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**Syllabus sub-committee for Optional English Paper III (Introduction to Poetry)**

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This is to inform you that pursuant to the resolution passed by the Board of Studies in English at its online meeting held on 15th July, 2020 vide item No. 3, form yourself into a sub-committee to prepare the draft syllabus of Optional English Paper III (Introduction to Poetry) - Sem III & IV of S.Y.B.A. in the subject of English as per the Choice Based Credit System (CBCS).  
 The list of Convener & members is attached herewith.

Regards,  
 Surekha Colaco  
 Assistant Registrar

Quick reply to Academic Authorities Unit <aamituniversityofmumbai@gmail.com>



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## RACE AND CASTE CONFLICTS IN AUTOBIOGRAPHIES BY DALIT WRITERS

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### Abstract :-

*The twentieth century has been a vivacious period of conflicts all over the world. It has witnessed changes in many spheres of human activity. These sweeping changes have also paved way for many rebellions at the individual, social, economic and political levels. Such radical transformations have been the cause everywhere of the widespread dissents, disunion, and interferences in human affairs. It is worthwhile examining these causes deeply as a preliminary exercise. The world wars, the ideas of Karl Marx and Sigmund Freud, and the advancements made in science and technology and the legacy of Western imperialism/ colonization have all in one way or another dramatically altered the social life of this century. This has had an influential impact on the literatures of the world. It is really worthy of attention that the sociological context has had a powerful influence over the content of many literary productions, both in the developed West and the developing east.*

*In the Indian societies the social order is such that one group/race/caste cannot establish a meaningful relation or contact with other group/race/caste easily, since the societies are divided into groups with certain groups becoming dominant and others being weak and submissive. In India, there are conventions and codes on the basis of race, gender, caste and religion. The practice of such boundaries avert a smooth relationship among the people of different groups. This paper is an attempt to focus on racial and caste discrimination reflected in autobiographies written by Women writers of India.*

**Key Words :** - Autobiography, Race, Gender, Dalit, Casteism etc.

The twentieth century has been a vivacious period of conflicts all over the world. It has witnessed changes in many spheres of human activity. These sweeping changes have also paved way for many rebellions at the individual, social, economic and political levels. Such radical transformations have been the cause everywhere of the widespread dissents, disunion, and interferences in human affairs. It is worthwhile examining these causes deeply as a preliminary exercise. The revolutionary ideas of social reformers like Mahatma Jyotiba Phule and Chatrapati Shahuji Maharaj and Dr. Bhimrao Ramji Ambedkar, dramatically altered the Indian social life of this century. This has had an influential impact on the literatures written in India in general and in Maharashtra particular. It is really worthy of attention that ideology of these social reformers gave new perspective to explore caste, race and gender biases in many literary productions like drama, novel, poetry, prose and autobiographies.

In Indian societies the social structure is such that one group, race, caste cannot establish a meaningful relation or contact with other group/race/caste easily, since the societies are divided into groups with



certain groups becoming dominant and others being weak and submissive. In India, there are conventions and codes on the basis of race, gender, caste and religion. The practice of such boundaries avert a smooth relationship among the people of different groups.

Dalit writing is a post-Independence literary phenomenon. The emergence of Dalit literature has a great historical significance. The causes and effects leading to the age-old existence of oppression and despair of the lives of marginalized class of nation's vast population are also observed in many other parts of the world. Arjun Dangle has defined Dalit literature as: "Dalit literature is one which acquaints people with the caste system and untouchability in India... It matures with a sociological point of view and is related to the principles of negativity, rebellion and loyalty to science, thus finally ending as revolutionary. Dalit literature is a symbol of change and revolution. The Prime object of Dalit literature is the liberation of dalits, the struggle against casteism. Some of the notable writers whose writings will find a place are: Mahasweta Devi, Baby Kamble, Namdeo Dhasal, Daya Pawar, Arjun Dangle, Sachi Rautray, Rabi Singh, Basudev Sunani, Bama, Abhimani, Poomani, Urmila Pawar etc.

Autobiography as a form of literature appeared first in the west in the 18th century. Autobiography represents more about private, social, public, political and moral life of a writer. Nevertheless individual achievements, personal experiences, oppression, imprisonment and struggles of an author occupy core part in autobiography. Caste rarely appeared in autobiographies written by Upper caste Brahmin Women writers like Laxmibai Tilak and Ramabai Ranade but, it does appear in Dalit women's autobiographies. They probe into the evil practices of Dalit community, and writer gives criticism of the community from within. The life of Brahmin women, in fact, is different from that of Dalit women as their life is filled with rituals, customs and so on. Amar Jiban, a life story of Rashundari, reflects the life of Brahmin women.

Manohar Jadhav opines that autobiographies are the revivals of memories of a hateful past and usually have the description of three generations. Dalit women autobiographies reflect and discuss various socio-political-cultural issues pertaining to Dalit community. There is no fictional motif in Dalit women autobiographies. Unlike Dalit men, only a few Dalit women have written their autobiographies and most of them have been written in regional languages and that they have hardly been translated into English.

Dalit autobiographies focused on the collectivity of dalit community. Baluta (1978) was the first autobiography written by Daya Pawar. Narendra Jadhav's *Outcaste: A memoir*, Bama's *Karukku* (Sharan Kumar Limbale's *The OutCaste: Akkarmashi The Outcaste*), Omprakash Valmiki's *Joothan: A Dalit's Life*, Baby Kamble's *Prisons we Broke*, Urmila Pawar's *The Weave of My Life* (2008) are some of the best examples of dalit autobiographies which spit fire against existing Hindu norms.

Baby Kamble's *The Prisons We Broke* which was originally written in Marathi as *Jina Amucha*, translated by Maya Pundit in 2009 is an autobiography representing not only Baby Kamble but an entire community. *The Prisons we broke* gives an evidence for the Casteism in India. The fact that caste system not only stigmatizes Dalit's as untouchables by reason of their birth and forces them into dirty jobs, but also segregates a large chunk of the population as lower castes and also forces them into various menial jobs by virtue of their birth. Casteism has kept untouchables away





from civilization, development and social honor. Casteism caused deaths of not only the body but also kills the spirit and consciousness of a person or society. In her autobiography Baby Kamble presented the live picture of Mahars life in past 50 years living in Western Maharashtra. She candidly showed her anger toward the Chaturvarna system of Hinduism as well as against the patriarchal order predominant among Mahars which gave lower status to their women. The autobiography is a self-critique of the patriarchy and superstitions prevalent among Mahars. It is also a document which recorded the poverty and hunger of Mahars. The feeling of insecurity is one among the major aspects in Kamble's autobiography. The situation of Dalit women in a Dalit family, which is full of experiences charred by uncertainty, domestic violence and social violence, is an important theme in her autobiography. The patriarchal system in India made the Dalit women feel insecure and dependent on men.

Unlike Baby Kamble's *The Prison We Broke*, Urmila Pawar's *The Weave of My Life* in translation as narratives, which navigate the realm of Dalit autobiography and women's autobiographies to emerge as "socio-biographies". The writing of gendered marginalized self results in the writing of resistance and the text emerges as the site of re-claiming lost histories.

Shantabai Kamble's autobiography *Majya Jalmachi Chittarkatha* (1988) elaborates struggle for identity and growth against rural background, while that of Prof. Pawade's *Antaspat* (1981) is set in an urban educated ethos. Shantabai Dani's autobiography *Ratradin Amha* (1990), give a detailed account of her active participation in Ambedkarite movement. Urmila Pawar's *The Weave of My Life* gives particulars of author's struggle to balance her official and familial chores. *Karukku* is the first Tamil dalit autobiography written by Bama, a dalit Christian woman, is a narrative of atrocities committed on dalit Christian women. This in turn becomes a sort of social rejection which leads to lack of space for living and few opportunities for earning and finally drives them to hunger and poverty. Most of the time they are kept at their place by racist and casteist oppression, religious hatred and prejudice.

Thus the above writings by Women writers exemplifies the double oppression of women writers and their expressions about dominance of patriarchy as well as caste discrimination in Indian Society. Even today the discrimination on the basis of gender and caste exists. The freedom from the clutches of caste and gender will give women explore the world with freedom in real sense. As Dr. Babasaheb Ambedkar has said that the development of the nation should be measured by the development of the women. These autobiographies aptly replicate the social, cultural and educational surrounding through their works. The above mentioned autobiographies recall their past and reconstruct history. The household, food, hunger, community, castes, culture, labour practices, humiliation, violence, resistance, collective struggles.

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This is to certify that Mr / Ms / Dr.

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## SPIRITUALITY AND RELIGION IN AUGUST WILSON'S THE PIANO LESSON

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### ABSTRACT

African American Literature is written by the people of African descent dominantly about the autobiographical and spiritual narrative experiences of African Americans. The major themes and issues explored in this literature are the role of African Americans within the larger American society, African-American culture, racism, slavery, equality, religion and spirituality. African-American writing has inclined to include oral forms, such as spirituals, sermons, gospel music, blues. Religion plays a key role in African American Literature and is carried on through centuries of writing. The church has always been a significant part of African American way of life and been a major contributor to the community of Negroes, bringing them together for support in their spiritual lives as well as aiding them in surviving horrible living conditions.

This research paper tries to focus religion and spirituality from the different perspectives while reading dramas of August Wilson especially *The Piano Lesson*. The writer tries to assert how two different spiritual and religious preaching and practicing like Christianity and African Traditional Religion leading to the conflict for freedom and search for the roots of African culture for healing, revelation and identity.

**Key Words:** African American, Religion, Spirituality, Racism, Shamanism etc.

Art has found its expression as a fundamental need in every human society struggling to find existence and meaning out of chaos. Even in the globalized world discrimination exists on the basis of race, caste, colour, region, religion, gender particularly marginalized classes like Dalits, blacks and women all over the world. August Wilson too echoes the expressions and experiences of African Americans through his *Pittsburgh Cycle*.

African American Literature is written by the people of African descent dominantly about the autobiographical and spiritual narrative experiences of African Americans. African-American literature writers have been recognized by the highest awards, including the Nobel Prize to Toni Morrison and Pulitzer Prize to August Wilson twice for his plays and several awards for his *Pittsburgh Cycle*. Among the themes and issues explored in this literature is the role of African Americans within the larger American society, Freedom, Religion, Spirituality, Black Nationalism, Double Consciousness, African-American culture, racism, slavery and equality. African-American writing has inclined to include oral forms, such as spirituals, sermons, gospel music, blues or rap.

While African Americans practice a number of religions like Christianity, Islam, Judaism, Buddhism and a small number of African Americans who participate in African traditional religions, such as Vodou and Santeria or Ifa and diasporic traditions like Rastafarianism. The researcher tries to explore the religious of African Americans about religion, and spirituality reflected the dramas by August Wilson in general with special analysis of play *The Piano Lesson*. Wilson creates displaced and disconnected black characters removed from their history and from their individual identity, in search







of spiritual resurrection and cultural reconnection.

August Wilson's play *The Piano Lesson* inspired by the Romare Bearden's painting depicting a story of family's struggle to reclaim their own identity and history. It efficiently personifies supernatural and spiritual elements like spirits and ghosts. It suggests the importance for individual's personal struggles than in its precise content. It portrays historical complications of three generations of slavery. The major conflict in the play focuses on 'the piano' which carries incidents of the past and present. The piano appears to have a secret ability that keeps alive the spirits of the dead, fostering a unity between the past and present. The piano also has the possibility to contemplate the identity of those who come into contact with it. Each person of the family responds to it in a different manner, according to his or her past actions, hopes, fears, and desires. The piano in August Wilson's *The Piano Lesson* is rooted in the heritage of slavery.

