socio-economic and political milieu in which he grew. The story concentrates on the East India Company, its trade, its traders and the way in which Clive was allowed to become the "Master of Bengal". Spear laid great

stress on the environment of Clive's life both in England where he would return and in India, for these moulded his mind and character. Despite the great detail that went into writing the book it has a disappointing conclusion. No details are available on how and why Clive committed suicide except the lines "The end came on 22 November 1774. The family was preparing to leave London for Bath. A thud was heard in an adjoining room and people rushed in to find Clive dead." The only explanation is that the "maker of British India", now "Nabab" agonized by pain, had taken a double dose of laudanum, which is questionable for a more reliable source puts the end by throat cutting. It was left to Nirad C. Choudhuri to answer this query.[9]

While much of what has been written above comes from a review of his books, reference must be made to his articles and research papers published in various journals and edited collections. The published papers are "The Grounds of Political Obedience in the Indian State", *The Journal of the Punjab University Historical Society,* Vol. IV, Pt. 1, April 1935; "Bentinck and the Raj", *Journal of the Royal Asiatic Society,* October 1949; "Britain's Transfer of Power in India: Review Article", *Pacific Af- fairs,*Vol. XXXI,No. 2, June 1958; "From Colonial to Sovereign Status: Some Problems of Transition with Special Reference to India", *Journal of Asian Studies,* Vol. XVII, No. 4, August 1958; "India, 1840-1905", *New Cambridge Modern History,* Vol. XI, Ed. F. Hinsley (Cambridge, OUP, 1962); "The Political Evolution of Pakistan: A Study in Analysis", *Politics in Southern Asia, Ed.* Saul Rose (London, Macmillan, New York, St. Martin's Press, 1963); "Nehru", *Modern Asian Studies,* Vol. 1,Pt. 1, January 1967; "Mahatma Gandhi", *Modern Asian Studies,* Vol. III, Pt. IV, 1969; "Holt Mackenzie: Forgotten Man of Bengal", *Bengal: Past and Present,* Diamond Jubilee Number, 1967, Vol. LXXXVI, Pt. II, No. 162; "The Position of the Muslims, Before and After Partition", *India and Ceylon:*

Unity and Diversity, Ed. Philip Mason (London, OUP, 1967); "India and Southeast Asia, 1898-1945", New *Cambridge Modern History, Vol.* XII, Ed. C. L. Mowat (Cambridge, OUP, 1967); "British Historical Writing in the Era of the Nationalism Movements", *Historians of India: Policies and Perspectives,*1935-1947, Eds. C. H. Philips and M. O. Wainwright (OUP, 1961); "The British and the Indian State in 1830", *Tradition and Politics in South Asia,* Ed. R. J. Moore (New Delhi, Vikas, 1979); "A Third Force in India: A Study in Political Analysis, 1920-1947", Eds. C. H. Philips and M. D. Wainwright (London, OUP, 1970); "The Early Days of Bishop's College, Calcutta", *Bengal:.Past and Present, July-December* 1970, Vol. LXXXX, Pt. II, No. 168; "Ghalib's Delhi", *Ghalib': the Poet and His Age,. Ed.* Ralph Russell (London, Allen and Unwin. 1972);. "The Mughuls and the British", *A Cultural History of India,* Ed. A. L. Basham (Oxford, Clarendon Press, 1975); "Stern Daughter of the Voice of God: Ideas of Duty among the British in India", *The Concept of Duty in South Asia,* Eds. W. D. O'Flaherty and J.D.M. Derrett (London, SOAS, 1978); "Lord William Bentinck: The Man and His Work", *Indian Society and the Beginning of Modernisation c. 1830-1850,* Eds. C. H. Philips and M. D. Wainwright (London, SOAS, 1976); "Delhi, the Stop-go Capital" (referred to in footnote 8 of his paper); and "Patterns of British Leadership in British India: Theme with Variations", *Leadership in South Asia,* Ed. B. N. Pandey (New Delhi, Vikas, 1977).[10]

Sources:

Percival Spear was a methodical and untiring researcher. Most of his books and research papers, apart from the general histories, were written with an impressive data base. His association with the India Office Library and Records (IOLR), presently relocated to St. Pancras, London, covered half a century from the research material collected for *The Nababs* (1932) to

the biography of Clive (1975). For the first of his books on Indian history he checked through a whole array of letters and private papers. From the Imperial Records Office at Calcutta he took notes from the Original Law Consultations and the Home Miscellaneous Series. The British Museum provided him the manuscripts of Warren Hastings, the journal of Col. Lipton and a "Journal of a Voyage to the East Indies". These were backed up with printed records, compilations of and selections from records; books on travels, voyages and descriptions, letters, diaries, journals, narrations and memoirs, biographies and other secondary printed material. Schooled in the best traditions of British historiography, Spear documents each statement in a footnote explaining the sources and often going into long descriptions of the material used. The same tradition contin- ues in *Twilight of the Mughuls,* where he searched out material as widely dispersed as the Bentinck papers at the Nottingham University Library; Bengal Judicial, Political, Public and Secret Consultations and Records available at the IOLR, London; the Foreign Department Misc. Political Files at the Na- tional Archives of India, he saw through relevant papers at the Punjab Records Office; the Chief Commissioner's Office, Delhi and the Diocese of Calcutta. He made much use of journals and memoirs and other printed primary sources.

Master of Bengal: Clive and His India being "a re-assessment and new interpretation," its sourceswere largely the previous biographies of Robert Clive. Spear drew heavily from Robert Clive's manuscripts at the IOLR; also the large documentation preserved there covering Clive's official acts and life. The material for a more intimate account of his character came from the private papers at the IOLR (Powis Papers) and with others of Clive's papers in the National Library of Wales at Aberystwyth. The papers of Edward Strachey, the political and private secretary of Clive and those of his friend, General Carnac,

are also made use of extensively. Spear considered the source "sufficient both to provide the material for a finished portrait of Clive, and to furnish those with conscious prejudices or unconscious biases with the means of justifying their preconceived opinions." He realized that he like others interpreting Clive was no easy task: "he or she may know too much or too little, may feel too much or too little and may be the sport or victim of a current trend of feeling."[11] Spear took the middle course in this problem of historical writing.

Many of his books have illustrations in drawings, portraits and photographs. Both the books on Delhi have photograph plates. *The Nababs* has several reproductions of drawings;*The Twilight of the Mughuls* has six plates, while *The Oxford History of Modern India* provides twenty-four illustrations. Profusely illustrated is his last book on Clive with 127 illustrations and 6 maps. Maps feature in almost all the histories for Spear largely concentrated on political history and changing boundaries. Writing largely for non-Indian readers Spear was compelled in his prefaces to explain the transliteration of Indian names and words. In general he followed the Hunterian system without the use of diacritical marks. A glossary usually incorporated at the closing pages of his books gives an explanation of the terms and names used in the text.

Spear made careful use of metaphors to enrich his style of writing. For instance, while discussing the failure of the Marathas, which led to a political vacuum, it drew the British, as the one stable power in India, "as a magnet draws iron."[12] Similarly, he sought to make his books pieces of literature in themselves by often using metaphoric descriptions. One of the best pieces is: "If Ram Mohan Roy was the mind, Dayananda the physical arm, Ram Krishna was the soul of new India."[13] While such a presentation can be understood by his Indian readers one may find it difficult to appreciate what Spear means when he writes: "Politics is the King Charles' head of Indian social intercourse."[14]

Critique:

While appreciating much of what Spear wrote, some agreements must be placed against his approach and conclusions. He was so drawn to the later Mughuls and the early days of the British in India that his general histories do not do adequate justice and treatment to the national movement for India's independence. Nor does he critically examine the economic impact of British rule on India, so eloquently taken up by nationalist historians and Dr. ShashiTharoor in a debate conducted by the Oxford Union and his recent publications *An Era of Darkness* (2016) and *Inglorious Empire* (2017).While Spear gives sufficient coverage to the economic benefits of British rule,[15] he appeared to be oblivious of the adverse effect British rule brought on the Indian people. In this we notice Spear's support of the Cambridge School not to take up these issues. Spear must have had with him the material to have at least mentioned the "Drain Theory" if not other references to British exploitation of India's resources. A reviewer of *India A Modern History* (D. P. Singhal, in *Journal of Southasian History*, vol. 5 March 1964, p. 215) commented on "Spear's overriding aim appears to be one of making an implicit academic defence of the British record in India against the muchapprehended attacks of Indian historians. He tries to show that the roots of Indian backwardness and indeed all their political, economic and social problems must be traced to India's past and not to British policies". The impression gathered from reading Spear's book on modern India is that he chose to be insensible to criticisms leveled against the British economic policy. Spear tries to convince his readers in another of his publications that: "the same liberty which had proved the secret of Britain's industrial prosperity had converted India into a colonial economy and it was only in response to the demands of the colonists themselves that industry in India developed." He goes on to write, "what

has been condemned as deliberate British policy was in fact the normal working of current economic ideas and inevitable British economic pressures." If this is understandable, what is quoted next is not: "But its effects on the Indian mind were the same as if the motive had been calculated egoism. It fostered a sense of dependence and of frustration and provided the key argument for a belief in the British exploitation of India.[16]

Spear like many Britons who had come to India before the partition must have been rudely shocked at the courses of history after he left in 1945. Without going into the details of this history he traces it back, just as others have done, to the first stirrings of Muslim politics in India. But for Spear to say that Syed Ahmad Khan "was clear that there was a Muslim national consciousness quite distinct from the Hindu" is to encourage the notion that India could not accommodate the two religious communities. He goes on to write an anachronism in history that, "In his (Syed Ahmad Khan's) whole attitude was implicit the concept of Pakistan."[17]

In his methodology Spear did not consider it important to go beyond archival and official sources and the other source materials mentioned above. Though he had the skill of writing very readable history he did not use vernacular literature in the *Twilight of the Mughuls* where the rich Persian materials would have made a good book much better. We get the impres- sion that Spear did not know Persian but he did acknowledge the importance of literature in this language in the closing lines of *Master of Bengal* (p. 203).

Spear's histories were broad and influential, fitting into a distinctive school of historiography and were fine works in literature. One of his students wrote on him: "Over-arching all of Spear's writings linking the detailed studies and the general histories is a concern for the meeting of cultures, the ways in

which alien civilizations confront each other and the adjustments, the compromises, and the changes that result."[18]The concept of unity first raisedby Vincent Smith years before Spear started out as a professional historian was developed by him. Spear wrote in the introduction to his masterpiece: "The unity of the country, however frequently broken, is as natural an Indian conception as the balance of power, however often threatened, is a constant European conception of politics."[19] The other theme he drives home is the rise and fall of imperial powers, whether it was the Mughuls, the Marathas, the Sikhs and that of his own country in India. However, little is mentioned of 'smaller' players in the making of Indian history, with no reference for instance to the North East- a regional neglect by this and several historians of India.

Conclusion:

Every age has its historians. Such are the histories Percival Spear worked on, that they require attention, appreciation and recall for this great admirer of India, its people and its past. Today Spear's works are considered by younger historians as "out of date old textbooks and surveys,"[20] and belonging to that liberal imperialist approach.[21] There is nothing wrong in either the criticism or the man for each historian writes history to suit their own time. Spear had a particular focus and a mission. His legacy, apart from his books, is the training he has given to many historians who hold Spear in high regard. To their friend and teacher was dedicated a collection of essays with these befitting words:22

Notes and References

1. Percival and Margaret Spear, *India Remembered*, Orient Longman Ltd.

2. Ibid., p. 10.

3. Ibid.

4. Ibid., pp. 79-80.

5. Ibid., p.89.

6. *Ainslee T. Embree,* 'Percival Spear's Vision: A Bibliography,'*R. E. Frykenberg (ed.), Delhi Through the Ages: Essays in Urban Histo*ry, Culture *and Society,* OUP, Delhi, 1986, pp. 497- -98.

7. For example, Kenneth Ballhatchet, *Race, Sex and Class under the Raj,* New Delhi, 1979; Edwin Hirschmann, *White Mutiny,* New Delhi, 1980, and N. S. Bose, *Racism*; *Struggle for Equality and Indian Nationalism,* Calcutta, 1981.

8. Spear was the inspiration behind the academic discussions and eventual publication of R. E. Frykenberg (ed.), *Delhi Through the Ages,* wherein a number of his research scholars and friends contributed articles. Spear's paper "Delhi - The 'Stop-Go' Capital: A Summation" is incorporated in the Epilogue, pp. 464-79.

9. See, N. C. Choudhuri, *Clive of India,* London, Basil and Jenkins, 1975, Appendix 8.

10. This bibliography has been taken from R. E. Frykenberg, op. cit, pp. 497-98.

11. *Master of Bengal: Clive And His India,* p. 208.

12. India, Pakistan and the West, *p. 75.*

13. *Oxford History of Modern India, p. 287-*

14. *India, Pakistan and the West, p. 18.*

15. See, "Economic-and Cultural Development"; in *History of British India,* pp. 650-57, and *The Oxford History of Modern India,* pp. 390-94, also "Economic Policy and Development 1858- 1939" in *The Oxford History of Modern India,* pp. 261-71; and "The Organisation of Economic Life" in *India, Pakistan and the West,* pp. 140-156.

16. *India, Pakistan and the West, pp. 140-156.*

17. Ibid., p. 190.

18. Frykenberg, op. cit., p. 482.

19. *Twilight of the Mughuls, p. 3.*

20. SumitSarkar, *Modern India: 1885-1947,* Delhi, Macmillan India Ltd., 1984, p.455.

21. Bipan Chandra, *India's Struggle for Independence,* Delhi, Penguin Books, 1989, p.17. Two of Spear's books are listed inR. J. Moore (1975) 'Recent historical writing on the modern British Empire and Commonwealth: Later imperial India,' *The Journal of Imperial and Commonwealth History*, 4:1, 55-76.

22. Frykenberg, op. cit., dedication.

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Language, Narrative and the Indian Fiction in English

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In our academic readings or interpretations of a fictional work, we normally employ a number of critical strategies and bring in a host of theoretical contestations for discussion, covering an array of factors such as style, language, form, time and space etc. along with other issues such as gender, class, ideology, imperialism, hegemony, the nation and so on in order to bring a work to plural understanding. Among all these factors the relationship between language and narrative has been the most fundamental. Following this premise, I would like to note here that English, historically, a colonial language and fiction, supposedly, a western genre together have created a possibility of profiling the Indian fiction in English and exploring the creative energy of the Indian English novelists. Language has been always a subject of debate, among other domains of knowledge practice, particularly, in the context of postcolonial literary production. Wordsworth makes a very sensitive observation on language when he says " Language, if it does not uphold, and feed, and live in quiet like the power of gravitation and the air we breathe, is a counter spirit, unremittingly and noiselessly at work to derange, to subvert, to lay waste, to vitiate, and to dissolve" (Owen and Smyser 1974:85). Bakhtin echoes Wordsworth in saying that the 'word' is our guide and "Every word calls for a reply, and the call of the given word from the atmosphere of discourse, standing and outstanding, binds both listener and the

speaker from which they draw their breath, presence and consciousness" (cited in Baral 2004:79). These two observations signify the larger implication of language beyond its foregrounding in narrative fiction. Similarly, placing fiction in the larger scheme of life Kundera says that the novel's *raison d'être* is to keep "the world of life" under a permanent light and to protect us from "the forgetting of being"… (1986: 17). In fact the narrative of life, as such whether fictional or real, is always constituted in language. Therefore, language and narrative together constitute the Saidian notion of *worlding*.

A narrative is primarily an organization of language into a structure that conveys an account of events in a connected and ordered manner. A narrative whether a tale, a fable or in whatever name it is described by formalists, structuralists and post-structuralists is a linguistic product that fulfils a basic human instinct of telling stories, in the words of Rukmini Bhaya Nayar, is a compulsive cognitive response. A narrative within the structural paradigm, as considered by Gérad Genette, is composed of structured relationships in a temporal sequence that includes a narrator's vision and tone as well as the narrator's relationship with his/her audience. Considering fiction as discourse, Genette has applied a scientific approach for its understanding whereas Roland Barthes has emphasized the role of the reader instead of the narrator who produces meaning. The modernist/postmodernist theorization and explanations regarding fiction as a genre are important for pedagogic purpose. But for me fictions are products of complex cultural ecologies. We therefore need to understand Indian fiction in English as a product of our postcolonial social and cultural ecology in that location, identity, history and language are equally important signifying what may be called its narrative gravity either writing back to the centre, writing self reflexively or making a claim as a specific brand for the international market. Fiction as a genre

besides expressing the author's own understanding of life, his/
her aspirations and anxieties is also a product of our cultural
longing and belonging and of language as a form of articulation
and communication. While discussing the development of Indian
fiction in English it is necessary to discuss the development of
the English language in India, for both intersect each other. If
Indian fiction in English from Bankim Chandra's *Rajmohan's
Wife* to Vikram Seth's *A Suitable Boy* has followed the realistic
tradition in that Standard English has been the norm; there is
also another tradition, that is trangressive and full of energy that
has tried to experiment with the English language as well as
with the fictional form moving from the realist narrative tradition
to the postmodern magic realism using language in the form of
radical mimicry and chutenyfication. The present paper shall
endeavour to throw some light on the later tradition discussing
the way Raja Rao, G.V. Desani and Salman Rushdie have used
the English language in their fictional works.

The contemporary debate on English versus englishes is
centered around the way decolonization is textualized in
narratives in the various uses of the English language. As Bill
Ashcroft and his colleagues in their volume *Empire Writes
Back:Theory and Practice in Post-colonial Literatures* maintain
(1989:8): "In practice the history of this distinction between
English and english has been between the claims of a powerful
'centre' and a multitude of intersecting usages designated as
'peripheries'. The language of these 'peripheries' was shaped
by an oppressive discourse of power. Yet they have been the site
of some of the most exciting and innovative literatures of the
modern period and this have, at least in part, been the result of
the energies uncovered by the political tension between the idea
of a normative code and a variety of regional usages." However,
in its naturalization, English in the Indian context has taken a
different form. Whether it is linguistic naturalization as argued

by Braj Kachru or literary naturalization as argued by P. Lal and Meenakshi Mukherjee, English enjoys a different status in India intersecting colonial/postcolonial trajectories. In the changing scenario, the marked frontier of *the* English language has disappeared or is disappearing making space for newer varieties. There are no gate keepers at the frontier, it seems!

Qualifying English in the sociological term of "caste," in his essay, "The Caste of English" Raja Rao (1978: 421) has naturalized English in our cultural context while underlining the fact that "the Indian psyche" is a product of its multicultural ethos and heritage; its civilizational impulse has evolved through accommodation of the *other* instead of its exclusion. In his preface to *Kanthapura*, he further adds:

One has to convey in a language that is not one's own, the spirit that is one's own. One has to convey the various shades, nuances and omissions of a certain thought-movement that looks maltreated in an alien language. I used the word 'alien', yet English is not an alien language to us. It is the language of our intellectual make-up – like Sanskrit or Persian was before – but not of our emotional make-up… We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as part of us. Our method of expression therefore has to be a dialect that will someday prove to be as distinctive and colourful as the Irish or the American. Time alone will justify it (1974: v).

Rao's is a kind of reality check even before India was independent and time has justified his prophecy. The impulse that Rao has underlined has been a process in that English has been simultaneously historicized and dehistoricized. Between the disjuncture of neither writing like the British nor like an Indian, Rao's appropriation of the English is to redeploy the language without its Englishness while Indianizing it without

the nativist zeal. What Rao implies the Caribbean poet Edward Brathwaite echoes saying that using English is a form of cultural experience. Talking about its Caribbean variety Brathwaite says: "in its contours, its rhythm and timber, its sound explosions, it is not English, even though the words, as you hear them, might be English to a greater or lesser degree (1984:31). English is used, as George Lamming maintains without its tradition resulting in a heterogeneity subverting the standard version while remarking its history with alternative ideologies, structures and practices.

If, on the on the one hand, the postcolonial writers have experimented with the fictional form, they have also done the same with the English language through mimicry, parody and pastiche in the footnotes of colonialism while privileging identity, the nation and cultural mythologies. A new style has emerged that has broken down the English syntax, having used vernacular words in-between without any concern for grammar as it empowers the narrative with play and plentiful punning. There is always a rhetorical surplus, of narrative plentitude that underlines the postcolonial polyphony and prolificacy, as Jonathan White claims: "the [postcolonial] novel [offers] an alternative way of doing history and politics" (1993:209).

The linguistic register of the Victorian novel, representing the Standard English language, is the most signifying colonizing code in that it has become a defining trope for cultural subjugation. It has, in Edward Said's contention, produced a colonial textuality that justified the Orient as colonisable. Said has underlined how in such narratives the colonial subject, his culture and his way of life are constructed in order to privilege the West: Serving very real material interests, the numerous texts of Orientalism—in philology, ethnography, political science, art and literature—played a vital role in constructing the Orient that allowed for the deployment of specific forms of control over it (1993).

Hybridity and mimicry are two debatable concepts associated with postcolonial textuality. Hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization. The concept of hybridity is mostly associated with Homi Bhabha's work. He argues that cultural products in the postcolonial countries are produced in a "Third Space of enunciation" marked by ambivalence that helps to overcome the exoticism of cultural diversity in favor of the recognition of an empowering hybridity. Critics such as Chandra Talpade Mohanty, Benita Parry and Aijaz Ahmed differ with Bhabha arguing that such an assertion neglects specific local difference of cultures in their temporal, spatial, geographical and linguistic contexts. In between or beyond the positions that are taken by these critics, Bakhtin's concept of hybridity is more acceptable, for it takes us beyond the politicized, contestory analysis of the term. Bakhtin's hybridity "sets different points of view against each other in a conflictual structure, which retains a certain elemental, organic energy and open-endedness" (Young 1995:21-22). It is this potential of hybridity that reverses "the structure of domination in a colonial situation" resulting in authenticity. Postcolonial texts underline this authenticity marking cultural specificity while moving towards an open-endedness that subsumes and subverts dependency theory in a new form of articulation.

Like hybridity, mimicry is another important concept that describes the ambivalent relationship between the colonizer and the colonized. It locates a crack in the certainty of colonial domination being marked by an uncertainty in its control of the behaviour of the colonized. Raja Rao's *Kanthapura* is considered by most postcolonial critics as an example of radical mimicry, for it employs a narrative form that breaks down the English syntax and adulterates the "proper English" with the cadence and tempo of Indian speech. Leela Gandhi claims that "Rao's

'mimic' mode subverts the authority of imperial textuality…" (1998:151). The strength of Rao's writing to me is in the moulding of the English language into the Indian speech pattern. Besides, he integrates such a speech pattern into the narrative mode of the Vacancara tradition. Further, the concept of the *sthalapuran* or legendary history of a place becomes emblematic in that the story of Kanthapura becomes the story of India both as a geographical territory and a mythic land.

The mythical, the geographical, the historical and the political in their discursivity have been woven into a narrative that articulates multiple levels of awareness in *Kanthapura*. Following Bakhtin one may say that Rao's narrative exudes in elemental and organic energy moving towards openendedness instead of being organized in any contained scaffolding. Rao's radical mimicry is creative and not enclosed; his narrative is flowing and not lifeless. In subverting the fictional form and nativising the narrative mode, Rao has also identified the writing process with our physical and linguistic culture, the way we move and talk. He says: "We, in India, think quickly, we talk quickly, and when we move we move quickly…[we]rush and tumble and run on. We have neither punctuation nor the treacherous 'ats' and 'ons' to bother us—we tell one interminable tale. Episodes follow episode, and when our thoughts stop our breaths stops, and we move on to another thought. This was and still is the ordinary style of our story-telling. I have tried to follow it myself in this story" (1971-6). Rao has indeed achieved the impossible, setting a model for Desani and Rushdie to follow.

Desani's English is often ridiculed as Métèque. Métèque is a term originally used as a derogatory racial reference close to the word "wog" meaning a "black faced, cunning native." As a style of writing it implies having no respect for "the finer rules of English idiom and grammar" as explained by F.W. Bateson who coined the term with reference to authors for whom

English is a second or third language and who don't respect (or don't know) the norms of the language properly. Notwithstanding Bateson's magistrial and discriminatory observation, one may say that the type of English he refers to is known as *'mongrel' English in socio-linguistic terms. Mongrel by implication is not just a cross-breeding between two different breeds of animals of the same species or of languages and cultures but a cross/foliation of* various inter-breedings, exemplified as a dog of mixed or undetermined breed, a mixture that appears to be incongruous. Hence mongrel writing would mean insufficient knowledge in the language or ignorance of its grammar, usage and beauty, a type of writing that is incongruous and of indeterminate tradition. However, Desani's writing cannot be called a mixture of uncertain breed resulting in incongruity; for his is a highly self-conscious narrative style that explores the limits of English language hence goes beyond labels and classifications being *sui generis*. Salman Rushdie who uses the metaphor of *chutney* in *Midnight's Children* acknowledges his debt to G.V. Desani's work *All About H. Hatterr* published in 1948, 12 years after the publication of *Kanthapura.* In his editorial preface to an anthology *Mirrorwork: 50 Years of Indian Writing* [1947-1997], Rushdie introduces Desani thus: "Milan Kundera once said that all modern literature descends from either Richardson's 'Clarissa' or Sterne's 'Tristram Shandy', and if Narayan [Desani's literary contemporary, the author of the Malgudi novels: 'The Painter of Signs', 'The Vendor of Sweets', &c.] is India's Richardson then Desani is his Shandean other. Hatterr's dazzling, puzzling, leaping prose is the first genuine effort to go beyond the Englishness of the English language. His central figure, 'fifty-fifty of the species', the half-breed an unabashed anti-hero, leaps and capers behind [much subsequent Indian writing]….My own [Rushdie's] writing, too, learned a trick or two from him" (xvi).

Desani's Hatterr, unlike Rao's Murthy is a charming clever-naïve Euro-Asian who seeks wisdom from the seven sages of India, a bit of ready lucre and the elusive charms of certain females, including a lion(ess)-tamer. Mr. Hatterr's "autobiographical" story (as it is presented) recounts the various misfortunes and humiliations he undergoes on his quest for his goals: wisdom, capital and carnal knowledge in the ancient Sanskrit "Dharma Shastras" ("Law Codes"): the *Manusmriti* (social philosophy), the *Arthashastra* (wealth, material gain & kingship) and the well-known *Kama Sutra* (love & pleasure). His punishments include being run out of the European club, getting tricked by dubious swamis, his wife leaving him, having an "evil spirit" forcibly "exorcised" and coming damn close to being devoured by a "tame" beast. His only true friend is his "Indian pal" Banerrji, who annoys him by quoting to him from the *Bible*, Shakespeare and the *Kama Sutra*, and who inadvertently, causes many misfortunes to him:

The name is H. Hatterr, and I am continuing…

Biologically, I am fifty-fifty of the species.

One of my parents was a European, Christian-by-faith merchant merman (seaman). From which part of the Continent? Wish I could tell you. The other was an Oriental, a Malay Peninsula-resident lady, a steady non-voyaging, non-Christian human (no mermaid). From which part of the Peninsula? Couldn't tell you either.

Barely a year after my baptism (in white, pure and holy), I was taken from

Penang (Malay P.) to India (East). It was there that my old man kicked the bucket in a hurry. The via media? Chronic malaria and pneumonia-plus.

Whereupon, a local litigation for my possession ensured.

The odds were all in favour of the India-resident Dundee-born Scot, who was trading in jute (1986:31-32).

And:

> He gave up digging for good; and – fall of man! – he climbed down; evolved *backwards*. From the high station of a seeker of wisdom and learning, he went below; to the lowest bottom-rung of the human progress-ladder. He decided to become a *writer*! – belong to the frisky fraternity of autobiography-makers, the fellers who keep a tally of their does, and, in the sunset of their days, make an oyez to humanity, asserting the motto, *Everyman*, *I will be thy guide*! – damme, clowning and vaudeville-turning! (1986:31)

Anthony Burgess, in his preface to the 1969 edition of the novel, is careful to disavow the *métèque* label. For him,it is the language that makes the book, a sort of creative chaos that grumbles at the restraining banks. It is what may be termed Whole Language, in which philosophical terms, the colloquialisms of Calcutta and London, Shakespeareian archaisms, bazaar whinings, quack spiels, references to the Hindu pantheon, the jargon of Indian litigation, and shrill babu irritability seen together. It is not pure English; it is, like the English of Shakespeare, Joyce and Kipling, gloriously impure. Desani's 'meteque-masala-Hindustaaniwala' English is by no means due to any lack of proficiency in the English language. More than Rao, he has succeeded in turning, twisting, kneading and moulding the English language into a new form.The mad English of *Hatterr* is a thoroughly self-conscious and finely controlled performance wherein one notices influences of Everyman, *Piers the Plowman*, Shakespeare's works and of Lewis Carrol and James Joyce. The playfulness is indeed hardwork and shows extreme erudition. Although the text by some critics is considered as part of modernist experimentation what has given it the force is not the acdemic way of fixing its impurities but in justifying Indianization of English as part of decolonization, subverting colonial textuality with postcolonial narrative carnival. This is the method perhaps

in Hatterr's madness. It is perhaps Desain's reasoned madness not of Lewis Carol's contained madness that is symptomatic of the postcolonial narrative articulation that has been carried forward by Rushdie in a more sophisticated manner.

Chutenyfication of English did not happen because of factors attributed to the postcolonial writer that s/he has no knowledge of or competency in Standard English. Chutenyfication of English is a consciuos attempt at recasting English that is a mix of mimicry, hybridity, mongrelization, creolization and also going beyond for celebrating narrative freedom. The complementary item that comes closer to chutney is pickle in which the ingredients remain separate while in chutney all ingredients loose their individual identities as they are smashed, powdered and mixed to produce a hot-sour-sweet-taste (thodisi khata, thodisi mitha, thodisi mirchi, thodisi salty, thodisi of this and thodisi of that…), an item that is tangy, tickling and appetising. Chutenyfication is a kind of linguistic carnival that is the halmark of Rushdie's *Midnight's Children*.

"Rising from my pages" says the protagonist-narrtor in *Midnight's Children*, "comes the unmistacable whiff of chutney. So let me obfuscate no further: I, Saleem Sinai, professor of the most delicately gifted olfacactory organ in histroy, have dedicated my latter days to the large-scale preparation of condiments. But now, 'A cook?' you gasp in horror, 'A khansama merely? How is it possible?' And I, grant such mastery of the multiple gifts of coockery and language is rare indeed; yet I possess it"(1995:37-38). The protagonist of *Midnight's Children*, (like *Hatterr* the novel is autobiographical) is endowed with parallel gifts of coockery and mastery in language. Rushdie equates language acts as acts of coocking hence any narrative is as intricate as preparing the Indian *curry*— hot,aromatic and tasty— having a flavour unidentifibale to the western nose yet salivating but troublesome for his stomach! In equating "writing with cooking",

Rushdie adds something more to our Indianness that an Indian not only walks and thinks fast as described by Rao, but also is a consumate cook and story teller, a master of rhetoric who assiduously tries to preserve his/her cultural memory. Rushdie's hero Saleem Sinai's life is literally "handcuffed to histroy"— as the birth of the new nation coincides with his own birth. The authenticity of dates and events of histroy are not important but their fictionalization and displacement develop into a metanarrative of India as a nation as was done by Rao and Desani earlier. In case of Rao, Kanthapura becomes the macrocosm of India and in case of Desani, the shastras— the knowledge bank— signify India as the paramount discourse.

Rao, Desani and Rushdie, all three of them, value the Indian tradition of storytelling. In *Midnight's Children* this tradition is personified through Tai, the boatman, spinner of stories and Padma, the listner, observer and "reader" who arrives after the death of the Barthean author. Following Borges's concept of narrtive lybrinth, Rushdie conveys an impression of loss of control over an ordered narrative in order to underline fragmentaion not as dementing but a means of understanding life that is constructed and deconstructed simultaneously through mutliple geneologies and displacements. Ultimately though Saleem manages to control the flow of the narrtive he is in constant fear that his story like his body will disintegrate into tiny, unreconstructable pieces. That is what Rushdie does to the narrative in *Midnight's Children*, on the one hand, there is an unparallel rehtorical density that creates an aesthetic effect of its own, on the other, there is linguistic fragmentation that subverts the ordered symmetry in baring the traces to be explored further. Rusdification of English it seems has a larger goal in *Midnight's Children*. At one level it works towards what Rushdie has said about *All About H. Hatterr* that it "showed how English

could be bent and kneaded until it spoke in an authentically Indian voice… (as) Desani's triumph was to take Babu-English… and turn it against itself… It was the first great stroke of the decolonizing pen"(1982:8) , but, at another level, it is also a way of celebrating postcolonial creative liberation.

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■■

Decolonizing English Studies in India

Susheel Kumar Sharma

Abstract

The paper deals with the theory and praxis of decolonizing English Studies in India. The paper suggests appropriate measures to pull out English studies from the Macaulayan paradigm and to recast the priorities in English Studies in the light of changing role for emerging India in the unipolar world realities, rising aspirations of the middle classes, democratic and egalitarian needs. The project of 'decolonizing' education at the macro-level and English Studies at the micro-level has been discussed with reference to curriculum, teaching methods, materials, evaluation, research and publication and medium of instruction in all possible details in the paper. The paper attempts to deal with contemporary realities like various treaties and market economy and issues like making a distinction between real knowledge and colonial knowledge along with historical context of English Studies. Several measures have been suggested to make English Studies in India relevant to the contemporary times, to save them from being derivative and to reshape Euro-American knowledge about English culture, Literature and Language from Indian perspective. Practical suggestions to decolonise curriculum have been made keeping in view the distinction between teaching literature and language in the first and the second language situations.

Key Words

Curriculum, Decolonisation, Education, English Literature/ Language, Gandhi, India, Macaulay, Publications, Research, Teaching Methods.

Introduction

To set the tone of my paper let me begin by citing three different authorities separated by time and place:

"If I were to look over the whole world to find out the country most richly endowed with all the wealth, power, and beauty that nature can bestow—in some parts a very paradise on earth—I should point to India. If I were asked under what sky the human mind has most full developed some of its choicest gifts, has most deeply pondered on the greatest problems of life, and has found solutions of some of them which well deserve the attention even of those who have studied Plato and Kant—I should point to India. And if I were to ask myself from what literature we, here in Europe, we who have been nurtured almost exclusively on the thoughts of Greeks and Romans, and of one Semitic race, the Jewish, may draw that corrective which is most wanted in order to make our inner life more perfect, more comprehensive, more universal, in fact more truly human, a life, not for this life only, but a transfigured and eternal life—again I should point to India."[1]

"… the official intelligentsia of post-independence India [eschew] their own culture and [turn] to Western, mechanistic dogmas, from Marxism to neoliberalism. Whether they worship the State or the Market, such intellectuals dishonour their [country's] noblest traditions. They are as craven as those American and British academics who place politically correct considerations before the pursuit of truth and intellectual

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[1]F. Max Müller, K.M., *India: What Can it Teach Us? A Course of Lectures Delivered before the University of Cambridge.* New York: Funk & Wagnalls, Publishers, n. d., p. 5.

freedom. In the best of Indian popular culture, however, [one may find] an integrity, a latitudinarian tolerance and a connectedness to nature lacking in intellectual circles - and lacking in Western civilisation today."[2]

"O members of the Indian intelligentsia! … speaking polished English, and putting down your own countrymen, specially anybody who has a Hindu connection, makes you an intellectual. But in the process, you have not only lost your roots, you have turned your back on a culture and civilisation that is thousands of years old and has given so much to the world. You are forgetting what a privilege it is to be born an Indian — and a Hindu at that — inheritors of a spirituality that accepts that God manifests Himself under different names, at different times, when today the world's two biggest monotheistic religions still think their God is the only true one and it is their duty to convert everybody by guile or force."[3]

Decolonization

The term decolonization has been a part of academic discourse since 1932[4] though it perhaps first appeared in 1836[5].

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[1]Rankin Aidan's Foreword to David Frawley's *Hinduism and the Clash of Civilizations,* http://voiceofdharma.org/books/civilization/

[2]Francois Gautier, "Cry O my beloved India!", https://www.rediff.com/news/2004/ jun/07franc.htm

[3] Fabian Close holds that Moritz Julius Bonn was the first scholar who used the term decolonization in academic discourse in his section on Imperialism in the *Encyclopedia of the Social Sciences* in 1932. (Klose, Fabian. "Decolonization and Revolution".European History Online. 2014, http://ieg-ego.eu/en/threads/ europe-and-the-world/european-overseas-rule/fabian-klose-decolonization-and-revolution.This opinion is also held by Wesseling, H.L. (1987). "Towards a History of Decolonization".*Itinerario*, 11, pp. 95-106. doi:10.1017/ S0165115300015473.

[4]Henri Fonfrède in his French-language tract, *Decolonization of Algiers* "calls on the kingdom of France to end the six-year-old occupation of territory in North Africa." https://www.encyclopedia.com/social-sciences-and-law/political-science-and-government/political-science-terms-and-concepts/decolonization.

[5] https://www.britannica.com/topic/decolonization

*Britannica*defines decolonization as "the process by which colonies become independent of the colonizing country."[6]The process is "often long, tortuous, and violent, by which colonies achieve their national aspirations for political independence from the colonial metropolitan power."[7]It involves a kind of "restorative justice"[8]in the form of racial, ethnic, social, cultural, legal, physical, emotional, intellectual, cultural and spiritual well-being through the process of economic, cultural and psychological freedom.The term is also used to refer to the intellectual decolonization from the colonisers' ideas that made the colonized feel inferior.[9] Because "decolonization is an interrogation of the European concept of territoriality"[10]true decolonisation seeks to challenge and change White superiority, nationalistic history and the colonisers'"truth". Ashcroft et al. therefore, correctly describe decolonization as "the process of dismantling the hidden aspects of those institutional and cultural forces that had maintained the colonialist power and that remains even after political independence is achieved"[11]

[6] M. Watts, "Neocolonialism and the Process of Decolonization", *International Encyclopedia of Human Geography*, Elsevier,2009, p.361.https://doi.org/10.1016/B978-008044910-4.00109-7.

[7]"Restorative justice is an approach that offers offenders, victims and the community an alternative pathway to justice. It promotes the safe participation of victims in resolving the situation and offers people who accept responsibility for the harm caused by their actions an opportunity to make themselves accountable to those they have harmed." https://www.unodc.org/documents/justice-and-prison-reform/20-01146_Handbook_on_Restorative_Justice_Programmes.pdf

[8] Mignolo, Walter D. *The Darker Side of Western Modernity: Global Futures, Decolonial Options*. Durham: Duke UP. 2011.

[9] Kubayanda, Josaphat B. "On Discourse of Decolonization in Africa and The Caribbean". *Dispositio*, Vol. 14, No. 36/38, *Colonial Discourse* (1989), pp. 25-37, http://www.jstor.org/stable/41491353.

[10] Kubayanda, Josaphat B. "On Discourse of Decolonization in Africa and The Caribbean". *Dispositio*, Vol. 14, No. 36/38, *Colonial Discourse* (1989), pp. 25-37, http://www.jstor.org/stable/41491353.

[11] Bill Ashcroft et al (Ed.) *The Post-Colonial Studies Reader,* London: Routledge, 2003, p. 56.

The Five Stages of Decolonization in India

As indicated above decolonization is not merely a political issue but it also involves tackling of various mental scars left by the colonization. The following five stages of decolonization may be visualised in case of India:

1. The first is when a colonized mind actively works to rediscover its lost roots in order to reclaim the superiority of its own culture, history and traditions of its own particular region. As a result of this an interest in myths, history, folk music and literatureof the yore is created. The colonisersmay, sometimes, initiate this process. In the case of India this process can be seen in the starting of "Asiatick Society" by William Jones on 15 January 1784. Another such event was the founding of The Theosophical Society in 1875. This phase may also be expressed in the form of armed struggle to reclaim the lost territory. The first Indian War of Independence in 1857 is an example in point.

