

No. 6, 2016

ISSN : 2230-9934 (Print)

# VOICE

**National Research Journal  
Department Of English  
B.N. College, Dhubri, Assam**



**Editor**

**Dr. Soleman Ali Mondal**

**Literary Society  
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ISSN : 2230-9934  
September, 2016

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Dhubri, Assam

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*Dr. Soleman Ali Mondal*

Price : Rs. 150/- (One hundred fifty) only

Setting : *Aktar Hussain*

Printed at : The EXBO Printers, Dhubri (Assam)



OFFICE OF THE PRINCIPAL  
BHOLANATH COLLEGE :: DHUBRI :: ASSAM

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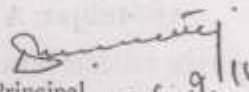
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MESSAGE

Date: 26-09-2016

I am very glad to know that the Literary Society of the Department of English, B.N. College, Dhubri is going to roll out the 6<sup>th</sup> issue of its National Research Journal, VOICE, 2016. It is really a pains-taking endeavour initiated by the department and deserves applause and appreciation. Undoubtedly, the journal makes a thoughtful study of various issues and ideas. I believe, it would enlighten the readers by the new insights in the journey of exploring the new horizon of knowledge.

Hope, the contents of the Journal will be of immense help to the students, research scholars and teachers alike.

  
Principal

26.9.16

B.N. College, Dhubri  
Principal,  
B.N. College, Dhubri.

## EDITORIAL

We are pleased in presenting to the readers the 6<sup>th</sup> issue of VOICE, 2016, the journal of the Literary Society, Dept. of English, B.N.College, Dhubri. The present issue is the outcome of the warm acceptance of the previous issue by the academics and scholars. This issue is full of varied articles from celebrated scholars and academicians across the country.

**Mulk Raj Anand's Death of a Hero: A Humanistic Study** presents the two important evils that form the target of Anand's criticism in his novels are religious fanaticism and nationalism based on it and he insists on the need for the practice of pity and compassion against war, violence and barbarity. **The Relevance of William Shakespeare in the 21<sup>st</sup> Century : A Study** makes an empirical endeavour to demonstrate Shakespeare's universal popularity in the present century. **Child Labour: A Violation of Children's Rights** depicts the depressive picture of child labour and the horrible mindset of the human community which needs to be wiped out. **Lakshminath Bezbarua-The Shakespeare of Assam** reflects the profound influence of Shakespeare in the dramas of Bezbarua, especially in his historical plays where he seems to be guided by an idealism in his character creation, and his idealism bears affinity to Shakespearean ideals. **Anita Desai: Voice of the Voiceless** unfolds the story of a small family in which the novelist explores the sufferings and predicaments of women in a patriarchal society.

**Al-Mahjar: A New Look of Modern Arabic Literary School in North and South America** reflects how the Mahjar were largely impacted by their contact with the western world and western literary works which moulded the Modern Arabic Literature. **Dimensions of Population Education and its Relevance in Human Life** focuses the need for imparting factual knowledge about population dynamics to the younger generation. **Repetitive Compulsion in Lacan's Seminar on the Purloined Letter** tries to express how Lacan shows the meaning of the signifier and it also shows how each character is unconsciously drawn into the cycle of repetition automatism. **Economic Development of Assam: Problems and Prospects** shows the multiple hurdles the state has to confront in attaining economic development. **Power and Corruptions vs. The Role of Mercy: An Approach to Shakespeare's Measure for Measure** intends to analyze Shakespeare's depiction of baser

guilt and the divine mercy. **An Analysis of Leading Women Characters in Shakespeare's Major Tragedies** reveals Shakespeare's unique and unconventional treatment of women characters which add a new dimension to his major tragedies. **Environment- Its Freedom** endeavours to find out the relationship and responsibilities between man and environment. **The Teen Philosophy: A Post-Modern View** tries to chalk out the problems of the post-modern era specially concerned with the popular term - social media. **Grammatical Features of English in Renaissance Period: A Study** presents the great changes which reduced the inflections of Old English to their modern proportions that had already taken place. **Love in Shakespeare's Greatest Romantic Comedies: An Evaluation** unfolds that romantic comedies are concerned with the ultimate fulfillment of romantic love after surmounting the critical hurdles. **Ethnic Profile of Assam with Special Reference to Erstwhile Goalpara District** highlights the great message of unity among the diversity. **Higher Education in India and its Privatization** focuses on the expansion of higher education without any proper planning of employment and mushrooming of private institution for selling certificate with no emphasis on quality education. **Walking Past the Paradoxes of Post-modernism** displays the unending debate about post-modernism and the question of nomenclature of present age.

I do acknowledge the co-operation of all our contributors, my departmental colleagues and all other well wishers of the journal. Pragmatic suggestions and constructive criticism are welcome. I may be excused for any sort of unintentional lapses. We shall be delighted provided the issue proves to be fruitful.