In *The Piano Lesson* it's a story of Bernice who lives with her uncle Doaker and daughter Maretha. Her brother, Boy Willie comes from South to sell the piano to gate enough money to purchase a land in South, a land once labored by his grandfather and owned by a former slave owner Sutter. Bernice could not forget the trauma of her father's and husband's death and family's tragic past. She keeps the piano clean and dusted but scared to touch ivory keys. She considers the piano as a symbol of sweat of her slave grandfather, wooden surface as the tears of her mother, etc. The piano is a treasure of family's history and selling it like a selling soul of the Charles family and surrendering again to white masters as slave. The conflict about the ownership of Piano between the siblings leading to the beliefs of Christianity and African traditional beliefs. The play deals with families separated from communities connected through music, culture, arts and histories of blacks. It deals with the experiences and attitudes of Charles and Sutter's family subtly quoted by Sandy Alexandre:

"Wilson creates a metaphor of art rooted in both the preservation and the creative manipulation of history. Because the piano is simultaneously an heirloom and a musical instrument, it becomes involved in vexing conversation about everything from its aesthetic to its historic, spiritual, pedagogical and economic value" (Sandy 78)

In *The Piano Lesson* Wilson displays his concern for the sense of Africanness, his past by dramatizing the conflict between brother and sister i.e., Boy Willie and Bernice over the piano. For him the piano is history of Charles family, representative of the past, slavery, the heritage carvings by Grandfather Willie Boy. After emancipation they want the piano back from white master Sutter because they believe "as long as Sutter had it... he had us... we were still in slavery" (15/*The Piano Lesson*)

The piano in the play represents the soul of Charles family in particular and all Africans in general. While assessing about the Christianity in the play, it's evident to introduce Christian religious preacher like Avery. Wilson explores the role of Christianity through Avery, a preacher and suitor to Bernice. He's representing biblical faith and spokesperson for black evangelical Christian. He dreams of becoming preacher and wishes to start a church like the Good Shepherd.

To remove Sutter's ghost from her house Bernice with Avery arranges exorcism brings Christian rituals in the play. This interference of Christianity forced in the black world. It represents the Christian Gods of white:

"Thirty-eight years old, honest and ambitious, he has taken to the city like a fish to water, finding in it opportunities for growth and advancement that did not exist for him in rural South. He is dressed in a suit and tie with a gold cross around his neck. He carries a small Bible"





(The Piano Lesson, Act-I Scene-I Pg. 22)

Avery reads Bible and begins the ceremony, an act of exorcism, but it's in vain as Christian words fail to drive away the demons of the past. Boy Willie does not believe in Christian words, as a believer of African tradition. He takes on the ghosts physically. Bernice believes that help of ancestors' power within the piano will be fruitful in defeating the ghosts. She begins her own exorcism by playing the piano to invoke ancestors to help Willie in the fight.

BERNICE: I want you to help me,.....

Ma Bernice.....

I want you to help me

Mama Esther

(The Piano Lesson Act-II Scene-V Pg. 107)

Thus, calling all the ancestors to fight against Sutter's ghost to help her and Boy Willie to win and drive away Sutter's ghost from home. This incident refers Wilson's strong belief in African Oral tradition and fighting spirits to validate strength of its roots and questions African Americans faith in Christianity. He also tries to emphasize his doubt and argues against western cultural superiority. Western culture has based upon the Holy Bible, miracles, exorcism and denied African oral tradition, worshipping spiritual being as 'unreasonable'.

In the play Bernice's actions of invoking all the ancestors by playing a piano makes her stronger in believing familial values and revives her own 'the African' in American experience. Boy Willie is proud of his past and understands it's values, teaching to learn and utilize for better future understanding. He realizes that preservation of the past and is more essential than monetary gain and to be cherished for continuous struggle for self by embracing the history of racial slavery.

As Wole Soyinka in his plays, explores myth, Yoruba rituals, world view of African Americans to build modern African drama. In his plays the world view of the invisible world of gods, spirits, the ancestors and the dead regulate human lives. In Wilson's plays he gives these elements to his characters and audience their own identity and history. It refers to the strong belief of August Wilson in traditional African American rituals of worship and spirituality. Spirituality and religion are deeply ingrained in the African American experience while answering to Hannah Grillo, Riley Keene Temple describes tensions in Christianity and the God of Enslaver and enslaved. He too talks about Wilson's comments "He talks about Jews celebrating the Passover and that black Americans should celebrate the day of the Emancipation Proclamation the same way the Jews celebrate the Passover. While talking about Christianity and Blacks Wilson states:

"The Christianity that black have embraced, they have transformed with aspects of African religion, African style, and certainly African celebration. The church is the only stable organization in the black community, and the community is organized around the church" (Rudolph 562)

Wilson advocates the African American traditions defined by beliefs in ancestors, spirits, practice of magic, Vodou rituals in contrast to Christianity. Wilson believes that one religion must be accepted to resolve the conflict in the play. His plays actually reflect the struggles going on in America between African religious beliefs and Christianity in his plays. His characters like Avery and Boy Willie illustrated two diverged religions through Christianity and African Traditional Religion. In 'The Piano





Lesson' the ghost of Sutter represents ATR, whereas Avery represents Christianity. In each of these plays, the characters are forced to choose between ATR and Christianity, and Wilson subtly guides his characters to choose African Traditional Rituals and overcome. Wilson's plays are a contemporary commentary on the role of religion in the lives of American Blacks. Thus, it may be argued that the Piano Lesson deals with several voyages i.e. from Christianity to African rituals, slavery to emancipation, the past to present, African American to African experiences and transition where 'inheritance and legacy to form distinct identity.

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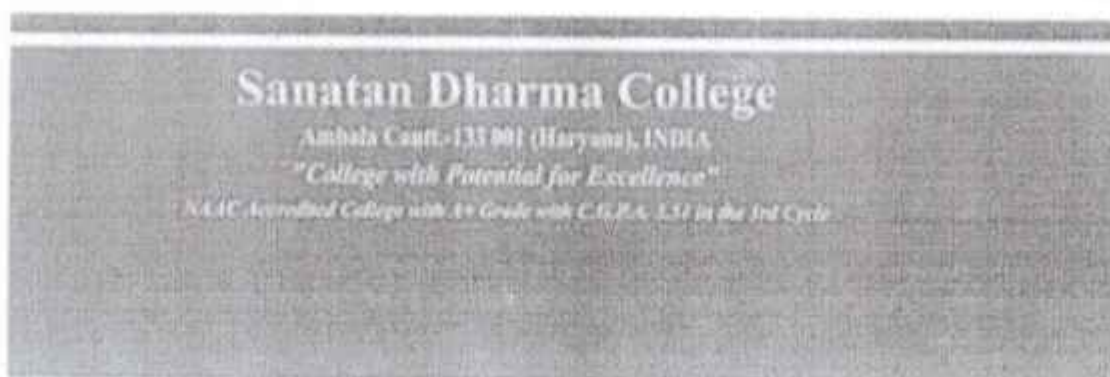
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## SPIRITUALITY AND RELIGION IN AUGUST WILSON'S THE PIANO LESSON

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### ABSTRACT

African American Literature is written by the people of African descent dominantly about the autobiographical and spiritual narrative experiences of African Americans. The major themes and issues explored in this literature are the role of African Americans within the larger American society, African-American culture, racism, slavery, equality, religion and spirituality. African-American writing has inclined to include oral forms, such as spirituals, sermons, gospel music, blues. Religion plays a key role in African American Literature and is carried on through centuries of writing. The church has always been a significant part of African American way of life and been a major contributor to the community of Negroes, bringing them together for support in their spiritual lives as well as aiding them in surviving horrible living conditions.

This research paper tries to focus religion and spirituality from the different perspectives while reading dramas of August Wilson especially *The Piano Lesson*. The writer tries to assert how two different spiritual and religious preaching and practicing like Christianity and African Traditional Religion leading to the conflict for freedom and search for the roots of African culture for healing, revelation and identity.

**Key Words:** African American, Religion, Spirituality, Racism, Shamanism etc.

Art has found its expression as a fundamental need in every human society struggling to find existence and meaning out of chaos. Even in the globalized world discrimination exists on the basis of race, caste, colour, region, religion, gender particularly marginalized classes like Dalits, blacks and women all over the world. August Wilson too echoes the expressions and experiences of African Americans through his *Pittsburgh Cycle*.

African American Literature is written by the people of African descent dominantly about the autobiographical and spiritual narrative experiences of African Americans. African-American literature writers have been recognized by the highest awards, including the Nobel Prize to Toni Morrison and Pulitzer Prize to August Wilson twice for his plays and several awards for his *Pittsburgh Cycle*. Among the themes and issues explored in this literature is the role of African Americans within the larger American society. Freedom, Religion, Spirituality, Black Nationalism, Double Consciousness, African-American culture, racism, slavery and equality. African-American writing has inclined to include oral forms, such as spirituals, sermons, gospel music, blues or rap.

While African Americans practice a number of religions like Christianity, Islam, Judaism, Buddhism and a small number of African Americans who participate in African traditional religions, such as Vodou and Santeria or Ifa and diasporic traditions like Rastafarianism. The researcher tries to explore the relations of African Americans about religion, and spirituality reflected the dramas by August Wilson in general with special analysis of play *The Piano Lesson*. Wilson creates displaced and disconnected black characters removed from their history and from their individual identity, in search







of spiritual resurrection and cultural reconnection.

August Wilson's play *The Piano Lesson* inspired by the Romare Bearden's painting depicting a story of family's struggle to reclaim their own identity and history. It efficiently personifies supernatural and spiritual elements like spirits and ghosts. It suggests the importance for individual's personal struggles than in its precise content. It portrays historical complications of three generations of slavery. The major conflict in the play focuses on 'the piano' which carries incidents of the past and present. The piano appears to have a secret ability that keeps alive the spirits of the dead, fostering a unity between the past and present. The piano also has the possibility to contemplate the identity of those who come into contact with it. Each person of the family responds to it in a different manner, according to his or her past actions, hopes, fears, and desires. The piano in August Wilson's *The Piano Lesson* is rooted in the heritage of slavery.

In *The Piano Lesson* it's a story of Bernice who lives with her uncle Doaker and daughter Maretha. Her brother, Boy Willie comes from South to sell the piano to get enough money to purchase a land in South, a land once labored by his grandfather and owned by a former slave owner Sutter. Bernice could not forget the trauma of her father's and husband's death and family's tragic past. She keeps the piano clean and dusted but scared to touch ivory keys. She considers the piano as a symbol of sweat of her slave grandfather, wooden surface as the tears of her mother, etc. The piano is a treasure of family's history and selling it like a selling soul of the Charles family and surrendering again to white masters as slave. The conflict about the ownership of Piano between the siblings leading to the beliefs of Christianity and African traditional beliefs. The play deals with families separated from communities connected through music, culture, arts and histories of blacks. It deals with the experiences and attitudes of Charles and Sutter's family subtly quoted by Sandy Alexandre:

"Wilson creates a metaphor of art rooted in both the preservation and the creative manipulation of history. Because the piano is simultaneously an heirloom and a musical instrument, it becomes involved in vexing conversation about everything from its aesthetic to its historic, spiritual, pedagogical and economic value" (Sandy 78)

In *The Piano Lesson* Wilson displays his concern for the sense of Africanness, his past by dramatizing the conflict between brother and sister i.e., Boy Willie and Bernice over the piano. For him the piano is history of Charles family, representative of the past, slavery, the heritage carvings by Grandfather Willie Boy. After emancipation they want the piano back from white master Sutter because they believe "as long as Sutter had it... he had us... we were still in slavery" (15/*The Piano Lesson*)

The piano in the play represents the soul of Charles family in particular and all Africans in general. While assessing about the Christianity in the play, it's evident to introduce Christian religious preacher like Avery. Wilson explores the role of Christianity through Avery, a preacher and suitor to Bernice. He's representing biblical faith and spokesperson for black evangelical Christian. He dreams of becoming preacher and wishes to start a church like the Good Shepherd.

To remove Sutter's ghost from her house Bernice with Avery arranges exorcism brings Christian rituals in the play. This interference of Christianity forced in the black world. It represents the Christian Gods of white:

"Thirty-eight years old, honest and ambitious, he has taken to the city like a fish to water, finding in it opportunities for growth and advancement that did not exist for him in rural South. He is dressed in a suit and tie with a gold cross around his neck. He carries a small Bible"





(The Piano Lesson, Act-I Scene-I Pg.22)

Avery reads Bible and begins the ceremony, an act of exorcism, but it's in vain as Christian words fail to drive away the demons of the past. Boy Willie does not believe in Christian words, as a believer of African tradition. He takes on the ghosts physically. Bernice believes that help of ancestors' power within the piano will be fruitful in defeating the ghosts. She begins her own exorcism by playing the piano to invoke ancestors to help Willie in the fight.

BERNICE: I want you to help me.....

Ma Berniece.....