2. The second stage may be labelled as the stage of mourning, where people as a community process and understand any victimization that the colony may have experienced. The helpless condition of the people of Bihar, Bengal and Odisha under the British after variousfamines[12], or the changed rules of

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[12] "Famines:
　　1. In the last thirty years of the eighteenth century,1769-1800 ... 4 cases.
　　2. In the first half of the nineteenth century 1802-38 ... 12 cases.
　　3. In the second half of the nineteenth century, 1854-1908 ... 35 cases.
And death from famine only during the nineteenth century is over thirty two millions ! Mr. William Digby in his "Prosperous British India" says that the loss of life by war in all world during 107 years (1793-1900) is five millions while the loss of life by famine in India during ten years (1891-1900) is nineteen millions! While according to the calculations of some British statisticians there are ninety millions of continually hungry people in British India at the beginning of the twentieth century! The truth of this appalling misrule and misery of the people is evident to every unbiassed person." (The Indian National Party.*British Rule in India Condemned by the British Themselves*, London: The Indian National Party, 1915, pp. 8)

tax-collection[13]because of which they suffered silently, as depicted in various fictional accounts by Bankim Chandra, PhanishwarnathRenu, Prem Chand, Fakir Mohan Senapatiand others fall in this category. This is often expressed in the form of frustration and protest. The emergence of Gandhi as a saviour leader of the masses may be considered to be the nadir of this stage.

3. The third stage of decolonization is the process of building the future of the proposed independent colony. This takes place most commonly through debates or consultations;the discussions involve the future of the colony, the governing procedures and body and the reestablishment of culture. The debates that were taking place about creation of India or Pakistan during the colonial rule fall in this stage. While most of the thinker-activists were advocating the adoption of the Western models viz. Nazism (S C Bose etc), Communism (Bhagat Singh etc), Socialism (J L Nehru, Raja Mahendra Pratap etc), Capitalism (B R Ambedkar etc) it was M K Gandhi alone who had come out with an original Indian model based on the Indian principles and rooted in the indigenous wisdom and Indian culture,in a written document, *Hind Swaraj*, though he had been influenced by the Western ideas[14]a great deal. During this stage the Aryan Invasion Theory was challenged by the Indian scholars, the ideas of liberty and equalitywere discussed and language debates etc took place in various forums.

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[13] Various kinds of exorbitant taxes had been imposed by the British that led to various kinds of silent protests. For details on the issue kindly see The Indian National Party. *British Rule in India Condemned by the British Themselves*, London: The Indian National Party, 1915 and Dharampal, *Civil Disobedience in Indian Tradition*, *Collected Writings*, Volume II, Mapusa: Other India Press, 2000.
[14] Mahatma Gandhi mostly refers to the Western authorities to debunk the Western Civilization in the book. The only two non-European books that have been mentioned in the appendix to the book as a follow up study are: Dadabhai Naoroji's *Poverty and Un-British Rule in India* and Romesh Dutt's *Economic History of India.*

4. The fourth stage is about commitment to a single decided cause and direction for the colony; a call like "Do or Die" given by Gandhi in 1942 is a typical example of this stage. This stage is a collection of all of the people's voices that are unified in a single direction with the result that the colony may proceed to the final stage. It was during this stage that the ideas of India/ Pakistan as a nation was hotly debated, Nehru and Jinnah became the obvious choices, the process of consolidation of India and Pakistan took place by merger of several states, Nehru rejected Gandhi's *Hind Swaraj* as a possible development model of India and Jinnah did not adopt *shariat* as Pakistan's constitution.

5. The fifth stage of decolonization sets in after political decolonization has taken place. It takes shape in the relooking at the colonized's adaptation of various kinds of institutions, hegemonies and issues (that may range from the laws related to banking, businesses, land, social customs like food, parenting, etc, social values like beauty, self-care, health, therapy, religion and spirituality, education, history, language and literature, justice, and politics etc) created and developed by the colonisers and reassessing their value. It also involves mastering the subjects and skills, their techniques and improving one's intellectual prowess with a view to taking control of the important institutions and defeating the former masters in their own territories and games. The use of technology and soft powers to counter propaganda and threatshas emerged as a powerful tool in this stage. In some cases, violent situations and actions may also be seen.This stage is also one of the most difficult stages because one has to confront one's own people in the form of "smart alecks, the sly, shrewd intellectuals whose behavior and ways of thinking, picked up from their rubbing shoulders with the colonialist bourgeoisie, have remained intact. Spoiled children of yesterday's colonialism and today's governing powers, they oversee the looting of the few national resources. … During

this period the intellectual behaves objectively like a vulgar opportunist. His maneuvering, in fact, is still at work."[15]The issue of decolonisation of English studies in India falls in the fifth stage though it should not be forgotten that all these categories are not exclusive but may overlap in different parts of the country in different situations over a period of time.

Why Decolonize English Studies in India

Gauri Viswanathan[16] rightly holds that the study of English and the growth of empire proceeded from the single ideological climate. "Valid knowledge" is different from "colonial knowledge" because of their different objectives. While the goal of the former is to explore truth, the latter is a tool in the hands of the colonisers for the consolidation and perpetuation of their rule in the colony. Chinweizu in his" Colonizer's Logic" puts it very cogently with a tinge of irony: "The Natives are unintelligent—/ We do not understand their language"[17]. Because the "civilized imperialist" pretends not to understand the "primitive colonized's languages" the former undertakes the civilising mission, coupled with religious fervour zestfully, and uses his euro-centric knowledge to help "the natives come out of their ignorance and darkness in their lives". With the emergence of postcolonial theory to the centre stage of theoretical studies in Humanities, the process of scrutinising various colonial institutions, including "knowledge" and "knowledge production" has been felt more intensely. Ngig) wa Thiong'o's *Decolonizing the Mind* (1986) and *Globalectics: Theory and the Politics of Knowing* (2012) have accelerated the process of scrutiny that was started by Edward Said's

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[15] Frantz Fanon, *The Wretched of The Earth*, Translated from the French by Richard Phi/cox with commentary by Jean-Paul Sartre and Homi K Bhabha, New York: Grove Press, 2004, pp. 12-13.

[16] Gauri Viswanathan, *Masks of Conquest: Literary Study and British Rule in India*, New Delhi: ý Oxford UP, 1998.

[17] Chinweizu, "Colonizer's Logic" in Chinweizu. Ed. (1988) *Voices from Twentieth Century Africa: Griots and Town Criers*, London: Faber and Faber, p. 32.

Orientalism (1978). A close audit of" the institutions of knowledge production" that set the canon of studies is the crying need of the hour in postcolonial India, a society that happens to be the oldest surviving civilization of the world. The project of colonial education in India was undertaken with a target to make the Indian mind "barren of any originality"[18], to keep Indians perpetually "in ignorance" by "paralysing and stupefying [their] minds", to feed Indian minds with stories of England's greatness and "mission" in the world, and to obliterate their race-consciousness from their minds. England has applied three methods for the subjugation of India.

Modern education system in India, the brainchild of Macaulay, is a highly respected colonial remnant which runs on the presumptive principle of the "intrinsic superiority of the Western literature"[19]. English studies in India greatly strengthen the Macaulayan presumptive principle. In India both of them (Education system and English Studies) continue to be highly

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[18] "England has applied three methods for the subjugation of India.

    1. Conquest by trade —India's trade and industry have been destroyed, all her wealth has been ruthlessly plundered, and India in all her nakedness has been made economically dependent on Great Britain which country owed her industrial supremacy to the spoliation of India.

    2. Conquest by deliberate subjection —All Indian aspirations and development of strong character have been suppressed. The Indian mind has been made barren of any originality, and deliberately kept in ignorance.

    3. Conquest by paralysing and stupefying the mind of the people like drugging a person. The people are kept under an illusion in order to make them more amenable to British control. The people's character is deliberately debased, their mind is denationalized and perpetualy [*sic*] kept in ignorance and fed with stories of England's greatness and "mission" in the world, and systematic efforts are made to obliterate the race-consciousness." (The Indian National Party. *British Rule in India Condemned by the British Themselves*, London: The Indian National Party, 1915, pp. 8-9)

[19] "Minute by the Hon'ble T. B. Macaulay, dated the 2nd February 1835", http://www.columbia.edu/itc/mealac/pritchett/00generallinks/macaulay/txt_minute_education_1835.html

derivative[20]; the only dent that has come to them since 1947 is because of the growing influence of the USA in several spheres of life. While education, especially higher education in India was Anglo-centric earlier, as a result of the new political and economic order, it is Anglo-American-centric now. Even a cursory comparison of the course lists, items/ topics therein, the lists of prescribed and recommended books will prove my point. The decolonization of the education including English studies in India is much needed if India has to stand on its own, to assert her identity in the world, provide some sort of vision for an alternative world and also, if "*bharat ko vishguru banana hai*" (India is to be a world leader) to use an expression from the right-wing rhetoric. Decolonizing is to take place in respect of the following four main components of an educational system: Curriculum & Courses, Research, Publications and Medium of Instruction, Examination and Writing.

Colonial Legacy of Curriculum & Courses

A cursory glance at the prescribed books and recommended books in the curricula of the UG/PG programmes in the Universities will make one realise thatalmost all the books are by either British or American authors or from the Indian authors who parrot the Western ideas and arguments. There are hardly any books from the countries where is English is taught as a second/ foreign languageor from the Indian authors who present an Indian perspective/ point of view. This ignoring of a vast reservoir of the knowledge and experiences of the similarly

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[20] "It (Indo-Anglian poetry) starts as romantic poetry simply because it was born under Romantic influences. It becomes Victorian because English Romantic poetry became Victorian. It decided to go through a period of "Decadence" because the nineties were a period of "Decadence" in English poetry. After Decadence came the period of Georgianism and Indo-Anglian poetry, loyal as always, suddenly became Georgian. When English poetry became modernist, Indo-Anglian poetry had no alternative but to do the same." (Sudhir K. Arora, *Cultural and Philosophical Reflections in Indian Poetry in English*. Vol. I, New Delhi: Authors Press. 2016, p.13)

situated people is to our detriment. The curricula developed by Curriculum Development Centre[21] are no different. Their study also highlights the fact that an undue emphasis on teaching English Literature is there in the curricula.This is a sort of colonial hangover which is justifiedunabashedly by many intellectuals located in India and abroad. Let me illustrate it with an example from a course in Literary Criticism. Reading of literature evokes certain emotions. In the curriculum, no course is offered that talks about these emotions and the process of these emotions. The only literary critic who refers to emotions is Aristotle; hementions two emotions (pity and fear) with reference to tragedy and refers to one (comic) in context of Comedy. Bharata on the other hand discusses eight emotions[22] in his *Natya Shastra* in detail. Naturally, a student who knows about eight emotions is in a better position to understand and appreciate literature and life than the one who knows only about two. Bharata is ignored because he is a native; this ignorance helps in maintaining colonial hegemony.

The English curriculum in India is largely, an epiphenomenon of the Macaulay's plans (in the form of his *Minutes on Education*) of linguistic imperialism which had both overt and covert designs though English-language education had started in India as early as 1717. The *Minutes* were not a product of gentility and benignity but a work of hostility. The overt plan was simply to stop grants for Oriental education and to extend financial support to English education with a view to discourage the learning of Arabic and Sanskrit, introduce English as a medium of instruction and to create "a class of persons, Indian in blood and colour, but

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[21] Three reports developed by Curriculum Development Centre in English, in 1989, 2001 and 2019 (UGC LOCF) are available.

[22] Erotic (*œ[Egâra*), Comic (*hâsya*), Pathetic (*karuGa*), Furious (*raudra*), Heroic (*vîra*), Terrible (*bhayânaka*), Odious (*bîbhatsa*) and Marvellous (*adbhuta*), *Natya Shastra*, Chapter VI - Sentiments (rasa), Verse 15. Later aestheticians have added a few more like *shanta, vatslaya* etc to these eight.

English in taste, in opinions, in morals and in intellect"[23]who could in their turn develop the tools to transmit Western learning in the vernacular languages of India. Besides, Macaulay was convinced that the British (or perhaps Scottish because he himself came from that stock) White people were more intelligent than the brown Indians, particularly the Hindus. In the "Minutes on Education" he, therefore, is dismissive of the Indian/Hindu belief systems, history, physical and moral philosophy, astronomy, geography, medicine, religion and law. Macaulay's objective was far more than to "introduce progress and civilization to the Indians", an explication of the colonial project of "white man's civilizing mission". Macaulay's plan included cultural colonialization of India as well:" The languages of Western Europe civilized Russia. I cannot doubt that they will do for the Hindoo what they have done for the tartar."[24] The covert plan of religious imperialism through education is affirmed and explicated by him openly in a private letter to his father, Zachary Macaulay, who "worked endlessly … to Christianize and improve the world"[25]. Here is an extract from the letter:

"Our English schools are flourishing wonderfully. We find it difficult, indeed at some places impossible, to provide instruction for all who want it. At the single town of Hoogley fourteen hundred boys are learning English. The effect of this education on the Hindoos is prodigious. *No Hindoo who has received an English education ever continues to be sincerely attached to his religion. Some continue to profess it as a matter of policy.* But many profess themselves pure Deists, and some embrace Christianity. The case with Mahometans is very different.

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[23] "Minute by the Hon'ble T. B. Macaulay, dated the 2nd February 1835", http://www.columbia.edu/itc/mealac/pritchett/00generallinks/macaulay/txt_minute_education_1835.html .
[24]*Idem*
[25] https://en.wikipedia.org/wiki/Zachary_Macaulay

The best-educated Mahometan often continues to be a Mahometan still. The reason is plain. *The Hindoo religion is so extravagantly absurd that it is impossible to teach a boy astronomy, geography, natural history, without completely destroying the hold which that religion has on his mind. But the Mahometan religion belongs to a better family. It has very much in common with Christianity; and even where it is most absurd, it is reasonable when compared with Hindooism.* It is my firm belief that, if our plans of education are followed up, *there will not be a single idolater among the respectable classes in Bengal thirty years hence*. And this will be effected without any efforts to proselytise, without the smallest interference with religious liberty, merely by the natural operation of knowledge and reflection. *I heartily rejoice in this prospect....*"[26]

If one reads the above extract in conjunction with the Minutes[27]one can easily note the contradiction in Macaulay's statements on the role of the state in the matter of religion and religious conversions. His contempt and hatred of Hindus/ heathans, like that of typical Christian bigot is quite apparent. It is no surprise, therefore, that he wished to establish British hegemony by destroying the Indians culturally, mentally, religiously and economically.

In order to perpetuate his rule a coloniser needs to control the system of justice for immediate gains and education for long

[26] *Trevelyan*, *George* Otto Sir. *The Life and Letters of Lord Macaulay*. Vol I. London: Longmans, Green, 1876, pp. 454-56,https://archive.org/details/ lifelettersoflor01trevuoft .

[27] "Assuredly it is the duty of the British Government in India to be not only tolerant but neutral on all religious questions … .We are to teach false history, false astronomy, false medicine, because we find them in company with a false religion. We abstain, and I trust shall always abstain, from giving any public encouragement to those who are engaged in the work of converting the natives to Christianity." (T B Macaulay, "Minutes on Education", *Macaulay Prose and Poetry.*Young, G M (Ed.). London: Rupert Hart Davis Soho Square, 1861, pp. 719-730.)

term advantages. As a protégé of the colonial powers Macaulay chalked out very clever plans to control the colonized' smental as well as physical beings. In order to prove himself "more just" the coloniser rejects the old sets of rules and rolls out the new ones. When the East India Company started ruling Bengal, they used to dispense justice to the Hindus mainly on the basis of *Mitâkcarâ*[28]; when they moved northwards other prevailing rules of the land were adopted by them[29]; this is to say that they did not insist on dispensing justice according to English jurisprudence in the first phase of their rule. As a short-term measure to strengthen their position the Coloniser needsto control the "physical beings" of the Colonized; to achieve this objective the existing rules have to be replaced by a new set. Macaulay,therefore,drafted the "Indian Penal Code (IPC)"[30] to replace the existing ones. IPCis based on a simplified codification of the law of England at the time; someof its elements were also derived from the Napoleonic Code and Edward Livingston's

[28] Rocher, Ludo. *Studies in Hindu Law and Dharmaûâstra*, Edited with an Introduction by Donald R. Davis, Jr, London: Anthem Press, 2012, pp. 119-128.

[29] For example, Sir John Edge applied the rule of construction of the Mimansa of Jaimini to the text of Vasisthawhile delivering the judgment in the case of Beni Prasad Vs. Hardai Bibi (ILR 1892 (14) Allahabad 67 (FB), www.casemine.com/judgement/in/5ac5e3254a93261a1a73902f) . Some of the other cases where judgments were pronounced by the English judges using Indian authorities in jurisprudence are: KalgavdaTavanappa Patil v SomappaTamangavda Patil (ILR 1908 (33) Bom 669, https://indiankanoon.org/doc/682888/), V SubramaniaAyyar v. Rathavelu Chetty (ILR 1917 (41) Ma 44 (FB), https://indiankanoon.org/doc/631973/) and Narayan PundlikValanju v. Laxman DajiSirekar (ILR 1927(51) Bom784, https://indiankanoon.org/doc/494653/) .

[30] The code was drafted on the recommendations of first law commission of India established in 1834 under the Charter Act of 1833 under the chairmanship of Thomas Babington Macaulay. The first final draft of the Indian Penal Code was submitted to the Governor-General of India in Council in 1837. It came into force in British India during the early British Raj period in 1862. However, it did not apply automatically in the Princely states, which had their own courts and legal systems until the 1940s.The Code was also adopted by the British colonial authorities in Colonial Burma, Ceylon (modern Sri Lanka), the Straits Settlements (now part of Malaysia), Singapore and Brunei, and remains the basis of the criminal codes in those countries.

Louisiana Civil Code of 1825; the existing Indian laws rooted in the soil were not at all taken into consideration though a very rich tradition of law, lawyers, principles and judgments existedin India as has also been demonstrated by Ludo Rocher[31]. However, even in the post-independent India we have neither abandoned Macaulay'screation, IPC, nor have disregardedcolonial practices administering justice – a fact feebly lamented even by the Chief Justice of India N V Ramana who remarked, "Indianisation of the country's legal system is the need of the hour and it is crucial to make the justice delivery system more accessible and effective."[32]Supreme Court Justice S. Abdul Nazeer has suggested a specific way to Indianize the system:" the surer yet arduous way to free administration of justice in India from the colonial psyche is to teach law students about ancient yet advanced legal jurisprudence [andadoption of] "the legal norms developed by great scholars like Manu, Kautilya, Brihaspati and others."[33]No wonder, when the Supreme Court Justice S Abdul Nazeer gives a spirited call to be "back to the roots" it is taken as a surprise in certain sections of the Indian press and society. It will not be out of place to point out that Justice Markandey Katjuhas highlighted the limitations of the pure western jurisprudence in several of his judgments (in Allahabad High Court and Supreme Court of India)[34] wherein he used

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[31] Rocher, Ludo. "Lawyers in Classical Hindu Law",*Law & Society Review* , Vol. 3, No. 2/3 (Nov., 1968 - Feb., 1969), pp. 383-402. https://www.jstor.org/stable/3053008. Also please see *Studies in Hindu Law and Dharmaúâstra*, *Op. Cit.*

[32] "Indianisation of our legal system is need of the hour: Chief Justice of India", PTI, *The Times of India*, Sep 18, 2021, http://timesofindia. indiatimes.com/articleshow/86316597.cms?utm_source=contentofinterest&utm_medium=text&utm_campaign=cppst

[33] Mahapatra, Dhananjay, "Must teach ancient Indian jurisprudence, throw out colonial law system: Nazeer" https://timesofindia.indiatimes.com/india/must-teach-ancient-indian-jurisprudence-throw-out-colonial-law-system-nazeer/articleshow/88512602.cms

[34] Some of these judgements are available in *K. L. Sarkar's Mimansa Rules of Interpretation: Tagore Law Lectures-1905*, Ed. Justice MarkandeyKatju, New Delhi: Thomson Reuters, 4th edition, 2013, pp.325-436.

Mimamsa[35] principles of interpretation, the native wisdom. Justice Katju has also highlighted that there is no constitutional or any otherlegal binding to use onlythe Principles of Interpretation given by Maxwell, Craies, Crawford, Sutherland etc in the Indian courts.Still, almost allIndian jurists use them in their judgments/ interpretations, laments Justice Katju. It is so because our universities teach only the Western principles and ignore our thinkersthough we have a much longer[36] tradition of

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[35] Justice MarkandeyKatjuholds that Mimansa Principles are better than Maxwellian principles: "The Mimansa Principles of Interpretation, as laid down by Jaimini around the 5th century B.C. in his sutras and as explained by Sabar, Kumarila Bhatta, Prabhakar, Mandan Mishra, Shalignath, Parthasarathy Mishra, Apadeva, Shree Bhat Shankar, etc. were regularly used by our renowned jurists like Vijneshwara (author of *Mitakshara*), Jimutvahana (author of *Dayabhaga*), Nanda Pandit (author of DattakaMimansa), etc. whenever there they found any conflict between the various Smritis, e.g., Manusmriti and Yajnavalkya Smriti, or ambiguity, ellipse or absurdity in any Smriti. Thus, the Mimansa principles were our traditional system of interpretation of legal texts. Although originally they were created for interpreting religious texts pertaining to the Yagya (sacrifice), they were so rational and logical that gradually they came to be utilized in law, philosophy, grammar, etc., that is, they became of universal application. … The Mimansa principles were regularly used by our great jurists for interpreting legal texts (see also in this connection P.V. Kane's' History of the Dharmashastra', Vol. V, Pt. II, Ch. XXIX and Ch. XXX, pp. 1282- 1351). … In Mimansa, *casus omissus* is known as adhyahara. The adhyahara principle permits us to add words to a legal text. However, the superiority of the Mimansa Principles over Maxwell's Principles in this respect is shown by the fact that Maxwell does not go into further detail and does not mention the sub-categories coming under the general category of casus omissus. In the Mimansa system, on the other hand, the general category of adhyahara has under it several sub-categories, e.g., anusanga, anukarsha, vakyashesha, etc." (Dr Rajbir Singh Dalal v. Chaudhari Devi Lal University, Sirsa &Anr., Civil Appeal No. 4908 of 2008, August 2008, https://indiankanoon.org/doc/1268797/)

[36] For example, the first edition of Maxwell's Book on Interpretation was published in 1875 whereas Jaimini's Sutras have been in existence since about fifth century BC, even if we ignore other eight authorities, whose works have been lost,but are quoted by Jaimini in his treatise.

Interpretation in our country. It is quite deplorable[37], that even in the post-colonial times our modern universities emulate Anglo-American tradition at the cost of pubic exchequer; it is tantamount to saying that the modern-day governments are paying for propagating the myth that the Indians have no worthwhile intellectual achievement to their credit.

As a long-term strategy, Macaulay drafted "Minutes on Education" to control the mental selves of the colonized. He attempts thisby colonising their minds, changing their sensibility and converting them to Christianity both overtly and covertly. The outcome, the modern-day education system, is flourishing in modern India, despite several education commissions. It is quite unfortunate that the Govt of India has not only continued with both the instruments of colonial control almost without any amendments but has taken them to the far and nook of the country and has bestowed high prestige to them as well. The

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[37] The fact has also been deplored by Justice MarkandeyKatju: "It is deeply regrettable that in our Courts of law lawyers quote Maxwell and Craies but nobody refers to the Mimansa Principles of interpretation. Most lawyers would not have even heard of their existence. Today our so-called educated people are largely ignorant about the great intellectual achievements of our ancestors and the intellectual treasury which they have bequeathed us. The Mimansa Principles of interpretation is part of that great intellectual treasury, but … there has been almost no utilization of these principles even in our own country. Many of the Mimansa Principles are rational and scientific and can be utilized in the legal field."https://indiankanoon.org/doc/1268797/, https://indiankanoon.org/doc/1557228/. This sentiment has been repeated in several of his articles, speeches and judgements with minor variation in language, some of which can be located at: https://indiankanoon.org/doc/461003/, https://indiankanoon.org/doc/1313824/, https://indiankanoon.org/doc/295313/, https://indiankanoon.org/doc/1223233/ Allahabad Highcourt, Sardar Mohammad Ansar Khan v. State of U.P.CMWP No. 8249 of 1990, decided on October 11, 1992,Allahabad Highcourt, Udai Shankar Singh v. Branch Manager, LIC, Bharwari, CMWP No. 3807 of 1993, https://www.aironline.in/legal-articles/The+Mimansa+Principles+of+Interpretation, https://www.aironline.in/legal-articles/The+Mimansa+Principles+of+Interpretation-II, https://www.outlookindia.com/website/story/from-the-ancient-to-the-modern/264730 and etc.)

Govt of India has also continued with the overt plans of Macaulay by accepting and adopting his policy of religious neutrality in the educational institutions. However, it is quite unfortunate that the covert plan has not only been accepted by the government but also is being propagated blatantly. The intellectuals, teachers, political leaders and bureaucracy have just remained silent spectators and have not attempted to unravel the efforts to Christianize the whole country through education (medical education included). It will be quite appropriate to quote Ramdhari Singh Dinkar's following lines about their indifferent attitude: "The struggle is still on, the huntsman alone is not the partaker of the sin, time will also judge the transgressions of those who remained indifferent."[38](My translation.)

In the light of the above background, it is expected that both the teacher and the leaner should ask themselves the following questions in order to decolonize the curricula of English Studies:

- Is it literature or English literature that matters for imbibing certain values?
- Do those who study of English Literature "receive more wisdom" from curricula?
- Has English ever been the official language in Britain or the US?
- How many countries out of 195 in the world at present use English officially?
- Is English really used by the largest number of people in the World?
- Why does the curriculum represent only the English and not the other nationalities?
- Why does the curriculum represent only English and not Englishes?

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38 Ramdhari Singh Dinkar, ''समर शेष है नहीं पाप का भागी केवल व्याध,/जो तटस्थ है, मय लिखे गाउन के भी अपराध'' समर शेष है'' https://bharatdiscovery.org/india/8

- Why is the curriculum dominated by Christian authors?
- Why does the curriculum centre around the whites?
- Why does the curriculum centre around the males?
- Why does the curriculum present my forefathers as pigmies?
- Why is the curriculum reading centric?
- Why is the curriculum not life-oriented?
- Is Raja Rao's proclamation ("We cannot write like the English. We should not."*Kanthapura*:v) false?
- What makes one believe that a western outfit is better and trendierthan an indigenous one?
- What makes me say,"Hello, Good Morning Professor" instead of wishing him in a more traditional way?
- Why smoking a pipe is a sign of cultured behaviour while smoking a *bidi* is uncultured?
- Why do some of my teachers praise a European street singer and condemn the Indian street singer as a beggar?
- Why does one look westward after taking this curriculum?
- Were my forefathers really fools?
- Why did I take birth in "this dirty land"?

The answers to the above questions may lead one to conclude that the existing curriculum in English are neither largely inclusive nor egalitarian in character; on the other hand,the curriculaperpetuate the hegemony of the coloniser in all walks of life; it is racist in nature.

The modern Indian education system has impacted our collective epistemological viewpoints and our society as a whole has been impacted; we seem to be a rootless society that suddenly came into existence in 1947 out of nothing. Racism is not basically about colour. It's about power. The present education system does not empower the Indians which becomes so visible in economic achievements. This is very clear from the statistics about imports and exports. "India's share of the world economy was 23 per cent, as large as all of Europe put together [when

Britain arrived on it's shores, but] by the time the British departed [from] India, it had dropped to just over 3 per cent."[39] "India's share of global gross domestic product (GDP) rose to 7.09 percent in 2019"[40] The exports and imports of India in 2019 were: the total value of exports (FoB) was 323,251 million; the total value of imports (CIF) was 478,884 million."[41] This powerlessness can also be measured in terms of the meagre number of publications from the Indian universities on one hand and those from the western university presses like Oxford, Cambridge, Harvard, Durham etc on the other. It is so obvious that the opinion building power (soft power) rests with the West. Money minting power by way of the export of the books and ideas also lies with them. So, decolonizing the curriculum is not needed solely for cultural or intellectual reasons but also for economic reasons. This is not being demanded by some Hindu chauvinist but is an economicnecessity. If India has to be governed in equitable and non-partisan manner,power has to slip from the hands of the handful of "*macaulay ki aulad*"(Macaulay's children), the degenerated angelized Indians who wield the stick of English. One thing that every teacher/ student of English can do immediately is to denigrate it and stop being a part of its propaganda and propagation machine. Bourdieu refers to this process as the 'habitus' self-propagated and protected. It is quite understandable that no decolonized country can afford to dismantle the existing institutions like colleges and universities in a single stroke overnight but continuing to multiply such institutions even after gaining political freedom will be considered a grave mistake fraught with its own

[39] Shashi Tharoor, *An Era of Darkness*, New Delhi: Aleph, 2016, p. 4.

[40] Aaron O'Neill, "India's Share of Global Gross Domestic Product (GDP) 2026", Oct 27, 2021, https://www.statista.com/statistics/271328/indias-share-of-global-gross-domestic-product-gdp/

[41] https://wits.worldbank.org/CountryProfile/en/Country/IND/Year/LTST/Summarytext

dangers of getting neo-colonized, if not colonized by the same/ different political power. The situation as a matter of fact has gravely led us to a neo-colonialised position: the influence of American system of education can very easily be perceived in the NEP-2020.

There are a large number of academicians who claim that the teaching of English literature in India (TELI) is necessitated because English is a lingua franca in India and is patronised by the Government of India as an Official language[42]. Such persons speak only half-truth as no literature can be the "lingua franca"; they deliberately gloss over the fact that English Language and English Literature are two different issues/disciplines. Even if it is presumed that that mean only English language,their argument is not backed up by an authentic data. According to 2011census just 0.02 % of total Indian population (Males: 1,29,115, Females:1,30,563, Total 2,59,678)[43] recognized English as their mother-tongue andonly 10.6% of total population use it as second and third language[44] (while 8,27,17,239persons (6.835% of the total Indian population) use it as their second language, 4,55,62,173 Indians (3.765% of the total Indian population) use it as their third language).In the census its decadal (2001-2011) percentage growth has been reported to be 14.67, much less in comparison of several other languages.In a nationally representative sample survey conducted by Lok Foundation and Oxford University, administered by the Centre for Monitoring Indian Economy in 2019,"just 6% of respondents said they could

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[42]*Constitution of India*, Part XVII, Clause 343 (2). Ministry of Law and Justice, Government of India, 2020. In only 54 countries English is both a *de jure* and a *de facto* official language. It is a de facto official language in Australia, New Zealand, the UK and the USA. https://en.wikipedia.org/wiki/ List_of_countries_and_territories_where_English_is_an_official_language

[43] https://censusindia.gov.in/2011census/C-16.html

[44] https://en.wikipedia.org/wiki/Multilingualism_in_India, https:// censusindia.gov.in/2011census/C-17.html

speak English, less that what the 2011 census showed."[45]If about 90-95% population of this huge multi-lingual and multicultural country do not know/use English is it justifiable to describe English language as lingua franca of India? Again, it has been reported in Lok Foundation survey that "English speakers are richer, more educated and more likely to be upper caste."This minority group because of the colonial hangover holds a considerable economic power and assumes the role of opinion and decision makers in this country. Can this minority group be allowed to continue social ostracization of the majority by holding power against the egalitarian norms? Can this socially elite[46]group of people be the sole representative of India against all democratic norms?As a matter of fact,these academicians argue in the manner of Macaulay who believed that scholars of English could be produced in this country by teaching them English literature. If their arguments had been valid English courses in India would have seen the presence of Indian scholars in various syllabi.

At this point, let me also examine some of the presumptions in the *Minutes*. Macaulay writes: "… it is possible to make natives of this country thoroughly good English scholars, and that to this end our efforts ought to be directed."[47]Elsewhere he wrote, "I hope that, twenty years hence, there will be hundreds, nay

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[45] https://www.livemint.com/news/india/in-india-who-speaks-in-english-and-where-1557814101428.html

[46] Vilfredo Pareto discusses the existence of two types of elites: Governing elites andNon-governing elites. He postulates that "in actual societies, elites are those most adept at using the two modes of political rule, force and persuasion, and who usually enjoy important advantages such as inherited wealth and family connections." Gaetano Moscasays elites are an organized minority and that the masses are an unorganized majority. He divides the world into two group:Political class and Non-Political class. Moscaholds that elites have intellectual, moral, and material superiority that is highly esteemed and influential. John Higley, "Elite Theory and Elites", *Handbook of Politics: State and Society in Global Perspective,* Kevin T. Leicht, J. Craig Jenkins (eds.), New York: Springer-Verlag, 2010, pp. 160-176.

[47] Minute by the Hon'ble T. B. Macaulay, dated the 2nd February 1835. http://www.columbia.edu/itc/mealac/pritchett/00generallinks/macaulay/txt_minute_education_1835.html

thousands, of natives familiar with the best models of composition, and well acquainted with Western science. Among them some persons will be found who will have the inclination and the ability to exhibit European knowledge in the vernacular dialects."[48]It is clear that Macaulay was preparing a ground for the spread of the Western ideas in this country, through his percolation theory, by trying to prepare some local persons who will act as his agents but will work in vernacular languages. Even if Macaulay's intentions are taken on their face value, he was proved wrong by the outcome of his policy. The impact of the new education system, in contrast to the vernacular schools, was not desirable in terms of the language proficiency though it was successful in achieving its goal in terms of changing the character[49] of those who undertook this education. He had wrongly presumed that simply by teaching English Literature and introducing English as a medium of instruction the learners will improve their competence in English. It is clear from the evidence collected in the form of letters, extracts from the examination copies, miscellaneous passages and poetry of the

Indo-Anglian Literature[50]

which is sort of empirical study. On the basis of the evidence in

[48]*The Life & Letters of Lord Macaulay*, Vol I, p. 411

[49] Some characteristics of the people of the Indian subcontinent:".... the prickly sense of insecurity, the obsession with conspiracies, the desire to succeed, the lack of faith in the leadership (everyone is dwarfed at the side of Gandhi or Jinnah), the aggressive loyalty to a cause and by implication the need to assert a separate identity." (Akbar Ahmed.*Jinnah, Pakistan and Islamic Identity: The Search for Saladin*, Routledge, 1997, p. 270)

[50] *Indo-Anglian Literature.* Calcutta: Thacker, Spink and Co., 1883. PDF. The author/ compiler of this book does not identify himself simply as"B. A." though this book has been attributed to Sir Edward Charles Buckin the Bibliographic information on the site <worldcat.org>"Edward Charles Buck, Sir". Likewise, "Buck, Edward Charles, b. 1838" has been mentioned as the main author of the book in the Bibliographic information of Hathi Trust Digital Library <hathitrust.org > However, there is an additional note also on the card: "By Sir Edward Buck, secretary to the Government of India." [sic] — Halkett& Laing."In the recent edition of the book issued by Palala Press (May 21, 2016) also the authorship has been attributed to Sir Edward Charles Buck (amazon.com).

the form of the compositions of the natives, the author, B. A., points out three faults of the education being imparted: a) "mistakes in grammar and diction", b) "curious mixture of self-abasement and vanity" c) looking down upon their parents' profession and turning away from them. In addition to this the author quotes a report published in the *Calcutta Review* (1883): a) "it has made them more litigious" b) "it has made them less contended with their lot in life and less willing to work with their hands." Almost something similar has been expressed by Gandhi in *Hind Swaraj* and elsewhere.

On the question of the value of native literatures the opinion of the Oriental and Occidental groups was unanimous as is apparent from the following two opinions. Macaulay's haughtily opined,"that a single shelf of a good European library was worth the whole native literature of India and Arabia. The intrinsic superiority of the Western literature is indeed fully admitted by those members of the committee who support the oriental plan of education."[51]Likewise, a member of the Oriental group, Henry Thoby Prinsep, held:

"It is laid down that the vernacular dialects are not fit to be made the vehicle of instruction in science or literature, that the choice is therefore between English on one hand and Sanscrit and Arabic on the other—the latter are dismissed on the ground that their literature is worthless and the superiority of that of England is set forth in an animated description of the treasures of science and of intelligence it contains and of the stores of intellectual enjoyment it opens.*There is no body acquainted with both literatures that will not subscribe to all that is said in the minute of the superiority of that of England… .*"[52]

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[51] Minute by the Hon'ble T. B. Macaulay, dated the 2nd February 1835. http://www.columbia.edu/itc/mealac/pritchett/00generallinks/macaulay/txt_minute_education_1835.html

[52] Sharp, H. (ed.). *Selections from Educational Records*, Part I (1781–1839). Superintendent, Govt. Printing, Calcutta, 1920. p. 121. PDF. https://archive.org/details/SelectionsFromEducationalRecordsPartI1781-1839. (Emphasis added)

The unanimity on this question on denigrating native literaturesseems to be emanating from their "national pride" which to an Indian is a euphuism for colonial pride. Indians have, in fact, have been quite meek to ask about the qualification of the members of both the groups i.e., occidental and oriental plan[53] to know the extent of their familiarity with European and Indian languages and literatures to pass a judgment.The educated Indians have accepted Macaulay's judgment as have just learnt to accept opinions without any critical scrutiny. The Indian teachers of English go a step further and act as Macaulay's trumpeting agents who spread unsubstantiated claims and propagate myths like "English is used all over the world", "English Literature is the best/ universal literature" and "Shakespeare is a universal dramatist" etc. for they have their axe to grind at the cost of truth and at the cost of national mental freedom.

Cousins on Indian Sensibility &English

In India performance of public duty is highly praised and practiced too. Lord Ram has been glorified in this country for performing his duty in every role and in every walk of life. Similarly, Lord Krishna is revered by the Indians because he preached the doctrine of *Karma*, duty. Indians believe that duty is more important than caring for the personal relationships. In India, we are also taught to forsake one's interest for a larger

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[53] "The Orientalist party consisted of the Hon. H. Shakespear, Messrs. H. ThobyPrinsep, James Prinsep, W. H. Macnaghten and T. C. C. Sutherland, the Secretary of the Committee. The Anglicists were Messrs. Bird, Saunders, Bushby, Trevelyan, and J. R. Colvin." Laurie, Colonel W. F. B. *Sketches of Some Distinguished Anglo-Indians: (Second Series) Including Lord Macaulay's Great Minute on Education in India; With Anglo-Indian Anecdotes and Incidents.* London: W. H. Allen, 1888. p. 165. PDF.

good.[54]For Ram his duty as a king (public duty) was more important than his duty towards his wife (personal duty). There are various examples of this in the past and the present. For example, for Arjun his duty as a warrior was more important than his personal relationships. Mahatma Gandhi, Vinoba Bhave, Nanaji Deshmukh and A P J Abdul Kalam are some of the examples in the recent times to exemplify my contention.In India, even a *Riti Kaleen* poet Bihari scolds the king, Jai Singh,for being oblivious of his duties. He reminds him of his Kingly duties: "*nahiparag, nahimadhurmadhu, nahibikasuihikal, ali kali hi so bindhyoaagekaunhaval*"[55]. In a country where so much of emphasis on "all for duty"and "duty for all"is there the teachers of English glorify "all for love" in the classrooms. They glorify Dryden's Antony for his turning away from his duties as a king and justify his caring more for his personal love.I consider it to be a typical example of their effort of changing the sensibility of their Indian students.There are many more such examples which are not being given here for want of space. All this is done in the name of canon. They do not realize that the European canons

[54]*t y a j e t k u l a r t h e p u r u s h a m g r a m a s y a r t h e k u l a m t y a j e t |gramamjanapadasyartheatmartheprithivimtyaje*t || (*Mahabharata* 1, 107, 32) renounce one person for the sake of the family, a family for the sake of village; village for the sake of country and even the [kingdom of] earth for one's own sake.The principle is valid even in the modern times as is clear from the following lines in the judgment pronounced by Kerala High Court in the WP(C).No. 35293 of 2018: "In every human relationship, there evolves an interest. In thecompeting rights, if not resolved through the legislation, it is a matter forjudicial adjudication. The Court, therefore, has to balance those rights to uphold the interest of the dominant rather than the subservient interest.*The dominant interest represents the larger interest and the subservientinterest represents only individual interest.* If the dominant interest is notallowed to prevail, subservient interest would march over the dominantinterest resulting in chaos."www.legitquest.com/case/fathima-thasneem-minor-and-other-v-the-state-of-kerala-and-others/1D9784(emphasis added)

[55] https://www.hindwi.org/dohe/nahin-paraagu-nahin-madhur-madhu-bihari-dohe

are not universal in nature and they have also changed over the period of time. For example, no female poetwas being taught in poetry paper I and II (i.e. from Chaucer to T S Eliot, a period from 1343 to 1965) of MA (P), Allahabad University. This was in conformity with the practice of *Norton Anthology*. But under the pressure of feminist movement several female poets have found an entry into *Norton Anthology* now though at Prayagraj and perhaps elsewhere too they are still being ignored. Similar is the case of a concept like Christian patriarchal[56] system against which women rose and a movement like feminism came into existence. But the Indian teachers teach them as if the two concepts are typical of an Indian society, irrespective of any Christian reference. The Indian teachers do not realize that the European/ British sensibility is different from the Indian because of different backgrounds and mental make ups.