*Dr. Soleman Ali Mondal*

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## MULK RAJ ANAND'S DEATH OF A HERO: A HUMANISTIC STUDY

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### Abstract :

*Death of a Hero* is the story of Maqbool Sherwani, the hero who was captured and executed during the first invasion of Kashmir by Pakistani raiders in 1947. It describes the real life story of Maqbool Sherwani and presents him as a patron-saint of secularism. *As Death of a Hero* was written in memory of Moqbool Sherwani, who was a missionary of the religion of humanism, who willingly accepted martyrdom for the propagation of that religion. The author's firm faith in religion preached by Moqbool Sherwani probably encouraged him to write his historical novel. *Death of a Hero* is a beacon light beckoning people to the harbour of liberty and secularism. Those who come to this light can make no mistake in recognizing the evil of religious fanaticism and the new nationalism based on it. Though Anand has, as a passing criticism, in all his novels allotted some pages to his disapproval of institutionalized religion, only in *Death of Hero* he presents religious chauvinism as a dominant theme. The novel points out how zealotry can destroy human right, freedom peace and happiness, and turn society into a hell. Religious fanaticism blurs a person's vision and provokes him to quarrel for the cause of unseen and non-existent forces. To a zealot, anything other than his belief is blasphemy. Fanaticism, in fact, prevents the pro-Pakistani teacher Ishaq in the novel from knowing the message of the Holy Qur-an: "*Let there be no compulsion in religion. Truth stands out clean from Error*". The novel stresses on the need for discarding traditional orthodoxy and religious or communal chauvinism.

*Death of a Hero* (1964) has the broad theme of man's fulfillment in devotion to the significant cause of human happiness. Anand describes, in *Death of a Hero*, how Moqbool



Sherwani, a young poet of the National Conference, hurries back from Srinagar to his home town Baramula in order to raise the morale of the people caught in the grip of terror caused by Pakistani aggression, witnesses the savage atrocities perpetrated by the invaders, finds that most of his friends have joined the aggressors, is soon himself captured and imprisoned by the invaders, and ultimately shot dead in cold blood after a ridiculous summary trial.

*Death of Hero* is inspired primarily by Anand's well-settled belief in liberty and secularism. Therefore, the two important evils that form the target of his criticism in this novel are religious fanaticism and nationalism based on it. Anand insists on the need for the practice of pity and compassion, as against war, violence, and barbarity.

Anand's humanism is inspired by broad, democratic ideals, such as liberty, secularism, and religious tolerance. It is natural, therefore, that it cannot stand the evil of communal fanaticism or the ideal of nationality based on religion. Anand points out in *Death of a Hero*, how zealotry can become a force utterly detrimental to human freedom, cause unbridled violence and plunge men into desolation, misery and grief. The horrors that the Pakistani intruders commit in Baramula are an obvious instance. It is in the name of religion, Islam that they indulge in all manner of violence: they loot, they kill, they molest women and destroy even holy places like chapels.

Sherwani also wants to fight, but for a different reason. His fight is directed against the Muslim invaders, the destroyers of peace and life. It is a fight against violence, and for freedom, freedom in its true sense, because he, unlike Ahmed Shah does not want to force any government on the people of Kashmir. He makes his stand clear to Ishaq, another pro-Pakistani.

*".....I am for Kashmir. Not for its usurpation by force, but for its freedom to change where it wants to go".*

Religion loses its significance when it is devoid of tolerance and pity and reduced to mere rituals. Anand deplures fatalism, a deep-rooted malady of Indian minds. The Pakistani aggressors are ruthlessly carrying on their terrorist activities, disturbing and destroying the quiet life of Baramula and several other villages of Kashmir. But strongly enough, most of the villagers fail to think of possible ways of resistance. But Maqbool is more rational in his

outlook and so thinks differently. As Anand says, "he (Maqbool) knew that this sudden descent at murder on his land was not an act of God but a planned brutality to cow people down to submit and resistance to it was the only virtue" He is all for resisting the aggressors and fighting violence. Even in the face of death he hopes for a new morning Kashmir.

The novel is an eloquent plea for the necessity of the practice of pity and compassion, the paucity of which is shown to be responsible for the woes and tears of the inhabitants of Baramulla. It is Moqbool's inherent sense of pity for the suffering that impels him to get back his home town, though he knows it is in the grips of the Muslims marauders. He knows he is probably walking straight into the jaws of death. But he is chivalrous enough to risk even death. Maqbool's enemies are capable of anything but compassion, and callously kill him after an absurd interrogation. Anand's comments that Moqbool's dead body somehow resembled Jesus on the cross, thus suggesting that Moqbool is a compassionate soul who died for the noble cause of his country and his men, a true martyr. Moqbool is essentially a poet, whose actions are dictated by his conscience. To him poetry and pity are synonymous.

Implied in the novel is also Anand's strong plea for the avoidance of war and establishment of international peace and amity.

*Death of Hero* is a successful novel, particularly from the point of view of the present study. Communal hatred and violence which Anand fervently deprecates here are inherent in the historical situation around which the story is built, and so, Anand cannot be accused of concocting a plot to air his beliefs. Religious fanaticism and communal hatred are subjects which could easily make a novel partial and sentimental. But Anand saves himself from falling into these pitfalls. The passages describing the atrocities of fanatic Muslims are brief, devoid of exaggeration, and historically factual. None the less, what Anand presents is no mere history, but an imaginative re-enactment of the drama of a courageous soul resisting brute violence through sheer love and compassion for his land and men.