I want you to help me

Maui Esther

(The Piano Lesson Act-II Scene-V Pg. 107)

Thus, calling all the ancestors to fight against Sutter's ghost to help her and Boy Willie to win and drive away Sutter's ghost from home. This incident refers Wilson's strong belief in African Oral tradition and fighting spirits to validate strength of its roots and questions African Americans faith in Christianity. He also tries to emphasize his doubt and argues against western cultural superiority. Western culture has based upon the Holy Bible, miracles, exorcism and denied African oral tradition, worshipping spiritual being as 'unreasonable'.

In the play Bernice's actions of invoking all the ancestors by playing a piano makes her stronger in believing familial values and revives her own 'the African' in American experience. Boy Willie is proud of his past and understands it's values, teaching to learn and utilize for better future understanding. He realizes that preservation of the past and is more essential than monetary gain and to be cherished for continuous struggle for self by embracing the history of racial slavery.

As Wole Soyinka in his plays, explores myth, Yoruba rituals, world view of African Americans to build modern African drama. In his plays the world view of the invisible world of gods, spirits, the ancestors and the dead regulate human lives. In Wilson's plays he gives these elements to his characters and audience their own identity and history. It refers to the strong belief of August Wilson in traditional African American rituals of worship and spirituality. Spirituality and religion are deeply ingrained in the African American experience while answering to Hannah Grillo, Riley Keene Temple describes tensions in Christianity and the God of Enslaver and enslaved. He too talks about Wilson's comments "He talks about Jews celebrating the Passover and that black Americans should celebrate the day of the Emancipation Proclamation the same way the Jews celebrate the Passover. While talking about Christianity and Blacks Wilson states:

"The Christianity that black have embraced, they have transformed with aspects of African religion, African style, and certainly African celebration. The church is the only stable organization in the black community, and the community is organized around the church" (Rudolph 562)

Wilson advocates the African American traditions defined by beliefs in ancestors, spirits, practice of magic, Vodou rituals in contrast to Christianity. Wilson believes that one religion must be accepted to resolve the conflict in the play. His plays actually reflect the struggles going on in America between African religious beliefs and Christianity in his plays. His characters like Avery and Boy Willies illustrated two diverged religions through Christianity and African Traditional Religion. In 'The Piano





Lesson' the ghost of Sutter represents ATR, whereas Avery represents Christianity. In each of these plays, the characters are forced to choose between ATR and Christianity, and Wilson subtly guides his characters to choose African Traditional Rituals and overcome. Wilson's plays are a contemporary commentary on the role of religion in the lives of American Blacks. Thus, it may be argued that the Piano lesson deals with several voyages i.e. from Christianity to African rituals, slavery to emancipation, the past to present, African American to African experiences and transition where inheritance and legacy to form distinct identity.

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**INSTITUTIONALIZED RACISM: REPRESENTATION IN AUGUST WILSON'S PLAYS FENCES  
AND MA RAINEY'S BLACK BOTTOM**

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**Abstract:-**

African American literature includes literature written by writers of African descent exploring the black identity, celebration of African American culture, criticism of institutional racism etc. The institutional racism is one of the major aspects reflected in African American literature by Toni Morrison, Alice Walker, James Baldwin, Richard Wright, Lorraine Hansberry, August Wilson, Lynn Nottage etc.

The term institutional racism designates societal patterns and structures that impose oppressive or otherwise negative conditions on identifiable groups on the basis of race or ethnicity. Oppression may come from business, the government, the health care system, the schools, or the court, among other institutions. August Wilson's plays portrays the characters which are victims of institutional racism. As in *Fences* through the journey of Troy Maxson who's traumatized by institutional racism at A&P Company and Sports as well as in *Ma Rainey's Black Bottom* the institutional racism in the Music Industry and the struggle for preserving the culture through identity may be explored through this research paper.

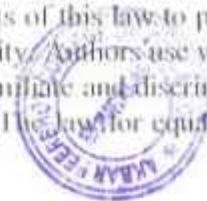
**Key Words:** Racism, Institutional Racism, Afro-American experience, culture, identity.

The new millennium has witnessed a lot of changes in human kind in the context of globalized technological world. Even though today discrimination on the basis of caste, race religion, social status, colour exists. Women, Dalits, blacks continued to suffer as the most disadvantaged groups all over the world. Marginalization of the blacks and oppressed have forced them to search for self-awareness and self-empowerment.

The term racism stands for the of unequal treatment given to people on the basis of some biological and physical characteristics especially skin colour and the shape of the face. Many of Black people may frequently assume racism typically as a survival mechanism in America. The internal racism was more dominant in America through 19<sup>th</sup> and 20<sup>th</sup> Century. Internalized racism can be defined as "the individual inculcation of the racist stereotypes, values, images, and ideologies perpetuated by the White dominant society about one's racial group, leading to feelings of self-doubt, disgust, and disrespect for one's race and/or oneself" (Pyke, 2010, p. 553).

The term institutional racism designates societal patterns and structures that impose oppressive or otherwise negative conditions on identifiable groups on the basis of race or ethnicity. Oppression may come from business, the government, the health care system, the schools, or the court, among other institutions. Institutional racism deals with racial inequity within institutions and systems of power, such as places of employment, government agencies, and social services. It takes the forms of unfair policies and practices, discriminatory treatment, and inequitable opportunities and outcomes. In it occurs when a group is targeted, intentionally and discriminated against race inside institutions.

The Jim Crow Law in the U.S. is one of the finest examples of institutional racism in America. The government pushed a law called the Jim Crow Law allowing blacks to have the same rights as whites. Jim Crow law has been in news and in many stories. They use this to talk about the impacts of this law to people. The law for equality of rights was only on paper, but the discrimination doubled in reality. Authors use writing to express people's feeling for racism. This law gave free way for whites to ignore, humiliate and discriminate blacks in institutions with improper or low wages, posting for menager and dirty jobs. The law for equality of rights was only on paper, but the discrimination doubled in reality.



August Wilson attracts the audience attention through his dramatization of the complex trends of racism dominant in America. In many of his interviews Wilson argued and depicted the discrimination of blacks in various levels from individual, community or in institutions like judiciary, workplaces, sports and music. Wilson rightly talks about African American men and women as 'marked'; identity rejected slaves in search of freedom to discover, reformulate, develop their identity with dignity and worth living life as a human being.

*Fences* one of the finest plays by August Wilson. *Fences* epitomizes the fractures existed in American Society in general and in Troy Maxson's, the protagonist and his family in particular. Troy, an African American garbage man, former baseball player not ready to come out of his nostalgia of rejection from, baseball league due to racial discrimination seventeen years ago. Identity has always a crucial element in Wilson's plays which represents the expressions of the African American community. In *Fences* Wilson raises a question i.e. Is only music and sports outlets for job opportunities for African Americans in racist American society? Which leads to the conflict between Troy Maxson, his family and Cory, his youngest son. Troy Maxson is deprived of his ambition to be playing in a major football league due to racial discrimination which created fences for him. He's too fenced by job of garbage collector in brutal physical and environmental condition.

August Wilson's *Fences* scrutinizes African Americans views in late 1950s status in America. In spite of the law of emancipation of blacks' freedom from slavery, they still were victims of racial discrimination. In the late 1950s African Americans were well aware about the exploitation reflected in the play through Mr. Rand's appointment of whites as truck Drivers whereas blacks as garbage collectors. In sports too the selection of white players in various professional leagues and rejection of blacks in spite of their skills and mastery in games etc.

The negative perspective of life was a result of infusion with racism and empty promises of changes in the lives of African Americans in reality. Troy experienced the effects of institutional racism in the organization where he worked. In his conversation with Bono the experiences followed:

"Troy: I ain't worried about them firing me. They gonna fore me cause I asked a question? That's all I did. I went to Mr. Rand and asked him, "Why?" "Why you got the white mens driving and colored lifting?" Told him, "What's the matter, don't I count? You think only white fellows got sense enough to drive a truck. That ain't no paper job! Hell anybody can drive a truck. How come you got all whites driving and colored lifting? He told me "take it to the union. "Well, hell, that's what I done" (Wilson, *Fences* 2)

The conversation between friends about Troy Maxson's fight for equal distribution of work where whites were given duties of Drivers and blacks were assigned to pick up the garbage. This injustice has nourished racial hatred pushing him to complete the building of a fence around his house. The old two-story brick house where Troy lived in with his family is "partially fenced" which means that the small dirty yard and his house is exposed to the outer world. This seems absolutely unacceptable for Troy as himself exposed to outside racist world which is dangerous for his family.

Troy considers his life as a failure due to racism in American institutions which denied his performance as a talented sports man. His efforts to save his household to large extent that fences are to partially protect yards from outside racist assault to Cory, his son. Rose Troy's wife who always trying to convince him to sign on the papers of recruiter, Troy burst out to her

"I don't want him to be like me! I want him to move as far away from my life as he can get. You the only decent thing that ever happen to me. I wish him that. But I don't wish him a thing else





from my life. I decided seventeen years ago that boy wasn't getting involved in no sports. Not after what they did to me in the sports." (Wilson, *Fences* 39)

Troy's experiences about baseball players were painful, the grief resulted in a confrontation with Rose. Troy believes that the racist approach of white sports leaders responsible for his poor experience, as they gave the chance to white players and not black players in spite of huge talent in them. Troy feels to protect his "only decent thing that ever happen to him" by erecting fence around his house. (Wilson, *Fences*: 34)

Troy considers his life as a failure due to racism in American institutions which denied his performance as a talented sports man. His efforts to save his household to large extent that fences are to partially protect yards from outside racist assault to Cory, his son. Troy's experiences about baseball players were painful, the grief resulted in a confrontation with Rose. Troy believes that the racist approach of white sports leaders responsible for his poor experience, as they gave the chance to white players and not black players in spite of huge talent in them. Troy feels to protect his "only decent thing that ever happen to him" by erecting a fence around his building/house.(Wilson, *Fences* 34)

Wilson explores the reason why achieving the American Dream remained futile for black players like Troy Maxson due to institutionalized racism in sports in the United States. In the Play while Jim Bono and Wilson's Wife Rose claim that the times have changed and blacks are also permitted to involve in professional leagues and Troy "Just come along too early" To which Troy responds bitterly talks about Negro League situation;

There ought not never have been no  
time called too early! ... I done seen a  
hundred niggers play baseball better  
than Jackie Robinson. Hell, I know  
some teams Jackie Robinson couldn't  
even make! What you talking about  
Jackie Robinson, Jackie Robinson wasn't  
nobody. I'm talking about if you  
could play ball then they ought to have  
let you play. Don't care what color you  
were. Come telling me I come along  
too early. If you could play ... then  
they ought to have let you play" (Wilson, *Fences* 9-10)

Aforementioned expresses the complaint of Troy about the actual experiences from baseball's Negro Leagues histories alike John Holway's *Voices from the Great Black Baseball Leagues* (1975).

Wilson's *Ma Rainey's Black Bottom*, sets in Chicago Music recording Studio in the 1920s too continues to explore discriminatory working practices against African Americans to explore the complex relationships between black and white in the music recording session in 1920 of America. *Ma Rainey's Black Bottom* depicts the profitable blues music industry dominated by White managers and Studio Owners. Margaret Booker notes about the dominance of White managers and recording studios;

"The White man still treats the black man as property whether the crop is cotton or music" (Margaret 42)

As the play progress we can discover the business interest in the blues music white studio Manager Sturdyvant and Ma Rainey's white Manager, Irvin. Their purpose is to earn huge money from selling blues music to the audience in the North. Throughout the play all the white characters treat inhumanly to African American artists including Ma Rainey. *Ma Rainey's Black Bottom* epitomizes the centralised issues of blues music, artists and musical industry's exploitation in the 1920s by white owners of music studios. It reflects social and cultural glimpses of African American life in Chicago. Sylvester is a representative of African Americans victims of racial discrimination and the dramatic situation they have been through. He could not talk about the problems due to psychological and physical inability to articulate the ideas. The treatment



given by police for a minor accident case traumatized him so much that he couldn't communicate smoothly with clear dialogues. The play deals with the pre-depression era in America crucially depicting the socio-economic situation of African American musicians in particular and contemporary African Americans race in general. In America many Black artists were indirectly enforced to work for promotion of the white dominated music industry. August Wilson exposes embarrassing situations of education and employment of African Americans in 1920. Wilson believed that in spite of freedom from slavery blacks are still being victim of economic, social cultural discrimination.