A theosophist and an Indianist, popularly addressed as *Kulapati* by his Indian friends, James H Cousins in his book *The Renaissance in India* (1918)has argued that the Indian sensibility being unique is different from the Europeans'. He has urged Indians to express it by maintaining their unique identity in their writings as well: "Be yourselves first: do not fall under the illusory notion that you are fulfilling your ideal in desiring to write as good blank verse as Tennyson, or as fine lyrics as Swinburne."[57] He further explains his position:

"If they *must* write in English, let it be in the English *language only*: let them keep themselves unspotted of its point

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[56] Patriarchy is a "[s]ocial system in which men hold primary power and predominate in roles of political leadership, _moral authority_, social privilege and control of property. ... It is also the political, ideological, _religious_, and societal structure that places maleness above femaleness.", https://www.igi-global.com/dictionary/patriarchy/52625, emphasis added.

[57] Cousins, James H.*The Renaissance in India.* Madras: Ganesh & Co., n. d., Preface is dated June 1918. Pp. 155-56. PDF. Retrieved from: https://archive.org/details/in.ernet.dli.2015.20391419.

of view, temperament, its mannerisms; for their repetitions of these will fail of conviction, which is one of the absolute essentials of art, since they can never disguise the fact that they are imitations, and Nature abhors imitation more that she does a vacuum: there is a chance of filling a vacuum, but none of turning an imitation into an original."[58]

The stand of James Cousins is almost a repeat of Edmund Gosse's advice to Sarojini Naidu. Gosse commented, "The verses which Sarojini had entrusted to me were skilful in form, correct in grammar and blameless in sentiment, but they had the disadvantage of being totally without individuality …" He could hear the mocking bird of English poets in them and so he advised her to "set her poems firmly among the mountains, the gardens, the temples, to introduce to us the vivid populations of her own voluptuous, and unfamiliar province; in other words, to be a genuine Indian poet of the Deccan, not a clever machine-made imitator of the English classics." Sarojini Naidu 'immediately accepted' Gosse's advice to her advantage and expressed "Eastern magic" in a "Western language" in her poetry[59].

English Literature: Fiction and Reality

In Upamanyu Chatterjee's *English, August: An Indian Story*, Pultukaku objects to Agastya's choice of English as a subject saying: "'Chaucer and Swift, what are you going to do with these irrelevancies? Your father doesn't seem to think that your education should touch the life around you?'"[60]In the same novel,

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[58] *Ibid*, p. 177.

[59] Arthur Symons, in his introduction to *The Golden Threshold* (1905), underlined "… in a sort of delicately evasive way, at a rare temperament, the temperament of a woman of the East, finding expression through a Western language and under partly Western influences. They do not express the whole of that temperament; but they express, I think, its essence; and there is an Eastern magic in them." https://en.wikisource.org/wiki/The_Golden_Threshold/Introduction

[60] Chatterjee, Upamanyu. *English, August: An Indian Story*. London: Faber and Faber, 1988.p. 59.

a senior IAS, R N Srivastav, expresses his contempt of the subject saying, "A useless subject … unless it helps you to master the language, which in most cases it doesn't."[61] One may say that these only fictionalized accounts. But Gandhi too realized that the courses in English literature do not train the learners anything substantial to solve the problems quite early in his life. He therefore on the basis of his own experience wrote:

"We had to learn several books of English prose and English poetry. No doubt all this was nice. But the Knowledge has been of no use to me in serving or bringing me in touch with the masses. <u>I am unable to say that if I had not learnt what I did of English prose and poetry, I should have misses. I am unable to say that if I had not learnt what I did of English prose and poetry, I should have missed a rare treasure</u>. If I had, instead, passed those precious seven years in mastering Gujarati and have learnt Mathematics, Sciences, and Sanskrit and other subjects through Gujarati, I could easily have shared the knowledge so gained with my habit of application and my inordinate love for the country and the mother tongue, made a richer and greater contribution to the service of the masses?" (Emphasis added)

"I must not be understood to decry English or its noble literature. The columns of the Harijan are sufficient evidence of my love of English. <u>But the nobility of its literature cannot avail the Indian nation any more than the temperate climate or the scenery of England can avail her. India has to flourish in her won climate, and scenery, and her own literature, even though all the three may be inferior to the English climate, scenery and literature.</u> We and our children must build on our own heritage. If we borrow another we impoverish our own. We can never grow on foreign victuals. I want the nation to have the treasures contained in that language, and for that matter the other languages of the world, through its own vernaculars. I do not

[61]*Idem.*

need to learn Bengali in order to know the beauties of Rabindranath's matchless productions. I get them through good translation. Gujarati boys and girls do not need to learn Russian to appreciate Tolstoy's short stories. They learn them through good translations. It is the boast of Englishmen that the best of the world's literacy output is in the hands of that nation in simple English inside of a week of its publication. Why need I learn English to get at the best of what Shakespeare and Milton thought and wrote?

It would be good economy to set apart a class of students whose business would be to learn the best of what is to be learnt in the different languages of the world and give the translation in the vernaculars. Our masters chose the wrong way for us, and habit has made the wrong appear as right."[62]

Here is a very realistic description from Upamanyu Chatterjee's *English, August: An Indian Story* where a problem has been raised and its solution has also been suggested:

"'Dr Prem Krishen of Meerut University has written a book on E. M. Forster, India's darling Englishman — most of us seem to be so grateful that he wrote that novel about India. Dr Prem Krishen holds a Ph.D. on Jane Austen from Meerut University. … What is Jane Austen doing in Meerut?'

'Or Macbeth in Ulhasnagar, and Wordsworth in Azamganj — no nothing, … .'

'We're publishing Prem Krishen because he'll fetch us lots of money. His book is entirely in a question and answer form. Students lap that up.'…'Why is some Jat teenager in Meerut reading Jane Austen? Why does a place like Meerut have a course in English at all? because the Prem Krishens of the country need a place where they can teach this rubbish?'... 'Surely they can

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[62] Harijan, 9-7-'38, https://www.mkgandhi.org/indiadreams/chap44.htm

spend the money they waste on running the department usefully elsewhere.'"[63]

In the same vein, M Prabha suggests: "… UGC and HRD [should think] of eliminating this English faculties from all colleges and universities. Instead, this should be a discipline reserved for distance learning alone."[64]On the basis of the above discussion, it may easily be concluded that in order to decolonise the English Studies in India, not only the curriculum needs a drastic change but the funding all literature teaching/ oriented departments might also have to be stopped forthwith. Only those Department that come forward to improve the communicative competence need to be funded. At the most only a select few departments as is the case with other foreign language literatures like Spanish and Portuguese may be allowed to teach the literature. I know this suggestion of mine will draw flakes from the departments and I may be called a Kalidas who is ready to cut the branch on which he is sitting. But I have truth and Gandhi on my side. It is not expected of a teacher, who is expected to explore truth, to push the entire country to permanent state of (mental) slavery not just for the sake of his own survival but for his promotion, free air tickets, fellowships and seminars in which wine is served freely.

English Language & English Literature

The word "English" as a noun does not find a place singularly in the Constitution of India though the expression "English Language" finds a mention at fifteen places in the Constitution. English does not find a mention in the list of the Indian languages given in the eighth schedule of the Constitution. It is very clear from this that the role of English in the Constitution

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[63] Chatterjee, Upamanyu. *English, August: An Indian Story*. London: Faber and Faber, 1988. p. 59.

[64] M Prabha,*The Waffle of the Toffs: A Sociocultural Critique of Indian Writing in English,* Oxford & IBH, 2000, p. 209.

has simply been envisaged as a means of communication for different purposes. It is also to be noted that the nowhere has it been specified that "English" stands for "British English" (or any other variety of English)[65] as a means of communication. It is an unwritten law for the custodians of English in India, the university/college departments, the intellectual elites, and the authors that by English is meant "British English". The reason for this hegemony lies in the colonial hangover which is continued and glorified as "tradition". Though Braj B Kachru and his spouse Yamuna Kachru tried their level best to establish the identity of Indian English[66] as an independent variety of English their intellectually rich research-efforts neither got a support from the highly colonial Indian authors in English nor from the Indian academia.Little do the intellectual elites realize that it is the tradition of "intellectual slavery" that they have been cherishing and promoting. Whether this slavery springs up from historical positioning, ignorance, lack of synergetic language planning, lack of initiative and intellectual prowess or helplessness or some other factors is more a matter of common sense than of some deep research.

Most of the people who wish to join higher education in India need English language. People also see English as a passport to better jobs and better social positioning. Because of their ignorance, many of them do not make any distinction between English language and English literature. R N Srivastava in English, August says, "… I began to read English on my own. I had to, because English was compulsory for the Civil Services exam. So I read Shakespeare and Wordsworth and people like that, very difficult. It's still important to know English, it gives one … confidence.'... ."[67]With the Government policy of taking

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[65] Eighteen international varieties of English are currently listed in a popular software platform, MS Office.

[66] This variety has been accepted by MS Office.

[67]Chatterjee, Upamanyu. *English, August: An Indian Story*. London: Faber and Faber, 1988. pp. 59-60.

higher education to the door-steps of people one finds universities and colleges in the remote corners of India. With this even English has also reached all the nooks and corners of the country. The teachers and the institutions either very subtly hoodwink or push the learnersto join a course in English Literature. R N Srivastav says, "'That a young man in Azamganj should find it essential to study *something as unnecessary as Hamlet, that is absurd*, no, but also inevitable, and just as inevitably, if we behave ourselves, in three generations it will fade.'"[68] (emphasis added)Unlike the situation in Germany or Russia where a foreign student studies the language of the country in India a student has to study English for about 12 years before joining a university. Then the realization dawns upon him/her that (s)he is not sufficiently proficient in English to pursue a course satisfactorily. If our teachers could just compare 12 years to one year of training to teach a language.

While most of the universities in the EFL/ ESL situation do not lay emphasis on literature of the language in India it almost considered mandatory to talk of Shakespeare and other English authors. Most of the universities have been awarding degrees in "English" or "English Literature" after teaching almost the same content. The course contents also consist of largely British Literature; there is hardly any paper dealing with teaching/ learning skills of a language. The result of this is reflected in the following sentence of a very senior teacher: "A student who writes ten pages about Hamlet's madness is unable to draft an application in English." This indicates to not only the quality of teaching but also misdirected effort of emphasising teaching English Literature in place of English Language against the spirit of the Constitution. Our over-enthusiastic teachers either fail to grasp the basic fact or they pretend to ignore the fact that learning of literature in any language is possible only after some basic

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[68]*Ibid*, p. 60.

proficiency in the language has been achieved. No wonder our post-graduates in English literature fail to deliver what is expected of them. A fictional account of Agastya by Upamanyu Chatterjee in his *English, August* is sufficient to prove my point.

For the development of ELT and related issues, to improve the standard of teaching of English and to undertake relevant research the Government started/opened a new Institute, Central Institute of English in 1958 with the mandate: "instructional, research and extension facilities in the teaching of English and foreign languages and literatures in India"[69]. In 1972 it was converted to Central Institute of English and Foreign Languages[70]. With the passage of time, it became English and Foreign Language University, a Central University. However, this did not deter other universities to change their policies of teaching and propagating English Literature on a very unusually large scale in an independent country. In other words,the cultural imperialism of English Literature has kept of spreading undeterred even in independent India. The phenomenon is so powerful that even EFLU came under its influence and it has emerged as a new centre of spreading and disseminating English literary culture, spreading the idea of "inherent superiority of the Western literature" and colonise the India mind-set further.

The governance of the country according to the colonial rules and colonial mindset is rubbing the salt to the wound. For example, the 1921 rules that govern the recruitment of teachers in a school/college affiliated to UP Secondary Board specify the minimum qualification as a graduate in English Literature though in matters of other languages it just mentions Hindi or Urdu or

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[69] https://www.efluniversity.ac.in/history.php
[70] The status of English in India – if it is an Indian language or a foreign language - is ambiguous. While Sahitya Akademi, New Delhi, considers it to be an Indian language, in order to impart teaching of English Literature EFLU considers it to be a foreign language but in the Linguistics/ ELT class-rooms in EFLU, English in India is considered to be a second language.

Sanskrit. It is to be noted that the job of a trained graduate teacher in in UP Board secondary school is to teach both English literature and English language. The situation has been prevalent and continuing since the days of Macaulay who designed a course of English literature for imparting training in English.All those graduates who take their graduation in English Language are denied a job opportunity as per the existing lawand are put in a disadvantageous position. Nobody seems to have noticed this anomaly. While a course in English literature should have been replaced by one in English Language after independence, those who study English language are discriminated against. This also means that those who are competent to discharge his/her duties are declared technically unqualified to their peril. Some of such persons are contesting cases in the High Court and a verdict is still awaited. Macaulay did not want to produce any critical thinkers through his plan[71]. As indicated above he did not hide his agenda either; he had twin purpose in his mind: to convert Indian sensibility into English sensibility and to establish the hegemony of English by replacing Sanskrit/ Arabic by English as a medium of instruction.

"We must at present do our best to form a class who may be interpreters between us and the millions whom we govern, — a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect. To that class we may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the

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[71]On the result of the introduction of Macaulayan education M Prabha writes: "What followed was a class not of physicists, chemists and mathematicians … but a sect of grotesque apes who took to European classical learning, British history and writing in the English language. … they fell headlong for the specious western mores and manners. Instead of imbibing Faraday and Newton they crammed the Bible and Milton. Several of them embraced Christianity or sailed to the west, turning their backs on their own people." (M. Prabha, *The Waffle of the Toffs,* New Delhi: Oxford-IBH, 2000,p. 5)

Western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population."[72]

Thus, it is very clear that teaching of English literature leads to encouraging Englishism at the peril of Indian thought and culture and strengthens the idea of colonial notion/myth of Indian inferiority in matters of language, literature, science and thought.

From the above discussion it should be clear by now that Indian sensibility is different from the Western/ British. In the postcolonial world it is therefore imperative to save this sensibility that Macaulay was trying to destroy/ change to his empire's advantage. Let us also survey some available models from the similarly situated post-colonial nations.

- Decentre British/ Colonial literature (introduce muti-nationalistic texts)

- Decentre subject-object relations in Eurocentric relation (introduce non-white, non-Christian, non-Anglo-Saxon authors)

- Decentre British/ Colonial culture by introducing multi-cultural texts

- Decentre British/ Colonial English by introducing multi-lingual texts/translations

- Decentre British/ Colonial English authors by introducing authors from the New Nations

- Decentre British/ Colonial Canon by introducing texts that were banned by the colonial masters.

- Decentre British/ Colonial Singular Texts (introduce appropriate comparisons e. g. compare *Paradise Lost* and *Mahabharat*)

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[72]"Minute by the Hon'ble T. B. Macaulay, dated the 2nd February 1835", http://www.columbia.edu/itc/mealac/pritchett/00generallinks/macaulay/txt_minute_education_1835.html

- Decentre Literature (introduce elements from culture/ linguistics/folklore/ film-studies)

- Decentre Multinational Publishing Houses (introduce texts published by smaller publishing houses)

- · Decentre the English Pedagogy (replace lecture method by discussions)

Decolonizing Teaching Strategies in English Studies

If the reading lists in the university courses are any evidence, it is clear that Indian universities are Indian only in their location. There is hardly a book in the lists that does not come from the either from the US or the UK authors or the presses located there. In terms of syllabus, almost all the Indian universities have introduced papers on American Literature and New literatures like Australian/ Canadian/ Caribbean / Commonwealth Literature, Indian Aesthetics, Linguistics, and World Literature etc along with British Literature. But the reference books and the reading lists in these courses are full of Anglo-American critics. Again, even the canon of the texts is defined and set by Anglo-American critics.This also proves that not only the flow of knowledge is uni-directional i.e., from the West to the East but also that Indian intellectuals do not show any sign of independent thing and judgment.Again, even if some Indian names are there in the list,they hardly represent the Indian perspective. Thus, it may safely be said that all the recommended books represent the typical Western point of view. This tendency is indicative of either the absence of the Indian perspective or considering Indians as brain-dead.Let me illustrate this from an example. In Allahabad University there used to be a tradition of printing the Lecture Lists which comprised the list of the authors and works prescribed for detailed and non-detailed study, reference books, pattern of question paper and the topics of the lectures that the concerned teachers were supposed to deliver.

Let me cite the specific case of MA English, Previous, Paper-II (Survey of Poetry from Wordsworth to T S Eliot), 2011-12.[73] This paper deals with Romantic, Victorian and Modern Poetry (pp. 8-30), which are almost a rage with the Indian academicians. A look at the prescribed poems, books and lecture topics in the list indicates that this period of English Literary History had no connection with India, though Asiatic Society (1784) and India House (1905) had come into existence, Charles Wilkins's translation of *Bhagavad-Gita* (1785) and *Hitopdesha*(1787)had come out, many of the litterateurs of the period had their relatives in India (in the service of East India Company or later the British crown), the first War of Independence (1857) had already been fought, India had become a shining jewel in the British crown, the poets of the period had composed poems related to India. The attempt appears to keep the students unaware of the fact that many of the poets in the period had been focussing on India "to become popular as the Empire became greater".There is neithera mention of Aurobindo's take on the Romantics nor of any Marxist critics. These poets were supposed to be taught without any axiomatic principles and irrespective of ontological and epistemological dimensions. It appears that a deliberate attempt was being made to create an impression that the British poets were quite apolitical, they lived in their ivory towers and worked in a very secluded atmosphere that irrespective of the contemporary political events.

Only eight books[74] by six Indians find a mention in the reference listconsisting of 238 books,one each on Keats and

[73]It is available on the following link for a freed download of all the concerned: c h r o m e - e x t e n s i o n : / / e f a i d n b m n n n i b p c a j p c g l c l e f i n d m k a j / viewer.html?pdfurl=https%3A%2F%2Fwww.allduniv.ac.in%2Fckfinder% 2Fuserfiles%2Ffiles%2Fsly_eng_ma_previous.pdf&clen=3324846&chunk=true.
[74]Bhabatosh Chatterjee, *John Keats: His Mind and Work*, 1971; K R Chatterjee, *Studies in Tennyson as Poet of Science*, 1977;B Rajan, *W.B.Yeats: A Critical Introduction*, 1965;Ramesh Chandra Shah, *Yeats: Last Poems: A Casebook*, 1968 (wrongly attributed to Shah in place of Jon Stallworthy; Shah is not even a contributor to the book);J. Birje-Patil, *Beneath the Axle-Tree*, 1977;B Rajan, The Overwhelming Question, 1977; B Rajan (Editor), T. S. Eliot: A Study of His Writings by Several Hands, 1947;Rajnath, T.S. Eliot's Theory of Poetry, 1980."

Tennyson, fouron T S Eliot and two on W B Yeats. Of these,two were by professors at Kolkata, threewere by a professor who had settled in Canada, one by the one who had settled in the US and one wasa revised version of the PhD thesis awarded by the University of Leeds, 1974.The Lecture List does not mention any book that has even a remotereference as to how India was stirring the British imagination, how ideas like Vedanta anda book like *Bhagvadgita* was influencing the poets' sensibility andhow the War of 1857 was being viewed by the poets[75]. The books on T S Eliot explore his work purely in Western terms, irrespective of his Sanskrit studies.It may also be noted that an erstwhile teacher's book[76] also too but this does not find a place in the list though he had been awarded a doctorate degree by Cambridge University on topic perhaps because it explored W B Yeats' relationship with occultism, an idea close to Indian mind.In the *List*one also finds an edited book on W B Yeats which has wrongly been attributed to Ramesh Chandra Shah. The book,*Yeats: Last Poems: A Casebook* (London: Macmillan & Co, 1968), was edited by Jon Stallworthy and not Ramesh Chandra Shah.Shah's book (*Yeats and Eliot: Perspectives on India*, New Delhi: Associated Publishing House, 1983)[77], a PhD work completed in a "mufassil university", does not find a mention in the list.The story of the other papers is not different either.

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[75]Since Southey has not been prescribed there is no mention of his *TheCurse of Kehama, based on a Hindu myth.* Tennyson's fifteen poems have been prescribed which largely deal with Greek myths like Arthur, Shallot, Maud or his melancholy but there is no mention of his "The Defence of Lucknow". Similarly, Dryden's *All for Love* has been prescribed in place of Aueng-Zebe with which Indian students can relate more.

[76] Harivansh Rai Bachchan, *W. B. Yeats and Occultism: A Study of His Works in Relation to Indian Lore, the Cabbala, Swedenborg, Boehme and Theosophy*, Delhi : Motilal Banarsidass, 1965. Reissued by Samuel Weiser Inc., New York in1974 as *W. B. Yeats and Occultism.*

[77]This book was also published under the same title by Humanities Press, Atlantic Highlands, N.J., 1983.

This data needs to be analysed. Is it because of highbrowism, jealousy, ignorance, or slighting Indian scholarship/ subjects? What kind of attitude will the students display after studying in such an academic environment may be a subject of considerable reflection.Will the research being done in such an environment help Indians solve any of their problems?Indian scholars also need to reflect on the other side of the coin – how much attention is paid to their interventions in the debates by the Europeans. Indian scholars in English or their interventions are rarely cited abroad. If one needs a proof, one may seek citation indexes which are available on demand these days. Such scholars are largely dumped forever as they belong neither here nor there. This is not something unusual; hardly any scholar from a second language is ever cited by the scholars from the first language. For those who are in India English will always be second language irrespective of their proficiency of the language and mastery of the subject.

Let me also contemplate on the economic fall out of the lecture lists. The Lecture List in question does not mention the publisher and the place of publication of the recommended books;these details have perhaps been avoided in order to save some space and reduce the number of pages in the lecture list. But my limited research says that of the 238 recommended books in Paper II, only five have been published in India; for purchasing other books the payment has to made in foreign currency. If the course/ syllabus is replicated in 5000 odd PG departments of the country there will be a need 5000 odd copies of the book even if one copy each is purchased by the libraries in the respective places.It is a huge amount for one paper. This may be multiplied by ten papers that a university generally offers in a PG programme. No wonder Indian often runs short of its foreign currency reserves. This is a huge cost in terms of investment and the net output. Again, in terms of the number of pages a

student has to study this course in a second language situation it is an unachievable task even for a good student for it requires to a reading speed more than three books (250x5÷365=3.424) per day.All over the world a difference between the second language and first language courses and their materials is made. And the teaching strategies and course materials are different.

As one may note that lecture method has been hinted at in the Lecture List in question. Even CDC report suggests the use of this method of teaching. This method is teacher controlled and information centred approach in which teacher works as a role resource in classroom instruction. In this method, the teacher does the talking and the student is a passive listener. This creates dullness in the classrooms as the interaction between the pupil and teacher ceases to occur. Besides, this method presumes that only a teacher knows as he is knowledge/ information incarnate.This method is generally used in the religious discourses where the listeners are not supposed to reason and question. This is certainly not the best method for knowledge creation or if the students have to learn to argue. No coloniser/ imperial power wishes its citizens to be thinkers and ask questions. If viewed in this light, lecture method suits a colonizer the best. In a free country we need to change this as fast as possible. The models already exist in the dialogue form that has been used so profusely in our Upanishads and other texts such as *Charaka Samhita.*I strongly feel that the teaching strategies in English Studies need an over haul and a drastic change in India.

Decolonizing Research in English Studies

Though thousands of PhD theses have been awarded in this country and some of them are also available on Shodhganga(a digital repository of Indian Electronic Theses and Dissertations set-up by the INFLIBNET Centre, India) portal now for free download, they rarely find a mention in the reading lists. Even

the degree awarding universities ignore their mention in the prescribed or recommended readings. One of the reasons is perhaps their poor quality; the other however, is that Indians do not generate debates from their own perspective. They generally, try to intervene in the debates that have a western origin. In the process they will simply end up in rehashing the arguments already made by the Western scholars. I have several times tried to know from the scholars and their supervisors if they disagree with any scholar in the field in their research work. I am sorry to report that most of them have either feigned to understand the question or have ducked the question on one pretext or the other. Similarly, one rarely comes across citations to the Indian research works in the Indian theses. Is this ignorance of Indian by Indians themselves deliberate or contrived? To my mind there are two separate standards that the Indian academicians maintain –one for awarding degrees(where they have to certify that the research work is an original contribution to the field, a privately held opinion in the form of a report which generally gets buried in the files) and the other for prescription in the courses (a public face). The chasm between these two reveals the duality of character which is not expected of a truly professional teacher/ researcher.

A look at the topics of research on the Shodhganga also reveals that the research interests of the Indian scholars have largely been moved by the important books and movements in the West. One can say that have been some literary fashions in English studies as well. The emphasis has been to make one's product saleable as is the case in the world of fashion. For example, a lot of research work has been carried out from the perspective of feminism.Similarly, topics like magic realism, metaphor, post-colonial theory, translation etc also emerged. Very little effort has been made to explore with a point understand your own self. Even the PhD theses that study "self" do not

have any Indian perspective. The scholars in English seem oblivious of the fact that hardly has anywhere else in the world more in-depth work on self been carried out. What is the outcome of ignoring Indian scholarship on "self" in a PhD thesis in English? The worth of the work is recognized neither here nor there despite the fact a high degree has been awarded on it by a university. There no effort to challenge the Western canons in the Indian research works. When I addressed a gathering of young teachers of English on this issue, they said it was not possible in case of English studies. Their presumption was that English Studies in India will always be derivative. In other words, English Studies in India will never be original and will not be able to contribute to growth of this country in any way. What could be reason for such a Like in the world of fashion response from the young generation?

In order to fulfil the requirement of "originality" sometimes the research supervisors and the candidates select some exotic topics like "Godwin's Shelley as Stable and Unstable Visionary and Prophet", "Rousseau's Wordsworth as a Visionary and Critic of Life" and "Un-Aristotelian Approaches to The Shakespearean Texts— An Inquiry into Possibilities and Practices of Poetic Drama and Dramatic Criticism". Who is Godwin's Shelley? One may be familiar with Timothy's Shelley but one can never be sure of Godwin's Shelley. Perhaps, the researcher means Shelley who was under Godwin's influence. If so, which works of Shelley will be the primary sources for research? The same criticism applies to Rousseau's Wordsworth. In absence of the proper identification of primary sourcesno proper research can be carried out. Having contradictory terms like "Stable and Unstable Visionary" in the topic means that a proper hypothesis cannot be framed.One is sure about Aristotelian approach to some issue/ subject but what are "Un-Aristotelian Approaches" in the third topic under consideration? It is difficult to specify and limit their

number; can some good work may be undertaken in such a case? One may argue that I have cited very poor examples from some poor universities. Yes, I accept the argument but is that not the reality of the Indian universities by and large? The so-called leading Indian universities are also derivatives; they just happen to be more alive to the contemporary trends in the Western world because of their location and ample funding that gives them more opportunities to interact with the outside world.And, this is reason why a postcolonial research model is needed. Modelling our university research on the Western paradigms and prototypes is neither required nor is sustainable for any government or people. One may also say that the universities were good but the supervisors and the research candidates had been badly trained. I disagree here on the following counts: a) it is the job of universities to train whatever people are available; if one is already knows/ trained, a teaching institution like a university is not required b) India will not import researchers to do good research; we have to live with whatever we have and use them optimally c) the remark displays a racial attitude in the likeness of the former colonial masters' d) it were the people of this very country who had made this country great and they alone will do this country some proud e) they are the products of the same gene pool that has produced the best philosophical works and therefore I have great hopes from them. I, therefore, argue that if the colonial hang over is thrown out better research results may be produced in these very institutions.The poor quality of research from India may be attributed to the poor researches, poor motivation and poor training. It may also be attributed to wrong thinking and inappropriate strategies like colonial methods of research.Sometimes the upcoming authors are selected for researches. Butagain, the insistence is there on studying them with Western perspectives.The authors too start writing to conform to the western parameters for they know that they will

be judged on those parameters. This becomes a sort of vicious circle.This colonial mindset results in poor researches – the issue in science and technology is a bit different because timing of research and cost involved in it become more important factors.In this background I hold that Indians need to have a relook at their relationship with English studies and they need to do considerable amount of research in various areas of scholarship. I cite a few exampleswhich may provide some insights and models for decolonizing Indian research in English Studies:

Topic:'*Shakespeare's Kings: An Evaluation in the Light of Indian Idea of Kingship*'

Areas of research: Shakespeare, Political Science, Post-colonial Studies, Comparative Studies, History of Education, Interdisciplinary Studies, Politics of Canon-making.

Hypothesis: If Shakespeare is a universal author/dramatist, Indian idea of kingship should find a reflection somewhere in his corpus and his Kings should reflect Indian ideal of kingship. If the hypothesis is not proved the idea of Shakespeare's universality is a colonial myth.

Topic:'*Antifeminism in the Plays of George Bernard Shaw*'

Areas: Bernard Shaw, Feminism, Anti-feminism, Women's Studies, British Drama, Sociology/ Political Science, Canon of Feminism etc.

Hypothesis: Shaw had been intervening in the debates about women's rights during his times through his dramas. He called himself a disciple of Ibsen but in his dramas Shaw presents a negative image of women and conforms to the Christian ideals of subordination of women. He therefore is an antifeminist in his approach towards women.

Topic: 'A Critical Analysis of John Donne's Poetry in the Light of *Shringar Rasa*'

Areas: John Donne, Aesthetics, British Poetry, Comparative Literature, Indian Aesthetics, Postcolonial Studies etc.

Hypothesis: John Donne is widely considered to be a love poet; his poetry can be analysed in the light of *Shringar Rasa*, the love sentiment in Indian Aesthetics, with better analytical results. More than three strains of love with several subclassifications (like *shreya/preya*) can be identified in his poetry; even the personas may be classified according to *Nayak/Nayika Bhed*which is closely related to *Shringar Rasa*, in Bharata's *Natya Shastra.*

Topic: 'Vedanta and Christopher Isherwood's Spiritual Quest: A Study in Influence'

Areas: Christopher Isherwood, Indian Philosophy, Vedanta, *Bhagvadgita*, British Poetry, Comparative Literature, Influence Studies, Postcolonial Studies etc.

Hypothesis: Isherwood came under the influence of Vedanta and lectured on Hinduism, translated *Bhagvagita*; this period acts as a dividing line between his earlier and later writings; there is a marked qualitative difference in the themes, attitudes and techniques before and after his exposure and his earlier writings;the development of his writing career and his perspective can better be understood in the light of the influence of Vedanta.

Topic: 'Metaphor and Meaning in Indian Aesthetics (*Riti or AlamkarSiddhant*) and Western Literary Theory or Russian Formalism or Deconstruction'

Areas:Indian Aesthetics, Western Criticism, Stylistics, Linguistics/ Semantics etc.

Hypothesis:Acharya Vaman in his *Kavyalankarsutravritti* considers '*riti*' to be the soul of literature; he considers style to be the main distinguishing feature of a literary text. This idea was opposed by Kuntak(in his *Vakroktijivitam*) andRajshekhar

whoconsider *riti* to be an external element.Formalists hold that first, those features of literature that distinguish it from other language activities, must constitute the object of inquiry of literary theory; second, "literary facts" have to be prioritized over the metaphysical commitments of literary criticism, whether philosophical, aesthetic or psychological (Steiner, "Russian Formalism" 16).Derrida holds that there is nothing outside the text. A comparative study of their ideas will yield to not only a better understanding of their ideas but may also provide clues for a comprehensive theory of metaphors (figurative language) and meaning. The study may help machine translators in improving their performance.

In the field of language also there is a lot of work to be done by the teachers of English. For example,the work of documenting the languages can be undertaken by these departments without much hullabaloo and paraphernalia – a work that has been pending since 1928.The only official language survey in this country with appropriate collection of language sample was done by George Abraham Grierson during 1894-1928. These days Census Commission of India collects information about the mother tongues and languages known by the citizens of India. It is there only in the form of figures and statistics. Five volumes about their findings about four languages have also been published by them. But the work is very slow. A project of some millions of rupees was submitted by CIIL, Mysore. Initial work in the form of workshops was also started but it was abandonedbecause of the conflict of interest. Later on, G N Devy started his Peoples' Language Survey of India (PLSI)[78]under the aegis of the NGO, Bhasha Research and

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[78] The publications of the survey include the following information: Name of the language, Brief history, Geographical region where the language is spoken, Short bibliography, Sample oral songs with translation, Sample oral stories with translation, Colour terms, Relational terms and the Terms for time and space. For scheduled languages, the survey also provides a broad cultural overview of each language.

Publication Centre, Baroda.So far thirty volumes have been published. My question here is what has been the role of the Universities and Colleges in documenting the languages around them or their area of operation/ jurisdiction and analysing the collected data? There are is hardly a district headquarter in the country that does not a have PG College with a language department in it. My suggestion is that English departments should come forward to undertake this work. This will fulfil a long need at of having some authentic data to make a better language policy. This will make the Departments connect themselves with the people of their area of location. May be in the process they are also able to do document local folklores, local histories and other useful pieces of information and some local pieces of wisdom to make their lives better.

Decolonizing Research Methods in English Studies

There is also a need to decolonize research concepts and methods. For example, the following verse from *Mimansa Sutra,* gives us a methodology to arrive at a meaning/ interpretation: *upakramopasamharauabhyaso'apurvataphalamd arthavadopa-patti ca lingam tatparyanirnayee* ''उपक्रमोपसंहारौ अभ्यासऽपूर्वता फलम्। अर्थवादोपपत्ती च लिंङ्गं तात्पर्यनिर्णये।। "The six steps of an interpretation/ research are: statement of the same purport at the beginning and the end ('Prologue & epilogue; *upakrama&upasamhara*); repeating the same in the middle (citation or referencing; *abhyasa*); the novelty of the subject (uniqueness, *apurvata*); the statement of utility (benefit, *phalam*); extolling the virtue of the subject (praise/eulogy, *arthavada*); argument ('tatparya'; reasoning, *upapattih*). Sri MadhusudanaSaraswati Swami, in the 'advaita siddhi', groups the six marks into two, consisting of three marks each which have distinct applications: Group I: *apurvata, upapattih* and *phalam*.   Group II: *upakrama-*

upasamhara, abhyasa and *arthavadah*[79].Contrary to this, a general charge of the Macaulayan scholars is that the Indians neither know about any Research Methodologynor do they have any.The above citedShloka from *Mimansa Sutra,* the entire Research Methodology of interpreting a text has been mentioned; needless to mention that a re-interpretation of a text is generally attempted in research in the field of literature.

The western models of research are based on the perceptions by the five senses. Whatever is acceptable to the five sense is acceptable in the Western methodology; whatever is not acceptable to the five senses is rejected outrightly. In order to increase the efficiency of the sense organs the efforts are constantly made to develop instruments that help the senses. Hence, their conclusions are always tentative. For example, once upon a time a microscope was a great invention to find something in the body. It was followed by anX-ray technique which was

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[79]"In the first group, by the *apurvata* mark we come to know that the subject discussed is not known from any other source and is known from this text alone. *upapatti* or logically reasoned presentation helps us know that the subject is firmly established without being contradicted/rescinded. The above two marks become meaningful only if the subject discussed/delineated bears a specific fruit/ benefit (*phalam*). In the absence of this specific fruit (found mentioned in the text under consideration) the former two marks are rendered redundant. Thus, is explained the first group.

It is possible sometimes that a text is seen to discuss several topics and they appear to be supported by reasoned presentation and the benefit too is specified clearly. In such a situation it becomes impossible to ascertain on firm grounds that such and such is the purport of the text. Here lies the utility of the second group. Among the remaining three marks (constituting the second group) even one would be sufficient to determine the purport. Thus, by noticing the *upakrama-upasamhara* mark, or by observing the *abhyasa* mark or by discerning the eulogical indicator one can determine the purport of the text.

In this way the particular topic discussed in the context of the text becomes determined as not a subsidiary of any other topic but enjoying the status of being the main topic." (https://adbhutam.wordpress.com/2012/10/13/ %E0%A4%B7%E0%A4%A1%E0%A5%8D%E0%A4%B5%E0%A4%BF%E0%A4%A7%E0%A4%A4%E0 %A4%BE%E0%A4%A4%E0%A5%8D%E0%A4%AA%E0%A4%B0%E0%A5%8D%E0%A4%AF%E 0%A4%B2%E0%A4%BF%E0%A4%99%E0%A5%8D%E0%A4%97%E0%A4%BE%E0%A4%A8%E0%A4%BF- 3/)

replaced by CT scan which in turn has been replaced by MRI. No doubt these techniques have helped in drawing better pictures of the inner side of the body it does not necessarily mean that they provide a better understanding of the working of a human body. Despite all these techniques, the doctors are many times not able to locate a particular problem in certain parts of the body. I, for example, often complain of backache while my doctor on the basis of MRI and other tests says I am physically fit. It may, therefore, be safely assumed that the evidence based on only five senses are not sufficient for reaching a right conclusion.

On the other hand,Indian epistemological systems accept a far larger number of *pramâGa*[80] (evidences). Some of them are: *Pratyakca, Anumâna, Upamâna, Œabda, Arthâpatti, Upamâna, Anupalabdhi, Itihâsa, Sambhava, Aitihya, Abhâva, Cecta, Yukti*and *Tarka*. All of them may not be acceptable in a particular school of thought.Let me turn colonial[81] for a while and quote a long passage from *The Stanford Encyclopedia of Philosophy* about *pramâGa-úâstra* (Theory of knowledge) in Indian epistemology:

"Theory of knowledge, pramâGa-úâstra, is a rich genre of Sanskrit literature, spanning almost twenty centuries, carried out in texts belonging to distinct schools of philosophy. Debate across school occurs especially on epistemological issues, but no author writes on knowledge independently of the sort of metaphysical commitment that defines the various classical systems (darœana), realist and idealist, dualist and monist, theist and atheist, and so on. And every one of the dozen or so major schools from early in its history takes a position on knowledge

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[80]''कारणदोषबाधकज्ञानरहितम्अगृहीतग्राहिज्ञानंप्रमाणम् । (शास्त्रदीपिका)

[81]One feature of coloniality is also to teach the colonies their own texts in the colonialist's language.

and justification, if only, as with the Buddhist skeptic (PrasaEgika), to attack the theories of others. There are nevertheless many common epistemological assumptions or attitudes, the most striking of which is a focus on a belief's source in questions of justification. Mainstream classical Indian epistemology is dominated by theories about pedigree, i.e., views about knowledge-generating processes, called pramâGa, "knowledge sources." The principal candidates are perception, inference, and testimony. Other processes seem not truth-conducive or reducible to one or more of the widely accepted sources such as perception and inference. However, surprising candidates such as non-perception (for knowledge of absences) and presumption (defended as distinct from inference) provoke complex arguments especially in the later texts—from about 1000 when the number of Sanskrit philosophical works of some of the schools begins to proliferate almost exponentially. The later texts present more intricate views and arguments than the earlier from which the later authors learned. Classical Indian philosophy is an unbroken tradition of reflection expressed in the pan-Subcontinent intellectual language of Sanskrit. Or, we should say it is comprised of interlocking traditions since there are the distinct schools, all nevertheless using Sanskrit and engaging with other schools. Later authors expand and carry forward positions and arguments of their predecessors."[82]

In fact, in Indian epistemology all the *darshans* (philosophical systems) have their theories of evidence (*PramâGacâstra*) as different schools of thought and philosophy rely on different *PramâGa* to explain their principles. The following table will illustrate my point:

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[82] https://plato.stanford.edu/entries/epistemology-india/#SupReaTar

School of Thought   No. of PramâGa
Name of PramâGa

Cârvâka   1   P – Pratyakca

Vaiœecika, Buddhism   2
P – Pratyakca, A – Anumâna

SâEkhya, Viœicmâdvaita   3
P – Pratyakca, A – Anumâna, S – Œabda

Nyâya, Tarka   4   P – Pratyakca,

A – Anumâna, S –Œabda, U – Upamâna

Advaita, Prâbhâkara   5
P – Pratyakca, A – Anumâna, S - ŒabdaU – Upamâna,

AR – Arthâpatti

Vedânta, BhâmmaMîmâCsâkar 6
 P – Pratyakca, A – Anumâna, S - ŒabdaU – Upamâna, AR – Arthâpatti, AN – Anupalabdhi

PaurâGika   8   P, A, S, U, AR, AN, SA - Sambhava, AI - Aitihya

Though I largely agree with Rajiv Malhotra[83] who has been arguing that Sanskrit terms do not have their English equivalents and they therefore need to be accepted as it is, in order to benefit the larger humanity, here are the meanings of some of these terms used above:

- Pratyakca — the knowledge gained by means of the senses

- Anumâna — the knowledge gained by means of inference

- ŒabdaPramâGa/ Âgama/ ÂptaVâkya — Verbal testimony / the knowledge gained by means of texts such as Vedas (also known as Âptavâkya)

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[83] Rajiv Malhotra & Satyanarayana Dasa Babaji. *Sanskrit Non-Translatables: The Importance of Sanskritizing English*. Noida: Amaryllis & Harper Collins India, 2020. Also see Rajiv Malhotra. *Being Different: An Indian Challenge to Western Universalism*, Noida: Harper Collins, 2013.