Nor can Anand be arraigned of having constructed a hero for the purpose of ventilating his humanist views. Maqbool Sherwani is a historical character who, in the course of just a hundred pages or so, grows before our eyes from an ordinary man into heroic proportions, through strong will power and forbearance. He is rightly depicted as not a born hero but

common individual with his moments of doubt and conflict, hesitation and indecision. But his convictions triumph over all odds, and prepared him for his sacrifice. He embraces the death of hero like, say, Bhagat Singh, another popular hero of the Indian Freedom Movement

Riemenschneider hails *Death of a Hero* as "the most satisfying artistic achievement. It is a short novel like *Untouchable* and *Big Heart*, and the very briefness of his canvas seems to aid Anand in rendering his art more perfect and satisfying. The novel also achieves an effortless abridgement of a possible schism between propaganda and art through the letter which the hero writes before his death. The critic just now quoted rightly points out:

*"The novel ends with the letter Mogbool had written to his sister. And now Anand*

*Succeeds in expressing what he means by his idea of man.*

*There is no break between the life and death of the main character and the message he has to communicate. Anand has used a simple device, which does not destroy the unity of the novel. Thus the artist and the propagandist finally find a way to put forward their different approaches without interfering with each other....."*

*The Death of Hero* is of Anand short novel, has significant achievements. It emphasizes the need for discarding traditional orthodoxy and religious or communal chauvinism; also, they are examples of fiction in which the author's philosophy is kept sub-ordinate to artistic canons.

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## Not of an Age, but of all Times: A Discussion on the Relevance of William Shakespeare in the Twenty First Century

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Shakespeare wrote thirty-seven plays between 1588 and 1613. He was an actor, director, and businessman as well as a playwright. Shakespeare's universal popularity is due to his extraordinary facility for language, his memorable characters, and his wonderful beyond time and space stories. With the advent of the printing press and the growth of literacy in the seventeenth century, Shakespeare's plays were published as a result of their popularity and that tradition continues till today. Even in the twenty-first century the significance and global locality of Shakespeare resides in his identity as a free and flexible resource for story tellers, film makers, directors etc. This adaptable Shakespeare is valuable to theatres because they are dialectical spaces. Free-resource Shakespeare is able to contain a range of different cultural values and theatres provide a space for producers and consumers of culture to negotiate between them. It has been established that tensions of cultural value, for example innovation/tradition or commercial/non-commercial govern the production, dissemination and critique of culture.

His plays cover a marvelous variety of topics and his characters represent a diversity of individuals. While being performed, his plays would appeal to the whole social spectrum of Elizabethan society. The earliest published editions of Shakespeare's plays are called quartos, where each page was folded twice to provide eight pages. In 1623, seven years after Shakespeare's death, his fellow actors assembled the first complete edition of all of his plays. It is called the First Folio, so named because of its leaves (folio means "leaf" in Latin), or sheets that were folded only once, thus producing a rather large book. The Huntington Library Collection has one of the 240 First Folios that are still in existence as well as several quartos

from different plays.

William Shakespeare is the most notable and influential author of the Elizabethan period of the English Literature who is recognized as a philosophical playwright to all the critics. His plays are dealt with the universal thoughts and ideas which are mostly needed in almost all spheres of life. He also reflects love in many of his plays. He is poet of human nature. He presented all these themes with the use of a great number of versatile utility which are a bit upper than the general level of normal writing condition. Shakespeare has given morals with aphorism and impersonality. He also depicts the proper direction to the readers of all ages of different natural aspects. He possesses a great mixture of intellectual strength and moral perfection. He also deals with the spiritualism of man's life. He successfully exposes the problems of human relationships, meaninglessness of man's life, socio-economic condition and solution for those problems of all ages through the versatile utilitarianism in his plays and poems. While William Shakespeare probably did not have the sort extensive humanistic education afforded those of higher social and financial rank than his own family, his education was clearly grounded in the principles of Renaissance humanism. The decidedly humanistic ideals Shakespeare often represents in his plays-particularly within Hamlet and Julius Caesar-are grounded in the principles of Renaissance humanism.

Surely in our time, there are so many new issues viz. human rights, surrogate motherhood, war crimes, human rights, bioethics, multi-culturalism and myriad challenges to individual behaviour that Shakespeare could not ever dream of while penning his timeless plays. That is not surprising, since we find that Shakespeare addressed many question that are still of contemporary import, including inter-racial marriage, gender equality and various others.

Present paper is an endeavour to explore the significance of Shakespeare's writings in context to various contemporary issues that the modern world is facing.

Gender equity is certainly an important issue of our times. It was only in the 1920s that women got the vote, and they remain discriminated against in almost every society to his day.

And yet we find that Shakespeare is able to give us strong intelligent women, such as Rosalind in 'As You Like It' Portia, a lawyer in the 'Merchant of Venice', who- disguised as a man - argues with Shylock in some of the most famous passages of the English languages. Her following speech in the court has become an icon for all ages:

"The quality of mercy is not strained.  
 It droppeth as the gentle rain from heaven  
 Upon the place beneath. It is twice blest:  
 is blesseth him that gives, and him that takes.  
 Tis mightiest in the mightiest. It becomes  
 The throned monarch better than his crown.  
 His scepter shows the force of temporal power,  
 Thw attribute to awe and majesty,  
 Wherein doth sit the dread and fear of kings;  
 But mercy is above this sceptred sway.  
 It is enthroned in the hearts of kings;  
 It is an attribute to God himself,  
 And earthly power doth then shown likest God's  
 When mercy seasons justice.

[ The Merchant of Venice ]

The multitude of characters in Shakespeare's plays encapsulates various *universal emotions* and timeless truths of human nature. In Henry, IV he explores the *political side* of human nature, an idea that has been explored over the last two millennia by political scientists. In particular Henry IV is "centrally concerned with political power - its sources, uses, manifestations, theatrical displays, ambiguities, and subversions". (Norton: 1993) It also investigates the religious ideals that have been behind many outbreaks of war: "To chase these pagans in those holy fields Over whose acres walked those blessed feet Which fourteen hundred years ago were nailed For our advantage on the bitter cross." (ibid)

As in the modern world so in the plays of Shakespeare *political intrigue* is a common

element throughout Shakespeare's plays, especially in relation to his royal characters. This is a device to explore the baser elements of human nature. Whilst the evils and sexual perversions of humankind are not explicitly discussed, the use of political sparring allows Shakespeare to relate such base human nature to the development of political and religious institutions.