About the situation of African American musicians and artists, Sandra G. Shannon illustrates:

"Ma Rainey's Black Bottom is a disturbing look at the consequences of waiting, especially as it relates it to the precarious lot of black musicians during pre-depression era. Although the play features still shot in the lives of several members of Ma Rainey's 1920s band, it is also suggestive of the many and varied oppressive forces under which the entire African American population labored at that time. From education to employment, black got the smallest share of American pie which clinging to an often-self-destructive ideology of tolerance" (Shannon)

Wilson suitably explores the exploitation of African Americans musicians during 1920 throughout the play. In the beginning of the play when the whites converse about their intentions of recording blues music and earning huge money. Ma Rainey is considered 'the mother of the Blues' for her outstanding contribution to Blues music. The white manager behave arrogantly without dignity to all band members and Ma Rainey too can be reflected in the dialogues between Irvin and Sturdyvant.

Irvin: Mother of the Blues, Mel Mother of the Blues.

Sturdyvant: I don't care what she calls herself. I'm not putting up with it. I just want to get her in here..... record the songs on the list..... and get her out just like clockwork

(Wilson, Ma Rainey's Black Bottom)

Through Ma Rainey's Black Bottom August Wilson depicts the Blues music dominated by white supremacy during 1920s. About the work field in 1920s Margaret Booker notes, "the white man still treats the black man as property, whether the crop is cotton or music" (Margaret, Lillian Hellman and August Wilson: *Dramatizing a New American Identity* 42)

Thus, the above discourse tries to portray the sufferings and exploitation of African Americans in *Fences* and *Ma Rainey's Black Bottom*. In *Fences* through the institutions like sports as well as A&P, Garbage Transportation Company where biased attitude of Whites in giving opportunity to white players in major professional leagues denying the rights of deserving blacks players in spite of being masters of the game. The A&P Company where blacks were appointed only as garbage collectors and whites as truck drivers by Mr.Rand. In *Rainey's Black Bottom* the exploitation of black music band artists and singers is a systematic planning to discriminate and dehumanize them for the benefits of a white studio owner.

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## INCLUSIVENESS AND NEW EDUCATION POLICY

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### Abstract:-

In recent years, India has shown a significant increase in education, especially in terms of education infrastructure and student participation. The Right to Education Act of 2009 has been successful in increasing enrolment in upper primary school. Between 2009 and 2016, the number of pupils in upper primary school rose by 19.4 percent across the country. The development of cleanliness and safety systems has also helped in the country's enrolment. According to the 2011 Census, women had a literacy rate of 65.5 percent, Muslims had a literacy rate of 68.5 percent, and Schedule Caste communities had a literacy rate of roughly 66 percent. Despite tremendous progress in many areas, India's educational systems continue to face unfairness and exclusive difficulties. Quality of life The National Educational Policy (NEP) 2020 aims to address the country's education system's growing social injustice. The NEP 2020 acknowledges significant dropout rates among socioeconomic strata and disadvantaged minorities, among other things. More crucially, obstacles that leads to inefficient resource allocations, such as tiny school campuses and reasons for the female child's lower involvement in rural regions, are being identified. It also highlights the unmet educational requirements of children who live in difficult-to-reach areas. The analytical article gives a concise rundown of important suggestions on inclusive education, as well as some of the major challenges that the NEP will face.

**Key Words :-** Education, Inclusive growth, marginalised sector, Affirmative action etc.

The Modi government's New Education Policy (2020) is a historic effort and the first comprehensive policy in thirty-four years. The National Education Policy (NEP) provides a framework for directing the country's educational development. This is India's third policy, succeeding the NEP of 1986. According to the government, the NEP 2020 was formulated after taking into account over 2 lakh suggestions from various levels of local self-government, 2.5 lakh gramme panchayats, 6,600 blocks, 6,000 ULBs, and 676 districts, with the goal of achieving holistic productivity and contributing citizens in order to build an equitable, inclusive, and plural society with a GER of 50% by 2035. The National Education Policy, 2020, outlines a fundamental shift in the educational system with the goal of making India a global



player.

India has made great progress in education in recent years, particularly in terms of educational infrastructure and student involvement. Enrollment in upper primary school has increased as a result of the Right to Education Act of 2009. The number of students in upper primary school increased by 19.4 percent across the country between 2009 and 2016. The establishment of sanitation and safety measures has also aided in the enrollment of the country. Women had a literacy rate of 65.5 percent, Muslims had a literacy rate of 68.5 percent, and Schedule Caste people had a literacy rate of around 66 percent, according to the 2011 Census. Despite significant improvement in many areas, India's educational systems continue to suffer discrimination and unique challenges.

It will target children and youth from underserved social and economic categories. During the G20 Education Ministers' meeting, Minister of State for Education Sanjay Dhotre stated that the National Education Policy (NEP) 2020 envisions equitable and inclusive education for all, with a special focus on children and youth, particularly girls, from socially and economically disadvantaged groups who are more likely to be left behind. Early occupational exposure in middle and secondary school, as well as seamless integration into mainstream education, is part of NEP 2020. By 2025, it seeks to expose at least half of all students in the school and higher education systems to vocational education. It also calls for the alignment of vocational education with skill gap analysis and mapping.

As the cornerstone of all educational decisions, the new National Education Policy, 2020, has provided a glimmer of light, as it covers sustainable human development, universal education, learning outcomes with justice, and learning outcomes with a research-oriented approach. Education has always been a high priority for India's development plan, and the spirit of equality will be cultivated through bridging gender, socioeconomic, and geographic inequalities through community engagement, assuring equity in this approach. It would be a wonderful combination of traditional and modern knowledge techniques, enabling you not only in learning information but also in integrating Indian culture and ethos.

The new NEP now places equity and inclusion at the forefront of its goals. In higher or secondary education, inclusion means reorganising the whole system in order to provide a varied range of educational possibilities, including curriculum, pedagogy, and recreational activities, among other things. The policy aims to avoid segregation and isolation of ethnic and linguistic minorities, individuals with disabilities, and students who are having problems studying owing to language barriers and are at risk of being expelled from school. Language aids us in making sense of the world as well as establishing and re-establishing power, authority, and legitimacy.

At all levels of education, the goal of NEP 2020 is for everyone to be authoritative in





many languages. To eliminate student exclusion due to language and disability, an effort has been made to encourage conscious awareness of duties and responsibilities, as well as community participation. This will motivate students to learn more about India's rich culture, knowledge system, and legacy, as well as promote awareness of human values such as empathy, tolerance, human rights, gender equality, inclusion, and equity, all of which will build diversity or respect. Above all, NEP 2020 prioritises equal respect for all religions, as well as the growth or restoration of creative human activity, which is critical for the educational system of the twenty-first century.

When students complete their education, the goal is for them to gain life skills so that they may be self-sufficient. Kids will be pulled back to their schools if current topics, vocational courses, and extracurricular activities are included in the school curriculum. As a special daytime boarding school, "Bal Bhavans" will be built to provide support mechanisms adapted to their requirements and to encourage students to participate in art, career, and play-related activities. The addition of a four-year undergraduate programme will assist students who have been unable to finish their education owing to a variety of factors. They feature a variety of departure and entry points. A one-year sabbatical is available to students. They can postpone their graduation and save their credits in the academic bank.

### Conclusion :

While this year's National Education Policy has reopened the Pandora's box of debate about inclusion, it has also provided us with a chance to systematise our knowledge of Inclusive Education in the Indian context. The time has come to establish a unified framework for inclusive education that can serve as a benchmark for participation, access, and inclusion in Indian education, as well as a planning, collaboration, and implementation tool for policymakers. This shared understanding must be formed in conjunction with all key parties, and the goal will be the same as it has been in previous years. Women, minorities, and children with special needs are well-represented in the NEP 2020. It has also done a good job of proposing a variety of laudable initiatives, such as education SEZs, to address the structural problems with schooling in inaccessible locations. However, there are significant flaws with the new plan. While it may have established a new category by integrating many socioeconomic categories for administrative efficiency and resource distribution, it does a disservice to historical groups such as Dalits and Adivasis. It fails to recognise the specific challenges that these groups experience as a result of doing so. Likewise, its silence on affirmative action for certain groups can lead to a host of issues in terms of implementation. To make a long tale short, the suggested roadmap for promoting equity and inclusion for special groups is riddled with potholes.





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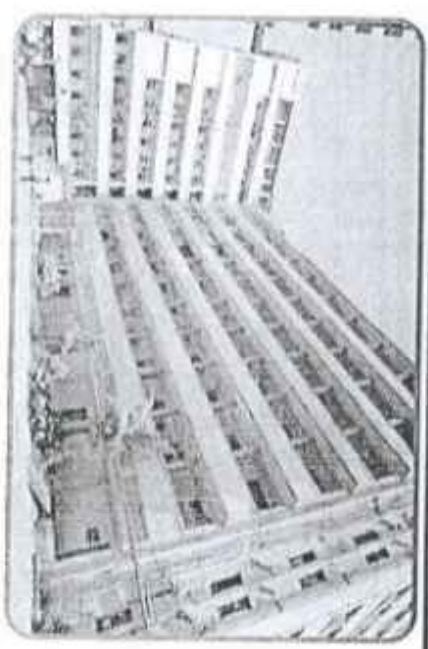
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## PROMOTION OF INDIAN LANGUAGES AND CULTURE IN NEW

## EDUCATION POLICY

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Abstract:

The arts enhance psychological traits and creative talent in humans while also fostering cultural identity, expanding consciousness, and enhancing personal fulfilment. By citing the 61 kalas listed in Vanbhari's *Kadambari*, the NIEP emphasises the evolution of Indian art. The humanities are inextricably tied to language and culture. Language serves as a barrier between the culture of a community from outsiders. Languages should be supported and preserved in order to advance and retain culture. The last 220 languages alone in the last 50 years, according to the United Nations organisation, which lists 197 Indian languages as endangered. According to the NIEP, technology will be heavily utilised to support translation and interpretation tasks. Sanskrit will be mainstreamed with substantial offerings at schools, along with the language options within the three-language formula, as well as in teaching, according to NIEP policy. Additionally, it is possible for Sanskrit Universities to grow to be large, multidisciplinary research institutions. By making substantial efforts to gather, conserve, translate, and study the tens of thousands of manuscripts that have not yet received the attention they deserve, India can increase the institutions and colleges that teach all classical languages and literature. The paper is a sincere attempt to explore the role of NIEP in reviving Indian language and culture through education.

**Key words** - Indian ethos, Language, New Educational Policy, Culture etc.

The arts develop cultural identity, advance consciousness, increase personal satisfaction, and improve psychological features and artistic ability in people. The NIEP draws reference to the sixty-four kalas stated in the *Kadambari* of Vanbhari in order to emphasise the development of Indian art. Language is deeply and permanently linked to the humanities and culture. The language of a group acts as a curtain around its culture. In order to advance and preserve culture, languages should be fostered and protected. Both the culture and the language of the door are likened to a house. The Republic of India has lost 220 languages merely in the last 50 years, according to the United Nations organisation, which has designated 197 Indian languages as 'endangered'. The twenty-two languages included in the Eighth Schedule of the Constitution of the Republic of India also encounter considerable difficulties, albeit to various degrees and on a variety of fronts. NIEP emphasises the necessity of authoritatively updating dictionaries and vocabularies on a regular basis for all languages. Such vocabulary changes are permitted in many different languages, including English, French, German, Hebrew, Korean, and Japanese. The Republic of India has lagged behind



and has continued to move slowly in generating such learning and print products, including the learners, in order to support the survival of our languages. According to the NIP, technology will be heavily utilised to support translation and interpretation tasks. Sanskrit will be mainstreamed with interdigital offerings at schools, along with the language options within the three language formula, as well as in teaching, according to NIP policy. Additionally, it is possible for Sanskrit Universities to grow to be large, multidisciplinary research institutions. By making substantial efforts to gather, conserve, translate, and study the tens of thousands of manuscripts that have not yet received the attention they deserve, Bharat can increase the institutions and colleges that teach all classical languages and literatures.

The realisation of all human potential, the promotion of national growth, and a just and egalitarian society are all dependent on education. Ensuring that everyone has access to a high-quality education is crucial to India's continuous ascent and leadership on the global stage in terms of economic development, social justice and equality, scientific advancement, national integration, and cultural preservation. Providing universal access to high-quality education is the best way to use the enormous potential and resources of our country for the good of the individual, the society, the country, and the globe. India will have the largest youth population in the world in ten years, and our ability to provide them with opportunities for a top-notch education will determine our country's future.