- Upamâna — the knowledge gained by means of analogy

- Arthâpatti — the knowledge gained by superimposing the known knowledge on an appearing knowledge that does not concur with the known knowledge/ "Circumstantial Implication"

- Aupamya/ upamâna — analogy; that which brings about cognition based on the similarity of one object with the other

- Anupalabdhi — non-perception, non-apprehension, scepticism in the face of "Non-cognition"

- Sambhava— Possibility

- Itihâsa — "so indeed it was" (derived from the phrase iti ha âsa $? 9 8)

- Aitihya — Expert testimony, historical tradition

- Abhâva — 'non-existence'; the non-production of an effect is the sign of its non-existence

- Cecta — Physical or mental efforts

- Yukti — the "rationale" process of translational research; logical thinking and planning

- Tarka —"Suppositional Reasoning"; *tarka* is called for in order to establish a presumption of truth in favour of one thesis that has putative source support against a rival thesis that also has putative source support.

Charvaka does not appeal to a large number of Indians mainly because he, like the westerners, gives credence only to the evidences collected with the five senses. In the situation, how can then Western methods have an appeal to the Indian mind? So, the earlier we Indianize the Western method, the better it is for the world. The West also has to extend its hand to make the world intellectually richer and a better place for live in.
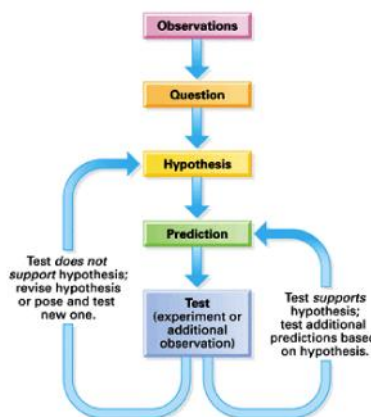
In the light of the above discussion, I urge upon the scholars to devise courses in Researchmethodology taking appropriate cues from Indian epistemology and philosophical systems and stop spending time, energy and money on the Western books. Professor Sudhir Kumar[84] (Professor of English, Punjab University, Chandigarh) has started using the vocabulary of research Sanskrit/ Indian tradition in his research papers and lectures. So, a working model is already available before the Departments of English.

I would also like to draw your kind attention to the fact that various books by Western and Indian writers confuse between method of research and tools of research. This is particularly true of the books in literary research methods. For example, Gabriele Griffin writes about her book: "This volume … aims to introduce readers to a range of research methods in order to suggest to them new and different, as well as tried and tested, ways of conducting research in English studies."[85]She later makes a distinction between methods and methodologies. What she calls methodologies are basically tools of research in humanities. Every tool has its own methodology for its operation for achieving the desired result. For examples, psychoanalysis or discourse analysis are the tools and not the methodologies; both of these may select their own methodology like questionnaires or surveys or language analysis or error analysis etc. There is just one method of research which is used to arrive at truth in all the studies. This method may be may be described as scientific method and it has already been explained in terms of Indian Epistemology. For an easy understanding this can be presented in the following diagram:

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[84] Sudhir Kumar. "Reflections on DeenDayal Upadhyaya's Vision of Chiti and Dharma-Centric Indian Culture", *Madhya Bharati: Research Journal of Humanities and Social sciences*, No 75, July-Dec 2018, pp. 292-313.
[85] Gabriele Griffin (Ed.) *Research Methods for English Studies*, Edinburgh: Edinburgh University Press Ltd, Second Edition, 2005, p. 5.

Another big challenge before English Departments is to develop an independent citation manual. English teachers in India have a divided opinion on the issue. The British camp, trained by the British scholars, pleads for the existing Humanities model while the American camp, trained at the then American Studies Research Center, Hyderabad or/and in the US universities toes the American model. Other language teachers also have their associations. The teachers of language departments in American universities under the banner of Modern Language Association brought out *MLA Handbook* which has now almost become a Bible of the researchers in languages. Its adoption by several journals has increased its acceptability. So did the teachers of Humanities in the UK under the banner of Humanities association. What could be a bigger example of colonized English Studies in India when the teachers have not been able to develop a research manual though the Association for English Studies of India (http://www.aes-india.org/) has been in existence since 1937. The official journal of the Association, *The Indian Journal of English Studies* (*IJES*) does not have an independent stylesheet till date but hasmade "Compliance to MLA Style Sheet latest edition."[86]necessary for submission of an article.

Publications

Since accountability is an important component to run a democratic system efficiently and aspiration to shine globally is on the cards, there is a pressure on the Colleges and the

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[86] http://www.aes-india.org/policy.php

universities to seek a ranking from specified agencies[87] and prove their class in the global world[88]. Citation of publications carries a special value in these rankings. In the Western academic world, the slogan "publish or perish" has been there since long and it has also paid dividends to them. The importance of publications for seeking a job is increasing day by day in India as well. Of late, the UGC in India has started giving more weightage[89] for the publications in the journals listed in "Scopus and / or Web of Science". While Scopus is operated by Elsevier, a global publishing business headquartered in Amsterdam with offices worldwide Web of Science is run by Clarivate, a public analytics company headquartered at Philadelphia, US and London, UK.The journal listed in Scopus are not open access in nature as one has to pay if one needs to go beyond reading the abstract however, a large number of them in the Web of Science can be

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[87] In case of India, *The National Assessment and Accreditation Council* (NAAC) was instituted in 1994 to assess and accredit the Higher Educational Institutions (HEI) to derive an understanding of the 'Quality Status' of the institution. NAAC evaluates the institutions for its conformance to the standards of quality in terms of its performance related to the educational processes and outcomes, curriculum coverage, teaching-learning processes, faculty, research, infrastructure, learning resources, organisation, governance, financial well-being and student services. QS World University Rankings® has been assessing universities and Colleges on several parameters including research publications and their citationssince their inception in 2004. Almost the same parameters were adopted to measure the ranking of the ranking of the top universities in the BRICS nations in 2013. Scopus database was being used to measure the quality of research.In order to meet the requirements under Washington Accord the National Board of Accreditation (NBA), India was initially established by the AICTE (All India Council of Technical Education) in 1994. It assesses the qualitative competence of the programmes offered by educational institution from diploma level to post-graduate level in engineering and technology, management, pharmacy, architecture and related disciplines, which are approved by AICTE.

[88] QS World University Rankings and the Times Higher Education World University Rankings are released annually in September. They also release additional rankings, dedicated to particular subjects and regions, throughout the year.

[89] "The UGC-CARE List … includes journals indexed in Scopus and / or Web of Science."*Consortium for Academic Research and Ethics: CARE*, New Delhi: University Grants Commission, 2019, p. 6, PDF.

accessed openly.It may also be noted that a Journal has to pay a hefty amount to get enlisted in SCOPUS by way of fees. They are catering to needs of the world after the Intellectual Property Rights were enforced be means of World Trade Organization in 1995. Other platforms/ companies have also tried to cater to the need. There are more than thirty such databases[90]at the global level but UGC recognises these two for "[they index research journals that] are accepted globally as quality journals and are considered for all academic purposes."[91]Giving credence to two databases from the capitalist world is a sort of neo-colonisation of education/ studies. A study of these databases also indicates that they are either located in Europe or in North America and they largely collect information available in different European languages; it is indicative of Euro-American and white dominance in the field. The catch here is if one wishes to shine at the global level one has to meet their standards and also has to participate in the competition there by conforming to their norms. An acceptance of this also means the acceptance of Western hegemony.

[90] Academic Keys; BazHum, Caspur, CEEOL,CEJSH, Deutsche Zentralbibliothek fur Medizin ZB MED;Directory of Open Access Journals DOAJ; DOAJ, EBSCO, Electronic Journals Library; EMBASE, European Reference Index for the Humanities and the Social Sciences ERIH PLUS, Expanded Academic ASAP, Genamics Journal Seek, Google Scholar; Hinari, Index Copernicus and ERIHPLUS, Index Copernicus IC; Index Copernicus; Information Matrix for the Analysis of Journals MIAR; Journals' International Compliance Index; Linguistic Bibliography;Linguistik Portal fûrSprachwissenschaft; MedLine, Norwegian Register for Scientific Journals, OCLC WorldCat; Open Academic Journals Indexing; OpenAIRE; Open J Gate, PubMed, Pol-Index; Portal on Central Eastern and Balkan Europe; Primo Central, Pro Quest, Publons; ResearchBible; Russian State Digital Library; SCIRUS, SIIC databases, SCOLOAR, Scribd; Series and Publishers, Staats- und Universitäts- Bibliothek Hamburg and ERIH PLUS; Summon by Serial Solutions, The Linguist List; Ulrich's Web; Ulrich's International Periodical Directory, Universitätsbibliothek Leipzig; Zenodo etc. Many of these work in highly specialised domains.
[91]*Consortium for Academic and Research Ethics (CARE),* New Delhi:University Grants Commission, November, 2019, PDF.

This is a typical problem of the globalized world. One has to cater to the norms of "the other" to market one's products. Traditionally good ideas were considered to be the property of all. They were not treated as marketable products but unfortunately, after the introduction of WTO they have become so. Quest for truth should not be patented but the papers included in the research journals get patented.All this has been done in a very systematic way by seeking an involvement of various international agencies like the UN and the WTO and by executing all kinds of treaties in the name of Intellectual Property Rights.The first world has almost full control and access to all the documents and past knowledge systems.[92]It is of course a tremendous task before the intellectuals from the Global South to come out of these traps and decolonize knowledge production for the sake of plurality and search for truth. Publishing articles in the right earnest is just one small step in the direction. It may also be noted that access to knowledge bases, internet connectivity, artificial intelligence and big-data-analysis techniques have emerged as new tools of creating inequalities leading to new forms of (neo)colonization.

One should be fair enough to acknowledge the political angle to academics too. As in the case of Nobel Prize in matters of databases also the Global North and Global South divide and the Capitalist and the Socialist World divide exists. There is a very meagre contribution from the former colonies in these databases if one goes by the percentage of the publications. An analysis of these contributions from the Global South also reveals that the authors use western methods of analysis as largely they have been trained in those methods either in their homelands or in the foreign universities. Their researches are either derivative or they conform to the stereotyped images of their societies. "The Orient" is almost missing there in terms of approaches or

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[92]For example, all the rare books of India which are not available in India can easily be accessed through Internet on www.archives.org. In the field of agriculture, the germ plasm of all the native plants in India is collected through NBPGR, New Delhi is stored in the US.

the opinions. In contrast to this, these databases paint a picture of Western societies as ideal. These databases perpetuate the stereotypes about the people who come from the so-called developing world as "backward, lazy, ignorant, irresponsible." They also encourage the scientists in the Northern block to consider the developing countries to be their field-laboratories.

Level playing fields supposedly exist in a global world and the globalized world is considered to be free and open for all – this is correct only at an ideational level. The case of the universities is not much different. That the British universities treat coloured people with different opinions and different faiths differently is clear from the episode Rashmi Samant, the first female Indian president-elect of Oxford University Student Union (OUSU), who was hounded and made to resign despite having been duly elected. These universities are not places for close examination of truth but intolerant in nature as they have been founded on intolerant doctrinal faiths. In such circumstances it is not fair to expect an independent view or a contrary view in the journals there.As a matter of fact, the politics and pressure of publication have become a means to throttle indigenous knowledge systems. The journals, the editors and the reviewers insist on a particular point of view in an article, though most of the journals will try to project themselves as apolitical. Many journals are run by the political affiliates; they try to perpetuate the politically convenient truths to suit their political ideology. There are journals that get their support from certain religious groups; they too propagate religiously convenient truths and throttle the alternative approaches and views.Even the UN propagates Abrahamic biases[93] in various walks of life and

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[93]It is against this sort of bias expressed in the UN document, "75/291. The United Nations Global Counter-Terrorism Strategy: Seventh Review" (https://undocs.org/en/A/RES/75/291),that T S Tirumurti said, "Emergence of contemporary forms of religiophobia, especially anti-Hindu, anti-Buddhist and anti-Sikh phobias is a matter of serious concern and needs attention of the UN and all member states to address this threat." (https://theprint.in/diplomacy/anti-hindu-anti-buddhist-anti-sikh-phobias-need-un-attention-says-indian-envoy-tirumurti/809723/) While Tirumurti's concern appears to be on the "contemporary forms", in academics it has always persisted as has been indicated elsewhere in the paper.

Abrahamic "doctrinal intolerance" is imposed on the groups of other faiths through various means, education being one.The contempt and hatred for non-Abrahamic religions is so apparent in not only in the religious fields but also in the academic field and knowledge systems. In the quest of truth, knowledge bases of the non-monolithic civilizations are derided or at best ignored by the West.

The quality of a research article is most often judged on the basis of the journal it gets published in and not because of its intrinsic worth. Many of the prestigious journals charge a hefty publication fee under different names like handling charges, photograph charges, proof-reading charges, language-translation charges, membership charges and publication fees.For example, the papers for publication in *PMLA* can only be submitted by the members[94] of Modern Language Association. The minimum annual fee of the Association is US $ 29 and the maximum is $ 387[95].The payment of the membership fee or the amount on some other counts to the foreign journal is to be made in foreign currency[96]. The teachers/researchers in India are supposed to fund the memberships on their own whichin some cases is about six month's salary of a teacher in a developing country – which is quite unbearable for an individual.There is hardly any

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[94]"MLA membership. Authors must be members of the MLA. (For a collaboratively written essay to be eligible for review, all coauthors must be members of the MLA.)" https://www.mla.org/Publications/Journals/PMLA/Submitting-Manuscripts-to-PMLA

[95] https://www.mla.org/Membership/About-Membership

[96]For example, "Submissions to *East European Journal of Psycholinguistics* require an article processing fee of €100 … [to cover] the costs induced by the editing and reviewing process, checking for plagiarism, efficient publication service to the authors, i.e. proofreading, editorial assistance in the publishing process, providing cover layout, typesetting." https://eejpl.vnu.edu.ua/index.php/eejpl/home

government support for research in the former colonies because the higher structures in the administration continues with the colonial framework that believes in more or less importing things and ideas from the former masters or their allies. Hardly any Indian university has been publishing research journals, particularly in Arts and Humanities regularly. Those that used to bring out their journals have stopped them long ago, in some case after a few issues.[97] No wonder hardly any university/ academic journal has found an entry into UGC CARE List.

The issue of funding of a journal cannot be side-tracked at this juncture – somebody has to fund the publication activity — be it the Government, editors, writers, publishers, subscribers, readers or donors. In order to mock and strangulate the voice of the marginalised authors the self-financed journals that largely run on a cooperative funding basis are called "predatory journals". The issue can be equated to that of subsidy given by the developing countries in various fields to meet the challenges from the developed countries. As the grant of subsidy in developing countries is resented by the developed nations similarly business houses in the highly oligopolistic field resent in cooperative funding. They lobby so that their field of operation largely remains competition-free. They, therefore, indulge in all sorts of anti-competitive practices and establish a sort of neo-capitalist monopoly in the publishing world.

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[97] I have in mind journals like *Panjab University Research Bulletin (Arts), Chandigarh, Punjab Journal of English Studies, Amritsar, Journal of Literary Studies, Bhubaneswar Literature and Criticism, Berhampur, Dharwad English Studies, Dharwad, The Aligarh Journal of English Studies, Aligarh, Meerut Journal of Comparative Literature and Language, Meerut, BanasthaliPatrika, Banasthali* etc.

There is a great deal of discussion[98] Here is one sample from a social site, Facebook: "Oindrila Ghosh: I strongly condemn all journals which charge for publishing research articles in the name of printing charges, postage, compulsive subscription et al... especially if and when this intrinsic business motive is

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[98] Here is one sample from a social site, Facebook: "Oindrila Ghosh: I strongly condemn all journals which charge for publishing research articles in the name of printing charges, postage, compulsive subscription et al... especially if and when this intrinsic business motive is mentioned nowhere on their CFPs or websites and conveyed to you in a mail also informing you of the selection of your paper for their forthcoming issue... now that I am at the helm of a Journal publication myself I understand that it is possible to publish truly meritorious papers without charging for them, and making the persons feel that they have paid to get published... not a good feeling, detrimental to the healthy academic growth of a nation... am sure some will find ways and means to convince me the justification for charging money, for them a prior disclaimer... I won't be convinced. — feeling angry.

EcaterinaPatrascu: I am the Editor-in-Chief of such a journal, which is open access and a product of an independent publishing house. As a researcher myself, author of over 45 articles, I have been confronted with the following situations: 1. journals issued by universities (there, special funds are allotted to such journals, and we speak about big money) that do not ask contributors for fees. 2. journals which benefit high indexations and that sometimes ask for fees that go well beyond 500 USD for an article. 3. journals that do not ask for fees, BUT that practise the subscription mode, which brings them a lot of money and 4. indepenedent, open access journals, which have no sourse of financing, as in the previous cases. Since I am in the last category, I shall make clear what this money is asked for: 1. articles come in ALL kinds of English - they must be checked and double checked both for language and style. 2. in my experience, no contributor respected the reference style - the journal has to format the bibliography and check accuracy of reference. 3. formmatting itself - again, no one sends an article in the indicated form. 4. promotion of the journal in various places so that indexations may come in time. 5. website work. In the case of independent journals, all these activities involve the work and time of professionals, both from the academic field and from the technical field. And there is one more aspect - my journal, for example, rejects almost the same number of articles that are finally published in each issue, based on reviewers' or editorial staff indications. The processing fee covers, probably, one third of the work done and believe me, I know very well what I am saying, since I know both sides of the matter. ... to explain - there are journals that do not charge contributors; those journals are then included in the subscription system of libraries; libraries sell access to their databases to universities; universities pay for that; that is reflected in the salary...

mentioned nowhere on their CFPs or websites and conveyed to you in a mail also informing you of the selection of your paper for their forthcoming issue... now that I am at the helm of a Journal publication myself I understand that it is possible to publish truly meritorious papers without charging for them, and making the persons feel that they have paid to get published... not a good feeling, detrimental to the healthy academic growth of a nation... am sure some will find ways and means to convince me the justification for charging money, for them a prior disclaimer... I won't be convinced. — feeling angry about the issue of different charges by the journals. The established journals keep on encashing their reputation and the scholars from the former colonies keep on resenting. The state of funding in the subjects in Humanities is very poor in general. Underdeveloped/ Undeveloped countries do not fully fund the research undertaken by the people. It is true that one may not have enough money to pay an exorbitant amount in order to get published in the "top class journals". It may safely be concluded that doing research and getting published is very difficult for a poor person without any financial support.The scholars from third world should therefore try to publish materials having intrinsic worth in their own lands. In order to bring it in the larger domain they may use databases like <academia.edu>, <arhives.org>, <libgen.is>,<digitallibraryindia>,<delnet.in>, <egyankosh.ac.in>, <ndl.iitkgp.ac.in> and many other such websites.

Another tool to keep knowledge production confined to the sacrosanct space of the coloniser and to throttle independent thinking and publication are various indices and impact factors. Interestingly all indexed journals are not assigned Impact Factor. One has to shell out a heavy amount to the agency for getting impact factor of a journal. Different agencies may calculate them differently as there is no specific formula for it. Complicated algorithms have been developed to calculate the impact factor

of a journal. Non-transparent methods are used to collect citations and negative citations are used to the peril of the journals and researchers. Some other tools to throttle research and prove the knowledge base of the ex-colonies bogus are: insistence on the use of analysis on certain machines to generate data, insistence on the use of English or some other European language for communication and articles, various tools developed to measure the importance of a journal, citation distribution of journals, poor online availability of publications, preference of journal publishers for articles of a certain type, publication lag, citing behaviour across subjects, and possibility of exertion of influence from journal editors. These factors are instrumental in extending and strengthening the field of colonization in academics.

While in the colonized world the secondary material is generally 30–50-year-old (particularly in Humanities), these reviewers look for the latest articles and books in the Work Cited List. These journals generally have a three-tier review system. The article should in the first-place appeal to the editor. It will then be sent to two reviewers, generally for a blind review. The blind peer-reviewing is not really blind. The reviewers generally see if their work or their foe's work has been referred to in the article under reference. A friend of mine submitted a paper on Mia poetry to one such journal. First the editor wanted him to make some changes. Next, the reviewers said that it "presented a biased view of the poetry". The article was rejected. Describing a reasonable and logical interpretation as a biased view as matter of fact shows the bias of the review.

The story of a publication in a book form is not different either. The forces other than literary merit and achievements that spring up from the complicated matrix of six elements: (the elitist background of the) author,(the language chosen, location, position of the) publication house, the advertising and marketing

agencies, (the reviewers and the editors of the) journals and the media and the university departments of English etc have been discussed by M Prabha in her *The Waffle of the Toffs: A Sociocultural Critique of Indian Writing in English* (*Op. Cit*.). Without mincing any words she says, "… the present-day IWE writer is the neo-coloniser who has seized the organs of publishing, the organs of publicity, the organs of state patronage, and the organs of higher education within the country"[99]. Actually, it is this sort of "smart alecks, the sly, shrewd intellectuals"[100] who has learnt the ropes of manoeuvring that Frantz Fanon has cautioned the people.

Medium of Instruction/ Examination/ Writing

The primary purpose of education is the betterment of society as a whole by developing rational, mature and empathetic human beings. All teaching activities including reading, writing and evaluating students focus on this and have to be organised with this objective in mind. The objective of a course in literature is to develop understanding of an individual by honing his/her analytical skills. By carefully selecting literary works, the teachers try to show to their students how the world works, how to find relevance and meaning in their lives, how to enjoy reading literature and how to find out merit and meaning in a text. With this view in mind, a close, objective and text-centred literary analysis is the primary focus in a literature course/ classroom. Certain evaluation strategies are used to evaluate the performance and understanding of the learners. Whether the evaluation of candidates is possible in English or in other languages (mother-tongues) is point of controversy in the second language situation. The related issue is if the research articles have to be written in English or in the regional languages. Currently, only SahityaAkademi felicitates some sort of

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[99]M Prabha. *Op.Cit.,*p. 254.
[100] Frantz Fanon, *Op.Cit.*

bilingualism in matters of publications – e. g. a paper on a Punjabi author may get published in English, in the literary magazine, *Indian Literature* or a paper on Vikram Seth's poetry may be published in Hindi in *SamkâlçnBhârtiyaSâhitya*.

Bilingual method of teaching (materials, medium of instruction and evaluation) and research are very well recognised all over the world and have gainfully been used at primary and secondary levels. It has also been used in some Indian universities (un)officially to teach English literature as is clear from the popularity of various bi-lingual university level text-books in different states.However, this sort of teaching and book-production are frowned at by some of the Indian academicians who are derided by the other group as anglicists or *Macaulay ki aulad*. There appears to be a symbiotic relationship between economic prosperity and attitude towards languages. If the figures of bilinguals and tri-linguals in census 2011 are any proof monolingualism leads to poverty. Those states that have the higher number of bilinguals and tri-linguals are developed but the states where predominantly monolinguals stay are backward. Of late, a new class of monolingual, English speaking, social elites have emerged particularly in the metros through expensive English medium schooling; they are not only blind to several dimensions of culture but they also perceive reality only through one lens. Their appreciation of literature also is just an extension of the Anglo-American literary-view. On the other hand, we have a large number of colleges and universities in the far-flung areas where the students wish to acquire some skills in English language somehow and the teachers wish that the students should somehow be able to follow, understand and appreciate their lectures. Bilingual method comes handy to such teachers and students. But, some professors and their sponsor, British Council of India or some publishing house, close their eyes to this issue.

Ignoring the advantages of bilingualism[101]they advocate the monolingualism of Englishand try to thrust it on people.

It is not that all university teachers/departments are averse to bilingualism. This methodis being successfully used in some of the modern universities of India. The teaching and learning of Sanskrit[102] is a case in point.If one pursues MA Sanskrit in the Department of Sanskrit, Delhi University, "The medium of instruction and examination shall be either English, or Hindi, or Sanskrit."[103] In Aligarh Muslim University too the answers to the questions may be written either in English or Hindi or Sanskrit. In Nagpur University, the answers may be written in Sanskrit/English/Marathi. Thus, a candidate may pass the examination without uttering a word of Sanskrit if there is no viva-voce exam and without writing a word in Sanskrit.In some universities a compulsory question/paper, Essay, is there which has to be answered in Sanskrit, but it carries only a limited number of marks. Even a doctoral dissertation in Sanskrit Department can be written in Hindi or English or Sanskrit. The situation is almost the same in all the modern Indian universities; only in the departments/universities (like Central Sanskrit University) where Sanskrit is being taught in a traditional manner,the medium of instruction is Sanskrit and the doctoral dissertation is written in

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[101] Mark Bassett mentions the following ten benefits of bilingualism: 1. Increased brain power, 2. an academic advantage to children. 3. Increased awareness of other cultures. 4. Travel becomes easier and more enjoyable 5. Better competitiveness in the job market. 6. Easier to learn a third language. 7. Kids can easily be bilinguals.8. Stay mentally stronger for longer.9. Improved social lifeand 10. Makes one more attractive. (https://unuhi.com/10-benefits-of-being-bilingual/)

[102] The story of the teaching/testingin the departments like Urdu, Arabic, Persian and Hindi in the Indian universities is no different. In some universities the medium of instruction to teach/test Hindi literature is English.

[103] PG Syllabus, p. 7, chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/viewer.html?pdfurl=http%3A%2F%2Fauth.du.ac.in%2Fsanskrit%2Fuserfiles%2Fdownloads%2FSyllabus%2FRevised%2520PG_LOCF%2520Syllabus%2520on%252019.12.2020.pdf&clen=2928354&chunk=true

Sanskrit. At Allahabad University up to 1980s the PG question papers in Sanskrit Dept used to be in both English and Hindi and the answers could be written in either of the languages. These days the question papers are only in Hindi and the candidates are supposed to answer them in Hindi. Only one question of essay in Sanskrit and one question of translation has to be answered in Sanskrit. In the examinations conducted by various public service commissions like UPSC, UPPSC and recruitment board like UPHESC only the question paper comes in Sanskrit; the candidates have to answer their questions either in Hindi or in English. It may sound strange but this is logical. The language of the study of physics is not physics but a language like English or French. If Sanskrit is a subject, it may be studied in Sanskrit or in Hindi or English or any other language. From this discussion it is clear that reading comprehension in Sanskrit is considered sufficient by most of the "modern intellectuals" in case of a language that is ancient and classical– the candidate needs to hone his analytical skills and express himself in the mother tongue. The same argument is extendable to English. English can also be studied through English or Bangla or Hindi. The requirement in the country is that a person who reads a government order in English should be able to understand it and explain it in the local language. In fact, bilingualism as a method of teaching has been quite a popular and successful model all over the world. In Eastern Europe, Russia and some Latin American countries, the academic journals (in English Literature) are bilingual. Articles on English/American Literature are published in both English and the language of the country. Nobody, can even think of such a situation in India where the intellectuals have yet to come out of the colonial hangover. Some stray efforts made in the direction have not been successful as is clear from the following example. Professor Ram Bilas Sharma (1912–2000) an eminent progressive literary critic, linguist, poet

and thinker but a teacher of English brought out the second edition (1998)of his book, *Essays on Shakespearean Tragedy,* with a detailed introduction in Hindi. The book failed in the marketand the publisher the two other reissued books of his, *Nineteenth Century Poets* (1999) and *Keats and The Pre-Raphaelites* (2005) without his detailed introductions in Hindi.

As a matter of fact, British Council of India though some professors of influential universities, discourage bilingualism for monetary reasons maintaining colonial hegemony. This helps them increase their empire and business as it increases the country's dependence on them. The process of neo-colonization begins with the introduction of mono-lingualism of English; the people are lured to this by promising their empowerment though in the process they lose their identity and are colonized for ever. Language of publication is again a colonizer's tool. For example, if a person wishes to publish a research paper on Odia people's stresses during the period of Corona in Odia, one will find only a Journal hopefully based somewhere in Odisha. But certain databases may not be indexing the journals in Odia. Thus, a person either will not write a paper in Odia or his findings will not reach the world outside Odia domain.

Conclusion:

One may note that the idea of decolonization was initiated by the African scholars though African scholarship has always been ignored not only in the Euro-American intellectual world but also in Asia. The African scholars' ideas are being appropriated in almost all the former colonies because they are so convincing and down to earth. One sometimes wonders why books like *Decolonizing the Mind* or *The Wretched of the Earth* could not be produced by Indian (leftist/moderate/ liberal) scholars though the idea of communism in India is as old as communism itself. Otherwise also there is hardly any seminal

book by such scholars about Indian reality or human reality in the colonial world, to my mind. In the prevailing situation, there is hardly any possibility in the future either. After all, no nation can survive only on the borrowed ideas and technology in a long run. One needs to have a sense of pride and attachment to one's roots to produce an influentialwork of this nature. I also realize that unless our education/ English Studies are oriented towards the nation there is no possibility of any important work being produced in English either. A crown is never put on a borrowed head.The above discussion/article is the result of exploring such questions.

One needs to ponder over the politics of social movements also. All kinds of activists run different kinds of movements in India – many of them have their origins in foreign lands as well. It may also be noted that the Indian university campuses were neither stirred by the movements like #RhodesMustFall (#RMF), 'Why is My Curriculum White?', 'Decolonise Education'and 'Decolonise University' which having crossed the African boundaries reached several British and American universities nor did they (Indian university) have any parallels to them.Even the tremors of these movements were not felt in India though movements like #MeToo or #LGBTpride spread their horizons to the Indian landscape. Similarly, there was no loud noise in India about the movements like #LeopoldMustFallor #GandhiMustFall.This sort of intellectual and social apathy is reflective of the bourgeoise mentality of the persons' concerned. Most of the movements in India worth the name are spearheaded by the persons/ NGOs with leftist orientation and supported by the liberals – a new term, "urban naxals"[104], is used for them these days.The idea of Marxism/

[104]ShauryaKaranbir Gurung, "Urban Naxals: How the term came about", *The Economic Times*, English Edition, Aug 30, 2018, 12:19 PM IST, https://economictimes.indiatimes.com/news/defence/urban-naxals-its-not-such-a-new-thing/articleshow65598483.cms?utm_source=contentofinterest&utm_medium=text&utm_campaign=cppst|

Leninism/ Maoism itself is a colonial idea and those who appropriate it, cannot afford to decolonize their minds. If they do, they will have to shed their identity first. This groupof intellectuals neither revere India, nor do they hold India, Indian traditions and Indian history in high esteem as they hope to run it on an imported ideology. What an irony of situation, the ideas of a political radical, and Marxist humanist like Fanon and those of a "vernacular socialist" like Ngugi have been blown over by the Indian leftists but have been appropriated by the right-wing activists. The project of re-writing history text-books has to be viewed in this light. They have also held at least one national seminar on "Decolonizing the Mind"(15th - 16th April 2017) at Ahmedabad, Gujarat.

Some scholars on the other hand are announcing the irrelevance of Postcolonialism and even "Death of Postcolonialism"[105] in view of the fact that after 9/11 every sympathy has turned towards the former colonizers. But the issue is not dead –it springs up in a movement like #Blacklivesmatter which is used as a plank to overthrow "rightist" Trump. Similarly, the moves to give more space to the unrepresented sections of society and ignored periods of history in the Indian text-booksindicate that the movement is still relevant. The ball has been set rolling – various inclusive projects, projects for freeing knowledge from the Western domination to include people and knowledge/ knowledge systems from the fringes, multi-culturalism, acceptance of multiple-realities etc are some of the examples to prove my point.

Homi Bhabha has written about the hybridity of cultures and people. There are no "original" or "pure" cultures or people

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[105] Mohamed Salah EddineMadiou, "The Death of Postcolonialism: TheFounder's Foreword", *Janus Unbound: Journal of Critical Studies*,1(1, 2021) 1-12.; Makarand R. Paranjape, "The End of Post-Colonialism", http://www.makarand.com/acad/TheEndofPost-Colonialism.htm

and there have perhaps never been. In fact, if someone tries to retrieve the past and claims to gain the "inherent authenticity or purity of cultures" as exists in some texts or in someone's imagination the person is moving against the natural tendency of moving ahead by learning appropriate lessons from various encounters.One has to struggle to look for the roots and has to see that while grafting of any ideas on the plant should not present any danger to the plant itself. The purpose of decolonization is to save the mother plant, the original culture of the native people, so that the inhabitants are not rendered "nowhere men". The process is not easy but is desirable. The needs of the society, bureaucracy and people have changed since the times of Macaulay. A cosmetic surgery of the syllabus by way of replacement of one text by another is not enough. Drastic changes are needed in attitude, syllabus, teaching materials and methods, medium of instructions, evaluation strategies and research to cater to these needs. The movement to decolonise English Studies will get momentum in the coming days; NEP 2020 will give it a required impetus. 'Learning Outcomes based Curriculum Framework'is a step in that direction.The times of basking in the sunshine of the Raj seem to be over for the teachers of English.

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Research in Literature: A Conceptual and Practical Framework

Prabhat K. Singh

Francis Bacon said, "Reading maketh a full man; conference a ready man; and writing an exact man." (Bacon 150) I believe, every researcher is a practical self of this conceptual reality, the thought in action, because the true vocation of a researcher is to be an intense, voluminous reader, a willing and curious participant in academic deliberations and conferencing, and a highly conscious and careful writer of the dissertation whether M Phil, or Doctoral or Post-Doctoral. But the difference between the ideal and the real has always been a matter of inquiry and assessment. So we need to look within and make a candid reappraisal of the ground reality.

Research is called the roof and crown of higher education. But the roof seems to have developed cracks and the crown looks contaminated with impurities in its metal. Research has become a ritual performed for the empowerment of the CV rather than a spirited exercise in academics. Very few researches of high quality and international standards are done. No wonder there is cry everywhere for quality research that may become a permanent asset for registering a recognizable presence of our Indian universities on the global scale. It is almost a distress condition that revives to my memory the media observations which appeared way back in 1995 calling "PhDs: A National Waste" (*DeccanChronicle*, Aug. 27, 1995). Articles such as "When All Else Fails – Taken up Research" (*IndianExpress*, Aug.

31, 1995) or "The Pathology of Mediocre PhDs" (*The Times of India*, Bombay, Sept. 2, 1995) further echoed the same adverse note. The whole exercise seems to have boiled down to mere degree distribution, an ornamental feather in the cap, with almost no genuine and recognizable contribution to enrichment of mind and refinement of sensibility. Departments without proper accreditation of adequate facilities, funds and faculty are running research programmes putting universities under high risk of over producing PhDs every year and subsequently causing enormous pressure on the employment agencies of the country. In addition, a vital question that concerns us is how much the research adds to the teaching potential of the individual and improves the quality of teaching? I sincerely wish that 'research' and 'teaching' do not remain in rhetorical combination with each other but truly become mutually reinforcing aspects of academic activity. Our universities today are merely an extension of secondary education. They need to come out of this sunset scenario and make research their main product and teaching and education their byproducts. Knowledge and skills through research are more desirable to cope with the challenges of higher education in the context of globalization. We cannot afford to be insular when the world is going global. Innovative and creative research is, therefore, preferable to conventional approaches so that real 'adventure of ideas' or 'search for truth' may help in the onward march of humanity. We need to redefine our objectives of research and realize our potentialities with a view to dismissing the dissatisfaction of the stakeholders of higher education.

Keeping the English studies in our country at the centre I wish to draw the attention of the academia to the expanded territories (a post Second World War feature) of the discipline of English literature which has incorporated historical, cultural, and other studies of the New Humanities (1920 onwards) because "cultural authority" is no longer "invested in classics" only.

"English" of late has become an "all-embracing generic term" encompassing a variety of "mental, imaginative and spiritual faculties" (Doyle 26-27) of mankind. I, therefore, intend to focus the various components and perspectives of research in English language and literature seeking and suggesting answer to questions such as what research is, what are the aims, objectives, types, and aspects of research in literature, how to go about the whole business of research, and what measures are desirable to be taken for improvement.

What is Research?

Research is an activity of interest, devotion, and enthusiasm. It requires sincerity, patience and perseverance, a passionate commitment, a madness with method, to study, explore and establish a viewpoint. In other words, it requires a strong subjective involvement as a powerful motivator for making an objective approach to the subject of study. Objectivity is essential for arriving at a dependable observation or viewpoint or perception of life or reality or literary truth or fact. And this is achieved through a planned and systematic collection, revision, analysis, study and interpretation of ideas, facts, and data. It is a deeply absorbing and vitally interesting business, a rigorous intellectual exercise done through a careful, intelligent, and comprehensive approach to the subject and an in-depth study and analysis. It is an investigation directed to the discovery of facts, to the sharpening of intellect, and to the advancement of knowledge for further exploration. It is a focused and disciplined enquiry into questions whose answer may not be known. This enquiry is both critical and scientific for science is an organized knowledge and knowledge is organized information, critically evaluated and digested information, fully weighed and considered, and consequently stored in our memory or written records in an integrated form. So, research is a process of

reaching the frontiers of knowledge, scholarly verification and assessment of the existing knowledge, and also generating knowledge authentic and acceptable containing some novelty which may extend the territory of knowledge. It is an important tool for all round advancement, for promoting both academic and socio-cultural and economic progress and for resolving conflicts of ideas. It leads to the excitement of discovery which subsequently counterbalances and reduces the pains, difficulties, and frustrations of the research enterprise as the researcher finally finds himself/ herself in a new sunshine.

Researches are carried out at the individual level, departmental or institutional level and national or international level. In the present wake of globalization, the relevance and scope of research is subject to strict critical evaluation on competitive parameters of judgment. These depend on the purpose, facilities, and contacts. UGC opportunities and incentives, for instance, are well known. Offering positions of Research Scientist, running Career Awards Scheme for young, talented, and research-oriented teachers below 40 (male) and 50 (female), giving study leave and financial support, and non-compounded increments for PhD are worth mentioning. Orientation programmes and refresher courses are offered through Academic Staff Colleges (Established by UGC in the 7th Plan period on the recommendation of Mehrotra Committee for the New National Education Policy 1986) as instruments of change promoting interaction and giving opportunity for self-assessment and upgradation and for discovering inadequacies and improving the methodology, tools and techniques of teaching and research. Participants-oriented workshops, seminars and conferences also serve the same purpose of academic sharing of knowledge and experience in the field with expert resource persons other than the supervisor. This helps crush personal or professional jealousy and intellectual arrogances and contribute

to faculty enrichment. This may also help in formulating a cross-cultural curriculum, South Asian Literature or Afro American Literature, for example, of international relevance.

Broadly, there are three major types of research and three major aspects of research.

Types of research: fundamental research, applied research and action research.

1. Fundamental research is pure, basic, and exploratory in nature. It is conducted without any specific practical end as it is essentially driven by intuition and curiosity aimed at advancement of knowledge or enlightenment of mind. It is engaged with rules, laws, concepts and theories derived, discussed and formulated. It is marked by its originality.