In the plays like *'King Lear'*, *'Macbeth'*, *'Hamlet'* etc., Shakespeare uses many images of human nature at its worst: greed and betrayal, extramarital sexual liaisons, and revenge. He also returns to the idea of celestial energy being a guiding factor in a character's personality. In *'King Lear'* Edmund states this explicitly: "We make guilty of our disasters the sun, the moon, and the stars; as if we were villains by necessity; fools by heavenly compulsion; knaves, thieves and treachers by spherical predominance; drunkards, liars, and adulterers, by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on. The majority of Shakespeare's discussion of human nature appears to revolve around the weaknesses of human kind. While there is an exploration of human strengths, namely the power of love and loyalty, it is the baser side of human nature that captures the imagination. Shakespeare appears to take great pleasure in laying the human soul and psyche bare for the whole race to see, and admit that humans are far from perfect." (Norton: 1993) Regarding the thanklessness of children and the growing individuality among men Shakespeare makes an oft-quoted statement:

"How sharper than a serpent's tooth it is to have a thankless child!"

(King Lear)

Again, just like in the modern world where 'self' and 'individual' becomes more important than anything else. Shakespeare too, was much interested in issues concerning the 'self'. He questioned a person's capacity to separate her personality from outward circumstances. Questions about the self permeate all of Shakespeare's plays: "How constant is the thing we call personality? How easy is it for someone to know his own character? Is character a gift from God or nature or neither? How solid is it? Is it a meta-physical essence or a social construction?" In drama the audience watches a person or group of people undergo a personal change or remain the same over the course of time as a response to events. The character's

self manifests on the Shakespearean stage and it's often in turmoil, uncertain of its self, and exceedingly messy. Through showcasing the muddled mind on the stage, Shakespeare attempted to dramatize how a mind can become fragmented through conflict with itself, that not everything is within a person's rational control and that self-knowledge is not always reliable.

Shakespeare was clearly enthralled by the functioning of the human mind. Even before the arrival of psychology as a branch of knowledge his plays deal with the working of innermost feelings of human mind. In fact Shakespeare's dramas are innermost plays which mean '*psychodramas*' with much of the momentous action stirring within the souls of the characters. And he looks at the human mind in the round; not merely ordinary rational waking consciousness, but also reverie, insanity, apparition, convulsions, and intensity of passion. He is concerned in nonstandard psychology (so-called) as much as the normal kind and he sees how one can pour or transform into the other. His importance on the theatrical aspects of personality is part of this more general interest in the mind's operations. It is often said that Shakespeare was a radiant psychologist, meaning that he had a deep understanding of human nature; in particular, his grasp of psychological types is unparalleled. That is no doubt true, but he also approached the mind in the spirit of a scientist—he is interested in how it works, what the components are, and how they interact. This is part of what is called Shakespeare's naturalism: he approaches the human mind as a neutral spectator and recorder, noting similarities and differences, trying to provide an accurate account of a natural phenomenon. Odd out-of-the-way mental phenomena catch his attention. Generalizations are exposed. Variety is respected. Areas of ignorance are admitted to be such. In this, Shakespeare is very much like Montaigne, whose '*Essays*' are explicitly designed as forays into naturalistic psychology—with Montaigne himself as the primary subject. Both authors aim to give us a clear portrait of human psychological nature, open to the phenomena in all their richness and complexity, and not preconditioned by some antecedent dogma or ideology, religious or scientific.

Thus both authors are, above all, candid-unflinching, unsparing, forthright. All forms of human aggression, weakness, dishonesty, and folly are ruthlessly laid bare. Yet both acknowledge, and are sensitive to, the existence of human virtue; they do not fall for the



romance of total darkness. Shakespeare gives us a panoramic perspective on the human mind, an all-inclusive accounting, as if he were aiming for a kind of completeness. No one could accuse Shakespeare of blinkeredness, of narrowness of vision. All human life appears to be there.

Shakespeare created human nature, as it now exists, at least in some measure. So enveloping has his influence on the culture been so ingrained are his words and his characters that we cannot help but be shaped by his work. We are all, to some indefinite degree, Shakespeare's progeny. And, if he is right that we are naturally theatrical creatures, it is entirely possible that his theatrical constructions should become the basis of the theatrical selves we project in daily life. You might, to put it crudely, become like Hamlet simply by seeing Hamlet on stage. This, too, seems to me plausible. Shakespeare's very fidelity to human nature, as he observed it, has come to modify human nature. But this is not to rescind the point that Shakespeare's genius is of the mimetic kind that he represented what he found to be already there. Bloom's formulation threatens to obscure this truth, though it can be interpreted in less contentious ways. Shakespeare's peculiar genius should be seen in his submission to nature. He didn't impose his own vision on reality; he let reality impose itself on his vision. He told us how the world looks from the perspective of itself. And the world never looked the same again.