The higher education system must be revised, revamped, and re-engineered as soon as possible to meet these demands as India moves toward becoming a knowledge society and economy and in consideration of the demands of the fourth industrial revolution, which are characterised by an increase in the proportion of employment opportunities for a creative, multidisciplinary, and highly skilled workforce. The mission of a world's best university or college education must be to develop positive, well-rounded, and creative people in perspective of these 21st century demands. In addition to building character, ethical and constitutional values, intellectual curiosity, scientific temper, creativity, spirit of service, and 21st century capabilities across a range of disciplines, including the sciences, social sciences, arts, humanities, languages, as well as professional, technical, and vocational crafts, it must enable a person to study one or more specialised areas of interest at a deeper level. Our demographic size and variables may defuse as however, there is one common factor that can turn the tide and lead the Indian education system out of its current morass of aimlessness and inflexibility to become a progressive, flexible, multidisciplinary, technology and skill focused education system that will have the capability to produce competent, creative, skilled, employable and ethical learners. This common factor is the 'teacher'. The Kohari Commission, 1966 said, 'Of all the different factors which influence the quality of education and its contribution to national development, the quality, competence and character of teachers are undoubtably the most significant.' The NIP 2020 too exhorts, 'Teachers truly shape the future of our children – and, therefore, the future of our nation' thereby implying that teachers play the most important role in nation-building by creating high quality of human resource in their classrooms.





As is common knowledge, a language is more than just a collection of alphabets; it also contains information about the traditions and social mores of a given area. A language is a means through which a culture, its customs, and its common values are communicated and maintained. The same is true for the appreciation of art in the forms of plays, music, movies, books, etc.

The National Education Policy gives Indian classical languages a lot of attention because of their worth and practicality. Along with Sanskrit, other Indian classical languages including Kannada, Tamil, Telugu, Malayalam, Oriya, and others have been given priority in the "National Education Policy." There is a strong oral and written literature heritage in these languages. A student's career prospects are increased by learning and becoming proficient in Indigenous languages in addition to English. As for as "National Education Policy" - 2020 is concerned, the policy considered that promotion of Indian Languages, Arts and Culture as area of key focus as it emphasizes the importance of Indian Culture and heritage with different dimensions. The major importance of NEP to promote Sanskrit Language, Sanskrit will be mainstreamed with strong offerings in school - including as one of the language options in the three-language formula - as well as in higher education. Sanskrit Universities too will move towards becoming large multidisciplinary institutions of higher learning. Sanskrit language institutes will aim to be merged with universities, while maintaining their autonomy, so that faculty may work, and students too may be trained as part of robust and rigorous multidisciplinary programmes.

A one-stop shop for cultural studies, translation studies, and the promotion of the arts, languages, and culture through all suitable channels will be the cultural centre of each state's open university. It is able to run a skill training facility where local arts, crafts, culture, and languages can be taught. Students will be encouraged to read up on and conduct research on the state's history, famous resorts, natural features, festivals, way of life, and culinary traditions. National Education Policy 2020 offers new opportunities for "Bharatiya" language, arts, and culture as well as open and online learning. Together, we can use these to achieve the more ambitious objectives of the Sustainable Development Goals and increase the nation's Gross Enrolment Ratio. I think that no one will now go to the cemetery with music still inside of them; instead, the music will be realised and a harmonious symphony will resonate with people all over the world.

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### Cultural Alienation Reflected in Bharati Mukherjee and Anita Desai's Writings

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#### Abstract:

Many facets of Indian cultural legacy that their forefathers had brought with them have been preserved through Indian Diasporic Literature. Several authors present a nuanced and frequently contradictory portrait of Indian culture. With her words, Bharati Mukherjee re-creates their history. One of the most renowned Indian Diaspora novels and short story writers is Bharati Mukherjee. Her short stories have the ability to intuit and gauge the actual occurrences based on autobiographical. Characters from several religions, including Christianity, Islam, and Hinduism, are portrayed in her short stories from the collection *Darkness* as they meet unique cultural issues and concerns. Her writing is mostly concerned with the plight of Asian immigrants in North America; with a focus on the changes affecting South Asian women. Anita Desai depicts racial persecution, exile, and east-west cultural dichotomies as well as the quest for identity. In her stories, cultural alienation is portrayed as a result of concerns with rootlessness, a sense of not belonging, and challenges with the clashing cultures of India and America. She thinks that a logical approach, adaptability, and adjustment with the compassion and love for others are necessary to tackle the issues of cultural and emotional estrangement.

**Keywords:** Diaspora, Indian, Culture, Identity, Alienation, rootlessness etc.



Indian Diasporic Writing has conserved various aspects of Indian cultural heritage which had been taken along by their ancestors. Many writers write a complex and often conflicting picture of the culture of India. This paper a sincere attempt to revisit the culture of India represented by Bharati Mukherjee and Anita Desai through short stories from *Darkness* and *Bye-Bye Blackbird* respectively.

The English word 'Diaspora' has been derived from Greek which means "scattering, dispersion" is the migration of a group of people sharing a national and/or ethnic identity,



away from an established or ancestral homeland. The literature written by these writers emphasizes or revivats their homelands through values, cross-cultural arts and literature.

J.A.Cuddon in his 'A Dictionary of Literary Terms and Literary Theory' defines Diasporic literature as:

"Broad term encompasses literature that deals with experiences of migration and exile, and cultural or geographical displacement, most often in the context of post colonialism (q.v.), but also arising from dispersals caused by traumatic historical events such as war and forced transportation."

Indian Diasporic writers have preserved several aspects of cultural heritage which their ancestors had taken along with them. These writings sometimes paint a complex and often conflicting picture of the culture of India. The best definition has been provided by Dr. Amartya Sen, the Indian Nobel Laureate in Economics believes that the culture of modern India is a complex blend of its historical traditions, influences from the effects of colonialism over centuries and current Western culture - both collaterally and dialectically. He affirms further that western writers usually neglect crucial aspects of Indian culture and traditions and its diversities. The deep-seated heterogeneity of Indian traditions, in different parts of India, is lost in these homogenized descriptions of India. India is not and can never be a homogenous culture. The best example is her intangible heritage.

The diasporic Indian literature indicates an engagement with a milieu of diversity of, cultures, languages, histories, people, places, and times. Indian Diasporic writers portray the plight and problems they face in the alien land, their fear of environment and the struggle for their own identity in the intimidating environment. They are positioned in a complex space between two worlds and two cultures. Language and cultures are transformed when they come in contact with the others. These writers wrote about the culture of their homeland at the same time adopt and negotiate with the cultural space of the host land. However, looking at the diasporic literature in a broader perspective it is seen that such literature helps in understanding various cultures, globalizing the global universal peace and breaking the barriers between different countries.

Bharati Mukherjee recreates their past through their writings Bharati Mukherjee is one of the leading Indian Diasporic novelist and short story writer. Her short stories have the power to sense to measure the living experiences of events grounded in autobiography. Her short stories from *Darkness* depict the characters from different religions like Christianity, Islam and Hindu are encountered culturally with their problems in diverse. The major theme throughout her writing centers on the condition of Asian immigrants in North America, with particular attention to the changes taking place in South Asian women in a new world. 'Lady from Lucknow' from the collection of short stories *Darkness* by Bharathi Mukherjee presents the changing status of a woman when she is culturally transplanted through Nafeesa. She is a Muslim woman from Lucknow married to Iqbal who is Engineer working for IBM in Georgia. Though hers was an arranged marriage at the age of seventeen, she had always desired for happiness defying all established taboos. It indirectly





contrasts the puritanical upbringing of Islamic women with her craving for sexual and romantic desires.

The significance of the story does not lie in infidelity but in coincidence of repressive cultural orthodoxy. The message appears to be very clear and loud that the confined virtue due to one's excessive cultural conditioning is always vulnerable. The cultural conflicts in between people of different religious identities can be seen with the story of Husseina who lives next door to Nafeesa. Husseina's father gets to know of his daughter's love affair with a Hindu boy, he beats her to death. In "The Lady from Lucknow" is vividly explores the themes of cultural shock, cultural adaptation interrelated with religions like other stories like 'A Father', 'Saints' and 'Angella' written by Bharati Mukherjee.

Anita Desai is one of the best prominent diasporic female Indian writers, who was born in Deharadun and later migrated to England and America respectively. Anita Desai considers "A woman novelist has to bring something new" (Choudhury 1995). Her Novel 'Bye Bye Black Bird' portrays east west Cultural Dichotomies, exile and racial discrimination and search for identity. Bye-Bye, Blackbird authentically studies human relationships tormented by cultural encounters. Bye-Bye Blackbird represents cultural alienation caused due to the problems of rootlessness, a sense of not-belonging and the issues involved in the conflicting cultures of Indian and America. She believes that to solve the problems of cultural and emotional aliation the need for rationalist approach, adaptability and adjustment with compassion, and love for others.

The feeling of alienation is the other side of identity crisis and uncertainty. In the novel "Bye-Bye Blackbird", Dev's alienation and spiritual agony are objectified in his hellish experience in London at the tube station. He is in a dilemma as to whether he stays in London or returns to India. The novelist explains his condition as... "in this growing uncertainty, he feels the divisions inside him divided further and then redivided one more..." it is the world which makes him nostalgic for India. India is that place for him full of familiar faces, sounds and smells. For him, London is a thickly Populated place. As he thinks... "...utterly silent, deserted, a cold wasteland of brick and tile". Even Adit cannot shake the sense of isolation and longing. Adit's in-laws' arrival is what's causing his melancholy. The sudden start of the Indo-Pak war has also made it worse. His nostalgia gradually takes a terrible turn. He feels sick and suffocated in the English environment. He experiences visions like a psychic case. He is disoriented by India's memory. For the Indian twilight, he carves. He longs to see an Indian sunset with rose, orange, pink, and lemon hues in the sky like a young child. He feels so lonesome that he imagines the rivers in India. He also wants to watch an Indian wedding procession, a monkey-wallah, and bullock carts. The main characters are all introverted and not particularly sensitive. Dev dangles in a state of ambiguity.

His issue stems from the manner in which English-speaking immigrants to India are treated. Dev is incredibly excited and agitated. He senses internal conflict. Considering how poorly English people treat him. He suffers insults and mistreatment at the hands of English



people. Even English restrooms are off limits to immigrants from India. The London Dock's features restrooms for men, women, and Asian visitors. He can never endure to be unwelcome, thus he wants to go back to India.

Therefore, Dev and Sarah are both looking for their own identities. Dev is an outsider in a foreign land. Sarah, however, is a refugee in her own country. Anita Desai also portrays the attraction with India. Adit feels alienated from England. Dev experienced the same emotion in the novel's first chapters. In the closing chapters of the book, Adit expresses deep affection for his motherland. He opposes western civilization and culture by the book's end. Adit longs to leave the false and unreal life he is now enjoying. Adit's choice to go back to his kin was cemented by the Indo-Pak war. Adit departs England for India with his wife Sarah as a result.

Thus, being torn between acceptance and rejection, Dev and Sarah experience excruciating anguish. we can assume that diasporic Indian writers' keeps their roots linked with India and the entire world for their motherland and Indian human values.

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## INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

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# History and Sense of belongingness in August Wilson's Plays

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### Abstract

Location is incredibly important to cultural life. It could be a particular group's social, political, economic, cultural, or geographic situation. It has a significant impact on how certain individuals think. Slavery from 1619 until 1865 left its influence on the history of African Americans. African Americans have endured years of racial discrimination, low self-esteem, and constant cruel treatment that portrays them as inferior to whites. This chapter examines the spiritual, cultural, and historical quests of African Americans for their racial origins, redemption, and sense of self. Usually presented in chronological order, August Wilson's plays address the historical plight of African Americans. August Wilson dramatises the commitment to using African American perspectives to examine significant historical eras. His plays give black men and women the chance to write about and perform their cultural identity and experiences. In the midst of a dominant white culture, the drama expresses concern for the regaining of black cultural values. "Leave your Africanness outside the door," is the American message. "Claim what is yours," is Wilson's advice.

**Key Words:** History, culture, African Americans, identity, race, etc.



African-American cultural history can be traced back to the very beginning of the 17th century. During that time, America's isolated cultural identity was influenced by the importation of African slaves. The majority of African slaves were distinct from white Americans in terms of colour, race, and lifestyle. Even decades after they were freed, the descendants of African slaves in the New World still experience fundamental genetic differences and social marginalisation. Slave masters first purposefully forbade them from engaging in their native culture. Its primary goal was to prevent the independent political or cultural activities of the slave rebellions, which occurred in various parts of the United States.