2. Applied research, which needs expertise, is used to find a solution to a problem through the application of a concept or theory. So it is theory in practice. Theories, literary or non-literary, are applicable in the understanding, interpretation and evaluation of a particular work or a set of works of an author or authors. For instance, the *Rasa* **and** *Dhvani Theories* **of Indian Poetics**, which form the core of Indian Aesthetics and which, in fact, are fundamental to all literatures, all creative arts and higher cultural activities, may be applied for studying the richness of thought and vision and the essence of experience and expression in a work of art. *Rasa* i.e., emotion, contributes to the sweetness and beauty of the text. The nine *Rasas* or eight emotions – Love/ Eros (*Prema/ Shringar Rasa),* Heroism *(Veer Rasa),* Pathos/ Compassion *(Karuna Rasa),* Humour/ Comic/ Laughter (*Hasya Rasa*), Disgust (*Vibhatsa Rasa*), Anger/ Fury (*Raudra Rasa*), Terrible/ Horrible (*Bhayanak Rasa*) and Marvellous/ Amazing (*Adbhut Rasa*) – are all rooted in the basic moods of man. *Rasas* are a permanent instinct in human hearts. Love, longing, envy and hatred are common to all mankind. Bharatmuni's

NatyaShashtra (the Sanskrit text compiled between 200 BCE and 200 CE, although the estimates vary between 500 BCE to 500 CE) which is the earliest treatise on literary theory, deals with dramaturgy in all its aspects – language, metre, figures of speech, literary flaws, stylistic qualities, and emotion which denotes the states of feeling. Abhinavgupta (AD 1000) explained Bharat's concept of drama as imitation and called it a representation of humanity in action and states of feeling. Bhamah, Dandin (both of ca 700 AD) and Vamana (of ca 800AD) defined poetry as word and sense in unison, and endowed with beauty which results from choice and organization of words, avoidance of literary flaws, addition of stylistic qualities and figures of sound, sense and emotion. In the 9th century AD, Anandvardhana's *Dhvani* Theory, as articulated in his work *Dhvanyaloka* or *A Light on Suggestion* (dhvani), established the structure of poetic meaning in Dhvani and maintained that situation, context, speaker, words, and their meaning – all conjointly produce the aesthetic suggestion. Anandvardhan unified criticism by taking drama and poetry together and applied to all forms of literary expression – lyrics, epics, plays and other narratives – the same principles of analysis, interpretation, and evaluation. He thus emphasized emotion against the formal features of a work. Kshemendra in the 11th century further developed this idea into his concept of appropriateness (*Auchitya*) and talked of the principle of emotional suggestiveness. Nayaka (10th C.) and Kuntaka focused on *Kavi-Vyapaar*, the unique way in which the poet expresses, Abhinavgupta emphasized the universalization of emotion (*Sadharanikaran*) and oneness of hearts (*Sahridayaikaran*) for aesthetic pleasure, and Jagannath (17th c.) in his aesthetic theory articulated the manifestation of the inner light and bliss of the self in poetry. Thus, the Indian theories of *Rasa* and Aesthetics are rooted in *Vedantic* orientation believing that aesthetic joy is

a fore state of spiritual realization and so all art is a spiritual aid, a *Sadhana*. Tagore and Sri Aurobindo practiced it.

Modern scholars/ writers, however, are more used to the terms of western criticism, although *Rasa* is found in the writings, for example, of T. S. Eliot or I. A. Richards also. Eliot's concepts of literary criticism or his theory of impersonality are abundantly applied for the evaluation of a work of art. Forster's aspects of the novel – rhythm, pattern, fantasy, and prophecy – may be unravelled in a work of fiction. Similarly, French thinker Jacques Derrida's **Deconstruction**, which works on the principle that there is nothing outside the text, for example, is quite popularly applied to study and interpret the language system that constitutes the text. According to Derrida, all texts are firstly **phonocentric** because speech precedes writing and then **logocentric** i.e., the presence in the words in language which are expressions of external reality. So the logos are the **signifiers**, the material elements of a language, that lead to the **signified,** their conceptual meanings, which may be varied and so indeterminate. Deconstructive reading of a text, which is 'close, critical reading' initiated by the provisional reading, thus, helps locate the variety and richness of experience and expression. Transcendental experiences infinitely extend the domain and play of signification. **Poststructuralism**, however, banks on the decentered nature of the text and its meaning dismissing the traditional claim that there exists a self-evident foundation in the text which guarantees the validity of knowledge or truth perceived by the author and makes a determinate communication. This *anti-foundationalism* supported by the idea of the author's disappearance or death, as Barthes said, has become the main plank of most of the literary discourses today. To Michel Foucault, discourse is not a conversational exchange or the "expression" or "manifestation" of an individual as "a thinking, knowing and speaking subject" but an "anonymous" entity situated in the text which is a disguise

for the underlying meaning. The text is no more than a manifestation of *écriture* (writing, scripture, and handwriting i.e., written letters or symbols); it is both artificial and superficial. The reader or interpreter of a text, therefore, is the main figure who engages the text for personal-impersonal reading. In **Reader-Response criticism,** the ongoing mental responses of the reader while going through the written text (poetry, drama, novel, non-fictional prose etc.) replace the traditional concept of text as "an achieved structure of meaning." This shift of perspective converts the text into an evolving activity of the reader, a process of individual experience, through which the meaning of the text is created. So there is no fixed and correct meaning for all readers. It is this that formed the base of Hans Robert Jauss' **Reception theory** which is an extended form of Reader Response theory saying that the reception of a text is not limited to the response of "a single reader at a given time"; it rather depends on the "altering" evaluative and interpretive responses of "the general reading public" over a "course of time" because the readers' linguistic and aesthetic expectations keep changing in course of time. Perhaps, it was this perception that led Stanley Fish to talk of **Hermeneutic gap** in the readers' acts of interpretation of the text and prompted him to give the idea of "a universal process of competent reading of literary texts". This forms the **interpretive communities** consistingof readers who share common assumptions and adopt a particular reading strategy. **Audience Response criticism**, similarly, covers the performances watched on stage or screen or in street, the group interaction in a classroom, or the viewing of portraits or paintings in a gallery. **Film theory,** which is an academic discipline of film studies, helps investigate the essentials of cinema. Originated from Bergson's *Matter and Memory* (1896) it gives us a new way of thinking for studying the function of memory, time- image, movement-image, cinematic illusions etc. used in the movies.

Basically, this theory deals with the film's relationship with realities, with other arts and with society. During 1960s and 70s the university academics linked this theory with psychoanalysis, gender studies, anthropology, literary theory, linguistics, and semiotics. In the 1980s, it got prominence in American universities. Film studies based on the ideas of Saussure, Lacan, Althusser, and Barthes gained a momentum. And in the 1990s, a digital revolution took place with the advent of 3D films handling the real with the surreal.

Applied research in this way becomes interdisciplinary and comparative in nature. Interdisciplinary approaches to literary texts have become desirable. It may have varied perspectives: sociological, psychological, historical, philosophical, and metaphysical. **Marxist** criticism, which was inspired by the German ideology of Marx and Angels, for example, is sociological in approach. In Mikhail Bakhtin's **Dialogic** criticism also, a literary work is taken as a site for dialogic interaction of multiple voices, social attitudes, and values. Freudian or Jungian interpretation of a text is psychological. **Psychoanalytical** approach targets both the behavioural aspects of life, including the artist's creative self, and the psycholinguistic qualities of the text. Elaine Showalter's **gynocriticism**, a form of feminist criticism, too, explores the psychodynamics of women writers and their female imagination working in the text. **Eco feminism** and **selfie feminism** are its latest offshoots. **Philosophical** studies may lead to logico-positivism, which chiefly lies in the denial of metaphysics. Modern philosophy is anti-classical and epistemological (relating to the theory of knowledge, especially with regard to its methods, validity and scope, and the distinction between justified belief and opinion). Historical or political philosophy may also be applied for the study of literature. **Phenomenological criticism** of German thinker Edmund Husseri (1859-1938), further developed by Martin Heidegger

and popularized by the Geneva School of critics, is another philosophical approach to literary text for analyzing human consciousness active in the language of the text. It works with the belief that it is the **intentional acts** of the author's creative consciousness that produces a literary work of art. Each work is a fictive world created out of the lived world (*Lebenswelt*) and it embodies the author's unique mode of consciousness. **Existentialism**, which is rooted in the belief that existence precedes essence, and **surrealism**, which is anti-realistic and anti-rational pleading for liberation of mind from logic are yet other philosophical disciplines suitable for literary studies. Surrealism facilitates exploration into the unconscious mind, the confrontation with which produces art. Dreams, hallucinations, automatic writing and even nonsense may be the sources of inspiration for the work of art. **Archetypal** criticism examines myths, legends, rituals, customs, and culture with the conviction that archetypes may have a pattern in the recorded experience in works of literature. Jung called archetypes "primordial images", the "psychic residue" that survives in the collective unconscious of human race. **NewHistoricism** links the literary text with the historical and cultural context in which it is embedded to study their negotiations and exchanges. Stephen Greenblatt aptly called it "cultural poetics". Raymond William's **cultural materialism** is the Marxist mode of new historicism.Similarly, **structuralism** rests on the linguistic base of the narrative and **post-structuralism** or deconstruction engages with the indeterminateness of words and their meaning. It explores the multiplicity and complexity of the text to weed out the uncertainties of meaning.

These varied literary theories, thus, offer a huge scope for applied research in literature. But the latest trend is **anti-theoretical.** Theories, perhaps, are a big encumbrance on literary studies.Catherine Burgess challenges theory in view of its effect

on the teaching of the Humanities. John M. Ellis focuses on its effect on the practice of reading literature. Lawrence Lerner exposes the philosophical shortcomings of theory. Raymond Tallis calls theorists "Enemies of Hope" and criticizes the application of Saussure's ideas by the structuralists and the post-structuralists. And Peter Washington considers the linking of radical theories and radical politics with literature an act of fraud. However, anti-theoretical approach, I think, is not an exercise in negation; it may rather be taken as a new beginning of a fresh start.

3. Action research addresses some immediate problem with an objective to solve it. Kurt Lewin introduced this in 1930 to address the issue of industrial production, quality etc. for social change. For action research or ethnographic research, open ended approach is more stimulating. Mostly, scientific method is used for the purpose. However, **educational action research** is aimed at making the process of teaching and learning more effective.

Qualitative and Quantitative Research

In addition, researches are also qualitative and quantitative. **Qualitative research** is popularly done in Humanities. No scientific method or numerical data is necessarily required for it. It is a broad methodological approach which may, however, use at times a method of quantitative research such as survey or field study particularly in language related subjects for ELT purposes or in studies of cultural behaviour. **Quantitative research**, on the other hand, is most suitable for physical and life sciences. And in applied social sciences, **semi-quantitative research,** such as policy research, experimental research, *ex post facto* research, and survey research are opted for. **Policy research** is carried out to formulate a suitable policy at the administrative level. It is aimed at striking a balance and understanding between

the government or its policy framing agency and the university, for example, about their expectations from each other. **Experimental research** uses tools and techniques of statistics. Use of numerical data and questionnaire is preferred. For data collection, sampling technique, schedules, questionnaires, interviews, pilot studies or pre-tests are carried out. ***Ex post facto* research** is that category of research in which the investigation begins after the fact has occurred i.e., without any interference of the researcher or the research. It is ideal for carrying out social research especially in the context when it is not possible or acceptable to manipulate the characteristics of the human participants because they might have experienced different types of condition. It is an explanatory approach to answer the 'Why and How' aspects of a situation or a phenomenon. For example, it may be studied as to why and how the CBCS is efficacious in higher education; is it conducive for Indian universities or just a blind copying of American system that causes stress leading to a huge mess? In this way, *ex post facto* research becomes a substitute for experimental research with which it shares the basic logic of inquiry to test some hypothesis about cause effect relationship. That is why it is called a quasi-experimental study. And **survey research** is carried out through case study or field study or pilot study for data collection and analysis to draw relevant inferences. Data collection is done in the same manner as in the above said experimental research.

Aspects of research: research area, research design and research method/ methodology.

1. Research Area: Identifyinga broad area of study is the first step towards pursuing research in Humanities. The broad area could be a genre – any form of poetry or drama, novel or other prose narratives – wherein one chooses the author(s) and the text(s) which may have a rigid or flexible form. In poetry,

for example, sonnet or couplet is a rigid form of verse while blank verse or free verse is a flexible form. Similarly, a novel or a play may have an experimental form, Lawrence Sterne's *Tristram Shandy* (1760-7) or George Ryga's *The Ecstasy of Rita Joe* (1967), for example. Sometimes the facsimiles of a text, *Hamlet*'s, for example, pose a challenge with their different versions. The next is to ascertain the feasibility of research in that area including its academic dimensions and financial requirements. Availability of material and direct or indirect access to the material are the researcher's third concern. Both primary and secondary sources are explored for the purpose. The primary sources consist of the chosen author(s)' own works while the secondary sources are of a large variety such as books of literary criticism, research articles or papers, literary journals and periodicals, encyclopedias and dictionaries including the dictionary of word origin that helps in locating the original and subsequently acquired meanings of a word and in clarifying their application in the context. The various Histories of English Literatures of Britain, America, France, India, Canada, Australia, Africa and other countries help place the author(s) in their right literary tradition. The *Who's Who* of the authors of these countries also enlightens the researcher. The catalogues of the recipients of various literary awards like Australia-Asia Literary Award, SAARC Literary Award, Sahitya Akademi Award, DSC Prize for South Asian Literature, Lotus Prize for Literature, Man Asian Literary Prize, Man Booker Prize, Pulitzer Prize, Nobel Prize etc. introduce the researcher to the profiles of authors of recognition. Modern Humanities Research Association (MHRA) of UK and Modern Language Association of USA help identify the research communities. In addition, Modern Language Association International Bibliography (MLAIB), Annotated Bibliography of English Studies (ABES), Cambridge

Bibliography of English Literature (CBEC), Bibliography of American Literature (BAL), Short Title Catalogue (STC), Dissertation Abstracts International (DAI), Educational Research Information Centre (ERIC), National Technical Information Centre (NTIS) and University Microfilm Inc. (WING) are of great help. Oxford Companion to American Literature or Penguin Companion to World Literature and the innumerable book reviews offer a wide range of relevant material for study. Besides, UK's National Register of Archives (NRA), National Archives of Australia, National Archives of India, British Library's Integrated Catalogue, Catalogue of English Literary Manuscripts (AELM), Literature Online (LION), JSTOR and exploration through various e-resources, Wikipedia or Google Book Search, for example, are also significant. A careful skimming through these sources may acquaint the researcher with the available literature in the chosen area to pave his way to a suitable topic.

The formal **selection of a good topic** for research requires a precise and updated awareness of the issue. The topic is a subject of discourse or argument, a subject of interest, admiration and critical appreciation. It is the head under which the ideas may be arranged, the theme or the central burden of the proposed dissertation. To visualize and assess at least the major concerns of the subject is primarily required so that the concept is stated clearly and the path for subsequent collection of relevant material from library, internet and other sources, is drawn. The topic, thus, gives a sense of direction to the research and a sense of understanding to the reader or the evaluator about the context of that particular work. A good topic is that which is right, proper, safe, valid and adequate, and which has a relative sense of finality and whose objectives are well defined. If the researcher has a confused notion of the subject, the confusion should first be dismissed so that the subject becomes unambiguous and the very purpose of research, i.e., to deliver a viewpoint, a vision, is

fulfilled with clarity. Besides, the subject should also be of advanced nature. For example, if one goes for Women's Study in Indian English literature (Women's Studies started in 1980s but is yet to become an independent discipline), it should not emerge as an extension of Home Science; it should rather be taken up as a subject linked with a variety of frontline issues like ethnicity, race, class, caste, gender, culture etc. It should come out of the western concepts of feminism and find its Indian roots.

The **selection of a topic** is helped by the idea that emerges from personal studies and experiences of the researcher that serve as preliminary reading. Personal interest in individual authors and their works and the capability of the researcher also govern the choice of a subject. Time and relevance of the subject are also important considerations. Studies in Dalit literature, for example, got momentum after the Mandal Commission Report in 1991-92. If the subject is regional, acquaintance with the regional nuances and qualities of the subject is essential. Regional literature in English translation can be justifiably studied only when both its linguistic and cultural nuances are understood and appreciated by the researcher. The works of Phanishwar Nath Renu, for instance, have multiple tonalities of Hindi, Bangali and Maithili languages deeply soaked in the regional culture and socio-political impulses of the rural lifestyle of North East Bihar. Again, the value, scope and acceptability of the proposed subject have also to be judged; its prospects, its interdisciplinary use are also to be ascertained to find a satisfying answer to a variety of questions such as: Can a valid contribution be made by the research proposed or undertaken? Should one choose for study a vast diffused area, a labyrinthine one, or should one go for an intensive study of a text of an individual author, or a pair(s) of texts for comparative study? Should one go for established author(s) or a less known author(s), deceased author(s) or living ones whose vision may change in course of time? Such questions

are fundamental in the selection of a topic or a subject. Besides, the intellectual encounter and the outcome of seminars, conferences, workshops, debates and discussions with subject experts also help in formulating the topic for research. These serve as stimulus. And then takes place the consultation with the supervisor who may also suggest topics for choice.

But the **selection of supervisor** is a difficult job. No categorical list of subject experts is available in any university so that the prospective researcher may have knowledge about the academic credentials and expertise of the supervisor in the specific area. Of late, you may have some stray examples of the universities where the name(s) and specialization(s) of the faculty are displayed in the prospectus. So the choice is limited to personal acquaintances and individual recommendations. The danger of falling in a caucus of racketeers is always there. If unfortunately, the researcher makes a wrong choice, he/ she is likely to be exploited in various ways, for generally the supervisor considers research guiding a private enterprise. The supervisor may also carry the responsibility not for academic exercise but for fulfilling the necessity of personal promotion. The impact of UGC regulation in creating this situation is undeniable. The researcher, too, is expected to be decent in approach to the supervisor and in his diction in order to reach an understanding with facilitation.

In the disciplines of sciences and social sciences they choose a hypothesis which is a conjectural statement, and the research process is governed by the attitude and response to the subject which vary from person to person and from subject to subject. **But in Humanities and literature** we have value statements concerned with social, moral, ethical, spiritual, or other aspects of life. Research in literature is a means to check the erosion of values in both personal or private and public life, for studies in literature alone can save the situation and do value orientation.

Each value statement is an article of faith or belief, a concept that is kept in the centre of the study. So the moot point or the central viewpoint may be taken as hypothesis and it has to be introduced and established in the beginning of the thesis and finally proved through study and research, argument and analysis. The moot point may focus on the creativity of the artist, his art and craft, the process of the artist's self-actualization which he achieves through imaginative investigation, factual evidence rooted in experience, both personal and vicarious, and on his/her individual talent in the relevant literary tradition.

2. Research Design: In literature, research design may be taken as a strategy to control the variances in interpretation, to condition and organize the material in a definite order and finally to reach a conclusion, i.e., to project a viewpoint. It is a matter of a definite format for writing the dissertation in designated chapters. It is a pattern of moving from relative uncertainty to certainly, from proposed idea to proved idea or convincingly substantiated idea, covering the different perspectives of the subject undertaken.

3. Research Skill, Method and Methodology: Research skills are concerned with the researcher's handling of material such as his technique of using library and archives, taking relevant details with editorial wisdom, documenting manuscripts, preparing bibliography, and using IT and web resources. It also includes his professional skill of preparation and presentation of articles.

A well-designed research needs methodologically determined proper steps to carry out the business of study. The emphasis on methods in literary studies presumably started from the 1990s and with the publication of Postgraduate Review by the Arts and Humanities Research Board, England in 2002 visualizing the future needs it gained currency. Method and

methodology are two different things. **A method** is a single tool or technique chosen and applied for research while **methodology** is the overall strategy which is used with a rationale for reaching the objectives of the research. For instance, an interview is a method but the detailed structure and strategy for conducting the interview is a matter of methodology, such as who will be interviewed or how many people will be interviewed, how many types of questions will be asked for the purpose of the research etc. So, if method is an idea, methodology is the implementation of the idea. Methodology justifies the use of the method and the theory or principle behind the study. It supports the choice of the method. It explains the approach to the subject and helps in targeting the various aspects of the research topic. A good methodology is a critical design of thought that works throughout the study. *A Students' Guide to Methodology* by Peter Clough and Cathy Nutbrown may be useful for the researchers.

Therefore, the choice of a suitable method, which is an orderly way of approaching the subject with a system of thought, is necessary. Appropriate and workable method(s) of study or type(s) of analysis helps in developing new application of the existing knowledge in the area or subject of research, discovering new knowledge, and exploring relationships between ideas of the same discipline or different disciplines and thus doing a near conclusive research, if not a finally definitive conclusion, because criticism is never final.

Chiefly, there are **two types of method**: scientific and non-scientific. **Scientific method** is suitable for studying the phenomenal aspects – the universe (*Jagat*), the living beings (*Jiva*), and the life (*Jeevan*). It is the external world and its development, the nature of its struggle and the matter and manner of its progress which are studied. The Marxist approach to the dialectics of materialism, for example, is a phenomenal aspect of study. The seed bursting through struggle is like a thesis, the

growth of stem and flowering is anti-thesis, and the fruit is the synthesis that contains the seed again which is a new thesis. So, no thesis is final. Counter arguments do come up. And when the synthesis is achieved, the matter is reborn as a thesis. This is the dialectics of development. The **non-scientific method**, on the other hand, is applied for the study of nomenal aspects —- the inner recesses of mind, heart and soul. It is the internal world of experiences and revelations that is studied. Transcendental experiences of spiritual import or value statements about the sense of beauty or ethics and morality, for example, form a suitable content. Man's inner world thus also gets linked with the outer world, the society, which may have a protestant ethics. For example, a protestant ethics is believed to be necessary for the healthy growth of capitalism. The rationale of ethics governed by strictly moral attitudes is typical of the approaches of the German protestant reformer, Martin Luther (1483 – 1546) and the French theologian and protestant, John Calvin (1509 - 1564). So, it is the evolutionary nature of thought blossoming into ideational reality or conceptual reality that is studied through non-scientific method. German sociologist and one of the architects of modern social science, Max Weber, the author of *The Protestant Ethic and the Spirit of Capitalism,* considered every 'idea' as a 'reflection of matter', for ideas are rooted in social context. Hence, in literature studies the idea or concept is fundamental, and so indispensable. It is like the seed that germinates and grows through the body of the thesis until the final shape is taken which again gives rise to new ideas or concepts.

Critico-analytical method

The most favourite method in literature studies is **critico-analytical method**, one that makes an integrated use of both the primary (internal) and the secondary (external) sources. It is

universally applied and is quite effective in literary research. It is useful for both thematic and stylistic studies. It works through **analysis** and **interpretation**. To analyze is to categorize, to put in order, to give a pattern to the thought and feeling, to manipulate and summarize the ideas, impressions, facts noticed or discovered. The purpose of analysis is to reduce the facts/ ideas to an intelligible or interpretable form so that in further research the finding(s) may be tried and tested. **Interpretation,** on the other hand, takes the result of analysis, derives inferences, and draws conclusion. To interpret is to explain, to find meaning. In this way, analysis promotes and establishes the relevance of the existing or past knowledge in the present research and interpretation enhances the prospects of comparative studies. Interpretation may lead to categorization of the subject into different types which may be mutually dependent or exclusive. But judgmental categorization is a dangerous proposition in literature as one should not say that a particular poem is good or bad, for each experience has its own exclusivity.

A work of art, on the other hand, may be better understood if studied in relation to other works of the same artist for they may have interwoven patterns of creativity. Shakespeare's plays, for example, can be analyzed and interpreted more comprehensively through such a study. T. S. Eliot in his essay on Dante rightly said, "We do not understand Shakespeare from a single reading, and certainly not from a single play. There is a relation between the various plays of Shakespeare, taken in order; and it is a work of years to venture even individual interpretation of the pattern in Shakespeare's carpet. (Eliot 207)

In **comparative studies**, comparison and contrast give multiple edges to the research. These help in developing a comparative understanding of the identified subject issue and its unique and common features. In other words, comparison and contrast help in discovering and discussing both similarities and

differences between two or more than two texts, authors, schools of thought, styles of diction and literary characteristics. **Touchstone** method of criticism, which is based on past texts or studies, may also be put in use for this purpose. However, to evaluate the work of an author under the literary influence of another author is not always fair. Harold Bloom's concept of **anxiety of influence** highlights the fallacy of this approach. If the creative imagination of a poet is motivated by the work(s) of a precursor, the features of the past work inevitably get borrowed and assimilated in his writing causing distortion and misrepresentation. As a result, the reading of any such text becomes misreading and the criticism becomes **antithetical**. **Translation** studies, on the other hand, are a little different for they are inherently comparative as they involve texts of different languages reflecting varied cultural codes. Translation is a matter of relevant signification in two languages, a matter of maximum approximation achieved by negotiating the differences of grammar, usage of rhetorical conventions and the historical process of evolution of various cultures.

Sometimes, **statistical** method is also applied which is a science of collection, classification, and computation of facts as a basis for description, analysis and comparison. Both descriptive statistics and inferential statistics are applicable in the studies in Humanities or in the explication and analysis of a literary text. Caroline Spurgeon, for example, applied it in her book, *Shakespeare's Imagery and What It Tells Us* (CUP, 1968). This helps in understanding how many images have been used, how frequently they have been used, what areas of relevant references have been chosen for selecting the images, and how many factors are inherent. Images also show the variation in theme and the condensed suggestiveness of the text. The interweaving of images in the texture of the work reflects the subtlety and complexity of art which is challenging. Statistics showing similarities and

differences in words and their number in the texts may be used for comparison between two authors and their texts.

In literary research, **observational technique** is used for viewing and considering the phenomena because the researcher remains purely a non-participant observer. In the study of a sea-fiction or crime fiction, for example, it is basically through one's sensory perception that the idea or information is gathered.

Profile analysis of an author is another helpful mode of assessing his/ her individuality in the literary tradition to which he/ she belongs. The authors' learning, achievements, failures, the motivating factors, his/ her encounter with life, nature, society etc. help the researcher in identifying the variety and dimensions of art, the intricacies of creative vision and its continuity in art, and the complex socio-psychological perspectives of the creative mind. Being a biographical approach to literature, profile analysis thus involves a kind of multivariate analysis.

Projective method, which is basically psychoanalytical, is complementary to profile analysis. It helps in understanding the personal and societal projections of the artist's internal self in his/ her art. It may be cathartic, for art is both an expression of emotion or personality and an escape from personality. The artist projects his impulses, motives, needs, desires, values, culture and attitude through external objects, which Eliot calls the 'Objective Correlative'. This is useful in studying letters, diaries, autobiographies, memoirs and portraits of life. Keats' or Lawrence's, or Ghalib's letters, for example, may serve as a key to the understanding of his work. In Behavioural Psychology, this projection is studied through some stimulus which the researcher observes, records and analyses. But in literature, the projection is already recorded in the form of the text. So the researcher studies and analyses the recorded structure of feeling which is generally more dependable than the lived structure. Both content and style are thus studied.

Interviews heard or recorded, random or structured, can be a useful supplement in profile analysis, for it is a direct method of obtaining information about the man and his milieu and assessing facts and understanding the artistic significance of the author's writing, thought and language through spoken words. In structured interviews, questions are pre-formulated and given to the interviewee who, in turn, is expected to give a formal answer. In semi-structured or random interviews there is no formal rigidity; instead, the interviewee is helped with a guide. A relevant questionnaire, which is an economical means to achieve the aims and objectives of the research, is prepared and used in the interview technique. Interviews are thus a matter of research design. They may be transcribed keeping the key issues of research in mind. However, the researcher is supposed to make the interview and its transcription available if required by the examiner for verification. Sometimes, the author's views, statements or observations on literary form, art and craft also provide the basis for studying the work. Miriam Allott's *Novelists on the Novel*, for instance, which is a collection of such statements, reflects the aesthetic, the mind and art of various writers.

Ethnographic method, which is chiefly used in anthropological studies, may be applied for understanding the rituals, customs and social behaviour of a community of people as portrayed in a literary narrative. Research in Tribal literature, for example, may be facilitated by this method. In effect, ethnographic approach is both a method and a result of study as the researcher uses it while making field notes and later in producing the document. It is most suitable in cultural studies by cross-examining the anthropomorphic aspects of race or class. It helps in elaborating upon the cultural connotations of life and interpreting the symbolic significance of language, written or spoken, of specific groups of people.

Historical research examines how history unfolds itself in time and space and becomes the substance of the writing, literary or non-literary, that embodies it**.** The facts and moments of history recorded in a literary narrative invite for this approach. Ruskin Bond's novella, *A Flight of Pigeons* (1991), which turned into Shyam Benegal directed movie, "Junoon", and William Dalrymple's *The Last Mughal: The Fall of a Dynasty, Delhi 1857* (2006), for example, are literary texts fit for historical research. Bond's narrative is based on the story he heard from his father about Mariam and her daughter Ruth Labadoor who survived the mutiny in May 1857. Later he visited Shahjahanpur in 1960, consulted the Gazetteer 1900 and the 1901 census report, and collected facts about the history of Pathans and their fifty-two tribes from the anonymous work *Shahjahanpurnama* written in 1839. The novella deals with how the fetters of colonialism were shaken and how the fate of the two Eurasian women of mixed French heritage took shape. Dalrymple's work, similarly, fictionalizes the apocalyptic collapse of Delhi *sultanate*, brings alive the period of Ghalib and Jauq from 1830 to 1850, and records the fate of Bahadur Shah Zafar. Dalrymple spent four years in skimming the "Mutiny Papers" that contained the story of dhobis, courtesans, and common people. To unravel the layers of historical myths such as Qutub Minar was a Vishnu observatory or Taj Mahal was an ancient temple it is necessary to "take them off their pedestals and make them alive.… There is material enough for 300 PhDs. But till date not one has been done." (*The Hindu*, Nov. 6, 2006)

Content analysis is focused on the study and interpretation of documents and communication artifacts such as texts, pictures, and audio-video materials. It may be called cluster analysis. This **documentary technique** is especially useful in studying diaries, letters, biography or life history. It is a non-invasive method, a contrast to collection of survey responses. It only involves a

systematic reading and observation of texts, pictures, or artifacts for unraveling the meaningful contents therein. In literature, content analysis covers six different units of the writing: **first**, analysis of theme(s); **second**, analysis of allusions and references to people, time and space; **third**, analysis of the volumes, if any, of the work and their number of pages and paragraphs; **fourth**, analysis of the whole item such as an essay, a story, a newspaper article, an editorial, a TV programme or a movie; **fifth**, quantification or rating of the material (all materials, Shakespeare's Sonnets, for example, are quantifiable) in an order as per one's likes-dislikes, preferences and beliefs; and **sixth**, validation of other research methods of study because all interpretations finally boil down to the chosen text(s). A single book or all books of an author or works categorized in different genres may form a unit of study. Computers are also used for codifying or labeling the document(s) or text(s) for content analysis.

Discourse analysis, which came in practice in the 1970s, is a study of both the medium and the message of the work. It considers that language is not a neutral tool for communicating a message, but a medium invested with meaning. In addition, interactions (between speaker and listener, writer and reader) take place through a sequence of sentences in the language, written or oral, running in a specific context and not through independent words, phrases, figurative expressions or sentences in the language. Thus, discourse is sustained by a coherent development of significations that make utterances meaningful and intelligible. Communicative presumptions also work in a discourse because the speaker and the listener may have shared expectations which help in getting the intended meaning of the utterance. Discourse analysis, therefore, facilitates the examination of dialogues in plays and fictional narratives and explains how characters are represented in a literary work and how readers derive meanings out of the conversational discourse.

Stylistic studies involve explication and analysis of the text to understand its linguistic features linked with the matter because Stylisticsis a branch of Linguistics.It is a study of the author's particular variety of language used in different situations in the text for it is the author's choice of words, idioms, phrases, and sentences that grow into the body text. The author may use a vernacular language for day-to-day informal communications while a formal language with grammatical and lexicon precision may be found in a classified text or academic discourse. Stylistic analysis chiefly addresses the complexity of language within literature i.e., the striking features of literary language. The compactness of poetry, for example, is more likely to be revealed through stylistic criticism. However, it is applicable in the examination of a variety of texts: literary, non-literary, canonical, popular, journalistic, folk writing etc. The uses of images, metaphors, symbols, and various other figures of speech in the text are examined. The collocational range of language is determined through stylistic studies. This is specially required in the study of regional literature. Style may also be a rhetorical exercise, as we find in Satan's speeches in *The Paradise Lost*, for example. The style of Pearl S. Buck in *The Good Earth* is Biblical without any use of Hebrew language or Aramaic language, the language of Lord Christ. The text may sometimes give phonological excitement to the reader, as one finds in the words of Falstaff. In *Two Gentlemen of Verona*, Shakespeare the dramatist also appears as a linguist. Excitement is also generated by new combination of words or syllables for specific signification such as 'Digital Detox', 'Texting' 'Textpectation' and the like reflecting the impact of mobile phones that are mostly contaminated with Nosocomial bacteria named after the Latin term, 'Nosocomium' meaning hospital. Similarly, 'Agrology' combines Agriculture Science and Technology. The cohesion and connectedness of thought and expression is yet another

aspect of importance in stylistic studies. This is particularly relevant in the studies in Narratology.

Stylistic study also examines the **telementational function** of the text i.e., how the transmission of thought has taken place in the text. Here the function of language becomes important, for language is a system of communication in which thoughts are transmitted by means of sounds (as in speech or music) or symbols (as in written words or gesture). **Linguistic studies,** therefore, deal with the formal structure of language including the speech sounds, meaning and grammar through phonemes, morphemes, and syntax. **Phoneme** is the basic unit of spoken language. There are 44 phonemes in English language which is written with 26 letters in the alphabet. But phonemes are empty. They have no meaning. It is the **morpheme** that serves as the smallest unit of meaning in language. Morphemes may be a word or a part of word, a prefix or suffix or a combination of all these. S**yntax** is the rule that governs the combination of morphemes in phrases and sentences. And **Grammar,** which deals with the way words are combined into phrases and sentences (i.e., syntax), provides the whole discipline of language. Thus, the areas of **Phonology** (study of combination of sounds of a language), **morphology** (study of combination of bits of words and words into larger units) and **syntax** (study of combination of words into phrases and sentences) are all covered by grammar.

For studying the language of a text, one may apply Noam Chomsky's theory of **Transformational Grammar** which deals with the rules that govern the transformation of one form of linguistic message into another. Chomsky talks of two structures – surface structure that gives knowledge through superficial appearance of the sentence, and deep structure which is the underlying form of the sentence that contains meaning. The surface structure of a sentence may be changed into different structures without losing the deep structure of meaning. The

sentence, 'The unscrupulous hunter shot at the black deer', for example, may be re-written as 'The black deer was shot at by the unscrupulous hunter' or 'It was the unscrupulous hunter who shot at the black deer' or 'It was the black deer that was shot at by the unscrupulous hunter'. These different syntactic structures carry the same basic idea or meaning which is contained in the deep structure. This happens because language has deep underlying uniformity and the underlying structure is more closely related with meaning of the sentence than its surface characteristics. This also shows that language is not a closed system but a productive or generative system, and that the underlying structure of a sentence possesses elements common to all languages which may be identified by the innate faculty of cognition. Our awareness of the true sense prevails despite semantic rearrangement or alteration of words or morphemes. Similarly, if a story is narrated many times by many people there may be endless variation of sentences, but the core content or message remains the same.

Another method, which is remarkably close to Chomsky's theory, is **Semantic differential method**. It is used to locate the gaps in meaning. It helps in measuring the psychological meaning of a concept or concepts which may be perceived differently by different people because every individual has a different emotional and intellectual make up of mind. Bitter-sweet, good-bad, hot-cold, for example, are bipolar concepts which can be used to judge the individual. So, there are semantic spaces between the perceptions. However, there lies a common core of meaning, a common cultural meaning, in all concepts, and communication takes place through shared meanings of words. In our age of multiculturalism this method is most suitable for cross cultural studies.

Thus, all these forms of analysis are helpful in carrying out research in literature. In any   case, analysis and interpretation must be logically sustainable, intellectually convincing, and structurally unified.

Digital Texts

In our fast-growing paperless society, the demand for **e-books**, **digital texts and magazines** has become prominent. The Japanese distribute digital magazines through vending machines. To have texts online or to view a text on screen, software installed computers are necessary. Computers arrived on the scene in the 1940s as war logistics. But the history of computers in higher education perhaps began in the 1950s when they were used in the disciplines of applied mathematics, astronomy and engineering and technology. In 1060s, computer-based methodologies were employed in social sciences and in 1970s database technology became popular. Now **computer applications** are tremendously helpful in research studies and teaching in language and literature also. Other than in Biblical and religious studies, archeological and historical studies Computer Aided Instruction (CAI) is applied in the teaching and research in ancient languages like Sanskrit, Greek, Latin etc. It is useful for interconnectivity of varied texts. Multimedia combines application of text, video, music, graphics, and other modes for exploring the subject. The application of suitable hardware and software helps in encoding the digital texts and using the electronic files of different researchers by different people if not locked. Hypertext system links the different parts of a book, jumps in and out of the book, and also to other books. So the use of communication technology for research, teaching and learning has become quite efficacious in handling the business of academics.

Writing of Dissertation

Finally, the researcher is required to follow the discipline of the MLA Handbook (style sheet) for writing the dissertation with chapters, titles, sub-titles, documentation through foot notes, end notes, parenthetical references, cited works, and bibliography and pagination. The cover page, content page, and all other parts must be in proper format and the abbreviations used must be detailed. Research writing is a hard task, a painful and slowly progressing process along the structured format i.e., in the designated chapters. Writing is central to the whole exercise from note making during the study of primary and secondary texts, and discussion and assimilation of ideas in all perspectives of the subject, to the final aggregated presentation of material in the form of the script in double space to be submitted for evaluation. New concerns and new media of communication – radio and TV plays, movies, musicals, cartoons, slides, speeches, images and gestures through audio visual means – also condition the tenor and the vehicle of research writing. Writing concerns both the matter about which the dissertation is written and through which the researcher writes. The way writing takes place, the way it presents the subject and the way it determines the possibility of recognition and dissemination of knowledge are of paramount value. I consider clarity of thought, simplicity of diction, straightforwardness or pointedness of appeal and logical progression of the thesis with a unified and coherent structure most desirable for good and effective research writing. All sources used in the thesis must be properly acknowledged. Universal Resource Locator (URL) and Digital Object Identifier (DOI) may be used for the web sources. Observations should be well substantiated with quotations and illustrations, wherever necessary, and repetition and sweeping generalizations must be avoided. Decorative and elliptical sentences (sentences with missing words, as in staccato) are equally avoidable. As far as

possible, use of jargons should be minimized to make the dissertation uncomplicated. However, literary terms used must be well qualified so that their application in the context is fully perceptible, convincing and valid. M. H. Abrams edited *A Glossary of Literary Terms* (9th Edition) or Chris Baldick edited *The Oxford Dictionary of Literary Terms* (3rd Edition) may be dependable books for the purpose. Drafts must be revised carefully from beginning to end for gaining relative perfection of words and meaning because there is no excuse for mistakes after the binding of the dissertation which goes to learned examiners and audience (in the open viva-voce examination) supposedly aware of the latest trends in the subject area and endowed with a sense of language. The advantages of computer may be taken for revising the draft. Word processor, spell check with in-fed dictionaries, editing, modification, shifting of material, storing, retrieving from the back up, cutting, pasting – all make revision efficient. Revision gives opportunity to discover errors, shortfalls and weaknesses and brings synthesis and compactness maintaining the central focus in sight. The dissertation must be organized in development.

Final Presentation

The researcher, lastly, is to make a presentation before the examiners in the viva-voce examination per the regulation of the concerned university. For this, evidence of subject awareness, comfortable response to questions well substantiated with valid arguments and illustrations are necessary.

Some Suggested Measures

The following measures deserve to be taken for improvement:

1. We need to make research in literature a vibrant, relevant, and productive exercise – development/ job oriented, interdisciplinary, and useful for the society. The new Humanities may involve new stakeholders.

2. Need based research for transfer of knowledge and skills to the society should be promoted. Language teaching courses relevant for the industrial manpower, for example, may be devised to attract the industries, both small scale and large, for their betterment. This will make the work force more proficient, and so more employable, and will also generate employment and income for the universities through research.

3. We need to promote a healthy research culture amongst competent and diligent minds interested in discussing ideas and improving their knowledge and teaching potentials. Such Doctorate degree holders will hopefully survive tests anywhere outside their parent university and promote cross-pollination of intellect.