Today, we are overwhelmed by the war and destruction all around us. The drama of death, played out in so many ways on so many battlefields, from Palestine to Iraq, from Rwanda to Kosovo, India and Pakistan, and in many areas too remote to remember. The images of death and destruction assaulting in our living rooms, the deadening effect of a constant barrage of such images The Shakespearean Cannon is replete of images of war, that are as vivid as anything we see on CNN or al-Jazeera:

Blood and destruction shall be so in use,  
And dreadful objects so familiar  
That mothers shall but smile when they behold  
Their infants quarter'd with the hands of war;

All pity choked with custom of fell deeds,

(Julius Caesar)

The monstrosity of war is captured in the following famous lines:

Cry "Havoc!" and let slip the dogs of war,  
That this foul deed shall smell above the earth  
With carrion men, groaning for burial.

(Julius Caesar)

But Shakespeare was fully aware of the futility of war and bloodshed, hence, elsewhere, in *'Macbeth'*, Shakespeare gives the ultimate statement about the uselessness of murder and blind ambition, in the words:

"Tomorrow, and tomorrow and tomorrow  
creeps at this petty pace from day to day to the last  
syllable of recorded time  
and all our yesterdays  
lighted fools the way to dusty death  
out, out brief candle. Life is but a walking shadow  
a poor player who frets and struts  
his hour upon the stage and then is heard no more  
'Tis a tale told by an idiot  
full of sound and fury - signifying nothing."

(Macbeth)

Again in *'As You Like It'* he repeats the transitoriness of human existence

All the world's a stage,  
and all the men and women merely players.  
They have their exits and their entrances;  
And one man in his time plays many parts.

(As You Like it)

Again in *'The Tempest'* Shakespeare declares:

"We are such stuff as dreams are made on, and our little life is rounded with a sleep."

*(The Tempest)*

It is thus that Shakespeare, far from losing meaning by traveling through space and time, can acquire a more profound impact by a reading from the vantage point of our contemporary culture, and indeed can hold up a mirror to our presumed virtue. As T. S. Eliot has declared :

"Every phrase and every sentence  
is an end and a beginning."

*(T.S. Eliot - Four Quartets)*

In brief it can be said that the greatness of Shakespeare, however, resides in his ability to speak to us beyond space and time. From all cultures we go back to him for the projection of our dreams, for the unexpected echo of our inhibitions, for the expression of our fears or the articulation of our hopes. He is the most universal writer in history. And thus, to travel with Shakespeare is an eternal voyage of exploration, of the self and the other, of the transient and the eternal, of the search for that elusive essence which we ultimately discover in ourselves. In the words of T.S. Eliot:

"We shall not cease from exploring,  
And the end of all our exploring,  
Will be to arrive where we started,  
And know the place for the first time,

*(ibid)*

In the end I am tempted conclude in the words of Ben Johnson again:

"Sweet Swan of Avon!

My Shakespeare, rise! I will not lodge thee by

Chaucer, or Spenser, or bid Beaumont lie

A little further, to make thee a room.

A quibble is to Shakespeare what luminous vapours are to the traveller: he follows it

at all adventures; it is sure to lead him out of his way and sure to engulf him in the mire.

He was not of an age, but for all time!  
Thou hadst small Latin and less Greek."

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## CHILD LABOUR: A VIOLATION OF CHILDREN'S RIGHTS

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### **Abstract:**

Children are the most vulnerable section of our society. Their rights are being violated in many ways. Almost in every society the world has witnessed the violation of the rights of the children. The children are very much vulnerable to exploitation. Child labour is one of the ugliest manifestations of the violation of the rights of the children. They are being treated as commodity that can be bought and sold. Extreme poverty is one of the cognizable reasons for this menace. Children are engaged in work in hazardous conditions as they are unable to protest against the same and they continue to work till their employer needs them to work. They are subjected to receive less wages and sometimes beaten up by their employer for not conforming to the assigned norms for them. This inhuman practice does not prevalent in the third world countries alone but the rich first world countries are also facing the menace. International Labour Organization (ILO) since its inception has been working as the saviour of the rights of the children. Our constitution guarantees certain rights to our children so that their rights can be protected and promoted. The children are the assets of the nation and as such their rights should every way be protected and the violation of the same should lead to severe punishment by the law of the land.

### **Introduction:**

One of the most pressing social problems which the international community is facing is child labour. It is estimated by the International Labour Organisation that around 215 million

children between the ages of 5 and 17 currently work under conditions that are considered illegal, hazardous, or extremely exploitative. Due to extreme poverty, the underage children work at all sorts of jobs around the world. A large number of children are working in fishing, commercial agriculture, mining, manufacturing and domestic service. Children are also engaged in drug trade, prostitution or other traumatic activities such as serving as soldiers.

Children who are working before they attain the age of 14 years have been termed as child labour. It also refers to engagement of children in livelihood for different industries. The child labourers are often found working barehanded in different factories like carpet making, glass blowing unit and firework making factories. The working children are paid very less wages.

Of an estimated 215 million child labourers around the globe, approximately 114 million(53%) are in Asia and the Pacific; 14 million(7%) live in Latin America; and 65 million(30%) live in sub-Sahara Africa.

In India (in 1981), out of a total population 685 million, working children were 13.6 million, which was about 2 percent of the total population. In 1991, out of a total population of 833.6 million, working children were 11.28 million, which was 1.23% of the population.

As per census of India 2001, there were 12666,377 child labourers in India. Out of the total working population of 402,234,724 workers, including main and marginal workers, working children constituted 3.15% of the total labour force. Out of a total population of 1.028 billion persons in India working children numbered 12.666 million, which was 1.23% of the total population.