Throughout American history, African American authors have defined a rich and varied corpus of literature. Slavery dates back to 1619 and is considered as the beginning of its history. It began with slave memoirs written by escaped slaves like Frederick Douglass and Harriet Jacobs, who discussed the sexual abuse of slaves and detailed his time as an enslaved worker in Maryland in their respective works, "Narrative of the Life of Frederick Douglass" and "Incidents in the Life of a Slave Girl" respectively. Their contributions to literature – poetry, fiction, theatre, short stories, essays, and academic writing – were linked to years of racial prejudice, dehumanisation, and lack of self-worth. These conversations featured stories of adversity, survival, and the search for one's origins and identity. It is reasonable to conclude, based on Stuart Hall's concept, that identity is fluid and constantly evolving. Stuart Hall argues about it as:

Identities are about questions of using the resources of history, language, and culture in the process of becoming rather than being: not "who we are" or "where we have come from" so much as what we might represent ourselves. (Hall 4)

Wilson has faith in the nuanced conception of the past that includes the age of slavery, Africa, and the modern South. Wilson thinks a sense of abundance can be attained by knowing African American identity. Wilson uses the dispute between his brother and sister, Boy Willie and Berniece over the piano, to dramatise his concern for and awareness of Africanness, his past, in the play. For him, the piano symbolises the legacy carvings done by Grandfather Willie Boy, the history of the Charles family, and slavery. Since they still feel like they are slaves of white masters as long as Sutter retains the Piano, they want it back from the white master after they are freed. Wilson asserts that having a sense of one's background and culture can help black people connect to their past and recognise their value for the present and a better future. In the play, the piano stands in for both the collective soul of Africans as a whole and the Charles family specifically. Berniece and Boy Willie's perspective on the piano indicates special links to their shared hobby, which leads to their interactions with the future and identity. Wilson's handling of the Piano appears to be combining characteristics of the two leads. Selling the piano to Boy Willie represents an auction of history, the past, and identity, which is a clear expression of black thought regarding Booker T. Washington's support of blacks in the 19th century. To buy Sutter's land in the South, where his ancestors toiled until death, he does not, however, want to sell the Piano. It illustrates how nuanced Boy Willie's personality is. Boy Willie wants a piece of the American pie or understands the symbolic value of the property connected to his father, according to Wilson's claim that Willie "took his grandfather's shoes" in order to discover what made up his father's identity. One interpretation is that it represents a son's desire to continue his father's heritage.

History, according to Nadel, is performative and "History" generates events rather than "describes events." By enacting them, narratives are given the appearance of being factual. He explains his position in straightforward language using the example of a witness to an accident: the witness's perspective is spoken, documented, and then becomes a part of history. (Nadel 224)



The play *The Piano Lesson* was initially produced as a staged reading at the National Playwrights Conference at the Eugene O'Neill Theatre Centre in December 1987. It was eventually published in 1990. The play takes place in Pittsburgh during the Great Depression's aftereffects in 1936. *The Piano Lesson*, a story about a family's struggle to decide what to do with an ancestral piano with strong family connections, was inspired by the Romare Bearden picture. It effectively humanises paranormal and spiritual concepts like ghosts and spirits. It implies that a person's difficulties are more significant than their overt content. It depicts the consequences of three generations of slavery on history. The piano, which contains both past and present events, serves as the focal point of the play's main conflict. The playwright urges active engagements with past suffering and celebrations of the positive for a better future. He argues that history should not be avoided but rather actively confronted. In this context, Martin Luther King Jr. has rightly said that "We are not makers of history. We are made by history."

The events of *Joe Turner's Come and Gone* take place during the Great Migration, when many members of the first generation of African Americans to be born free fled the rural South for the metropolitan North to discover that discrimination and loss had followed them there. In *Joe Turner's Come and Gone*, a liberated black man travels to the north in quest of his wife, who vanished when he was still enslaved. Its main issue is the early 20th century movement of African Americans from the agrarian South to a new set of tribulations in the industrial metropolis of the North. According to Joe Turner, since blacks sprang from agrarian origins in Africa, they would have been stronger if they had not moved from the countryside to the city.

The first decade of the 20th century, specifically 1904, is when *Gem of the Ocean* takes place. The play depicts African Americans' battles for liberation 41 years after the Emancipation Proclamation of 1904 and the ratification of the 13th Amendment to the US Constitution in 1865. According to August Wilson, the worst problems of African Americans begin after the two histories of White America mentioned above. In *Gem of the Ocean*, racial inequality is shown as the historical continuation of slavery, depriving black people of a dignified existence as human beings. Black people are excluded from mainstream socioeconomic and political life in America.

Wilson distinguishes African American history through *Radio Golf* by emphasising their freedom of choice, struggle for survival, and quest for what is inherently theirs. Characters finding refuge in history are explored in the premise that history is a measure to understand the present and plan for a brighter future for African Americans. It claims that African Americans may use history and identity to understand the present and make plans for a better future. The Hill District, or Pittsburgh, connotes cultural and thematic meanings and acts as a site of identity conflict. The Hill's very soil contains the origins of African Americans' identity. Harmond is so defending his past and legacy in his battle for Aunt Ester's home.





Slave customs, African memories, slave uprisings, civil rights movements, later migrations, religious practise, political and economic unrest, and family life are all part of the African American culture. In the process of forming African Americans' cultures, literature, languages, music, oral tradition, and other forms of expression have all remained important. Notably, African-Americans' oral traditions contributed to the preservation of traditional culture's earliest-period recollections. They could only maintain a connection to their ancestors' culture through it. African slave owners consciously eschewed formal education.

Wilson uses music in his plays to let the audience connect with the characters' past and history and to better understand them. Troy's suffering in *Fences* is shown through blues music. Blues music has always had persistent notes of suffering meant to make the listener feel a part of a continuum. In Joe Turner's *Come and Gone*, Wilson fervently argues that African Americans suffered disproportionately from the damage caused by fleeing from the South to the authoritarian and discriminatory North.

Wilson is of the opinion that it is not advisable to choose to learn about one's past. It is essential. It has both spiritual and educational value. Wilson firmly believes that history should be taught in this way through even play. He states that "the whole idea of drama is that it educates us about ourselves. I think this is vitally important for our children. They need to learn something about their history." (Gravatt, p.3)

Wilson makes an effort to show how resilient black people may become in the face of white supremacy. He exhorts African Americans to oppose white supremacy in order to fully free themselves from racial subordination. *Jitney*: Wilson illustrates how urban renewal poses a threat to the neighbourhood. He thinks it's crucial to show "Jitney" drivers struggling to survive while working professions they created for themselves. *King Hedley II* depicts the battles for a family's safety and security as well as the quest for ancestry and self. The Piano Lesson serves as a reminder to African-Americans that they should celebrate their history in the same way that Jews do at Passover each year to mark their emancipation as a race from Egypt. Wilson notes that many African Americans are ignoring the legacy of slavery.

Thus, the above discourse asserts that the only way to gain control of their existence is to go back to the roots, culture, and stories of Slavery, Africa, and Harlem Renaissance to the present. Wilson brings the black culture as an artifact on stage. It also outlines the escape from slavery to freedom and conflict between present and history for African Americans.





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AUGUST WILSON'S FENCES AND GEM OF THE OCEAN: A  
DISCOURSE OF AFRICAN AMERICAN EXPERIENCE

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## ABSTRACT:

*The drama has addressed societal concerns while imitating people's expectations and assumptions and acting as one of the most prominent entertainment and educational platforms since its inception. The history of African-American theatre and performance is entwined with their social and cultural setting. The way African Americans are portrayed on stage has important political, social, and cultural ramifications because of the particular historical circumstances of their presence. August Wilson's plays focus on the daily struggles and realities of ordinary black people within specific historical situations. As he explored the anguish and tenacity, the will and the dignity in these black individuals, Wilson meticulously placed each play at key junctures in African-American history. By creating a play for each decade of the 20th century, August Wilson evaluated African-American history through the prism of the present, he reinterpreted and re-evaluated the decisions that black people have made in the past in each piece. The plays center on the daily struggles and experiences of common black people in specific historical contexts. This paper is a sincere attempt to represent Wilson's plays Fences and Gem of the Ocean as a social discourse expressing the socio-cultural experiences of blacks in America.*

**Key Words:** - Drama, African American, Social Discourse, Identity, Culture, etc.

The drama has addressed societal concerns while imitating people's expectations and assumptions and acting as one of the most prominent entertainment and educational platforms since its inception. The history of African-American theatre and performance is entwined with their social and cultural setting. The way African Americans are portrayed on stage has important political, social, and cultural ramifications because of the particular historical circumstances of their presence.

The experiences of the African-American population were explored in August Wilson's plays, one of the most notable figures in American theatre. The Pittsburgh Cycle or Century Cycle, a group of ten plays altogether, are the works for which he is most well-known. The "Century Cycle" plays, which cover the years 1900 to 1990, are not written in chronological order;





rather, they begin with *Gem of the Ocean* in 2003 and continue with Ma Rainey's *Black Bottom* in 1984, Joe Turner's *Come and Gone* in 1986, *The Piano Lesson* in 1987, *Seven Guitars* in 1995, *Fences* in 1985, *Two Trains Running* in 1990, *Jitney* in 1982, *King Hedley II* in 2001, and *Radio Golf* in 2003. Except for Ma Rainey, all of Wilson's dramas are set in the Hill neighborhood of Pittsburgh, Pennsylvania, where the author grew up. The underlying notion of each part of Wilson's historical cycle is that the past can and often does have a significant impact on the present. Wilson's characters' personal histories are closely linked to the story of African-American suffering and survival in this country. Wilson's ideas and contributions have changed the face of American theater, particularly African American theatre. People will continue to be inspired by his plays and legacy for many years to come.

In his writings, he specifically addressed issues relating to black life, such as the diaspora, dislocation, racism, slavery, and segregation, as well as issues related to love, relationships, human frailty, faith, life, and death in general. He raised a voice of protest against the white people's oppression of black people by using the theatre to strongly portray black life on stage. He firmly believed that the black community as a whole, as well as their cultural heritage, could only flourish if they remained linked to their origin, ancestry, history, and African spiritualism.

The cultural setting present at the period and location where the drama was composed is referred to as the social context. Shakespeare's plays, for instance, capture the ideals and perspectives of England in the early modern period same as Wilson's plays excluding Ma Rainey's *Black Bottom* cannot be understood without mentioning Pittsburgh. Wilson's plays don't follow the most recent trends in African Diaspora writing. A burgeoning post-Afrocentric perspective opposes both Eurocentric and Afrocentric tendencies. Wilson's poetry speaks to the soul, and the voice it raises calls for black people to reclaim their traditions. Wilson attempted to illustrate the transforming rescue of the colonized people through their diasporic memories. He united the terrorizing Afro-American diaspora under segregation. His performances act as a reminder of the black community's lost past, assisting in the preservation of its cultural identity and awareness of its forefathers. Through the writings of this playwright, black people can respectfully re-establish relationships with their ancestors, learn more about themselves, and use their memories as sources of love, vigor, and hope. Black Americans who read his plays are reminded that they are fundamentally African people with deeply rooted historical and cultural values that are essential to their way of life.

The protagonist of Wilson's *Gem of the Ocean*, Citizen Barlow, is a young black man who seeks redemption with the aid of his spiritual advisor Aunt Ester. A reminder of the forced black migration during and after Emancipation may also be seen in *Gem of the Ocean*, which is set in 1904 Pittsburgh. Citizen Barlow is tormented by regret about stealing a bucket of nails from the tin firm he worked for. A wrongfully accused coworker named Garret Brown drowned in the river while evading Caesar Wilks, a local police officer, who was after him. With the assistance of other black characters, Aunt Ester leads Citizen on a ritualistic voyage that takes him first on a made-up slave ship called "Gem of the Ocean," where they portray the suffering of the slaves, and then to the City of Bones, where he encounters his ancestors







in their otherworldly splendor. By the end of the play, Citizen has received forgiveness and has become more determined to start anew.