4. Not all master's degree holders but only individuals of genuine literary sensibility amongst them should be rigorously scrutinizes for research and teaching because a Doctorate degree basically prepares minds to think both critically and creatively and pursue further research for wider application. Research should not be allowed to be pursued as a cover-up activity to hide or compensate one's weak educational record. A researcher may be a future supervisor.

5. Similarly, not all teachers but only experts of proven academic worth in the specific area should be allowed to supervise research.

6. Original research in frontier areas of study should be carried out.

7. The dissertation must be conceptually, methodologically, and factually correct. Any advice for modification at any level should not be taken negatively. For this, an attitudinal change is needed in both the researcher and the supervisor.

8. Publication of research works bearing names of the supervisor and the examiners should be encouraged for future references. This will discourage the appointment of same set of convenient/ agreeable examiners. Reprints of quality research papers published in standard journals with their citation index, their floppy discs, and micro-films may be put on sale.

9. Dissertation abstracts should be published by every university for maintaining an index of academic activities in the institution and for awareness of the researchers to avoid duplication of studies.

10. An exclusive awareness programme about **Intellectual Property Rights** (IPR) should be a part of the Course Work of PhD programme. This will also help prevent **plagiarism** which puts the whole research project in risk of rejection when it is found as an old stuff in a new garb. A plagiarized version of existing facts or knowledge about any subject is both unethical and detrimental to the very spirit of research. Citations without due acknowledgement and misquoting of an author add the filth of fabrication and fakeness further.

11. The establishment of an Inter University Consortium of Research Studies may be immensely rewarding in connecting the researchers amongst themselves and matching the administrative level policy framing with the micro level analysis and quality evaluation of research activities and output. This will also facilitate collaborative research and promote team spirit and competitiveness through work performance appraisal, a kind of academic audit for putting a check on the mass production of undeserved and substandard PhDs or 'However' PhDs.

12. Adequate funding for studies in Humanities is necessary otherwise fund crunch may dampen the spirit of research and adversely affect its ethics and quality. While there are Venture Capital Funds for university teachers and research scholars in the Western Universities, in India we are starved on this account. Literature and language departments are particularly neglected in budgetary provisions. Sad, indeed.

13. Higher expenditure in upgrading the language labs and updating the systems, tools and electronic gadgets of research is worth incurring because the burden of mediocrity is greater than the cost of modernization.

14. Digital library with uninterrupted internet facility for online study should be ensured as support for research. In case of visiting the library physically, the researcher must know how to handle the catalogue and access the printed material, or other sources of information. Now is the age of Radio Frequency Identification Devices (RFID).

15. The format for evaluation report writing should be designed precisely. And video recording of the open Viva-voce Examination should be preferred for testifying, if needed, to the quality and objectivity of cross examination.

16. The universities should be freed from all evil practices in research. Unacknowledged opportunistic method, also known as bypass method, such as employing a hack writer, both debases the quality of research and questions the ethics and morality of the researcher.

With these few suggested measures, which are not all and conclusive, I close with this clarion call to the large fraternity of higher education in general and the university and college teachers of English in particular, that let us not compromise the academic standards of research and let Humanities or literature not die at our hands.

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Note: **Part of this paper formed content of Prabhat K. Singh's address at the first plenary session of the 64**[th] **All India English Teachers' Conference, Magadh University, Bodh Gaya, 6 February 2020.**

■■

What is a text (?/!)

Prakash Kona

Abstract:

This discussion provides a broad statement on the text from a postmodern point of view. The irony is that if I make a successful statement I'm not postmodern anymore. Contrarily, that is the point of this discussion which is to make a postmodern statement. This brings out one of the most important postmodern concerns to the fore—that a writer cannot objectively place him or herself outside the text and talk about the text. S/he has to have a point of view. I have tried to maintain a point of view, which is that any text can be a subject for the postmodern critic. It could be Darwin's Origin of Species *or the* Gospel of Saint John. *In a subtle way both are talking about origins — one, the origin of species and another, the origin of the word — and both can be studied from a postmodern point of view. This is not possible in the New Critical reading of a text which insists on seeing the text as a product of the author. Strictly speaking, for the purpose of this discussion, I attempted to visualize postmodernism as a historical period that can be observed in the works of the French philosophers Derrida, Foucault and Lacan. From a deconstructionist point of view I attempted to create an argument for what I felt would be the postmodern critique of the text. There are many other points of view in play and this is only one among them.*

A "text" called language:

There are two ways of posing the statement "what is a text": one way is literally as a question in anticipation of an answer

and another is in terms of an exclamation expressing a sense of unpreparedness. Either way one *poses* a question, i.e., one assumes all the gestures necessary in order to make the statement "what is a text" to end with either a (?) mark or an (!) mark. What is important is that even a very simple statement acquires the scope of a theater and a performance. Every time I make a statement, I am assuming a posture. Does that mean that we're in the process of forgetting the original statement regarding the text?

The answer is both 'yes' and 'no.' It is 'yes' in that the statement is no more than an illustration leading to a different line of argument. I am forgetting something in a very deliberate manner. That's the postmodern stance, which is that I forget and I also know that I'm forgetting. In this context, it is important to define what forgetting is all about. One is an *original* forgetting in which one really believes that one is asleep (a metaphor for not remembering) or that one cannot be conscious of anything outside sleep. An *alternate* forgetting is the postmodern stance referred to above, which is *posing to forget*.

What Derrida terms as *Western metaphysics* comes close to the original forgetting. For instance, I am reading a book describing European history from the Renaissance to the present. In a straightforward manner, the book tells me about Renaissance as a rebirth in art and science that occurred in Europe owing to the individual achievements of Da Vinci, Michael Angelo, Dante, Petrarch, Boccaccio, Shakespeare, Marlowe etc. who as authors may broadly be considered as the origins of their works. There is something that the book is silent about when it won't talk about women, children, homosexuals or slaves. History is considered from distinct points of origin in the presence of individual artists and scientists. History itself is not seen as a point of view—one among many others.

When he writes a book, the author is forgetting many things. An important basis of this forgetfulness is order, linearity and an end in view that makes forgetting (if the author allows for such a word to describe his state of mind) a logical necessity. As Derrida says to Ronse, "In what you call my books, what is first of all put in question is the unity of the book and the unity "book" considered as a perfect totality, with all the implications of such a concept. And you know that these implications concern the entirety of our culture, directly or indirectly" (*Positions* 3).

A simple, spontaneous response to: "Who is Derrida?" would be "An author of books." Derrida refuses to see his books as a unity or even as a book. An alternate way of referring to Derrida would be: a writer of texts. This has something to do with what was referred to earlier as alternate forgetting. Unlike the author who visualizes himself as the voice of the truth, the writer is aware that s/he is only enacting a fiction or make-believe. A writer is an actor and a text is the space of a role. S/he knows that words are not natural to her being but that s/he is born into the social space of language. In fact even before s/he is born the writer is assigned a role. S/he is a child, girl, citizen, prince or beggar. This implies that there are certain sets of functional definitions that existed even before the writer came of age. This further means that there is an already existing text in the way definitions are created and perpetuated. Language is the text that we use in order to speak of definitions.

The Postmodern Text:

A writer is born into various definitions or simultaneously language or the text. In the very act of using the word "language" there is a definition operating between the writer and the reader. Another metaphor for language or the text is a tool. A tool is different from an instrument, which is a means to an end. A tool belongs to the individual writer. A pen can be visualized as an

instrument or a tool. While an author uses instruments, a writer uses tools. There is a sense of belonging that connects the tool to the writer, which is absent in the case of an author and the instrument that stand apart from one another. A writer works her way into the text, and rather than an author who is a creator in absolute control of the language he employs, the former is a worker who employs the tools at her disposal in order to make the work of art. To go back to one of the earlier statements regarding the text as the *space of a role*, the writer belongs to the role. S/he is not an independent being who stands outside the space of the text.

One more possible way of referring to the text is the word "within." Even the 'without' falls in the space of the 'within.' This makes the metaphor of the woman important to Derrida. Literally speaking, it is the body of the woman that is a metaphor of the text. It functions like a text with all its hidden spaces and its *hysterical* periods as opposed to the historical period. Traditional versions of history have functioned like the male body which projects itself onto the outside in a phallocentric manner. There is a center, the phallus, which endows all authority with a sense of reality. It is this centrality that characterizes the being of the author of a book. To make the statement "what is a text" is also to ask, "what is a woman." Language functions like a woman (*La Langue*: one is a metaphor of the other). This is Derrida's contention in *Spurs* that Nietzsche's style is like a woman. Nietzsche's style defies a reading that attempts to give Nietzsche a central meaning—one that attempts to see him as an author rather than as a writer. As a writer, Nietzsche poses like a hysterical woman ranting against the philosophers of the past. In writing like a woman, Nietzsche becomes the very woman that he attempts to emulate in his style. When the old woman tells Zarathustra, "Thou goest to women? Do not forget thy whip!" (70)—to what extent can Nietzsche's seriousness be

taken for granted? As Derrida says: "She who unbelieving, still plays with castration, she is <woman> She takes aim and amuses herself (*en joue*) with it as she would with a new concept or structure of belief, but even as she plays she is gleefully anticipating her laughter, her mockery of man" (*Spurs* 61). Derrida is able to problematize Nietzsche into denouncing his essential, masculine self in a surreptitious manner. Nietzsche's 'books' can be read as texts. The texts can be read as women though it is impossible to possess meaning in the same manner as one cannot possess the truth of women simply because there is no such truth. The text never discloses a unified truth about itself.

The alternate forgetting is a way of using the margins, i.e., all the unsaid aspects in a text—as a source material for writing. The point is that all texts behave like women and all authors are writers. One is not opposed to the other. It is just that any book can be read as a piece of writing. Reading is an attempt to disclose the woman with her deceptive spaces and bring her to the fore. One deliberately forgets that the author is a male figure—an author with an instrument in hand. It is possible to assume with a reasonable degree of certainty that the question, "who is a postmodernist," cannot be answered in terms of a strictly historical person or era. Socrates who is making fun of Polymarchus in the entire discussion of justice in the *Republic*, Book I is a postmodernist. Fellini, the surreal, Italian film maker, in the fountain scene of *La Dolce Vita* is also a postmodernist.

The postmodern imagination is neither ahistorical nor transhistorical. History is just another text that the postmodernist uses in apparently disconcerting and creative ways to arrive at alternate readings that visualize history more in terms of a collage that brings together a diverse set of images. Disconnection is the only possible way of making connections. Groundlessness is the ground on which Socrates meets Fellini. Both see each other

eye to eye. They mock, laugh, make love and perhaps die together. They must be understood as authors who are willing to pledge their authority for a space in the postmodern present.

If the postmodern imagination is nothing but a series of *hysterical* periods with the woman as a metaphor of the margins encapsulating other oppressed persons and groups, then Socrates and Fellini are important in what they miss out as authors. Socrates never makes mention of diapers. No Fellini movie deals with breast cancer. It is impossible to deny that Socrates and Fellini are historical persons who existed in time. But it is possible to see them as merely two names—Socrates and Fellini—no different from Chang or Ashoka. Unlimited things can be done with names once we (as postmodern readers) see them as signs and not living entities.

The sign-atory aspect of history (where names are mere signs) is important to a postmodernist such as Derrida. The lack of a clear-cut manifesto makes one doubt if there is anything called the postmodern at all or if it is a term of journalistic interest meant to refer to a certain stretch of time without distinct outlines. Such a position would attack history as a discipline meant to tell the truth about the past or make predictions for the future. No one would deny that Hitler had much to do with the holocaust. Anne Frank's *The Diary of a Young Girl* is as important as Hitler's *Mein Kampf* in describing the historical situation from the subjective perspective of a young girl with probably no conscious definition of history at all.

The answer to the question "what is a text" applies as well to "who is a postmodernist." Both demand a substantial definition in order to proceed and both have elements instead of a whole set of guidelines. The absence of guidelines does not mean that the postmodernist is a nihilist and the text 'nothing', i.e., without any explicit direction at all. It is the freedom of the text to walk

out of the traditional boundaries of history and logic. The 'walking out' is not a ritual, established pattern, which means that there is a latent definition of the postmodern after all. It can happen at any point in the text or the history of the text. It is a Heideggerian project to go back to the pre-Socratic era to write the history of being rather than talk about Socrates as the original author of reason.

A creative definition of the Elizabethan period is possible through a postmodern reading of Shakespeare's sonnets. This definition may not concur with the official historical version. But that does not make it insignificant, since, in Derridean terms, all history is a construction. It is how the signs are organized and disciplined to make a certain kind of meaning possible supportive of the interests of a privileged minority. The Catholic Church had a monopoly over the meaning of the text that placed it in a position of dominance in terms of the alternate readings ranging from John Wycliffe to Martin Luther, since it served the interests of the clergy. In the Church's reading there was a certain kind of organization of the meaning of the text that bestowed it with power over the interpretation of the text.

Texts and contexts:

Discourse is another name to the organization of signs. Different discourses organize the signs in different ways to suit their interests. All signs function in the arena of the discourse. The postmodern discourse is a field of signs that concentrates on particulars rather than on broad, overwhelming generalizations. The text is the theater of the line or even a single phrase. Take the word historical. It could be he-storical, his-storical, his-storkical, histori-call, hiss-tory, hiss-tory-cull etc. The pun can be used as a basis of an alternate reading. The line does not function outside discourse. When the line is brought into an alternate discourse, the signs disclose an entirely different setting that was hitherto ignored.

I have before me a brief text of Automata theory that I will reproduce in its original version written in a technical style as well as in a literary manner.

Context-Free Languages and Pushdown Automata

We want to go beyond regular languages and the finite automata that recognize them to larger classes of languages and machines. In this chapter we'll also study the context-free languages and the pushdown automata that recognize them. We'll also look at some classical parsing methods for context-free languages.

Context-free Languages
And push down Automata

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A simple rearrangement of spaces literally can make a difference of the world. We're in an alternate world that has little to do with "provable" facts. This is poetry and a history of poetic facts differs in a dangerously subtle manner from the discourse of history. In an ironic manner this is an instance of Plato's argument regarding the dismissal of poets from the *Republic*. They are story-makers, false and speak disrespectfully of the Gods.

In the Socratic sense, the poets are postmodernists. 'Truth' is not their chief concern. History is read in terms of myth, myth itself being an alternate history. The historical facts are con-texts at the disposal of the poet. He uses them to write a commentary on his times. He does not create history. He reworks on the existing discourse using poetic devices like metaphor, paradox and argument to generate possible meanings.

History and the postmodern:

Is the postmodernist as old as history? Yes, in a broad sense because alternate writers always existed as women, slaves or Jews. Their situation was a con-text that the great authors pushed to the borders of their texts. In Plato's *Phaedo*, there is a passage on Xanthippe, the wife of Socrates that in interesting ways makes her a postmodern subject.

We found Socrates recently released from his chains, and Xanthippe-you know her-sitting by him, holding their baby. When she saw us, she cried out and said the sort of thing that women usually say: "Socrates, this is the last time your friends will talk to you and you to them." Socrates looked at Crito. "Crito," he said, "let someone take her home." And some of Crito's people led her away lamenting and beating her breast. (52)

"You know her?" Who knows Xanthippe except as the wife of Socrates, the "father" of rationalism? Was he a considerate father to his own son, the "little boy?" There is no evidence of it in the above quotation. What is it that Phaedo expects of a woman that is so natural to her being — dramatics, hysteria and tears, which belong to her condition, and in Xanthippe's case as the wife of Socrates? The point is not whether great philosophers ought to necessarily make great family men. The point is what the passage is attempting to do; in subtle ways, it is trying to create a setting for the entrance of Phaedo and Socrates' final speech. Xanthippe makes a perfect sub-ject for the con-text.

This substantiates Irigaray's comment that men use the bodies of women to enact their own homosexuality. "Whence the necessity of "reopening" the figures of philosophical discourse—idea, substance, subject, transcendental subjectivity, absolute knowledge—in order to pry out of them what they borrowed from the feminine, to make them "render up" and give back what they owe the feminine. This may be done in

various ways, along various "paths"; moreover, at minimum several of them must be pursued" (74). As Irigaray notes, there are several paths and all of them are equally essential in order to reopen history to alternate readings.

In Irigaray's terms, postmodernism would be the re-rendering of the feminine. It is a return of what history has borrowed from the feminine without making the necessary footnotes or acknowledgments. Beside the literary dimension, the rendering has an economic and political dimension as well. Labor and power have been borrowed and they must be returned to the rightful owners (i.e., women, in Irigaray's terms). While Irigaray would see women as a class in themselves, the postmodern angle would be to see 'woman' also as a metaphor of subjugation or what appears at the fringe of the text.

The metaphor of the footnote:

In this instance, the postmodern text can be seen as a series of footnotes. The footnote stands outside the text but is also a commentary on the text. In interesting ways, the footnote is a *metaphor* of the metaphor of the feminine. In the absence of unity or any logical sequence of argumentation, the footnote becomes a sub-text. The sub-text lacks the structural discipline of the main text and does not occupy the center space of the page. To the postmodern eye the footnote was always there concealed beneath the weight of the main text existing in various manifestations as a simple description of an object or an event.

In *Phaedrus*, Socrates' description of the soul offers an instance of a footnote. The soul of man has two steeds and a charioteer. One, black and ugly is a lust-ridden lover of the body, while, the other, white and beautiful soars upwards toward the "form" or idea.

The horse that is on the right, or nobler, side is upright in frame and well jointed, with a high neck and a regal nose; his

coat is white, his eyes are black, and he is a lover of honor with modesty and self-control; companion to true glory, he needs no whip, and is guided by verbal commands alone. The other horse is a crooked great jumble of limbs with a short bull-neck, a pug nose, black skin, and bloodshot white eyes; companion to wild boasts and indecency, he is shaggy around the ears-deaf as a post-and just barely yields to horsewhip and goad combined. Now when the charioteer looks in the eye of love, his entire soul is suffused with a sense of warmth and starts to fill with tingles and the goading of desire. As for the horses, the one who is obedient to the charioteer is still controlled, then as always, by its sense of shame, and so prevents itself from jumping on the boy. The other one, however, no longer responds to the whip or the goad of the charioteer; it leaps violently forward and does everything to aggravate its yoke mate and its charioteer, trying to make them go up to the boy and suggest to him the pleasures of sex. (531)

The description of the latter fits the metaphor of a footnote because among other things it projects the image of a common criminal or an insane person. There is an entire politics of race in operation that works into the aesthetics of the above description.

Another instance of a footnote is the notion of love in the sonnets of Shakespeare. In the sonnet 26, "Lord of my love, to whom in vassalage / Thy merit hath my duty strongly knit, / To thee I send this written ambassage, / To witness duty, not to show my wit" Shakespeare visualizes love in terms of a feudal relationship. Living at the beginning of the mercantilist era, Shakespeare is using a metaphor that belongs to a previous era. He becomes a patriarch—tolerant and idealistic—while his patron WH. is a "lovely boy" who is "so possess'd with murd'rous hate, / That 'gainst thyself thou sticks't not to conspire," (Sonnet 10) an immature feudal lord.

The sonnets are the rent that Shakespeare has to pay to his patron at the completion of his poetic career. The feudal lord is a persona, a part of the Renaissance love-game. In different periods of Western literature, the persona is different people. It is Beatrice for Dante, Laura for Petrarch, Penelope Devereaux for Sydney, WH. for Shakespeare, Bosie for Wilde and Maud Gonne for Yeats. Shakespeare is applying a given convention and in using a male oppressor, he is also inverting the very convention. Heterosexuality is spoken in a homosexual idiom.

The metaphor of the footnote can be used to create an imaginative reconstruction of events. It is evident that Shakespeare, while constantly subverting conventions plays with the Renaissance sonnet culture. Themes such as beauty, truth, friendship and betrayal are not treated in terms of a one-to-one relationship but as a set of conventions (or the con-text as referred earlier) from Plato to Christ to Petrarch. For instance, black becomes beautiful in Shakespeare. "In the old age black was not counted fair" (Sonnet 127). In Western thought, black corresponds to the negative, night, darkness, evil, sin and death, hell being a place of eternal darkness. In making black "beauty's successive heir," (Sonnet 127), Shakespeare, while eroticizing black also contributes to a postcolonial perspective. He virtually inverts an ideology permeating the writings of every other major writer in the West beginning with Plato. Take for instance, the following quotes from a few Renaissance sonneteers:

> In night when colors all to black are cast,
> Distinction lost, or gone down with the light; . . . .
> And from this nothing seen, tells news of devils,
> Which but expressions be of inward evils.
>
> (Fulke Greville, Lord Brooke)

> Oh my black soul! Now thou art summoned,
>
> By sickness death's herald, and champion;

 . . . .

Or wash thee in Christ's blood, which hath this might

That being red, it dyes red souls to white.

<div align="right">

Holy sonnet 4)   (Donne
</div>

But black sin hath betrayed to endless night.

<div align="right">

Holy sonnet 5)   (Donne
</div>

   In endowing black with sexual beauty, Shakespeare fouls the fair and fairs the foul. This supports the idea of a footnote that becomes the basis of an alternate writing for Shakespeare.

In the old age black was not counted fair,
Or if it were, it bore not beauty's name:
Sweet beauty hath no name, no holy bower,
 . . . . my mistress' eyes are raven black,
Her eyes so suited, and they mourners seem
 . . . .
Yet so they mourn, becoming of their woe,
That every tongue says beauty should look so.

<div align="right">

Sonnet 127)   (Shakespeare
</div>

Thine eyes I love . . . .
Have put on black, and loving mourners be,
 . . . .
And truly not the morning sun of heaven
Better becomes the grey cheeks of the east,
Nor that full star that ushers in the even
Doth half that glory to the sober west,
As those two mourning eyes become thy face.

<div align="right">

Sonnet 132)   (Shakespeare
</div>

   Darkness becomes light. The mourning eye is black and is the eye of morning. In a single stroke of a couplet Shakespeare inverts Plato. "Then will I swear Beauty herself is black, / And they foul that thy complexion lack" (*Sonnet 132*, 169). The

Platonic idea of Beauty, the form itself is black. Shakespeare is using a pre-text (the pun works either way: one that views history as a pretext to talk about the other (i.e., the footnote) and another is literally what pre-cedes the text in order to add the footnote.

The footnote would be a reconstruction of social and literary conventions to generate new ideas implying that Shakespeare is not an original writer, if we define originality as language coming out straight from the "head" of an artist. Originality (the desire to find a source) is another name for metaphysics. It is a longing for stability, for something that can be grasped and logically ascertained. As Derrida notes in his essay, "Qual Quelle: Valery's Sources," "The philosopher—it is he of whom Valery speaks, and whom Valery wears himself out over vain questions of origin: an illusion both transcendental and natural, natural since it invincibly returns to the Orient, to "nature," to birth, to the source" (*Margins* 291).

The spaces of the text:

What Derrida apparently is trying to say is that "originality" is a myth and a philosophical discourse based on the notion of an author as the origin of ideas. In other words, the author is only a writer who uses signs. The a-u-t-h-o-r is only a body of signs that can be dissected and rewritten in new ways. One of the radical implications of the rewriting is a deconstruction of history. The text acquires various contours in the process of dismantling the question of origin.

A postmodern discourse of history would open itself to language theory and comparative criticism rather than strictly abiding by a positivist study of "historical" facts. The statement "what is a text" is in itself a definition of my perception as a male, English speaking-writing citizen of a third world country. My posing the statement is a culture-specific act related to my positioning as a subject fixed in a geographical space, i.e., India in this context.

To illustrate my point, I would like to imagine the text in terms of two kinds of spaces—one a *dynamic* and another an *inertial* space. The inertial space is the discourse of history in search of the truth. It is a metaphysical space outside the text. The prerogative of the inertial space is to block meaning in a unilateral manner encroaching upon dynamic space. Western imperialism and more recently the Stalinist version of communism in the erstwhile Soviet Union can be visualized as a system of signifiers that kept on denying the dynamic space of the text, constraining meaning to a repertoire of outmoded terms. Once the system based on the inertial space fails to generate fresh theory, the contradictions of the system become obvious, expressing the need to make way for a different brand of signifiers, i.e., a text based on dynamic space.

A statement can be posed in an inertial or dynamic space— leading to political dogmatism or the freedom of the text to disclose the limitless possibility of the sign. This leads to the fundamental question of whether the space of the text can ever be the political space of transformation? My argument in defense of the postmodern view is that the text is a space of articulation not an agenda of reformation, a space of resistance not a space of overhauling structural change, a space of argument not a harmonic space of linear progression, a space of play not a space of origins, a space of discourse and ideology rather than a space of omniscient reality.

Transformation is an activity that occurs at the contours of the text where language and the body of the user of language clash with one another to create a different order of things and postmodernism (that views the text as a field of signs) is definitely an attempt to reach out to the body to enable it to transform rather than endure. In the creative process of interpreting the text, history, biography and psychoanalysis come into play. Postmodernism is a demythification of the myth of the unity of

the text. Style, i.e., the way one uses language is not a stranger to content, i.e., what one wishes to say but is content itself.

The dynamic space of language opens the text to multiple uses. For instance, debatable similarities may be observed between the 'eye' in the *Divan* of Hafiz and Shakespeare's sonnets.

> Light of mine eyes and harvest of my heart,
> And mine at least in changeless memory!"
>
> (Bell *Hafiz* 112)

> . . . touch mine eyes, of thy sweet grace,
> For I am blind to all but to thy face.
>
> . . . .
> See now, I hold a mirror to mine eyes,
> And nought but thy reflection therein lies;
> The glass speaks truth to them that understand."
>
> (Bell *Hafiz* 113)

> Thy shining eyes to prove themselves more bright,
> Yet heed them not! Those that are clear of sight
> Follow not them to whom all light's denied.
>
> (Bell *Hafiz* 126)

> Mine eye hath play'd the painter, and hath stell'd
> Thy beauty's form in the table of my heart.
>
> (Shakespeare *Sonnet 24*)

> Mine eye and heart are at mortal war,
> How to divide the conquest of thy sight;
> Mine eye my heart thy picture's sight would bar,
> My heart mine eye the freedom of that right.
>
> . . . .
> As thus; mine eye's due is thy outward part,
> And my heart's right thy inward love of heart.
>
> (Shakespeare *Sonnet 46*)

Two different cultures (defining a culture as a text) can be brought together and compared in the Baudelarian sense of "Correspondences."

There are odors succulent as young flesh,

sweet as flutes, and green as any grass,

while others - rich, corrupt and masterful -

possess the power of such infinite things

as incense, amber, benjamin and musk,

to praise the senses' raptures and the mind's.

(Baudelaire 15

Like the different senses, different -isms, approaches and disciplines can be brought together. In the postmodern text, poetry and philosophy learn to live together. Just as smells and sights can be juxtaposed to evoke new symbols, philosophy written as poetry can lead to new perspectives.

Does this discussion finally answer the statement, "what is a text"—at least if it must end with a question mark or an exclamation? That's precisely the point of postmodernism, which is that any response is bound to be at best a partial one. It chooses aspects of the text selectively and reworks on them to arrive at another point of view. There is no single text but a chain of texts linked together as signs.

Conclusion:

A conclusion in the form of a summary is an act of confession that a writer makes to his or her readers, that s/he can prove a point after all about something that the reader is not aware of. This is the act of forgetting referred to at the beginning of the discussion. The reader forgets that s/he is a mere reader and works her way into the meaning of the text. S/he writes and celebrates the freedom of her writing. S/he is a plagiarizer (and

why not—if all reading is an act of plagiarism where the reader is trying to forget the author, the source of the idea) and plagiarism is a metaphor to denote the fact that the author does not have any control over the meaning of the text. The reader does not care for patents neither is s/he keen on quoting the author word-to-word. Since plagiarism, something that an author would find quite intolerable, is also the space of *jouissance* or pleasure for the reader, does that imply that there are only points of view and that there cannot be a single point of view and that this is "precisely" the postmodern standpoint? Though no straight answer is possible, as a reader of this discussion, I'm obliged to have an answer—in this case— to give myself an answer. That's the trickiest and probably the most difficult part of the discussion, which is to imagine a discussion that claims to have no point to make at all (and if there is one then it has been plagiarized after all). To a large extent that's what I've tried to do by juxtaposing diverse texts and trying to bring out what I imagine to be a postmodern rationale that encourages an interdisciplinary approach to knowledge.

A Postmodern Glossary:

To substantiate the point of view that there can only be points of view, a brief description of certain terms is imperative for this essay:

Postmodern: Literally and perhaps historically too, the postmodern is what comes after the modern, i.e., in the period after the World Wars falling in line with the poststructural and postcolonial movements, both of which have their inception around the same time. In fact there are many common tenets between the postmodern, postcolonial and poststructural—all of which express a defiance of linearity and global definitions of knowledge—making it hard to see them as distinct movements. The "post" brings them together as something coming after a

certain period and something distinct missed before in earlier ways of interpreting the text.

History: "Nietzsche was a man." This is an indisputable "historical" fact. A postmodern history would base itself on "manhood" as a discourse. In this case, Nietzsche's gender is not in question, but gender itself as a way of interpreting historical facts. What is the context that made such a statement necessary? To a person unaware of the history of philosophy, what would the word Nietzsche suggest—the name of an oil company, endangered species of animals, or a newly discovered Latin American country? Quite imaginably, there are tribal societies in which the same word functions for a man, woman, grandfather and grandchild etc. Is Nietzsche a man, woman, grandfather or grandchild in such a society? What apparently is a standard historical fact would not make sense to a student from the above-mentioned society. A postmodern history counters any standard definition of what is a historical fact or a universal definition of history.

Logic: By definition, logic is a way of approaching reality in an analytical manner. John Bunyan was a saintly human being. Saintliness is a necessary attribute of a good society. John Bunyan's saintliness made a difference to the society in which he lived. In this context, everyone knows what saintliness, John Bunyan and a good society mean. A logical statement makes logical sense. There is a continuing meaning that connects one statement to another. A book like *Saint Genet* goes against a standard definition of logic in giving an altogether different meaning to saintliness. In calling Genet—a homosexual, criminal and male prostitute — a saint, Sartre is using sainthood in an "illogical" manner, i.e., in a way that a "logical" person would not apply to John Bunyan. No standard dictionary would include Jean Genet in its definition of the word saint. There is a logic in what Sartre is doing with the word saint, but one that would

make the word "logic" a misnomer in this context. Sartre is not portraying Genet as a saint in the sense that one would imagine Saint John of the Cross. Rather, Sartre is showing how Genet as an artist is able to create his works from a state of utter degradation, translating his "fallen" (in a literal and very religious sense of the term) condition into writing making Genet something of a saint in Sartre's view. There is deeper significance (or logic) in what Sartre is trying to do. A saint is not just a "good man who cannot be tempted" in a very banal sense of the term. Sartre's use of the word 'saint' demonstrates the ironic dimension of sainthood (which has its basis in the knowledge of evil and sin).

Reading: Conventional reading is based on the myth of a reader who is able to completely identify him or herself with the authorial intention. In the postmodern sense, reading is an act of writing into the text. The reader far from being a passive recipient of meaning is an active participant who remakes the author in his own image.

Discourse: A discourse is the use of language that involves power. Different discourses have operated at different points in history. In fact, history itself is a discourse within which there are authors and readers. A discourse does not have a boundary and different discourses generally overlap. An economic discourse like Malthus' *An Essay on Population* can be read (as Darwin did) as a biological discourse concerning the human species or as literary and political discourse.

Text: A text could be anything that one "reads" ranging from a social institution to a scrap of paper. A sub-text is another metaphor for the text. It highlights what apparently seem the unobvious aspects of the text.

Language: Language is a text. The terms "language" and "text" are neither purely synonymous nor contrary terms but rather complement each other. One can say the language of

Shakespeare's *Troilus and Cressida* or simply the text *Troilus and Cressida*. Can a bangle or earring be termed as language? Although the word text would be more appropriate, language is the only way of interpreting the "earring" or "bangle," both of which are words.

Book: Unlike the open-endedness of the text that brings everything within its purview, the book is limited in its definition and scope. In a metaphoric sense, the ceiling of the Sistine Chapel is a book though in fact it would literally make no sense. A description of the ceiling in a book can be a text. A book is a text seen as a closed entity where the only possible meaning lies in what the author has to say. A book can be transformed into a text once it is opened to new meanings. Luther's reading of the *Bible* is an instance of the book becoming a text while in turn the new text becomes a book depending on the person or system that controls meaning. Official censorship or media propaganda is usually a way of preserving the book from becoming a text.

Sign: Language or the text can be seen in terms of words that are instruments of meaning or simply as signs that differ from one another. A sign could be an alphabet, word, sentence, a piece of string or a scientific document. Like the text, the sign is a variable. A name is a sign of a person. We cannot understand a person except in terms of signs. A person is not an animal because the sign n-o-t says so. In the absence of signs can we talk about the person? We need more signs to talk about the absence of the person in the absence of the sign making language a chain of signs.

Author: An author is a person who has traditionally been attributed with the creation of a work. He could be the maker of a revolution, a new political system, an invention or an emperor, or God or simply the father in a family. More than a visible reality who can be recognized anywhere in the dark, he is a

discourse. Not only does his presence permeate his creation, but also no meaning is possible in his absence.

Writer: A writer is *not* another person who exists apart from an author. A postmodern author would also be a writer since s/he is able to see herself as a function of discourse rather than a pure maker of the text.

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Aesthetics and Ethics: A Critical Reading of *Guernica* and *Lust for Life*

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The following argument treads through the domains of ethics and aesthetics, and analyses their interdependent relationship. The same will be elaborated through two novels— *Guernica* (1937; 2009)and *Lust for Life* (1934).

The text *Guernica* (2009) revolves around the aerial bombing that destroyed the harmless city Guernica in April 1937. Throughout the novel, the reader also encounters the vignettes of Picasso in the process of painting the masterpiece with the tragedy in mind, along with the story of the town Guernica. The story and the artwork *Guernica* (1937) reflect the decline of ethics and humanity; through fading colours and monochromatic palette as seen on canvas, it adds an aesthetical dimension to the tragedy that humans are capable of becoming. The dimensions of ethics and aesthetics intermix and intermingle with extraordinary and ordinary, simplicities and complexities, the imaginable and unimaginable. With fading ethics, here aesthetics too loses its vibrancy, as human gasps for humanity.

On the other hand, the novel *Lust for Life* (1934) is about the becoming of the artist Vincent Van Gogh and his creative process. The artist is famously known for his magnum opus *The Starry Night;* however, the recipients are less aware about the struggles and angst of reaching out to the star afar, and bringing

the shine to the canvas. The study not only gains knowledge about the lives of the two maestros, but also the process that happens behind the canvas, and what it really means to paint the heart out.

Aesthetics

A wheat field caressed by the wind and grazed by gentle golden rays of the sun; the sound of cowbells medleying with the rustling of leaves; a wilting rose that refuses its redness to fade; changing patterns of the clouds; the quietness of the empty streets in the late hours of the night; the graceful hand movements of a dancer; the one-tiny musical note that concerns the maestro; that obscure squeeze of lemon by Gennaro Contaldo; the effortless lines in Picasso's sketches; the humane strokes of Gogh; these images, most of them being part of monotony and banality, evoke a feeling, an emotion which can neither be categorized nor defined. It attracts the eye, grabs the human heart, and the mind echoes, "aesthetic."

'Aesthetic' is an immediate and 'thoughtless' response to what eyes see or encounter, where the act of seeing transforms itself into an experience. Aesthetics exist in nature and also in the myriad creations of man. The thoughtlessness is thoughtful for it resides in the unrealized consciousness. While experiencing the expression, our eyes and mind are engrossed and captured by what lies in the frame. In moments such as these, the mind is not thinking or questioning or even critiquing but observing and absorbing; in other words, here, the "unrealized consciousness" is at work.

On looking and observing the surroundings and all that happens in it, at times we come across things that capture the eye in its form, leading thoughts astray; the thing need not be unusual or extraordinary, and might even occur in absolute monotony. To be precise, it is a sensory experience which is

often associated with evoking the feeling of pleasure only. However, the domain encompasses an entire spectrum of emotions and more. 'Aesthetic', time and again, is associated with beauty and art only. However, it possesses a scope of wider application. 'Aesthetic' is a broader concept that must not be defined objectively but understood in relation to the various ideas and experiences that are connected to it.

The beauty that catches the mind's eye. The quality of being beautiful makes a thing appear apart from the crowd or the usual. It is often understood for its nature of invoking pleasure, but beauty is indifferent. The subjective nature might make it pleasurable for some, and create displeasure or no pleasure at all in others. The very purpose of its existence is that it has no purpose. So, to link it with a feeling implies tying it down to the centre and appointing a reason, and attaching a personal connotation. 'Aesthetics' and beauty come together where the former helps the latter to attain a form. When the formless obtains a form, it makes it easier to delve and deal with its subjectivity. The beauty of aesthetics is that it gives an idea to "beauty" itself. In other words, anything that is beautiful is 'aesthetic', but everything 'aesthetic' does not necessarily have to be beautiful. For instance, a withered flower might not appear as appealing, but it has its own aesthetics. It will be reductive to perceive the concept only in association with one another.

'Aesthetic', as an experience, comprises pleasure, displeasure and more. Here, pleasure is conceived for its harmonious nature, and displeasure for disharmony. The mind continually strives for relief and yet is found amidst the chaos. But the significant point is, aesthetic resides in both. The concept deals with sensory experience, which does not imply pleasure. The senses are a wide array of feelings, and human faculties are capable of transcending to higher sensibilities. It must not necessarily be categorized or identified to already existing feelings

or emotions. In the moment, when a being is in the middle of having an 'aesthetic' experience, they are in awe. This feeling of "awe" could be wonder, fear, or terror; it is neither positive nor negative, rather complex. However, the experience of sublimity is not guided by pleasure or displeasure, but it is the existence of 'aesthetic' that makes it worthy.

Aesthetic experience arises with the perception of an external object, for example, reading poetry, watching a film, looking at a painting or listening to music. The action is not undertaken to derive utility or gain specific experience; instead, it is the involvement that gives rise to the experience. This engagement is a creative act or one may also call it artwork, which is often undertaken as a consequence of 'aesthetic' experience (a sensory experience). An artwork never meets its end because it is always in media res. When an artist encounters a heightened experience, his mind strives to bring the expression to a form through his art, where the canvas becomes a shared space for 'aesthetics' in 'ethics' and 'ethics' in 'aesthetics'.

To further expound on the nature of aesthetics through examples from the world of art, one may delve into the artworks that are significant to this study, i.e., *Guernica* by Picasso, and works of Vincent Van Gogh such as *The Starry Night, Sunflowers,* and *The Potato Eaters.* Treading into the aesthetical dimension, one gains insight into the experience and process of the two artists. The painting, *Guernica,* is one of the most excellent examples of displeasure in aesthetics. The painter has attempted to give a spectrum to violence, and has ironically and literally, washed it off of colours. The work of art offers no sensory gratification; however, it takes the viewer by "awe" and brings them to a realization that a moment of violence is sans music, silent. Although the painting here does not provide any respite or relief, it still manages to captivate the attention by its intensity. In his own peculiar ways, Picasso shows us the many

sides of the realm of aesthetics and how ethics effortlessly ventures in.

On the other hand, the vibrant canvases of Vincent Van Gogh, find their aesthetics in the simplicity and mundanity of life. The painter creates a world within the world—a newness in the old. In his humble ways, he brings his recipients to a realisation of how sublimity exists not in the world outside, but in the one that we pace through every single day. Van Gogh discovers the beauty of everyday lives, where it might not make survival easier, but gives one something to fight and live for. The energetic strokes and the brilliance of colours has a magical and overwhelming effect on the viewer—the painter has given a new life and depth to the colours. The painter, with his brush, discovers the aesthetic dimension through his experience, passion and lust for life.

Ethics

Ethics are what make one human; to be ethical is not natural, but a conscious choice. When we think and ponder, an inner voice of reason unguided by societal morals makes us aware of our thoughts and actions. Ethics intently engage with honesty— a sincere act towards being human by a human being. It is not an obligation, but an option that we encounter from time to time. To quote Shakespeare, ethics could be:

"This above all: to thine own self be true,

And it must follow, as the night the day,

Thou canst not then be false to any man" (*Hamlet*, 1.3).