### **MYTHS AND MISUNDERSTANDING ABOUT CHILD LABOUR:**

There are some myths and misunderstandings among the people about child labour. The UNICEF lists four "myths".

1. It is a myth that "child labour is only a problem in developing countries. But in fact,

children routinely work in all industrialized countries, and hazardous forms of child labour can be found in many countries. In the US, for example, children are employed in agriculture, a high proportion of them from immigrant or ethnic minority families. A 1990 survey of Mexican-American children working in the farms of New York State showed that almost half had worked in fields still wet with pesticides and over a third had themselves been sprayed."

2. It is a myth that "child labour will only disappear when poverty disappears. Hazardous labour can, and should be eliminated by even the poorest countries."
3. It is a myth that "most child labourers work in sweetshops making goods for exports. Soccer balls made by children in Pakistan for use by children in industrialized countries may provide compelling symbol, but in fact, only a very small proportion of all child workers are employed in export industries-probably less than 5 percent. Most of the world's child labours are actually found in the informal sector-selling on the street, at work in agriculture or hidden away in houses-far from the reach of official labour inspectors and from media scrutiny."
4. It is a myth that "the only way to make headway against child labour is for consumers and governments to apply pressure through sanctions and boycotts. While international commitment and pressure are important, boycotts and other sweeping measures can only effect export sectors, which are relatively small exploiters of child labour. Such measures are also blunt instruments with long-term consequences that can actually harm rather than help the children involved."

## WHAT CAUSES CHILD LABOUR ?

The causes of child labour can be attributed to the following :

- \* Poverty
- \* Parental illiteracy

- \* Tradition of making children learn family skills
- \* Absence of universal compulsory primary education
- \* Social apathy and tolerance of child labour
- \* Ignorance of the parents about the adverse consequences of child labour.
- \* Ineffective enforcement of the legal provisions pertaining to child labour.
- \* Non-availability of and non-accessibility to schools.
- \* Irrelevant and non-attractive school curriculum
- \* Employers prefer children as they constitute cheap labour and they are not able to organize themselves against exploitation.

### **CHARACTERISTICS OF CHILD LABOUR :**

Child labour involves at least one of the following characteristics:

- Violates a nation's minimum age laws
- Threatens children's physical, mental, or emotional well-being
- Involves intolerable abuse<sup>4</sup>, such as child slavery, child trafficking, debt bondage, forced labour, or illicit activities
- Prevents children going to school
- Uses children to undermine labour standards.

### **WHERE DO WE FIND CHILD LABOUR ?**

Child labour can be found in almost every industry:

#### **Agriculture**

Around 60% of the child labours are found working in agriculture, fishing, hunting, and forestry. They are found harvesting:

- a. Bananas in Ecuador
- b. Cotton in Egypt and Benin,



- c. Cut flowers in Colombia,
- d. Oranges in Brazil,
- e. Cocoa in Ivory Coast,
- f. Tea in Argentina and Bangladesh,
- g. Fruits and vegetables in the United States of America.

In commercial agriculture, children face long hours in extreme temperature, health risks from pesticides, little or no pay, and inadequate food, water, and sanitation.

### **Manufacturing**

An estimated 14 million children are engaged in manufacturing fields. These include:

Carpets from India, Pakistan, Egypt

Clothing sewn in Bangladesh; footwear made in India and the Phillipines

Soccer balls sewn in Pakistan

Glass and bricks made in India

Fireworks made in China, the Dominican Republic, El Salvador, Guatemala, India and Peru

Surgical instruments made in Pakistan

### **Mining and Quarrying**

Extremely high illness and injury are being suffered by the child labourers in underground mines, opencast mines, and quarries. Children as young as 6 or 7 years old break up rocks, and wash, sieve, and carry ore. Nine-year-olds work underground setting explosives and carrying loads. Children work in mining include:

Gold in Colombia

Charcoal in Brazil and El Salvador

Chrome in Zimbabwe

Diamond in Cote d' Ivoire

Emeralds in Colombia

## Coal in Mongolia

### Domestic Service

The hazards linked to child domestic work are a matter of serious concern. The ILO has identified a number of hazards to which domestic workers are particularly vulnerable and the reason it may be considered in some cases a worst form of child labour. Most common risks children face in domestic service include:

- Long and working tiring days;
- Heavy loads;
- Handling dangerous items such as Knives, Axes and Hot pans;
- Insufficient or inadequate food and accommodations ;
- Humiliating or degrading treatment including physical and verbal violence;
- Sexual abuse.

The risks are compounded when a child lives in the household where he or she works as a domestic worker. ILO presents the following facts relating to domestic worker:

- \* 15.5 million children are in paid or unpaid domestic work in the home of a third party or employer;
- \* Of these, 10.5 million are in child labour, of which 8.1 million are in hazardous work (52% of all child domestic workers);
- \* And 5 million, mostly adolescents, in permissible work but need to be protected from abuse provided with decent work;
- \* In addition, undetermined numbers of children are in domestic work as result of forced labour and trafficking. In 2012, the ILO produced Global Estimates on Forced Labour. Of the total number of 20.9 million forced labourers, children aged 17 years and below represents 26% of all forced labour victims (or 5.5 million children);
- \* 72% of all child domestic workers are girls;
- \* 47% of all child domestic workers are below 14 years: 3.5 million aged 5 to 11 and 3.8 million aged 12 to 14;
- \* Child domestic work touches all regions of the world.