Citizen Barlow, a young African-American, is shown in *Gem of the Ocean* arriving in Pittsburgh in 1904 as part of the migration of freed slaves and their descendants from the South to the North following the Civil War. He embarks on a fictitious journey to the City of Bones, an undersea community in the Atlantic Ocean made up of the remains of slaves who died during the perilous journey to America. Aunt Ester leads Citizen to the City of Bones with the assistance of Solly, Elig, and Black Marry. He boarded the Ship known as "The Gem of the Ocean," where he witnessed the slaves' harrowing transatlantic voyage:

*CITIZEN: The people....They chained to the boat.*

*BLACK MARRY: Look at me, Mr. Citizen.*

*CITIZEN: Where am I?*

*BLACK MARRY: You on the boat, Mr. Citizen. You going to the City of Bones.*

*(Gem of the Ocean Act 2 Sc. II)*

The struggle for equal rights, the desire for a fresh start as free Blacks in another nation, and the lives of historical personalities who have come to represent the black people's struggle for liberation are among the themes that the early black theatre commonly addressed.

Fences captures the typical rhythms and aspirations of a family in Pittsburgh's Hill District, where Wilson grew up: the jarring tensions between father and son, the relentless haunting of a traumatic past - and the flimsy hope for self-actualization infused with compassion. In the play's title, a conflicted world where people yearn for both security and independence is outlined. Troy Maxson is basically enclosing his property with a fence; fences serve to both secure an area and to prevent access. In a metaphorical sense, "fences" refers to the impediments that intentional racial division places in the way of interpersonal connections. Troy risks death by attempting to cross his fence and kidnap the people he adores. In allusion to his wife Rose, he begs Jesus to "be a fence all around (her) every day." The interweaving of these different domestic, political, emotional, and spiritual meanings forms the tight fabric of Wilson's drama.

The experiences of the African-American population were explored in August Wilson's plays, one of the most notable figures in American theatre. The Pittsburgh Cycle or Century Cycle, a group of ten plays altogether, are the works for which he is most well-known. In his writings, he specifically addressed issues relating to black life, such as the diaspora, dislocation, racism, slavery, and segregation, as well as issues related to love, relationships, human frailty, faith, life, and death in general. He raised a voice of protest against the white people's oppression of black people by using the theatre to strongly portray black life on stage. He firmly believed that the black community as a whole, as well as their cultural heritage





could only flourish if they remained linked to their origin, ancestry, history, and African spiritualism.

Wilson's separatist creative position was built on the Black Art Movement. Wilson identified as primarily African, making him an innocent bystander to American politics that had been marginalising the black community ever since they arrived in the nation. He was quite surprised to discover that the majority of Americans had never considered the Black Power movement of the 1960s to be an important social force in American history. As a result, he decided to deliberately bring black people's realities into his consciousness.

Thus the above illustrations epitomise that Wilson's plays demonstrate how racism, which enforces Afro-Americans' position as second-class citizens in America, not only leads to violent acts but also kills sensitivity. Aunt Ester serves as a bridge between the contemporary world and ancient African customs. Aunt Ester was sold into slavery after being transported over on a boat as a young kid. Aunt Ester is the ocean's jewel in and of herself. She was treated as a prisoner from that point on for, by her estimation, more than 200 years. Due to her age and the African influence in America, Aunt Ester is a representation of that presence. Because of this, Aunt Ester feels confident in her identity.

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## Developing Employability Skills for Successful Business Communication

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### Abstract

*In educational technology, multimedia has been a steadily growing presence for some time. A digital mixture in education can be very helpful, because it allows for personalized learning, because students can use digital devices. While digitalization has enormously speeded the communication at the same time developing the basic business communication skills and employability skills i.e. Softs skills too essential to create skilled people lead to the development of the country.*

*"In decades, India will need 300 to 500 million employable skilled youth and there is a need to completely change the University education syllabus and secondary school education syllabus. Two certificates should be given to the students. In schools, one skill certificate and in College Degree and Diploma on the expertise acquired. In schools from classes 9 to 12, 25 percent of the time has to be allotted for Skill development programme."*

**Dr. A.P.J Abdul Kalam**

India has a large higher education section capable of producing the largest share of well-read manpower. We are living in a multimedia world, surrounded by complex images, movements, and sounds. It may not be surprising that part of our human evolution has focused on making our technology reflect the color and clamor of our surroundings. In educational technology, multimedia has been a steadily growing presence for some time. A digital mixture in education



can be very helpful, because it allows for personalized learning, because students can use digital devices. While digitalization has enormously speeded the communication at the same time developing the basic business communication skills and employability skills i.e. Softskills too essential to create skilled people lead to the development of the country. English language skills are also essential that the lack of it might be a reason for thousands of people not being able to find jobs along with employability skills.

The technological development of the 21st century has brought about development in communication. Today communication travels at super-fast speed, devices like computer, internet, and fax have brought the whole world under their spell. Today with the scientific and technological advancement communication has developed to such a large extent that our world can be said to have become a global village. Globalization has taken place. To survive in this high tech global world a mastery over communication in general and business communication in particular, is of prime importance. It is the key to success at personal/ individual as well as organizational levels as it makes for all round development by promoting co-operation, co-ordination, unity, high morale, motivation, good image, better performance and general efficiency. Progress in the field of communication has accelerated this process of globalization, which is bringing people all over the world under one roof by forming one interdependent community. An ability to communicate effectively with all types of people guarantees success. Cultural diversity and a multicultural workforce have created the need for intercultural business communication. The global market today needs successful intercultural communicators who are sensitive to cultural differences and possess good intercultural skills.

For many people today, a career for life is no longer an option. Most people will hold jobs with a variety of employers and move across different employment sectors through their working life. We therefore all need to be flexible in our working patterns and be prepared to change jobs and/or sectors if we believe there are better opportunities elsewhere. For this, we need to understand that we all have a set of transferable skills or employability skills. These are skills that are not specific to one particular career path but are useful across all employment sectors. Your education and experience may make you eligible to apply for a job but, to be successful in most roles, you will need skills that you are likely to develop over time. Some will be specific to



the job, but the vast majority will be so-called 'soft skills' that can be used in any job or employment sectors. These soft skills are 'employability skills': they are what makes you employable.

Employability or 'soft skills' are the building blocks of your career. The media frequently run stories on how these skills are lacking in school-leavers, graduates and/or those already in employment. Organisations spend a lot of time and money training staff, not in job specific areas but in general and basic skills.

In times of high unemployment, employers have more choice of applicants and will favor those with well-rounded employability skills. Most of us start to develop these skills early on in life, but we may not be aware that we are doing so. Remember, though, that mastering these skills is a long-term process; there are few people who could—or would—ever claim that their soft skills could not be improved. Being able to apply for a job in the right way, and shine at interview—in other words, get a job—is not a key employability skill.

Soft skills or Employability Skills are important for everybody to learn, for both personal and professional life. Soft skills is a term often associated with a person's Emotional Intelligence Quotient, the cluster of personality traits, social graces, communication, language, personal habits, friendliness, managing people, leadership, etc. that characterize relationships with other people. Soft skills, also known as people skills, complement hard skills to enhance an individual's relationships, job performance and career prospects. Soft skills include leadership, interpersonal skills, critical thinking, problem solving, and many more. They play a huge role in your career development, so it is important to learn and progress in as many as possible. We have assembled a few of the most important.

Good interpersonal skills allow you to participate effectively as a member of a team, satisfy customers' and clients' expectations, negotiate, make decisions and solve problems with other people, and generally work effectively with other employees. Well-honed interpersonal skills allow us to empathise and build rapport with colleagues and clients, leading to a better and less stressful working environment. The major interpersonal skills include Communication Skills, Verbal, Non-verbal skills, Listening, Emotional Intelligence, Team working, Negotiation,





persuasion and influencing skills, Conflict resolution and mediation, Problem-solving and decision-making etc.

Leadership Skills are also utmost important. People need to be a clear leader in order for things to happen smoothly. Whether this is a coursework task or a work project – without any form of leadership it will most likely not be successful. Having leadership skills does not mean that you are a manager or the leader of something, it simply means that you have the ability to take charge of a situation and make sure that it gets resolved. Leadership skills are important even if you might not use them very often. Once you enter the workforce you are bound to get responsibility of at least a project or two at some point, and it is then crucial that you know how to get it done. It is often said that leadership is a personality trait – however it is also a skill that can be learned by doing. Leader has to Listen to everyone, let everyone in the group have a say. Leader has to encourage team members to give some of the best ideas. It allows everyone to take some space and voice their opinion. You never know who might have an excellent idea that could improve the project. Do as much as you can yourself- do not throw all tasks to the rest of the group. Leader or not, you need to set a good example for others to follow and show that you are not afraid to 'get your hands dirty.' Take responsibility- if you are the leader, you need to take responsibility for the welfare of the project. If something goes wrong, you should step in and ensure that a solution is decided on and implemented.

The ability to think logically about a problem in order to solve it is a valuable soft skill. Employers prefer job candidates who can demonstrate a history of using critical thinking skills. They want to have employees who can solve problems quickly, but more importantly, they want ones who can solve them effectively. Critical thinking is one of several life skills you should try to develop while still in school. Sign up for science classes, for example. Your assignments will require you to generate hypotheses and then test them before coming to conclusions. Critical thinking is the process of carefully and systematically analyzing problems to find ways to solve them. It involves identifying several possible solutions and then logically evaluating each one, comparing them to one another on their merits, and then selecting the one that you conclude is the most promising.



Soft skills educates you skills to successfully negotiate your way through life. Even if you were to measure it in narrow monetary terms this course would reward you enormously in all the big-ticket negotiations we do in our lives. But, even more important it gives you valuable lessons about setting goals; following a strategy and building a meaningful relationship with the people you interact with. This course is not just about negotiations - it is also an enlightening and entertaining educational experience about living more effectively.

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## REPRESENTATION OF CASTE IN INDIAN CINEMA: A REVIEW

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### Abstract

India is home to one of the world's largest and oldest film industry. Around the start of 1913, a public screening of an Indian film took place. *Raja Harishchandra* was the name of it. The film industry has presented a lifetime achievement award with Dadasaheb Phalke's name as its director. The first Indian movie to be recognised internationally was *Sant Tukaram* (1936), a Marathi film directed by Damle and Fatelhal. Social films paved the way for a new generation of filmmakers who took it upon themselves to critically examine not only the customs of marriage, dowry, widowhood, serious injustices brought about by caste and class. Contemporary regional film from the fringes, especially in Maharashtra and Tamil Nadu, is becoming more significant due to their ubiquitous cultural anti-caste politics. Mahatma Jyotiba Phule, Dr. Bhabha Ambedkar, and Periyar radicalized the social issue of caste, caste discrimination is shown in Marathi and Tamil films by new age directors like Nagaraj Manjule and Pa.Ranjith. Nagaraj Manjule and Pa.Ranjith a notable filmmaker their movies like *Fandry*, *Sairat*, *Pistunya Hund*, representing the marginalised with background of caste discrimination and inequality in society. This paper is sincere attempt to overview Indian Cinema through the representation of caste and racial struggle from *Achhut Kanya* to *Sairat*.

Key Words: Cinema, Society, caste, Marginalised, Representation etc.

India is home to one of the world's largest and oldest film industry. Around the start of 1913, a public screening of an Indian film took place. *Raja Harishchandra* was the name of it. The film industry has presented a lifetime achievement award with Dadasaheb Phalke's name as its director. Finding someone to play female roles at the time was really challenging. The middle classes' continued association of acting with a deterioration in virtue, female modesty, and respectability has only recently been called into question. Early in the 1930s, when a number of other filmmakers working in a range of Indian languages contributed to the growth and development of Indian cinema, the studio system

began to take shape. *Devdas* (1935), in which P.C. Barua directed and also starred, was the most popular of its early films. Around this time, The Prabhat Film Company, founded in 1929 by V. G. Damle, Shantaram, S. Fatelhal, and two other persons, also experienced its initial success. The first Indian movie to be recognised internationally was *Sant Tukaram* (1936), a Marathi film directed by Damle and Fatelhal. More than anything else, V. Shantaram's social films paved the way for a new generation of filmmakers who took it upon themselves to critically examine not only the customs of marriage, dowry, and widowhood, but also the serious injustices brought about by caste



and class divisions. Some of the societal difficulties were most vividly depicted in the 1936 movie *Achhut Kanya*, popularly known as "Untouchable Girl," which was directed by Himanshu Rai of Bombay Talkies. The film depicts the tribulations of a Brahmin boy (Ashok Kumar) and a Harijan girl (Devika Rani). This is the first introduction of caste struggle and love depicted on the screen of Indian Cinema.