Ethics demand to be applied and implemented. In this context, the "trueness" of a being has nothing to do with the binary of good and bad. In this sense, ethics are not lopsided but indifferent. The difference between what we believe and how we act or react accordingly speaks volume about authenticity,

firstly with the self and then, the other. Sincerity begins with the self; it is when one is true to the world within that it can be fair to the world outside, that is to say, if a heart is full of deceit, it shall only receive and propagate the same further. Ethics lie in the universal domain, as a fundamental choice for beings of earth. As per popular belief, ethics is defined as a standard base on which society functions, and is also recognised as a duty. However, ethics isintegrity and sincerity without any accountability. When we plod through the dimension of ethics, we do it regardless of the fact whether it is being acknowledged or recognized; the choice is conscious for the sake of conscience. Moreover, ethics is not limited to our action and reaction, but it permeates in the thoughts we think that ultimately guide the act. Although the human mind tends to get distracted and is led disarray quite easily, one must try consistently to rethink, reconsider and question the root and stem of a thought. The transformation of thoughts into actions, at times, is quicker for us to realise or reverse.

Ambiguity in ethics occurs when we alternate it with morality. Morals could be defined as the code of conduct decided by the authority, determining the actions of a person as good or bad through practicality and reasoning. The nature of ethics and morals is rather dissimilar; the former continually tussles with the abstractness of being and its becoming, the latter is limited to the binary of right and wrong. Morals and ethics share a relationship of comparison and contrast. Although the two deal with human behaviour in society, one prescribes the actions, while the other is for the being to decide.

The chain of substitution in the concepts begins from "ethics", which is conveniently alternated for "morals". In present times, ethics and morals seem to share the same space and meaning. Morals and ethics are perhaps perceived as synonyms,

since both are regarded as a standard of living. One must realize the vast difference between a standard of living and living, where the former is tied to objectivity, and the latter is subjective. Here, if ethics deals at the level of conscience, morals allocate the conscious. Morals are not beliefs, but a code of conduct or a set of rules and regulations to be followed. However, ethics is not taught but felt in mind.

Ethics demands a constant battle and confrontation with the self. On the quest of spirituality, often, the being eventually finds itself moving towards the ethical dimension. And it will not be unrealistic to say that, in an attempt to be ethical, at times, one might stumble upon its way towards spirituality knowingly or unknowingly. The two concepts also converge in the realm of philosophy, where the attempt is to unravel the being and all that it surrounds. The being becomes aware of its existence, thoughts and actions, and how the response or reaction affects the environment. The mind realizes the myriad tones and contours of the continually bubbling thoughts, and accepts the existing binaries as a part; however, it tries to diffuse them with the hues of the universe.

To further enhance the understanding of ethics, one shall attempt to look at it through the lens of aesthetics. The two exist independently in their domain but share an interdependent relationship. Ethics help aesthetics in attaining its natural and sincere form, untainted by façades. Likewise, aesthetics gives a form to ethics; to put it differently, it gives a colour to human and humanity. Aesthetics and ethics can survive and sustain separately but when they fuse and blend together, the canvas breathes life.

Aesthetics in Ethics

What is aesthetic without an eye, and ethics without the feel, alas, human without these. Aesthetic in ethics is the art in

human, and human in art. Being is the emotion, the expression and the experience. If we uproot the "beingness" from the being, life will cease, and the only thing that will exist is vacuity.   In *Guernica* (1937), the aesthetics attempt to bring forth the ethical aspect through aesthetics. The violent and aggressive visual of the painting deeply impacts the psyche, whereas the plot of the novel provides the historical context.

 Guernica (2009), the novel, is one of the most appropriate ways of discerning how aesthetics essentially ventures into an ethical dimension. The events occurring in the novel are fictitious, but one cannot deny how close they are to reality. The bombing, as described in the novel, must be a hundred-times more intensified in real life. It stands as a strong testament to unlearn everything one might learn from the physicality of wars, an unethical man-made act which ultimately scars the human mind. The novel eloquently portrays not just the tragedy and suffering but boldly questions—why do we do what we do? The last scene of the novel Guernica gains more momentum and meaning:

"One officer who considered himself culturally advanced approached the artist as he sipped his coffee at a table beneath the green pavement awning. The officer held a reproduction of the mural Guernica, barely larger than postcard size.

'Pardon me,' he said, holding the card out.

 'You did this, didn't you?'

Picasso put his cup delicately onto its saucer, turned to the picture and then to the officer, and responded, 'No. You did.'" (Guernica, p.365)

The description pauses, and the conspicuous realization of what has happened serves as a reminder of the intensity of shock, suffering, and plight experienced by the innocent people who lost their lives and were reduced to mere statistical figures, and the artist who etched the pain on an eleven feet canvas. Although

Picasso did not directly suffer or face the harsh-brutal reality of the bombing in the town of Guernica, the ethical being in him felt the suffering and grief. The inhumane acts projected on humans by their fellow beings pained the human within him. He struggles to understand and empathize as the text elaborates. This consciously chosen struggle paves a way through his aesthetics;in other words, a sincere work of art becomes one with humanity and its pain.

The expression, through the novel and the painting, becomes a vantage point for the unification of aesthetics in the ethical dimension. This union attempts to revive or rekindle dissolving empathy in humanity. When humanity is at the brink of losing its essential rhythm of life, the artists try to retain ethics for the fulcrum of civilization. Here, *Guernica* (1937) encompasses not just one town but the entire human race, and communication that takes place at universal level; thus, uniting the ethical dimension through the language of aesthetics. Here, aesthetics become significant to convey the declining ethics, and ethics act as the backbone of aesthetics. On encountering the violent and aggressive visuals, the aesthetics evoke the ethical being.

Guernica (1937) has overtones of not just the somberness presented on the canvas through the choice of colours, but the overall feeling it makes one feel; it goes beyond the spectrum of reality and history, and strives to question—the question that underlines and defines the ethical dimension—what has man made of man. The work of art then ceases to be limited to the way one simply perceives the world or particular events.

To "suffer a tragedy" and to "feel a tragedy" are two very different things. The suffering deals with endurance, where it numbs the ability to feel. The being is the individual in the process, as the paralysis by ache benumbs the sense of collective within. The sufferer is trapped in a pit of chaos, torn down by hope; he

who suffers does not question it but strives to survive. On the other hand, to "feel a tragedy" is to confront it. Here, the encounter with tragedy brings forth questioning, starvation for answers, a strength to pave the way out and not just to strive through; tragedy becomes a philosophical trajectory. The movement is from individual to collective, as the self is not contained to itself, but extends out to understand, comprehend and contemplate the suffering of others.

The musicality of *Guernica* (1937) is deafening. The ear-piercing silence urges the brain to stop the mindless thinking, and for a moment, think with the heart instead. Picasso's magnum opus is the manifestation of pain, of life, of human, of humanity and its suffering. It hums to the pure melody of ethics, where what is essential is to keep one's conscience clear. Although human is capable of acing both extremes, that is "to err" (Pope, An Essay on Criticism. L 525) and to be an exploiter. However, a being is not responsible for somebody else's response or the collective consciousness, but the individual being and becoming. When one starts believing in the self, there begins the path of ethics.

When the aesthetic of art, a painting expands out of its historical context, moves across the spatio-temporal threshold, binds the human and evokes in him - empathy, sympathy, compassion, it is *Guernica* (1937; 2009).

Ethics in Aesthetics

The Starry Night, *Café Terrace at Night*, *Wheatfield with Crows*, *Irises, Tree Roots*, *Almond Blossoms*, *Cypresses*, *The Potato Eaters*, paintings of everyday people, to portraits of self; The multiple canvases of Vincent Van Gogh share a common colour, a tone of simplicity. The trivialities of everyday life shine luminously through Gogh's canvas as his brush becomes a harbinger of spring. The monotony encounters a depth in

curiosity. The thick and fastidious strokes do not settle in the surface but bounce off to dance to peculiar and ecstatic energy that pulls the viewer within, and the spirit begins to tap with the rhythm. Vincent found life in things otherwise taken for granted. He is enticed by sublimity in beauty. The universe spoke to him in a language that he tries to communicate through his vibrant palette. This vividness unsettles the recipient not in a troublesome manner but a way in which the soul urges to gel with exuberance.

The novel *Lust for Life* (1934)takes the reader through the quest of the artist in becoming, where we see the movement of the individual towards the collective. Vincent views the world and the people in it from the lens of humanity. Thus, his paintings encapsulate and offer the same humbleness. The society refuses to understand and accept his madness, yet the artist feels no sense of animosity or aversion towards people. He accepts their opinions and does not try to evade the space, rather creates his own space within the canvas. He creates a world full of stars and sunflowers that has a place for everyone who wishes to merge with the variegated tones. Vincent's brush paints the colours of humanity in its sincerity.

The journey and inner transformation of the artist propel his ethics to seek their aesthetic. Vincent's work of art discovers their aesthetic dimension in ethicality, where the greatest mysteries of the world reside in the simplest of things. The heightened sensibilities make the artist receptive towards the daily turmoil of others' lives. His sincerity towards his muse was undeniable, as he willingly exposed himself to harsh conditions to understand the other better and to aid the difference between what is felt and what is expressed. He endeavoured to make his viewer experience and observe the things worth seeing, which otherwise would be overlooked or ignored for their mundanity.

Honesty, openness and truthfulness is the ethical way of stepping into the dimension of aesthetics. One cannot hide behind façades and illusions and yet paint the purest expression. Sincerity is the ethical way to live and to create art; it is essential to the creative process. Living in a world that tries to delude the mind with distractions, it becomes easier to surrender and cater to the agenda, than to fight yourself back to authenticity. The process requires practice and determination, it is anything but natural. However, the conscious choice to be sincere opens new avenues for the mind, as it feels liberated and ventures into the unknown, without the fear of judgement or criticism. The free mind is not afraid of exploration, discovery and reflections; it is ever ready to undertake risks, even if they do not promise success.

Ethics, commonly substituted for "morals", do not have a rulebook of right and wrong but a conscience that awakens the beingness of a being. Overloaded by definitions, demarcations and a desire to be highly accepted in society, human ceases to take into account his reality and adapts to the one being offered. To feel, embrace and acknowledge emotions and thoughts is utterly significant to the process of evolving. The encounter with daily occurrences might not seem important as we continually experience them each and every moment, hence undermining their probable potential.

Aesthetics of ethics spring from the fundamentals of human, humanity and humanness. The erosion of the foundation begins with the distancing of being from the self when one chooses to succumb to façades, and instead of accepting the blunt questions head-on, let's oneself get lost in meaningless chaos. There are numerous ways of moving towards the *self*, and the process is initiated by first acknowledging and accepting the need of the movement. It is not incidental or accidental, but a conscious and consistent choice that one makes sans which the journey ends before beginning. Vincent Van Gogh discovered the ethical dimension in everyday things through aesthetics.

Ethics have their own aesthetics, and neither of them exists in vacuity. There are no fixed patterns but a form, which is there yet not. Ethics lie in our sensibility and perception, which cannot be encountered without sincerity. Vincent believed that "sorrow is better than joy", and sorrow, here, is not known for a morose character but solemnity and sincerity. When the mind swallows in material happiness, the cognitive function is ceased by pleasure. The being feels complacent and comforted, thus unwilling towards any change. Whereas, a sorrowful state makes the brain question and think about the circumstance and factors affecting, directly or indirectly. There is a peculiar sincerity with a tinge of sadness, where the human yearns for answers. Vincent, in saying so, is not undermining the emotion of joy, but brings the reader to awareness about how sorrow itself leads to joy. "Pain did curious things to him. It made him sensitive to the pain of others." (Lust for Life, p.17)

The seamless simplicity reflecting through Vincent's work is rather complex and requires effort. It appears as if the thick strokes are immature and uncontrolled, devoid of painting techniques that hint perfection or subtlety. Vincent, in his clumsiness, seeks to encounter humility in utter humbleness. It is, when the viewer tries to enter the painting, that they realize how the conundrum and the colours are wreaking havoc within the spirit, the mind, and of course, the sight. His palette uses primary colours and nothing complicated. But on his canvas, these primary pigments are charged with passionate energy and emerge differently. The human eye is too used to seeing and being surrounded by shades, so nothing comes into view as unusual. Vincent's hues evoke zealousness, where blues attain a significant depth, yellows burst into flames of vitality, stars find a shimmering existence, greens in the field dance to the rhythm of the wind, and the red blooms with forces of life. The perspective of the painter is not out-worldly or pretentious but

rooted in simple joys and sorrows of life. Vincent's outlook is unquestionably humane, which makes his art accessible and the viewer feels welcomed. It demands no education or qualifications, only the human within that can see, touch, think and feel. His paintings resonate "the goodness in the ordinary pattern of daily life".

Melting and coalescing, the shades of the sunset form a hue and meet at the horizon where often aesthetics and ethics mingle and jingle.

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The Role of Odia Poetry in National Liberation

Bijoy Kumar Satapathy

Nationalism flourishes not in the heyday of a nation but during its aftermath in the dark period when people are in bondage and the society is in turmoil. In India, Nationalism emerged and took its shape at the time of British regime. Before the British rule, India was under the Mughals. Though Delhi Sultanate was powerful, still India was then divided into various zamindaries and Estates and East-India Company which came to India for trade and commerce took the privilege. In the battle of Palasi (1757), Robert Clive defeated Sirajudoula and laid the foundation of British rule. Capitalist Economy and the octopus' hands of Imperialism brought disaster to the people of India. In 1857, the First War of Independence was really the first outburst of Nationalistic spirit of the Indians. In the first phase of Indian nationalism, we can remember the different roles of political and socio-political organisations like the National Congress, Tarun Banga Samaj, Brahmo Samaj, Arya Samaj and religious oriented nationalism of Yogi Aurobindo and Vivekananda. In the beginning the National Congress was the organisation of a few bourgeoisies. But later on after two decades of the twentieth century the National Congress became a revolutionary political organisation. In 1919, Mahatma Gandhi joined the National Congress and gradually it became the biggest and active political organisation of the Indians.

If we analyse the political history of India from 1920 till 1947 we find there are three stages of Freedom struggle. First stage from 1920-1930 is the period of dress rehearsal for revolution and the second phase from 1930-1942 is the time of mass revolution and the period from 1942-1947 is the climax, the period of Quit India movement with the slogan 'do or die'.

No doubt, Gandhiji and his concept of nonviolence played a major role in achieving freedom of India. But, at the same time, we cannot deny that parallel to Gandhian ideology, the Indian youth started violent struggle and terrorist activities in different parts of India. Subhas Bose believed that without armed struggle against the British freedom cannot be achieved. From 1930, a kind of militant nationalism moved the hearts of the younger generation. After Gandhi-Erwin pact (1930) the Youths of India thought seriously that through non-violence freedom cannot be achieved. They followed the path of Marxism and leftist ideology had its deep impact on Indian National Congress. Congress Socialist Party was formed in the year 1934. Trade union movements, peasant movements and Gadjat movements were organised throughout India by the Marxists. The Proletarian Revolution of 1917 was the ideal for them. There are also records how Indians overcoming all restrictions and hazards had kept contact with the National hero, Lenin at that time. No figure in World History has evoked greater love and reverence or inspired such large numbers of people in every corner of the globe than Lenin has after the triumph of the Great October Socialist Revolution Fighters for emancipation from the stranglehold of imperialism received powerful impetus in their struggle from the leader of that Revolution. The participants in Indian National Liberation Movement gathered fresh confidence and courage immediately after the news of the victory of the Russian

Proletariat reached this country. Indian revolutionaries such as Birendranath Chattopadhyaya, Abdul Jabar Khairi, Raja

Mahendrapratap, Bankatullah, Manbendranath Ray, Narendranath Bhattacharya and Abani Mukherjee, Saukat Usmani met Lenin at different times and his ideas had greatly influenced them.

So, like other regional literatures, Odia literature has been influenced by the above discussed socio-political conditions. Odia poetry in the last half of the Nineteenth Century is the product of Renaissance and gradually it has changed its content and assimilated modern sensibility and nationalistic spirit.

Radhanath Ray is the first modern Odia poet who depicts the Renaissance Spirit, the new awakening of Hindu Nationalism in the later 19th Century and early 20th Century in Odisha. "He built up the figure of Odia nationhood by recreating the glorious past of Odisha as well as through innumerable details of Odisha's flora and fauna and its beautiful, matchless Nature. This was extended to Indian nationhood in Mahayatra where almost in symbolic language the castigated the invaders who come to occupy the ancient and sacred land of ours". Mahayatra is a literary epic in which the poet treats myth, history, legends and contemporaneity in a typical manner and the entire work signifies Indian Nationalism. For example, in the epic, Amarshi, the commander of Pruthiraj in his stormy voice has addressed the soldiers.

> "Is this the land that belongs to the Aryas
> Are you the descendants
> Of the Arya who once vowed
> Not to give the land o needle point
> Does the blood of the Aryas flow through your vein."
>
> (Mahayatra)

Radhanath in his satire *Darabar*, satirized and mocked contemporaries who were the power-loving and followers of British Raj. Madhusudan Rao's *Utkal Gatha*, *Bharat Bhabana* are some of the bright example of Indian Nationalism.

Satyabadi group promoted nationalism in a magnificent way. Like Rugbi Chapel founded by Thomas Arnold in England and like Ferguson College of Pune by Pandit Gopabandhu Das established a nationalist school at Satyabadi. Gopabandhu and his followers Godavarisha, Nilakantha, Krupasindhu and Harihar taught the pupil there in order to prepare the inspired nationalists for building up a nation. *Satyabadi*, a monthly journal of this group and a leading newspaper named 'The Samaj' acted as the mouth-piece of the group. Gopabandhu in *Bandira Atmakatha*, *Dharmapad, Abakash Chinta, Kara Kabita*; Godavarish *in Alekhika* and Nilakanth in *Konarka* and *Kharabela* inspired the Odias through patriotic voices. They revalued and propagated the history and legends of Odisha.

In Chakradharpur session of Utkal Sammilani Gopabandhu declared that the aims, objectives and aspirations of Indian National Congress and Utkal Sammilani were almost identical. As a true disciple of Gandhiji, Gopabandhu preached Ahimsa and non-cooperation through his writings.

After 1920, besides the Satyabadi group, Laxmikanta Mohapatra, Godavarisha Mohapatra, Kuntala Kumari Sabat are renowned poets of Odia literature who were swayed by the waves of nationalism and the patriotic fervour blowing all over India. Kuntala's *Archana* and *Sphulinga* are two anthologies of poems in which we find the echo of nationalism. For example, she with her thundering voice tells-

Come out into the world

A new light breaks in the East

A new awakening in Utkal

Listen to lives pulsating music

As if power riding the Sun

Smilingly descends from sky

> See the plays of power
> on land and water
> give up your slumber Arise (4)

Bira Kishore Das who is known as Jatiyakabi in Odia literature was the true worshipper of Gandhiji and his concept of non-violence. His first poetry collection *Mohan Banshi* (1922) was dedicated to Madhusudan and Gopabandhu, the distinguished patriots of Odisha. Apart from this Rana Bheri, *Rana Dundubhi, Bidrohi Beena, Ari Pherinahin, Yudh Sari Nahin*, are his famous poetry collections. Let us remember his popular song which was sung at that time by the freedom fighters of Onitsha.

> I am a rebel, even a rebel
>
> I am a conqueror, even a conqueror
>
> A rebel in war
>
> A man at war
>
> A demon at war
>
> From the bloody Jaws of War
>
> I'll free the world for ever
>
> I'll remove all poison bombs
>
> I'll take away all guns and cannons
>
> I'll break to pieces all arms of war our I'll turn them to ploughs and harrows
>
> (Bidrohi Beena- Translated by K.C. Deb, Rosary, Page-23-1969)

In his poem *Ari Pherinahin* he wrote-

> The enemy has not turned back
>
> the battle has not ended
>
> come to my camp friend

And here the sounds on the Himalayan peak

There'll be no delay, no cause for fear

From the solar world

The poison of that science of war has released

Has not been wiped out yet

Lovely natures moonlight beauty

Has not yet filled the earth and sky.

<div align="right">(Translated by K.C. Dev- 'Rosary')</div>

Thousands of freedom fighters and the Banar Sena sang the popular songs of Birakishore at the time of picketing and non-cooperation activities. Like Birakishore, Banchhanidhi Mohanty is also famous for his marching songs in the freedom battle.

The Leftist ideology has given a militant touch to our freedom movement after 1930. The peasant movements have taken its origin in different parts of the former princely state in Odisha like Dhenkanal, Talcher, Ranpur, Nilagiri and Athagarh. In Mogalbandi areas, the common people defied Zamindars and unitedly fought against oppression and tyranny. The then Zamindars and Gadjat kings were the followers of British government and during their reign, sorrows, sufferings of the common people knew no bounds. The leaders like Basu Bishuni in *Kanika*, Raghu Dibakar in *Ranpur* achieved martyrdom for their brave fighting against feudal Lords.

In 1934 a weekly named 'Sarathi' was published from Cuttack and Nabakrushna Choudhury was its editor. Bhagabati Charan Panigrahi, Ananta Pattanaik, Guru Charan Pattanaik, Surendranath Dwivedy were closely associated with this weekly. 'Sarathi' published articles relating to Praja Andolan and various problems of workers and peasants. Under the leadership of

Bhagabati Charan Panigrahi Nabjuga Sahitya Sansad, a cultural organisation based on Marxist- Leninist ideology was established in Odisha in the last establishing part of the year in 1935. 'Adhunik', the journal of this cultural organization was published in 1936. It played a vital role in establishing the proletarian culture revolutionary ideas and Anti-facist Sachi attitude through forceful writings.

Sachi Rout Roy and Ananta Pattanaik are two major poets of this period. In his *Abhijan ,Abhigyan, BajiRout, Pandulipi*, Sachi Rout Roy has established himself as a poet of the people. His *Baji Rout*was born directly of peoples' baptism of fire when Prajamandal launched a revolt in the native states of Odisha. The long poem narrates the story of a brave ferry boy who bared his breast to the bullets of the British troops without the least tinge of fear. "In the hands of the poet, Baji has become the eternal symbol of freedom and liberty that descends through ages upon a dark and chaotic world to quicken a transformation of social pattern. His spirit represents all that are good and noble and heroic in human nature and mankind will be much poorer by losing him for he is an embodiment of all those abiding values." (5)The opening passage of the book runs :

> This is no funeral flame, comrade
>
> No funeral flame but freedom's-leaping flame
>
> To clear the country's darks of death and shame.
>
> A sacrificial mystery of death turned life- flame beyond price.

Baputarpan, Chhair Chhita, Aloda Loda and *Shanti Sikha* are the anthologies of Ananta Pattanaik where he sings the songs of liberation. Like in *Mayakovsky*, he is known as the poet of bleeding heart in Odia literature. The poetic talent of Manmohan Misra is nourished in the background of national liberation movement, Praja Andolan and Trade Union movements. His

poems are of great musical value based on mass culture. *Kotikanthe Chalakodala, Awaz* are some of his famous collections.

On the whole, the poems written in the period of national liberation movement have two dimensions. One is based on Gandhian thought that is non-violence, non-cooperation and the other is based on revolutionary attitude, class consciousness of Marxist Leninist philosophy.

■■

A Midsummer Night's Dream in Sanskrit: An Outcome of Anti-colonial Hybridity

Akhila Ranjan Parhi

Introduction

Since Indian peninsula came under British colonial rule, the wind of westernization slowly and silently began to blow over India. The result was visibly reflected in Indian culture, art, literature.The English educated young Indians got swiftly anglicized in thought and behaviour. Subsequently, Shakespeare became an icon for all literary generations. Indian literature got cornered being designated as traditional literature. 1835 onwards, with the launch of Macaulay's Minutes, a shift took place from east to west in terms of theory, thought and philosophy. The Empire's authority also boosted the process. Consequently, Indian literature suffered a setback trying to prove how prudently it matches with that of the master. In the South Asian context, a great dramatist like Kalidas would be judged against Shakespeare who emerged as the touchstone of the dramatic genre. However, a sharp rivalry between the colonists and the colonized gained momentum.In the realm of literature, such a phenomenon helped facilitate translation work from one language to another. In this paper, I have tried to discuss the process of literary hybridization of a Sanskrit play 'Vasantikasvapnam' by R. Krishnamacharifrom Shakespeare's 'A Midsummer Night's Dream'.

Translation

The translation of a literary work unavoidably juxtaposes the ability and reputation of an author, at the very least, against

the strength and skill of a translator. A translator is removed from the immediate cultural circumstances of an author. He also confronts other authors in the literary tradition of the translator. A comparison is inevitable at this point. For example, when Shakespeare is translated into German, he is compared with Goethe, father of German letters. Likewise, Shakespeare's translation into Sanskrit generates a comparison with Kalidas, the chief representative of classical Sanskrit tradition. Here, Shakespeare is in a hierarchically superior role though a degree of sovereignty is ceded to the co-creator.

In the last decade of nineteenth century, Sanskrit translation of Shakespeare's *A Mid-Summer Night's Dream* by R. Krishnamachari is titled 'Vasantikasvapnam' or loosely *A Dream in the Spring*.In this translation, the writer combines both Kalidas and Shakespeare to produce a piece of literature which on account of linguistic and cultural boundaries, primarily exists in Kalidas's world. As a result, this translation complicates our perception of the colonial subject and colonial literature. Superficially, it is a product of an English educated Indian affirming the effectiveness of the British empire's English education system by glorifying the English language and British culture through a native language. It establishes Shakespeare as Shakespeare. On the other hand, Shakespeare is subordinated to a native language and a specific native literary tradition. It is also a kind of colonial struggle to glorify Kalidas over Shakespeare against British authority and power. This transmission of Shakespeare to a South-Asian language altered the drama considerably and gave it the appearance of classical Sanskrit play. The struggle between Kalidas and Shakespeare produces a hybrid text which exploits the imperial culture in order to aggrandize the tradition of Classical Sanskrit Drama.

Translation and English in India

Translation in the colonial context is very tricky. After closely following Derrida, Tejaswini Niranjana characterizes colonial and post colonial translation as a practice to serve the purpose of ruling powers. The translation of native texts into official languages of the empire is an act of representation and construction to bring into original through translation. Hence, the problem is most apparent. The translation of native text is also problematic due to the presence of colonial authority because the authority is represented through their texts on behalf of the colonial subjects to best serve the purpose of the empire. On the other hand, colonial subjects work to make native texts palatable to the Empire to legitimize them and the culture they represent.**Ania Loomba observes that postcolonial theory mischaracterizes native capacities for self representation. In the process of remaking** the world of colonies, relationship between the colonists and the colonized is complicated by the cultural means of transmission such as class, gender and economy. Postcolonial theory and academic notions of hybridity work to posit a rather reductive notion of the culture of the oppressed. When the empire's own text is translated by colonial subjects, the empire is in subject position.The translator represents the ruling authority. In this way, the British empire's English education policy damaged the native modes of representation constructing new representation of subjects. T. Niranjana points out that the English education familiarized with ways of seeing, techniques of translation or modes of representations came to be accepted as natural though not natural. English texts were translated only to reflect colonial power. But, the extra lingual or burrowed literary techniques and forms served less to legitimize translation of native texts.Here, native modes of representations are dismantled.

G. Viswanathan, Jyotsna Singh, HomiBhabha and others observe that Britain's English education program in India was a way to co-opt the Indian elite a conduit for western culture. Thomas Trautmann pointing out on Macaulay's English education policy finds that the aim of English education in India was to produce a class of Indians who were Indian in blood and colour but English in taste, opinions, morals, intellect etc. In this way, the native elitists aimed at inventing or discovering a new trend of nationalist identity for themselves in the process of English liberalism. The ground ward trajectory of power through the elite class to the lower classes reinforced class distinctions among Indians from top down glossing over the difference between the colonial masters and colonized to help better administrative control over the colony.

In a colonial era, Sanskrit translation of Shakespeare would certainly be approached suspiciously. It can be an able subject's subversive act as a demand for reciprocity which permits stereotypical construction of the other. The first few decades of nineteenth century saw the struggle between Orientalists who propagated colonial administration in native language and the Anglicists who propagated English medium education for everyone. In 1835, the battle was won by the Anglicists.The English administrators expected omnipresence of English literature in the colony. The Orienalist, Horace Wilson observed that, English education at an early age helped in adopting feelings and emotions for standard writers. The Anglicists saw the whole of noble, respectable western thought in English literature which was a means to unobtrusively convert its subjects to the British way of thinking and doing. The method was colonial not colloquial. In that way, 'Vasantikasvapnam' of R. Krishnamachari is a manifestation of the success of the British Anglicization because his adaptation of Shakespeare was a proselytizing mission for the colony. The translation was not a vehicle for

English language but an effective tool for Anglicism. Shakespeare was a vessel and English language was content with British culture and morals. The mission was to introduce the literati of the east to some of the finest thoughts of the west. Here, Krishnamachari is an instrument of the English education mission. His play was to promote British sense and sensibility. A. Sashia Sastriar in his introductory note to the play has written that the motif behind it was for wider circulation of the text among Sanskrit scholars in order to expose the beauty of western drama so that it would infuse new blood into a very ancient and venerated literature and thereby new spirit into its votaries. In other words, it indicated a patronizing conceit of Sanskrit letters in nineteenth century India. Even, due to its unEnglishness, Anglicism percolated where English education could not. Hence, this translation stands with a little difference from others.

'Vasantikasvapnam'

Looking into Bhabha's hybridization theory, we find that 'Vasantikasvapnam' disavows the difference of colonialist power by posing a sign of shared culture and equality between the authority and the subjects; a kind of happy marriage of Sanskrit and English cultures. It also identifies an elite class (Sanskrit Pandits) among Indians to exacerbate class tensions by singling out a particular group as significant to receive the content. This translation helped the colonizing power to assume a status to represent the colonized. It was not targeted for the English educated Indian middle class but the Sanskrit educated Brahmins and priests with an interest in drama and familiarity with classical Sanskrit poetics. The first objective of Krishnamachari was to give a taste of western poetry to our Pandits because this elite class of India had not yet been introduced to Shakespeare. Indian middle class was adopting Shakespeare as a means of acquiring English and statusat that time. However, this translation stands

as an exception from projecting Shakespeare as imperial. It is not exactly the transmission of British culture but conversion from English to Sanskrit privileging an ultra elite native language over English and Shakespeare at a much different angle from English styled theatres in India or English language classrooms. It was not meant for acquiring English and never went outside Indian tradition unlike 'King Lear' in Kathakali. This play confirms the string of hard and fast rules of Sanskrit drama to get the approval of the Indian audience. It does not suit Shakespeare nor identifies with the British Raj but insists Shakespeare to suit himself to it.

Krishnamachari's Shakespeare

Krishnamachari demonstrated impressive literary prowess to box Shakespeare into the requirements of the Sanskrit Pandits. Shakespeare looks quite different from his imperial self in this context. The most prominent part of the play is the addition of a classical Sanskrit prologue to it. He prefers fitting a Sakuntala-like prologue of Kalidas to the play. The Sanskrit drama prologue begins with a Nandi verse, a religious invocation in favour of the presiding deity, in most cases Siva. This benedictory verse includes gracious acknowledgement of education and prestige of the audience.In this way, the director character bridges the gap between the reality of the audience and the reality of the play. In some way the chorus of 'Henry V' of Shakespeare is similar to it. But, the play within a play structure in 'A Midsummer Night's Dream' bears greater similarity to the Sanskrit drama prologue. The conversation between the nobles and Quince resembles the conversation between the director and actress.Quince's introduction to Pyramus and Thisbe is consonant with Sanskrit conventions. But Quince here is hyper conscious of his place on the stage and not too absorbed in a stage reality unlike in classical Sanskrit drama.

Krishnamachari introduces 'Vasantikasvapnam' with the tone and content of Sanskrit prologue and that of classical Sanskrit drama in general. It is entirely original and an attempt to dress the Shakespearean text as a Sanskrit drama. **This prologue mimics the metatheatricality of the classical Sanskrit prologue where we find the director and character regard both audience and character equally real or equally unreal rather than soliciting imagination of the audience to help players construct dramatic world unlike Shakespearean Henry V's chorus or Quince's preface to Pyramus and Thisbe. Vasantikasvapnam's prologue exploits the South Asian conception of the physical world as fundamentally illusory as a play is no more than a staged drama.**

Here in the Nandi verse, the eulogization of the Trinity, Brahma, Vishnu and Siva who are not understood by means of knowledge and the whole universe is something like a dream. The director and assistant acknowledge the audience and converse about the play and then react to the approach of Indraverma(Theseus) with an alarm. In this case, the action of the play, the play itself and the audience, all belong to features of same dream or illusion through which the objective reality is manifested. But, this prelude has no corresponding text in 'A Mid-summer Night's Dream' of Shakespeare.

Shakespeare in his play, attempts to distinguish the social classes of his characters through their speech. The mechanicals speak prose rather than verse. In this matter, Krishnamachari gives some attention to his play to bridge the gap of class distinctions among Shakespearean characters by adopting Sanskrit play model. Here, the mechanicals speak Prakrit, a distinct dialect spoken in Sanskrit drama by women, servants and lesser characters.It is more distinguished and a dialect or a rich language commonly used among the milieu unlike slang

English. In this way, the play is shifted away from Elizabethan drama and closer towardsKalidas's drama with a Sanskrit touch.

Krishnamachari could create more comic mileage out of his use of Prakrit through the mechanicals in Act V of the play withinthe play. Since Pyramus and Thisbe are noble characters, much of the humour comes from Bottom's inclination to break character to explain the action. Bottom's reversion to Bottom is comically abrupt, as the switching is done between sophomoric verse and prose.Krishnamachari's mechanicals speak Sanskrit during their performance of the fifth act. Humourhere is more striking Adharaka (Bottom),who as Ashmakendra (Pyramus) has been speaking chaste Sanskrit and then suddenly breaks into Prakrit which was considered inferior.

The playwright has given Vasantikasvapnam an oriental cast. His adoption of metonymical names is a characteristic of Sanskrit literature. It aims at making the play more appropriate to oriental viewers. His characters are rooted in the mythology of South Asia. He names Oberion as Pradosha which means night, a personification. Pradosha is a character in the epic 'The Mahabharata'. Krishnamachari has overwritten the characters and places of the West. He substitutes Indian world in place of Shakespearean world. Shakespeare uses the word 'India' several times but Krishnamachari avoids this term and usesMaddesham (my land).Shakespeare's word 'Indian boy' is used here as Rajabala (Indian prince), Shakespeare's word 'in the spiced Indian air' is converted into Upavanapranta (edge of the forest), etc. These are significant decisions on the part of Krishnamachari. In this way, he has infused Indian air to the play. He overwrites England's construction of exotic India as a land of fairies and fragrant air by despecifyingOberion's and Titania's homeland most effectively. So, it is a kind of resistance to the cultural pigeonholing under the empire's subjugation of India.

Furthermore, not only does Krishnamachari erase exotic India but also the legitimate Britain. In its heydays, imperial Britain identified itself with classical Greece and claimed the historical status of Athens. In the nineteenth century, Theseus became the mascot of Britain to represent the empire's legitimacy. In that healthiest period of England, Shakespeare's 'A Midsummer Night's Dream' offered Britain and its colonial subjects an image of the empire's social hierarchy. Britons resembled Athenian nobles and the non Britons were the remainder of the cast, common subjects and romanticized outlaws. It does not happen in 'Vasantikasvapnam'. Here, it is not a cartographic place or ethnic people but a complete fiction. Vasantikasvapnam's Avanti is Athens ina similar fictional world. Therefore, the significance of a real empire is cleverly undermined.

Krishnamachari prioritized the taste of the Indian audience. Hence, he converted Shakespeare's English into Kalidas's Sanskrit. Again, he also converted the dramatic form of Shakespeare into that of classical Sanskrit drama of Kalidas or other classical Sanskrit playwrights. In this process, Krishnamachari tried to bring the otherwise aloof ultra elite Sanskrit Pandits of India into the mainstream. He facilitated a meeting between the empire and the Pandits. He gave Shakespeare the appearance of Kalidas in the play. The empire's intention of expediting the conversion of the subcontinent through Shakespeare falls flat and irrelevant here. The classical tradition of Kalidas has made Shakespeare its servant, though Kalidas is termed as the "Indian Shakespeare" to reflect Shakespearean superiority over Kalidas.

A Complex Hybridity

In 'Vasantikasvapnam', Shakespeare is not totally lost but is a component of hybridity and still appears as a symbol of authority. On the other hand, the value of the native tradition is

reinforced. Homi Bhabha in his book 'Signs taken for Wonder' finds hybridity a terrorization through mimicry or mockery to establish recognition of authority. He cites the case of Hindi translation of the Bible. This Hindi Bible was a sanctioned element of English Orientalist policy though it did not directly flout English authority in India unlike 'Vasantikasvapnam'. This play compels the original to adopt the form of a Sanskrit drama. This translation turns its back from the source culture relegating the empire's authority to a margin. Bhabha's narrow use of word 'hybridity' limits a rather productive term. The marginalized communities are not totally ignored. A hybrid is not conscious of its progenitors with respect to literary theory and cultural studies. The word 'hybrid' provides familiar annotation in many ways. We can imagine the elements of co-existing cultures to combine and recombine. Here, 'Vasantikasvapnam' descends genetically from the union of two distinct literary species exhibiting the traits of their parents and again recombines their individual traits to identify itself as something distinct from its parents. So, this translation is not the kind of hybridity which Bhabha implies. It implicates its identification for the discriminated beings that could turn back their gaze from power. Hence, it is not concerned with power but the discriminated to redirect its gaze to its own cultural genealogy.

Conclusion

'Vasantikasvapnam' effectively co-opts Shakespeare transposing the authority of the empire and English literature and again characterizes Kalidas, its own figurehead, as a cultural icon. While we inspect the relationship between Kalidas and Shakespeare, we find that the rendition is free in some places and literal in others. But, they are not detrimental to the general character of the original play. In some places the ideas are presented in enlarged manner keeping in view the dominant

feelings of those cases. So, it is not that deviations are not made but, it is with a view to keep up the basic characteristics of Sanskrit drama.

Krishnamachari reiterates his central concern behind the translation as to suit his text to the specific expectations of his audience. Shakespeare's work is here subordinated to Kalidas and Sanskrit drama. His text exercises authority over Shakespeare. He refashions Shakespeare and his words into an Indian image. The translation excises and excludes the attributes which identify him as 'British' or British envoy. Shakespeare comes out of the encounter considerably devalued and also deposed, as Kalidas takes the "Indian Shakespeare" title from him. Thus, 'Vasantikasvapnam' provides an example of cultural hybridity which is not easily characterized as either inimical or obsequious, but serves to appropriate the authority of the empire apart from its influence.

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Ethnic Identities, Nationalist Realities: Verrier Elwin, North East India and Beyond

Banibrata Mahanta

Introduction

In times when claims and counter-claims inscribe India's North East in a tense and contested centre-periphery binary and mark out possibilities for multiple realizations of identities on that periphery, this paper does not focus, as the title might suggest, on centrist coercion/persuasion or of resistance/ insurgency in the periphery. While it is an issue of considerable importance in present times, more so in the times we live, at a time when statist discourses, issues of consensus and dissensus, what constitutes democratic decision making and its procedures are topics that occupy us all, the present paper, though it implicitly engages with these issues, moves back rather than forward in time. The primary focus here is on an individual, Verrier Elwin, and the North East and its tribes as he saw them. I go back almost a century in time to the construction of the word tribe by the colonial administration and the connotations of primitivity attached to it, the apathy of the Indian nationalist leadership to the people thus categorized, and Elwin's three decades of work with the tribes of India against this backdrop. It culminated in his role as policy planner and decision maker for the tribal population during the last decade of his life, and it is Elwin's work during this phase of his life – his ideas and vision about the tribes of North East India and their association with the nation

(within the larger context of his views about the tribes of India in general) that is the focus of this paper.

The life and work of Verrier Holman Elwin continuously negotiated the binarism implicit in the colonizer/colonized divide and problematized the stereotyping attendant to the colonial standpoint. He can rightly be said to belong to the tradition of people like Sir William Jones, Annie Besant, C. F. Andrews, Philip Spratt, Madeleine Slade and Jim Corbett among others, Britishers characterized by their genuine engagement with the cultural, social, political and/or environmental dimensions of Indian reality.

Unconventional Elwin, who lived out the major part of his adult life among the tribespeople of Central, Eastern and North East India, is certainly difficult to categorize. He married into the Gond tribe when he could easily have married an accomplished Englishwoman, went against Christianity, Anglican ecclesiastical authority as well as the Evangelical background he had been born and brought up in, and subsequently gave up his British citizenship to become the first British national to be granted Indian citizenship.