## THE PICTURE IN INDIA :

It is a matter of great concern that India is the home to the largest number of child labourers in the world. The following table is depicting the grim situation prevalent in India:

Table: Child labour in Census, 1971-2001

SL. NO	INDIA/STATE/UTs	1971	1981	1991	2001****
1.	INDIA	10753985	13640870	11285349	12666377
2.	Andhra Pradesh	1627492	1951312	1661940	1363339
3.	Arunachal Pradesh	17925	17950	12395	18482
4.	Assam	239349	**	327598	351419
5.	Bihar	1059359	1101764	942245	1117500
6.	Chhattisgarh				364572
7.	Delhi	17120	25717	27351	418999
8.	Goa			4656	4138
9.	Gujarat	518061	616913	523585	485530
10.	Haryana	137826	194189	109691	2534391
11.	Himachal Pradesh	71384	99624	56438	107774
12.	Jammu & Kashmir	70489	2584437	**	175630
13.	Jharkhand				407200
14.	Karnataka	808719	1131530	976247	822615
15.	Kerala	111801	92854	34800	26156
16.	Madhya Pradesh	1112319	1698597	1352563	1085259
17.	Maharashtra	988357	1557756	1068427	764075
18.	Manipur	16380	20217	16493	28836
19.	Meghalaya	30440	44916	34633	53940
20.	Mizoram		6314	16411	26265
21.	Nagaland	13726	16235	16467	45874
22.	Orissa	492477	702293	452394	377594
23.	Punjab	232774	216939	142868	177268
24.	Rajasthan	587389	819605	774199	1262570
25.	Sikkim	15661	8561	5598	16457
26.	Tamil Nadu	713305	975055	578889	418801
27.	Tripura	17490	24204	16748	21756
28.	Uttar Pradesh	1326726	1434675	1410036	1927997
29.	Uttarakhand				70183
30.	West Bengal	11443	605263	711691	857087
	Union Territories				
31.	Andaman & Nicobar Islands	572	1309	1265	1960

32.	Chandigarh	1086	1986	1870	3779
33.	Dadra & Nagarhaveli	3102	3615	4416	4274
34.	Daman & Diu	7391	9378	941	729
35.	Lakshadweep	97	56	34	27
36.	Puducherry	3725	3606	2680	190

Note: \*1971 census figures of Assam includes figures of Mizoram.

\*\*Census could not be conducted

\*\*\*\* includes marginal workers also

Source: India, Ministry of Labour (2006). State wise Distribution of working children according to 1971, 1981, 1991 and 2001 census in the age group 5-14 years: Internet New Deldi:2006,p.1

Visit: [nipcod.nic.in/reports/ehndbk10.pdf](http://nipcod.nic.in/reports/ehndbk10.pdf).

## ILO CONVENTIONS AND RECOMMENDATIONS ON CHILD LABOUR

The International Labour Organization (ILO) was created in 1919, as part of the Treaty of Versailles that ended World War I, to reflect the belief that universal and lasting peace can be accomplished only if it based on social justice.

Since the inception of the ILO, it has been committed to the protection of the rights of the children and young persons. ILO has adopted 12 major conventions over the years, which either prohibit the employment of children or set basic conditions above a certain age may be permitted to work in different sectors of employment. A major global offensive was launched by the ILO in 1990 by establishing the International Programme on the Elimination of Child Labour(IPEC). The Programme provides, upon the request of individuals, technical advisory services focusing on the worst abuses; hazardous work, forced labour, street children, girls and the employment of children who are less than 13 years old.

### ILO CONVENTION NO. 182 ON WORST FORMS OF CHILD LABOUR, 1999

The most effective step that had taken by the ILO when it adopted a landmark Convention on Worst Forms of Child Labour Convention (ILO Convention No. 182) on June 17, 1999 in Geneva. The Convention came into force on November 19, 2000. By the end of May 2002, the Convention had 115 States Parties.

Article 2 of the Convention reads: "For the purposes of this Convention, the term child shall apply to all persons under the age of 18."

Article 3: For the purposes of this convention, the term the worst forms of child labour comprises:

- (a) all forms of slavery or practices similar to slavery, such as the sale and trafficking of children, debt bondage and serfdom and forced or compulsory labour, including forced or compulsory recruitment of children for use in armed conflicts;
- (b) the use, procuring or offering of a child for prostitution, for the production of pornography or for pornographic performances;
- (c) the use, procuring or offering of a child for illicit activities, in particular for the production and trafficking of drugs as defined in the relevant international treaties;
- (d) work which, by its nature or the circumstances in which it is carried out, is likely to harm the health, or morals of children.

Article 7: (1) Each member shall take all necessary measures to ensure the effective implementation and enforcement of the provisions giving effect to this Convention including the provision and application of penal sanctions or, as appropriate, other sanctions.

(2) Each member shall, taking into account the importance of the education in eliminating child labour, take effective and time-bound measures to:

- (a) prevent the engagement of children in worst forms of child labour;
- (b) provide the necessary and appropriate direct assistance for the removal of children from the worst forms of child labour and for their rehabilitation and social integration;
- (c) ensure access to basic education, and, wherever possible and appropriate, vocational training for all children removed from the worst forms of child labour;

- (d) identify and reach out to children at special risks; and
- (e) take account of the special situation of girls.

(3) Each member shall designate the competent authority, responsible for the implementation of the provisions giving effect to this Convention.

The General Assembly in 1992, urged governments and the Commission on Human Rights to take action on the problems of street children, who are increasingly involved in and affected by serious crime, drug abuse, violence and prostitution.