Contemporary regional film from the fringes, especially in Maharashtra and Tamil Nadu, is becoming more significant due to their ubiquitous cultural anti-caste politics. This has been communicated not only via written works but also by appearing in movies. Similar to how Phule, Ambedkar, and Periyar radicalised the social issue of caste, caste discrimination is shown in Marathi and Tamil films. It is referred to as "Dalit cinema" by Suraj Yengde, who claims that it has the potential to "be among the pioneers of modern artistic opposition." Students from the American College of Madurai were questioned for the documentary *The Inhabitable Other: Caste in Tamil Film* to learn their thoughts on how Caste is portrayed in that language (Suresh E. T. [2014]). The varied viewpoints unmistakably show that the fringe castes are uncomfortable with the mainstream Tamil films. Tamil cinema (in general) lowers the lower castes to non-existence or objects that are concealed beneath the grandeur of the more politically entrenched caste by mainly relying on the heroic and iconic characters of the intermediary castes.

In Marathi cinema especially *Saamma* paved a landmark to focus the struggle between a dalit and upper caste politician. *Saamma* was an invention of its time. The film's plot, narrative, and screenplay were all influenced by the prevailing socio-political climate, which had fueled animosity and unhappiness in rural communities. We were introduced to rural Maharashtra politics through *Saamma*, and the political unrest in Bombay was revealed through *Deewar*, another 1975 film. *Deewar* pitted a law-abiding, disobedient police officer against the honourable chairman of the sugar cooperative and a Gandhian hobo.

In the western Maharashtra regions where sugarcane is cultivated, cooperative sugar businesses began to proliferate in the 1970s. The government-sponsored and seed-funded approach for rural development began with the establishment of the Pravara Sahakari Sakhar Karkhana in the Ahmednagar district in the early 1960s. The model's exploitative underbelly had become known by the 1970s. The main driving force behind the rural economy's all-encompassing conquest was the establishment of sugar plants, poultry, vineyards, cooperative banks, schools, and colleges. In the media, sugar barons—chairmen of sugar corporations—often appeared to be Congressmen dressed in Gandhi dhotis and hats but not following his principles. Tendulkar portrays this group in Hindurao Dhonde Patil of *Saamma*, a legendary performance by Nilu Phule. Dhonde Patil, who presents himself as being soft-spoken and meek, controls his empire with a combination of cunning, pride, and a barely restrained display of force. He brutally disposes of everyone who defies his intimidation. He bribes potential rivals. Brother Sarjerao is always available to do the task. Maruti Kamble, a jawan who lost his leg in battle and returned home with crutches, was a problem for Dhonde Patil.

He is from a group known as Dalits, who have little interest in the new economy. The only beneficiaries of sugar cooperatives were large-scale growers, primarily Marathas. Dalits owned relatively little land, if any at all. They had been socially excluded in the prior rural economy because of their caste. They were economically marginalised by the sugar cooperatives, which made such enormous promises to so many. Kamble challenges Dhonde Patil's predatory tactics before being eliminated. Contrary to rumours, no one had the courage to address the boss about the mystery surrounding his disappearance. The person who eventually succeeds in doing this is a hobo who wanders into Dhonde Patil's kingdom, hears the locals whispering, and then begins to investigate and inquire.

In the film *Ankur*, the rural members of the potter caste are shown to have their own distinctive celebration. This caste-based seclusion is also shown towards the end of the movie when Kishtayya takes





Lakshmi to the temple of their own village god to request the blessing of having a child. The villagers' refusal to purchase mud- or clay-based containers led to Kshitayya, Lakshmi's deaf and mute husband, losing his job. This demonstrates that industrialization, which made capitalism possible, was the only thing that allowed the working masses to be exploited. Although Surya has publicly denied the existence of the caste system, his beliefs and behaviour strongly imply otherwise.

Although Surya has publicly denied the existence of the caste system, his beliefs and behaviour strongly imply otherwise. Consistently, the people are seen to be under him. They constantly salute him, and the neighbourhood police chief, Sheikh Chand, also lights his cigarette. It is evident that the roles of the farmer, the priest, and the barber are distinct from one another. When he asks Lakshmi of the potter Dalit caste to make his meals rather than the priest, he breaks the rules of the system only once. But, he also consistently exerts dominance over her in this situation, and it is obvious from his male gaze that he is attracted to her sexually. He ultimately takes advantage of her based on her gender and caste as a result.

Nagraj Manjule and Pa Ranjith – a notable filmmaker their movies like *Fandry, Saikat, Pistunya Humd* – representing the marginalised with background of caste discrimination and inequality in society. With reference to the well-known Marathi movie *Saikat*, Jyoti Punwani writes for rediff.com on the subject of caste issues and cinema. Tragic tales of hopeless love have always been common in literature and film, the article's conclusion states. Yet, caste has never been brought up in India. The offender has always been class. But, as you will read in the press every day, it is intercaste love that is still illegal and causes the worst retaliation and deaths. Dalit stereotypes that are visibly ingrained in popular culture focus on their physical characteristics, dress, and distinctive characteristics. In most of Indian movies, every Dalit character has a dark complexion, is filthy, feeble, and insecure. In more recent years, upper-caste performers and stories have remained a mainstay of popular Hindi cinema. Productions like *Article 15* have shown the implicit upper-caste mentality motivating these films, despite their

attempts to confront caste. In the film, violence against Dalit girls is clearly depicted. Thus, the above discussion reflects that caste being the most dominantly neglected or sidelined aspects of Indian cinema.

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REWRITING HER STORIES THROUGH AUTOBIOGRAPHY

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Autobiography is a record of the life story of an individual. The writer describes various experiences which he has come across. The writer narrates his own story and writes about himself/herself. Autobiography is based on the autobiographer's own life prior to the text and interpreted as such by both the author and the reader. The process of

writing an autobiography also serves as a pretext for self-discovery for both the author and the reader as they read the material and reflect on their own experiences. Writing an autobiography entail rereading one's past, making self-aware and selective recognitions, and then modifying the past to reflect the present.

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Autobiographies and biographies are important in Indian English writing for a variety of reasons. This genre was used by Indian leaders to communicate their worldviews to their people. A great example is Gandhi's *The Story of My Experiments with Truth*. Indira Gandhi's *My Truth* is yet another example of a single person's message reaching a wider audience. In India many autobiographies written by women writers like *Smritichitre: The Memoirs of a Spirited Wife* by Lakshimibai Tilak, *The Prisons We Broke* by Baby Kamble, *The Weave of My Life: A Dalit Woman's Memoirs* by Urmila Pawar, *A Life Less Ordinary* by Baby Halder, *My Story* by Kamala Das, *Once Upon a Life: Burnt Curry And Bloody Rags* by Tensula Ao, *Torn From The Roots: A Partition Memoir* by Kamala Patel, *Karukku* by Bama etc. Almost all the autobiographies in this list have been translated to English from their original languages. *Smritichitre: The Memoirs of a Spirited Wife* by Lakshimibai Tilak, translated from Marathi by Shanta

Gokhale. Lakshimibai Tilak was remarkable for leading an adventurous life while also being a homemaker and mother. Lakshimibai's life and outspoken revelations was all the more notable in a region that has produced a plethora of feisty women, from bhakti poets to doughty warriors to social reformers, for their distinct facets and for the life of adventure and challenge. Lakshimibai displayed wonderful bravery. This woman, a widow, relocated to Karachi in an effort to start again. Her writing is restricted throughout by a sense of familial devotion, but she describes the prejudices she saw, including those of caste, faith, community, and patriarchy, without reservation. The effects of Mr. Tilak's conversion to Christianity were predicted, as were the social pressures put on her to avoid doing the same and the subsequent indignation when she did. She avoids venom but is upfront and honest about her sorrow, remorse, and sense of betrayal.





Baby Kamble, a Maharashtra-based writer, reclaims memory to place Mahar society prior to Babasaheb Ambedkar's influence and presents a stirring story of redemption brought about by a fiery brand of both individual and group self-awareness. The Prisons We Broke is a film that depicts the Dalit people's political, social, and cultural circumstances in Indian society. It draws attention to the plight of Dalit women, who face discrimination on all fronts. In Indian society, women are always treated as inferior and oppressed. Women in India are subjected to a variety of forms of exploitation, which is justified by ancient taboos. The situation is significantly worse for Dalit women, who face triple oppression as a result of their caste. In the novel she depicts Guls are usually married off at the age of eight or nine, and marriage is nothing but a disaster for them. The newlywed daughter-in-law's task was to prepare bhakris so she could demonstrate her culinary skills. She had to do all of the housework without being given the opportunity to complain. They can never expect a compliment from their in-laws, but if a girl could not do the housework, she was abused by her in-laws, especially if she failed to make bhakris, her mother-in-law would yell:

*Look at the bhakris this slut has prepared. She cannot even make a few bhakris properly. Oh, well, what can one expect of this daughter of a dunc?*

(The Prisons We Broke: 94, 2011)

The treatment given to women are doubly dominating and inferior as being a lady and victims of patriarchy in Dalit households. Baby Kamble criticised high caste Hindus for their dualistic lifestyle, saying that while they didn't care about being dirty, they were feathering their nests by taking advantage of the labour and sacrifice of

women. The Mahar Community is denied its basic rights to clothes, food, and shelter by high caste Hindus. They were assigned the incredibly taxing duty of skinning the deceased animals and were compelled to live in separate colonies. They consumed the deceased animals as food for themselves. Never were chapatis, curries, or other desserts provided to them. They suffered from their birth right poverty all the way up until their deaths. This can be reflected in her autobiography as:

When the Mahar women labour in the fields, the corn gets wet with their sweat. The same corn goes to make your pure, rich dishes. And you feast them with such evident relish! Your palaces are built with the soil soaked with the sweat and blood of Mahars. But does it rot your skin? You drink their blood and sleep comfortably on the bed of their misery. Doesn't it pollute you then? Just as the farmer pierces his bullock's nose and inserts a string through the nostrils to control it, you have pierced the Mahars nose with the string of ignorance. And you have been flogging us with the whip pollution". (The Prisons We Broke: 56 : 2011)

The other prominent autobiography by Kamala Das 'My Story'. My Story is an autobiographical book written by Indian author and poet Kamala Das, she is also known as Kamala Suraiyya or Madhavikutty. The book was originally published in Malayalam, titled *Ente Katha*. My story by Kamala Das can be viewed as a "women's tale of woe," a story about a woman's loneliness, and a subaltern's agony. The narrative of Kamala Das confirms that in order to effectively depict women, women's issues require a particular lens and semantic context. It takes courage to face controversy, humiliation, and character assassination head-on. They are battling as writers





and free women. Unquestionably, Kamala Das's works all bear a mark that helps them stand out as feminine in the culture of men with their free spirit. Because they study the pains and annoyances of love from a variety of deeply personal and slightly bodily angles, they do it more daringly than what a guy would do. The feminine viewpoint in Kamala Das's poems, which addresses her sense of loneliness and her failure to discover genuine love. She expresses in her poetry a consciousness of the filth, ugliness, and selfishness of her surroundings. She finds an unloved person who rebels against everyone in her search for the ideal companion. She suffers because of her flawed self, which longs to be in touch with her divine nature. Both her family and her close relatives were astonished by her candour in "My Story" regarding her extramarital affairs. Both fact and fiction are included in her memoirs. She considers urban life to be both corrupt and civil. Her poetry is similar to My Story.

The above discussion clearly focuses the struggles of these writers and their experiences in double standards of societal structures where their voice and their stories are expressed without any boundaries through this autobiography. In *Smitrichitre Tilak* describes the prejudices she saw, including those of caste, faith, community, and patriarchy, without any reservation. Baby Kamble in *The Prison We Broke* The construction of a person's complete identity is hampered by the denial of all fundamental rights as well as the necessities for food, water, clothing, and

shelter. Also, the community as a whole is marginalised as a result of such denial and degradation. The rise of the Ambedkar movement brought about a fresh perspective on development, which laid the groundwork for the Mahar women's achievement in breaking free from a cycle of suffering and speaking their truths. In Kamala Das's *My Story*, she is essentially known for her bold and frank expression. Das describes her marital struggles and her harrowing self-awakening as a woman and writer. Her quest for the perfect partner leads her to an unloved individual who rebels against everyone. She suffers for her flawed self, which yearns for connection with the divine self. Her candour in *My Story* regarding her extramarital relationships has shocked both her family and her close relatives. All these autobiographies make us to think that instead of 'His - stories' Her-stories to be understood from humanistic perspectives.

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