The first part of the paper examines the trajectory of Elwin's engagement with the tribes of India, and the circumstances and decisions which led to his lifelong work with them. The paper subsequently focuses on his work in North East India during the last decade of his life, when he worked in close association with Jawahar Lal Nehru, and the implications of his work in the larger context of the interaction between state and tribe and the complexities and problems inherent therein.

The Life and Work of Verrier Elwin

Verrier Holman Elwin was born at Dover in Kent, England, on 29 August 1902, the first of three children of Edmund Henry Elwin and Minnie Elwin. Edmund, a staunch and zealous

Evangelist, was complemented by his wife Minnie and her "messianic belief in the Second Coming" (Guha, *Savaging the Civilized* 5). Bishop Elwin died in 1909, and Minnie Elwin filled the gap "with renewed devotion to her religion and her family" (Guha, *Savaging the Civilized* 7). Elwin initially went to the Dean Close Memorial School in Cheltenham, a public school of pronouncedly Evangelical temper, and subsequently, to Merton College. The change from the regimented and closely supervised atmosphere of the former to the more open and freer atmosphere of the latter gave him the space to test himself variously. However, Elwin's "studies, his friends, his inner life and his social life" from his school days to his time at Oxford "revolved around religion" (Elwin, *A Tribal Life* 25). After four years at Merton, Elwin joined an experimental missionary group called Christa Seva Sangh, a Christian version of the Hindu *ashram*, and with similar codes of governance, and set sail for India. The Christa Seva Sangh (CSS) aimed at addressing inter-racial strife in India. Elwin reached the CSS ashram in 1927. He returned briefly to England in 1928. When he came back in 1929, India was in turmoil, and by early 1930, with Gandhi announcing his Salt Satyagraha, the CSS had to take a position regarding which side it was on, and Elwin, who was then the acting *acharya*, sided with Gandhi and his concerns. This is how his engagement with India began.

Elwin willingly involved himself in the Civil Disobedience movement, wholeheartedly supporting Gandhi and his actions, much to the chagrin of his countrymen in India as well as back home. He was "a man sympathetic to the Congress without actually being part of it" (Guha, *Savaging the Civilized* 48). Gradually, as Elwin's support of the Indian nationalist movement became more of an embarrassment to the CSS in particular and to the British in general, Elwin had to part ways with the organization in 1931. He initially wanted to work with the

untouchables in India, but a series of events and acquaintances led him to decide to settle down in a Gond village called Karanjia in the Mandla district of central India with the intention of doing something for the tribal populace there. His companion was Shamrao Hivale. It was a testing time for Elwin. On one hand, his position about "the chasm separating British precept from colonial practice" (Guha, *Savaging the Civilized* 67) led to run-ins with the British political and clerical establishments; on a personal level, he was torn "between social work and political work, quiet service or heroic martyrdom" (Guha, *Savaging the Civilized* 68). His problems with the Church too festered, the form of Christianity that he believed in and practiced having few takers.

Around this time, Elwin briefly returned to England at his mother's request. When he came back in 1932, he devoted himself to his work with the tribes, at the same time handling adversities from every corner, disliked by his countrymen and distrusted by Indians. His agenda for the upliftment of the Gonds did not exactly endear him to them either.

Initially, Elwin was influenced by Gandhi's teachings and personality. However, in course of time, unable to reconcile the tribal scenario and his personal life with Gandhian precepts, Elwin staked out an independent path of his own. In 1935, he formally decided to part ways with institutionalized religion as well, deciding that he would no longer be "a member of the Church of England either as a priest or as a communicant" (Guha, *Savaging the Civilized* 93). The space that the decision offered him intellectually and otherwise integrated him more effectively into his milieu. Elwin later married into the Gond tribe. He was appointed Deputy Director, Anthropological Survey of India, Kolkata, in 1945. From 1954 to 1964, the year he died, Elwin was advisor for Tribal Affairs, North East India Frontier Agency (NEFA). Later he was also entrusted with setting up a tribal

research institute, with the added responsibility of planning a course of action for the tribal population of the region.

For almost thirty years, Elwin lived among and worked with various tribes of India. His unconventional methods, which yoked together his humanitarian approach with the spirit of scientific inquiry, made his work an intellectual as well as a spiritual endeavour. He called himself a "philanthropologist"[1]:

For me, anthropology did not mean 'field-work': it meant my whole life. My method was to settle down among the people, live with them, share their life as far as an outsider could and generally do several books together.... This meant that I did not depend merely on asking questions, but knowledge of the people gradually sank in until it was part of me. (Elwin, *A Tribal Life* 142)

The validity of Elwin's anthropological studies has often been questioned as he had no formal training or degree in the subject[2]. But the volume and impact of his work on Indian tribes is unquestionably significant and influential. In Elwin's own words:

The aboriginal tribes are now in a minority … and they have neither writers or politicians of their own. I am trying to establish myself as an authority, to get myself into a position where I can fight for their interests, otherwise they will be swamped by a very corrupt form of civilization, not the finer side of Hinduism or Islam, but the exploiting greed which comes from the towns. (qtd. in Guha, *Savaging the Civilized* 107)

Christoph von Fürer-Haimendorf, the Austrian ethnologist who also worked on tribes from North East India, is apt when he classifies Elwin as a romantic anthropologist:

No other anthropologist, neither British nor Indian, has made as massive a contribution to our knowledge on Indian tribal societies, and [his] books … are sure of a place among

classics of anthropological literature…. He was one of the greatest romantics of anthropology and the most inspired chronicler of India's tribal people." (Fürer-Haimendorf 115)

Verrier Elwin, Jawaharlal Nehru and NEFA

Elwin's engagement with North East India began in 1947, when he made his first trip to the region. 1954 onwards, when appointed Advisor, Tribal Affairs for North East Frontier Agency, Elwin worked to shape the tribal policy of NEFA. This was also a time when Elwin was opening up to the possibilities of how the tribal population could ultimately establish linkages with non-tribal population of India, a change from his earlier views on the issue[3]. In *A Philosophy for NEFA*, he agrees that the people of NEFA cannot continue to live as they had lived till then: "Isolation in the modern world is impossible; it would not be desirable even if it was possible" (Elwin, *A Philosophy for NEFA* 59).

At the same time, Elwin is also aware of "the dangers of assimilation and detribalization which have degraded tribal communities in other parts of the world" (Elwin, *A Philosophy for NEFA* 53). He is therefore conscious of how this change is to be brought about:

We want to bring them into contact with the best people and the finest products of modern India. Above all, we hope to see as the results of our efforts a spirit of love and loyalty for India, without a trace of suspicion that Government has come into the tribal areas to colonize or exploit, a full integration of mind and heart with the great society of which the tribal people form a part, and to whose infinite variety they make a unique contribution. (Elwin, *A Philosophy for NEFA* 53)

He, therefore, advocates a middle way – of not doing too little or too much. The policies of the Prime Minister Jawahar Lal Nehru are, according to him, the right way forward. Elwin summarizes Nehru's views as follows:

His policy may be summarized as one which approaches the historical development of tribal life and culture with respect and the people themselves in a spirit of affection and identification that eliminates any possibility of superiority. It would not ignore the past, but would build upon it. It would bring the best things of the modern world to the tribes, but in such a way that they will not destroy the traditional way of life, but will activate and develop all that is good in it. (Elwin, *A Philosophy for NEFA* 54)

In his Foreword to the first edition of Elwin's *A Philosophy for NEFA*, Jawaharlal Nehru too observes that the political and economic forces which govern the world were too strong to resist completely, and a complete isolation of the tribes from these forces was not practicable. At the same time, to allow these forces unchecked into tribal cultures would be equally disastrous. In the Foreword to the second edition of the book (1959), Nehru talks of *Panchsheel* – the five fundamental principles of development in this respect:

1. People should develop along the lines of their own genius and we should avoid imposing anything on them. We should try to encourage in every way their own traditional arts and culture.

2. Tribal rights in land and forests should be respected.

3. We should try to train and build up a team of their own people to do the work of administration and development. Some technical personnel from outside will, no doubt, be needed, especially in the beginning. But we should avoid introducing too many outsiders into tribal territory.

4. We should not over-administer these areas or overwhelm them with a multiplicity of schemes. We should rather work through, and not in rivalry to, their own social and cultural institutions.

5. We should judge results, not by statistics or the amount of money spent, but by the quality of human character that is evolved. (Nehru n.p.)

This reflects the caution that Elwin advocates in *A Philosophy for NEFA*. He almost echoes Nehru when he says:

We see now that the tribal people will be ofthe greatest service to India if they are able to bring their own peculiar treasures into the common life, not by becoming second-rate copies of ourselves. Their moral virtues, their self-reliance, their courage, their artistic gifts, their cheerfulness are things we need. They also need the comradeship, the technical knowledge, the wider world-view ofthe plains. The great problem is how to develop the synthesis, how to bring the blessings and advantages of modern medicine, agriculture and education to them, without destroying the rare and precious values of tribal life. (Elwin, *A Philosophy for NEFA* 59)

Like Nehru, he too reiterates the importance of calibrated exposure of tribals to the "new world" and of an unobtrusive administration which would not interfere more than the bare minimum and that too where imperative. He also stresses that a mechanistic approach would not work, and that "genuine love and sympathy" were necessary to bring about the kind of change that was being visualized (Elwin, *A Philosophy for NEFA* 59).

Enumerating the positive qualities characteristic to the tribal population – their "simplicity, which is most lovable; their art, which often gives them the dignity of princes but is so easily destroyed; their courtesy and hospitality, discipline and self-reliance; their ability to work hard and co-operatively" – he points out that it is these very qualities which leave them ill-equipped to deal with the onslaughts of an alien modernity, and this is the "very special challenge" that the tribal people of India offer (Elwin, *A Philosophy for NEFA* 287).

Elwin had an excellent rapport with Prime Minister Jawaharlal Nehru, and referred to himself as a missionary of Nehru's views on tribal affairs[4]. Elwin's ideas often seem to be an echo of what Nehru says with respect to the way in which the tribes should encounter the advancements in the world. However, the consonance between Nehru and Elwin on the issue of how the tribal question, though mutually reinforcing, has is a fine distinction. Biswas and Suklabaidya's perceptive analysis of the Nehru-Elwin interaction puts this across succinctly:

This convergence of concerns between Elwin and Nehru takes two different routes: for Elwin it is more a down to earth position concerning the tribal ethos, while for Nehru it is more of programming the state with a cultural restraint. Elwin's aim of maintaining cultural distinctions gets transformed into the cultural positions of the Nehruvian state, which gives birth to a humanistic body of knowledge. (Biswas and Suklabaidya 113)

Elwin's was the voice of a person concerned that the distinctiveness of the lives and cultures of the tribes should not be affected. It was a voice that spoke specifically for the tribal population. Nehru wanted all the tribes to participate in the building of the nation; at the same time his *Panchsheel* was clear about the fact that tribes would have the space for articulation of ethnic identities denied to them during colonial times, and this process of would ultimately integrate them with the nation. The policies negotiate between these two positions and converge amicably on middle ground. The Nehruvian policy, while advocating open-endedness, leaves the field open to the ground level implementation of these policies at the regional level. In Elwin's case, the framework within which he locates his discourse is a moral and an ethical one, and the interpretation of Nehruvian ideals within this framework puts the onus on administrators to ensure that the indigenous cultural ethos of tribes is not disrupted by the impersonal forces of state and national administration.

Elwin, in the course of his interactions with British officials and Indian leaders, had realized that both the "colonial state and the national intelligentsia… seemed to think of the 'forest people as mere ciphers in the population of India'" (Guha 98). Thus, Elwin took up the tribes as a cause at a time when they were nobody's concern. A lot of things about tribal people and societies have changed since Elwin's times. In keeping with the spirit of Elwin's life and his work in India, Elwin's "message", as G. N. Devy puts it, is perhaps the best way to sum up how best to appreciate the work of Elwin:

His message that only love can bring dignity to the tribals is particularly important in the context of 'violence' – seen by many in the new generation as the instrument of social justice and economic equity for tribals. This is particularly necessary at a time when the middle classes and the educated elite in the country are being led to believe that most tribals have taken to Naxalite violence, and that it is obscurantist to spend funds on communities that have been faring poorly in terms of 'development indicators'. New-generation Indian readers stand to benefit by learning from Elwin the civilizational graces and beauty of the tribal people." (Devy xxii)

Conclusion

The last three hundred years or so have seen a certain privileging or rise of the ideas of rationality and reason, which in turn has given rise to a few issues of their own. The idea of "development" in contemporary times is often steeped in exclusionism and unwillingness to accept those realities which cannot be explained through modern developmental parameters. This trait is a prominent aspect of most "development" projects. There is a marked apathy and lack of effort to comprehend the holistic nature of indigenous cultures and their practices. The

modern intellectual is a radical follower of certain ideas, beliefs and practices and seeks to establish these as universal codes. The modern intellectual is also a fanatic believer in the idea that application of these codes shall bring about "equity" among the people of the world. The opinion of the indigenous populations about the sociocultural or ecological sustainability of the enterprise of modernization is not accepted as valid because the structure of the indigenous discourse does not fit into the rationalist reason oriented paradigms of modern discourse. A burning example in contemporary times which showcases this clash can be evidenced in the case of Khandadhar Hills iron ore reserve and the Niyamagiri Hills Bauxite reserve in Odisha ("Tribals oppose mining" n.p.). Village after village in Odisha has held *palli sabhas* (meetings) and rejected the government's proposal to hand over the reserve for mining purpose first to POSCO and then to Vedanta. The reason given by the indigenous peoples was that the hills were home to their deity and were "sacred" for them. The idiom of this discourse, the idea of "sacredness" and its attendant connotations is interpreted in the very denotative or reductive sense of its religious linkages (e.g. purely in terms of an animistic, and therefore, pre-modern, faith or a shrine) by the modern discourse on "development and progress" and promptly debunked as "anti-development". Arguments have been raised as to why the *palli sabhas* have been allowed to give their opinion on the entire mountain range of Niyamagiri when they should only be concerned with the area on which the shrine of their god Niyama-Raja is situated. On 25 February 2016 the Odisha government, through its official mining body the Odisha Mining Corporation, filed an interlocutory application in the Supreme Court in a blatant move to undermine the rights conferred on indigenous communities by PESA (Panchayats (Extension to Scheduled Areas) Act, 1996) and FRA (Forest Rights Act, 2006).[5]

However, what has been significant in the case of Khandadhar and Niyamagiri is that the heads of tribal communities have argued for their natural rights using the developmental terminology which communicates itself better to contemporary society. The statement by Bilua Nayak, chieftain of the Bhuyan community, exemplifies the deployment of this terminology:

We have been demanding a ban on mining in Khandadhar to save waterfalls and rich biodiversity as well as the habitat right of primitive tribal communities like Paudi Bhuyan under Forest Rights Acts 2006. Odisha ("Tribals oppose mining" n.p.)

When the State is uncomprehending and when contemporary economic realities gain precedence over natural rights of people thus alienates them from their life and their land, the ground is prepared for strife and insurgency. It is evident that "development" and "resettlement" projects have made remarkably reductive and myopic assessments of the indigenous people and their needs. The Nehruvian policy of graded integration keeping in mind cultural specificities, which we talked of in terms of the North East and India, is overridden by agendas and interests with changed priorities. Much of what is wrong today can be traced back to this insensitivity, both local and national.[6]

Notes:

1. The word "philanthropologist" (a compound of philanthropy and anthropologist), frequently used to describe Elwin in terms of his work with the tribes of India, is arguably the word that best explains Elwin's work. For Elwin, anthropology was not sterile academics limited to fieldwork and data analysis. It was, in his own words, his "whole life". In his autobiography, he states that "the essence and art of anthropology is love" (Elwin 142).

2. An early and comprehensive discussion on the methodology of Elwin's work can be found in Bhabagrahi Misra's article "Verrier Elwin's Field Methods and Field Work in India: An Appraisal". A more recent discussion about Elwin's methodology is to be found in Ramachandra Guha's "Between Anthropology and Literature: The Ethnographies of Verrier Elwin".

3. Elwin had earlier suggested that tribes should be isolated from the mainstream so as to prevent uncontrolled acculturation. Isolation was criticized as akin to existence in a zoo or museum, and also on the grounds that this would deprive the tribal populace of the benefits of modern civilization. One of the fiercest critics of Elwin in this regard was G. S. Ghurye in his *The Aborigines So-called and Their Future* (1943) and many subsequent works. Elwin later modified his position.

4. The rapport between the two is visible in Nehru's Foreword to the first edition of Elwin's *A Philosophy for NEFA*: "Verrier Elwin has done me the honour of saying that he is a missionary of my views on tribal affairs. As a matter of fact, I have learnt much from him, for he is both an expert on this subject with great experience and a friend of the tribal folk. I have little experience of tribal life and my own views, vague as they were, have developed under the impact of certain circumstances and of Verrier Elwin's own writings. It would, therefore, be more correct to say that I have learnt from hirn rather than that I have influenced him in any way."

5. A detailed analysis presented by Zubair Nazeer and Rahul Chirmurkar http://thewire.in/2016/03/17/supreme-court-must-safeguard-tribal-rights-over-niyamgiri-hills-in-odisha-25043/

6. This paper was earlier published as "Ethnic Identities, Nationalist Realities: Verrier Elwin and Northeast India" in the

journal *Impressions of Eternity*,vol. 11 (2016), the journal of the Department of English, Bidhan Chandra College, Asansol, and is being published here with the permission of the editor in a slightly modified form. Parts of the paper also appear in the author's "*The Myths of Middle India* by Verrier Elwin" (which is part of the "Indian Folk Literature" optional course in MA (English), IGNOU) and his paper titled "The "interpreter of cultures": Verrier Elwin and North East India" published in *Labyrinth*, vol. 7.3 (2016).

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■■

Indian Epics and the Helpless Shakespearean Tragic Hero: Masculinity at Crisis

Asima Ranjan Parhi

Abstract

The Shakespearean tragic protagonist is a hapless, helpless victim, not merely of fate or circumstances but of his self-defeatist and self-denying narcissism. Narcissism is not only a self-love but a glorified self-surrender as dramatized in our epics, *Ramayana* and *Mahabharata*. The characters who accomplish such selflessness infact visualise a distinct honour, ego satisfaction and delight in projecting themselves larger than life in history. They take responsibility and pay for the sin of others, get ready to be accountable to the world while being oblivious of the contingencies of their personal self (read comfort). I take the above antithetical position in drawing a parallel between the characters like Ravana from *Ramayana*, Karna and Duryodhana from *Mahabharata* and that of the tragic heroes of Shakespeare in order to examine and find out traces of the luxury of a suffering at the expense of the material and mundane self which in turn assures a pleasurable vindication of the same self in the manner of what Dostoyevsky describes as *nadryvv* (*BrothersKaramazov* 1879). Although the parallel may not make sense in all its identity; for example in the epics it goes as complete self-sacrifice for a cause whereas in the dramas of Shakespeare the protagonist behaves shrewd, sometimes insane with a tinge of evil, yet rises to the same degree of resilience in standing by the act, in

delivering the final call on the war front rather than pleading for reprieve.

This paper seeks to examine the above hypotheses and make a statement on the ultimate failure of the male vigour that the narrator in Shakespeare could have plotted; in other words, orchestrating an absolute decimation of the superfluous masculine charisma. To draw such conclusions I have chosen a few male characters from the Indian epics as well as the new historicism of Foucault and Greenblatt as theoretical underpinnings to argue my thesis.

Introduction

In the Indian epics like *Ramayana* and *Mahabharata*, the heroic has always turned tragic, not by its incapability to evade the calamitous and destructive destiny but by choice, by a conscious moral accountability, by its affiliation to the charismatic and glorious at the cost of psychological and physical suffering. Karna and Bhishma uniquely counter the temptations of material victory by posing a challenge within themselves because of their protean personality which does not allow them to achieve their desired end. In certain sense Bhishma has no reason to repent since he did what he actually intended to do in the war but Karna has everything to regret for; an intention that never matched his action, giving away his armour as well as integrity as chief commander. This is his innocence and helplessness at the cunningly carved power relation by his mother Kunti at his birth and before his death. In the Swayamvar scene he is clearly duped and becomes a victim of calculated deceit. What is crafted here is Draupadi's casteist and feudal behaviour as well as hunger for power (Krishna had already hinted it before her) that shatters his male glory. He faces a dilemma in choice whether to be instrumental in punishing the savagery (Draupadi's act of waiting to bathe her hair in blood, Bhima's bestial act of drinking the

blood of Dushasan) of a nymphomaniac Draupadi and her ambition of being the queen who would rule and dictate by her sole motive since the Pandavas were never able to take decisions or look for his personal glory of establishing himself as the greatest archer. It brings him towards a self-annihilation never dramatized on such a grand scale in any literature. Karna in the epic *Mahabharata* despite being the greatest archer and warrior ever, is a victim of female exploitation and torture to the worst. Instead of being apologetic of her irresponsibility and unaccountability, Kunti rather shrewdly negotiates, bargain with her selfish motive. Draupadi by nature is impudent and ill mannered. Her casteist remarks and secret liaisoning and fixing of relationships result in her being a subject of the male irrationality that Pandavas are very well equipped with. She pays for her own blunder by not choosing the graceful and real male among the lot- Karna. By stigmatizing the female to be helpless and meek and yet using it as a veil (Shikhandi) to fight Bhishma, the Pandava camp only vindicates the commodification of women as utility item. It is Draupadi, the Pandavas and their counselor who are keen for a war whereas Duryodhana is more worried for the integration of the state and its people. He being the son of the king is legally, morally and justifiably supposed to be the king whereas from his childhood has been subject to a prejudiced view; that of being arrogant, unsocial, exploiter and ill mannered. He is not a hypocrite like the other camp and has never been pampered by people like Bhishma, Drona, Bidur who in order to appear good and great have time and again discriminated him and behaved with partisan motives. Duryodhana and Karna on the other hand are true to their nature. They are both emotional and compassionate, not prone to scheming and cunning. Duryodhana's insult by Draupadi is not only condemnable as unethical and churlish but violence to the entire male integrity and to nature. It is an audacity that strips the power and glory of

the male, uproots decency and replaces it with the devilish. She manufactures the idea of male exploitation while a scheme with another male (Krishna) is to be hatched throwing her weight around as a weapon against order and justice. Duryodhana's male hood and prince hood has been categorically and systematically destroyed by clearly a wrong champion of this white devil. Ravana, in spite of being burned unceremoniously every VijayaDashami, commands an unchallenged heroic and moral stance owing to his learning as well as administration. Neither did he insult Sita nor did he defame humanity. He only responded to one woman's call for responsibility (his sister) and fell for kidnapping the other (Sita). All his reputation and power as a king crumbled before these two women; one slightly aggressive in love and the other empowered with patience. All these great tragic heroes are helpless victims of a stereotyped and morally weak world which falsely champions morality to be the abode of Yudhisthira in Mahabharata and Bibhishana in Ravana. In fact the wronged (sinned more than sinning) Duryodhana had no choice but to stand out for his heroism and pride. He forms the other voice, the voice of the excluded, the mad, and the marginalized demon as the sane world finds him and so is actually a victim of power relation and struggle in Foucauldian terms. Our classroom needs to put the Shakespearean tragic heroes into the above mythic and epical framework instead of branding the epics with any religious tilt in order to understand the chaotic as well as calm acceptance of death at the behest of the loss of masculine (read heroic assertion and acceptance) demeanor which one would try to resurrect and establish time and again even by paying for it by their physical death. Lear at the mercy of a few women, Macbeth caught in the web of a self-indulgent wife, Othello trying to ward off the adversary with a weapon that can hardly cure him of the futility of the overtly held masculine pride in physical strength, and

Hamlet's intellectual curiosity aroused simultaneously with the moral order that is against Nature, augment an inevitable heroism in the archetypal hero, of the self-idealized male world to cleanse the root of evil while failing to recognize the sheer misrepresentation of the crumbling strength that the masculine in him demands. To add to the error of the self-reflexive and selfless flaunting of his male capabilities, he blurs the shady boundary of binaries; reason/madness, good/evil, real/imaginary, human/ghost, natural/supernatural, infidelity, treachery/love and so on.

Reputation is a responsibility. To carry the fossilized male responsibility of heroism, justice, dignity and even pain, the tragic heroes across cultures promote a sense of misunderstood mysterious stubbornness which often slips into delirium, dominance and irrationality. The loss of its vigour results in personal and cultural crisis and in the struggle to stand up to it. They invite the inevitable loss of their superimposed manhood. The major Shakespearean tragic heroes appear fluctuating, deferring and blunted to any purpose in a state of perennial existential dilemma taking part in the discourse of nature versus culture. The plays foreground the evolution of character amidst a series of self-contradicting forces in nature; directed not towards a unity or homogeneous understanding of thought, but beyond the visible and comprehensible. It is the utter agony of self and soul, uncontained as they are that manifest in a language which is self-destructive as is the character. While taking on the intriguing moral and spiritual struggle, they land in disillusionment, insomnia and schizophrenia. Instead of denouncing the body they are subject to accountability in terms of flesh and blood.

Theorizing male helplessness

Stephen Greenblatt in *Renaissance Self-Fashioning: From More to Shakespeare*(1980) draws on the concept of power

relationship and material condition as apparent with a subversive reading of orthodox texts that looked like universal humanist enterprise.In the case of Shakespeare's tragic characters who I have taken up in this paper, an apprehension of power negation perpetuates putting the protagonist in an anxiety not visible in the great comedies.Lear is at once enraged by his impotence on the collapse of his authority first before Cordelia, then before Goneril and Regan at a later stage.For him to bank on the Fool is a way of sexual gratitude and dependence. Hamlet's inability in commanding reciprocation in love and disappointment at Ophelia's puerile dependence on a pompous father makes him feel betrayed and disempowered by the female subject.Gertrude stands before him more as an empowered agency that has robbed him and his father of chivalry and honour. This has close resemblance with the gun powder plot. The same goes with Macbeth who is caught in a loveless marriage,trapped by an ambitious partner that time and again reminds him of his nagging cowardice and un-manliness. Lady Macbeth certainly rules the house as well as the political,social world of her husband whereas Shakespeare makes sure that Macbeth is charismatic through his brilliant soliloquys only as a strategy to subvert his strength before a woman. Othello demands fidelity in terms of a physical proof that upholds his childish, imprudent, raw innocence. His world is that of a self derision, complex in racial terms and he finds his helplessness a reality in an otherwise white world- the world of Desdemona.

HAMLET

Hamlet is a case for the neurophysician, philosopher, cynic, nihilist and the poststructuralist critic. A mixture of royal grandeur and base instinct, his speech signifies the heightened and incomprehensible impulse losing harmony as that of the lunatic, a critique of unity of thought and human bond. Hamlet's soul is sick to death. From henceforth he must walk alone within the

prison of mental death (Knight 1930, 19-12). Self-infliction, suicide become the area of rationality to Hamlet. His sick soul detests life, finds nature stale, corrupt and perceives the female body as the source of all corruption. Sexuality to him becomesprofane and detestable. He sees his mother and Ophelia as fallen women. This is in accordance to the self-conceived heroic male trying his best (as a stereotype male Samaritan) to uphold female honour.

Let her not walk i' th' sun. As your

Daughter conceive-friend lookto't. (II. ii. 184-85)

The bitter part of his insanity directed against Ophelia echoes a sense of nullity and chaos:

Hamlet: Get thee to a nunnery.

Why shouldst thou be a breeder of sinners?

x   x   x

I am very proud, revengeful, and ambitious

x   x   x

If thou dost marry, I'll give thee

This plague for thy dowry: be thou as

Chaste as ice, as pure as snow, thou shalt

Not escape columny.

x   x   x

Go to it, I'll no more on't, it hath made

Me mad. I say we will have no more marriage

To a nunnery, go (III. i .121-149)

At this stage he is overpowered by the thought of evil, insanity and dishonesty:

The power of beauty will sooner transform

honesty from what it is to a bawd,

Than the force of honesty can translate

Beauty into his likeness. I did love

You once. (III. i. 111-15)

One gets confirmed that Hamlet's soul is deprived of a certain sublime expression of love. Wilson Knight says:

Hamlet denies the existence of romantic values. Love, in his mind, has become synonymous with sex, with uncleanliness. Therefore beauty is dangerous and unclean. Sick of the world, of man, of love, Hamlet denies the reality of his past romance and says, 'I loved you not" (Knight 1930, 25).

He even breaks into fury and disgust at the very mention of love even from Ophelia:

Go to, I'll no more on't; it hath made me mad. (III. i. 155)

So madness has usurped and he is even consciously aware of it. The kind of intellectual madness that we find him in becomes a very viable means of his self expression. This is in tune with the Heathcliffian (Wuthering Heights) male honour being tarnished and on its way of getting destroyed to protect. He cannot but find his language through it, see the universe as an unweeded garden', 'prison', 'a pestilent congregation of vapours'. The consciousness of evil in Macbeth and that of suffering and gloom in King Lear complement with the robust, wayward and at times melancholic intellectualization of male integrity in Hamlet. He contains in him the cynicism and nihilistic thoughts resulting in a paradigm of eternal uncertainty. The fluctuation in the mind of the hero between mirth, humour, love, gentleness and vacancy, plague, darkness, abyss is exactly that of the swift change of mind in a lunatic. Wavering between the

hellish and gracious, inconsistent in purpose, this dual personality upholds an ambition of a superman.

KING LEAR

The amount of force and anger Lear generates in de-recognizing Cordelia springs from his incapability to contain the rage of losing masculine integrity and power. The male integrity itself is placed on the irresistible dominating force and the King by virtue of his superiority and responsibility takes the infallible position of judgment which in case of Lear lands in ultimate loss of his strength. It can be ascertained from the following in *King Lear*:

Fool- Thy wit O' both sides,

and left nothing i' the middle.

x   x   x

Thou art an O without a figure

(Act I, Sc-IV.181,186)

Lear -   Nothing will come of Nothing

(Act I, Sc-I. 84)

Lear is demasculinized the moment Cordeliabrings him to see the futility of his pride of judgment. From that moment his manhood has been at risk and he virtually claims to be the King through being acutely conscious of the 'lack' in terms of Lacanian loss of the Phallus (read power). Michael Ryan in *Literary Theory: An Introduction* is of the opinion that the Fool's preparation of the encounter between father and daughter is more explicitly sexual:

"Thou mad'st thy daughters thy mothers…. Thou gav'st them the rod and putt'st down thine own breeches". The image of punishment, Ryan says is the submissive sexual position and the feminization of the man deprived of power. (Ryan 121)

The character of Lear sparkles in the storm raging outside of his house. Resembling the elements, he begets the vital and essential in human personality. This is a naked sensation, appreciation of the forces of nature, irrespective of human dignity and its selfishness. The mad raving he bursts into makes him feel relieved. He tears off his clothes and behaves physically and superficially as a mad beggar. But that is the truth, the only basic instinct by which he could survive:

Is man no more than this? Consider him well. Thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. Ha! Here's three on's are sophisticated! Thou art the thing itself; unaccomodated man is no more but such a poor, bare, forked animal as thou art. Off, off, you lendings! Come, unbutton here. (III.iv.105).

This is in consonance with the indeterminacy of meaning prevalent in language as well as life. Shakespeare experiments and is expressive of the futility of absolute truths. Lear revolts against mankind and identifies with the elements, breaks loose from men's superficialities, dress, manners and so on. Then there is a profound and deep anguish over the matter that is past, yet a sense of the impending disaster makes him look strong which is appropriate for what we say a state of consciousness beyond the reason/madness dichotomy. In this context we may ponder over what Foucault says in 'The Order of Discourse':

In every society the production of discourse is at once controlled, selected, organized and redistributed by a certain number of procedures whose role is to ward off its past and dangers, to gain mastery over its chance events, to evade its ponderous, formidable materiality.

x   x   x

There exists in our society another principle of exclusion, not another prohibition but a division and a rejection. Since the

depths of the Middle Ages, the madman has been the one whose discourse cannot have the same currency as others. Lear captures the inherent decentring faculties and tunes them together:

> You think I'll weep. No, I'll not weep.
>
> I have Full cause of weeping;
>
> But this heart shall break into a hundred
>
> Thousand flaws
>
> Or ere I'll weep. – O fool, I shall go mad! (II. iv. 278-82)

Another crucial point of resemblance between the madman's wavering, swinging moods and the hero's constant, dynamic pattern of advance, retreat, surrender and resistance remind us of the basic similarity in thinking between the two. He repeats his own predicament:

> I am a very foolish, fond old man
>
> Four score and upward,
>
> Not an hour more or less; and to deal plainly
>
> I fear I am not in my perfect mind (IV. vii. 278-82)

The last line is both an apologetic and wise estimation of his personality. The famous imagery below gives expression to a deep anguish in the old man:

> I am bound
>
> Upon a wheel of fire, that mine own tears
>
> Do scald like molten lead. (IV.vii.45)

There are moments when the sensitive reader is detached and pities him for his insanity. But in those moments he appears to be proper material for the 'nature' versus 'culture' approach. The male hero carries the burden of being strong, infallible, rude, essentialist though ironically, sensitive, lonely and wretched. He belongs to a particular nature that confronts the civilizing (?)

modes of urban societies. There he stands as the hero of the demoniac (or quintessentially human, primitive and true). The beauty of marginalizing his earlier male ego turns into the imaginative, poetic and democratic language:

Come let's away to prison………

Who loses and who wins, who's in, who's out,

And take upon the mystery of things (V.iii.8-16)

Lear finds it difficult to shed his royal demeanour, for he thinks a king is also the king in the family. But the overall personality of Lear is subject to a pathos that manifests in his calm, sensitive marginalization, death, surrender to destiny, in his eternal fight against alienation, and in his lack of belongingness both at the personal and social scale. His motive and accomplishments may be taken as a sudden shock, surprise at his own expense being victim to remorse, vigour, romance and pathos from time to time at the hands of a cruel fate. But Shakespeare fills nature with awe and beauty completing his scheme of resistance to any concrete meaning. There is a kind of public detachment and unpretentious, deeply personal fulfilment here. Lear often tries to resist his madness and self contradicts by doing so:

When the mind's free

The body's delicate: the tempest in my mind

Doth from my senses take all feeling else

Save what beats there.

x   x   x

I will endure……….

O, that was madness lies; let me shun that;

No more of that.

Madness and an utter helplessness act effective in Lear in bringing a synthesis between the two extremes; his regal authority and pure worldliness. This gets involved with the deeply natural and physical. The relatedness of such different states of mind creates a mystifying existence for the whole human race and Edgar echoes it with a sublime observation:

Men must endure

Their going hence, even as their coming hither;

Ripeness is all (V. ii. 10-12).

MACBETH

The similarity between Macbeth and Othello lies in their personal valour. Both are generals, well acquainted with war and violence. Macbeth's ambitious nature and poetic temperament collide very often. The moral struggle, the dark and pessimistic vision of life is more evident here. Macbeth is never under the illusion of madness like Hamlet or Lear. He is on the other hand obsessive; being more enthusiastic about personal achievement. This is also a behaviour closely related to what we may safely say blind and mad pursuit of power. Macbeth's irresistible interest in the state craft leads to destruction and bloodshed. Lady Macbeth is the archetypal male shadow; lethal and hungry for power. A lady more prone towards blood and violence is unnatural, absurd and so appear to be crazy and mad in terms of cultural stereotype. She has lost the sense of the moral being, fellow feeling and compassion. Lady Macbeth can be understood by the way she prays:

Come, thick night
And pall thee in the dunnest smoke of hell
That my keen knife see not the wound it makes
Nor heaven peep through the blanket of the dark
To cry, Hold! Hold! (I.v.51).

There is a murder of sleep in Macbeth. The protagonist is always restless, perturbed and fearful. Terror is ubiquitous. The whole play looks nightmarish. Lady Macbeth feels the extra physical experience of the violent deed of Macbeth. Thus she sees blood in her hand and walks in sleep with a candle in her hand. And her invocation:

Come you spirits

That tend on mortal thoughts, unsex me here,

And fill me from the crown to the toe, top – full

Of direst cruelty! (I.v.41)

This is quite inhuman and is devoid of the normal, stable and reasonable act of the mind. But it also carries with it an uncertain, unsure conscience of the protagonist. Macbeth's regular variation of mood results from a liaison between madness and genius (man of character) which is at times self-annihilating. The fluctuation in the mind of the hero between mirth, humour, love, gentility and vacancy, abyss, darkness is due to his apprehension of not living up to the expectations of prejudiced male valour and victory. Macbeth himself experiences the disorder and nightmarish vision. He suffers from isolation by his criminal acts which are identical to the uncompromising masculine self-ostracization. Then comes his final observation on life:

It is a tale told by an idiot

Full of sound and fury

Signifying nothing (V. v. 28)

This is a composed and down to earth remark now that his mental confusion, struggle have subsided into oblivion. The initial mad pursuit has disappeared into a prophetic calmness. Both Macbeth and Lady Macbeth seem to be complementary in acting and feeling. Although the sense of appalling gloom persists all through the play, it is the mystic and grand design of evil, the

unnatural description of the whims and fancy of characters that strike out as exceptional. The criminal is the magical; the magical is the moral and so comes the alteration of the conventional moral world. Nature transforms human mind to a reservoir of moral crisis, guilt and a sudden streak of integrity that can contain all such diverse feelings and take part in a patient acceptance. By putting such an ironical and contrary value of life, Shakespeare effectively fits Lady Macbeth into a transsexual mode. Ultimately she would throw her virtual male space and shelter in its doom. Shakespeare's motive is very clear in the juxtaposition and complementary position shared by the fair/foul idea. To him the witches, the demonic and the sane appear one and the same in the context of adversity.

OTHELLO

Othello, a slave of passion is a protagonist of a play without any mystifying vision of evil, with no sense of restlessness that encircles Macbeth. But human relationship offers an instance glued with jealousy and distrust. Sex and love hold together on the firm rock of faith. The lack of faith corrupts the sense and brain. Othello is after all a soldier and drives towards sweeping conclusions easily. And he lacks the intellectualization of Hamlet who would delay his action by seeing the pros and cons. He is a Moor whose marriage with fair Desdemona has been a strange thing then. Othello is a noble barbarian, who has become a Christian and adopted the civilizational values here though his savage, Moorish instinct and suspicious nature is still there (Bradley 1904, 151). He transforms into the suspicious male and its phallic savagery riding over its fatal and consequential nullity. The change in Othello can be observed from the change in his poetry. Initially he projects a fascinating picture of nature:

It is the very error of the moon;

She comes more near the earth than

She was wont,

And makes men mad (V. ii. 107)

At first we find a lover enjoying the beauty and sublimity of life. There is a change though in his poetic expression later:

It is the cause, it is the cause, my soul

Yet I'll not shed her blood;

Nor scar that whiter skin of hers than snow

Yet she must die (V. ii. 6)

Still there is a sense of the dignified, noble expression of Desdemona's beauty. In case of Othello's change of attitude it is the cynicism and ugly mind of a timid mad, male self that usurps him, rots him and completely takes him over. The hero here too falls into the trap of the insensible and unreasonable being taking action swiftly without giving a chance for Desdemona to resist. Before killing her he sounds ironical too:

When I have plucked the rose,

I cannot give it vital growth again,

It needs must wither; I'll smell it on the tree. (Kisses her)

Then his final touch of defeat:

One more, and that's the last

So sweet was ne'er so fatal. I must weep,

But they are cruel tears; this sorrow's heavenly:

It strikes where it doth love. (V. ii. 14-22)

CONCLUSION

On the basis of the above assessment I may conclude that the cultural space of India through its myth, epics, Puranic figures, films and so on points at a sensitive, lonely male figure that is

inevitably tragic and gracefully enjoys such an isolation rather than crowd and fun. This figure addresses an issue entirely communicable to his male integrity which is simultaneously rude and suave, graceful yet gritty and uncompromising. That is why the link between the characters like Duryodhana, Karna, Bhishma, Ravana and that of the tragic heroes of Shakespeare holds credibility. The prime reason for drawing such parallel is in order to carve out:

i) a structuralist model as method of study of texts and characters of canonical authors from the west where the Indian epic figures stand as the structures of signification and

ii) counter the widely held view of the tragic heroes of Shakespeare to have been dominant and patriarchal.

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