## CONSTITUTIONAL AND LEGAL MEASURES FOR CHILD LABOUR IN INDIA

The framers of our constitution were aware about the menace of child labour, and as such, they made prohibition of child in certain employment as a fundamental right under Article 24 and issued many Directive Principles of State Policies in Part-IV. Let us examine some constitutional provisions relating to child labour and protection of the rights of the children in India:

**Article 14- (Right to equality):** This right guarantees equality before law or the equal protection of the laws within the territory of India.

**Article 15(3):** The state is empowered to make the special provisions relating to child, which will not be violative of right to equality.

**Article 21:** No person shall be deprived of his life or personal liberty, except according to procedure established by law. The Supreme Court held that "life" includes free from exploitation and to live a dignified life.

**Article 21 (A):** The State shall provide free and compulsory education to all children of the age six to fourteen years, in such manner as the state may, by law, determine.

Article 23: Traffic in human beings and beggar and other similar forms of forced labour are prohibited and any contravention of this prohibition shall be an offence punishable in accordance with law.

Article 24: No child below the age of 14 years shall be employed to work in any factory or mine or engaged in any other hazardous employment.

Article 39(e): The State shall, in particular, direct its policy towards securing the health and strength of the tender age of children are not abused and that citizens are not forced by economic necessity to enter occupations unsuited to their age or strength.

Article 39(f): The State shall, in particular, direct its policy towards securing that children are given opportunities and facilities to develop in a healthy manner and in conditions of freedom and dignity; and that childhood and youth are protected against exploitation and against moral and material abandonment.

Article 45: The State shall endeavour to provide, within a period of ten years from the commencement of this constitution, for free and compulsory education for all children until they complete the age of fourteen years.

Article 46: The State shall promote with special care the educational and economic interests of the weaker sections of the people, and, in particular, of the Scheduled Castes and the Scheduled Tribes, and shall protect them from social injustice and all forms of exploitation.

Article 51(e): It shall be the duty of every citizen of India, who is a parent or guardian to provide opportunities for education to his child or ward as the case may be, between the age of six and fourteen years.

### LEGISLATIVE/OTHER MEASURES AGAINST CHILD LABOUR

1. Child labour(Regulation and Prohibition Act),1986 (Amended in 2000 &2006)

2. National Child Labour Policy, 1987
3. National Child Labour Projects
4. International Programme on the Elimination of Child Labour (IPEC), 1992
5. Committee on Child Labour (Gurupadaswamy: 1979)
6. Task Force on Child Labour (Singhvi: 1989)
7. National Commission on Rural Labour, 1991
8. National Authority for Elimination of Child Labour, 1994
9. The Children (Pledging of Labour) Act, 1993
10. The Factories Act, 1948
11. The Mines Act, 1952
12. The Motor Transport Workers Act, 1961
13. The Beedi and Cigar Workers (Condition of Employment) Act, 1966
14. The Plantation Labour Act, 1951
15. The Minimum Wages Act, 1948

(Visit: [nipccd.nic.in/reports/ehndbk10.pdf](http://nipccd.nic.in/reports/ehndbk10.pdf))

### **Conclusion:**

The above discourse depicts a depressive picture about child labour. It is rather a curse to humanity. It exhibits the horrible mindset of the human community as a whole. But time has come to evolve an effective solution to the problem. Child is the father of the nation. They should be protected, well-nurtured to make the nation strong and vibrant. Apart from the legal-constitutional measures to ensure the child-right, the most required and expected measure is to wipe out public apathy towards child labour. Human society must change its mindset and apathetic attitude towards child labour. It is not only poverty but the mindset of the humanity could be blamed for the menace.

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The Constitution of India.

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## LAKSHMINATH BEZBARUAH - THE SHAKESPEARE OF ASSAM

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### Abstract :

Lakshminath Bezbaruah is one of the greatest literary figures in modern Assamese literature. He not only struck new ideas and opened new vistas of thought but introduced fresh forms and diction. There is a profound influence of Shakespeare, the great in all his dramas. In this paper it has been attempted to show how Bezbaruah was fascinated and impressed by the drama of Shakespeare and how he created the plays being guided by an idealism in his character creation and plot construction which bears close affinity to Shakespearean ideals.

Needless to say, the history of Shakespearean texts in Assamese Modern Dramas cannot be separated from the history of stage performance, as most versions were composed for the stage. But it is as important to realize that beyond the stage, and often without reference to it, Shakespeare came to constitute the predominant literary and poetic influence from the West in most Assamese Modern Dramas in the 19th century, continuing or sometimes even commencing in the 20th. The Romantic image of Shakespeare as poet or Bard was clearly paramount with Assamese writers who would never see a play staged in English, and might have reacted to an Assamese-language production with critical or even moral disapproval.

The Shakespearean presence in early modern Assamese drama ranges across a spectrum: from close translations to more or less free adaptations, and thence via occasional motifs, elements and echoes to plays that may contain nothing authentically Shakespearean, but that could not have been conceived had their authors not been directly or indirectly influenced by Shakespeare. Shakespeare is the major generative force behind this entire body

of dramatic literature. Yet needless to say, he is cast in compound - often as the activating element - with traditions of classical Assamese drama as well as popular and folk theatre.

Lakshminath Bezbaruah is universally acknowledged to be the greatest figure in modern Assamese literature. His contribution in the field of drama is outstanding. He not only struck new ideas and opened new vistas of thought but introduced fresh forms and diction. *He has to his credit three historical plays and four farces. He began by writing farces for which he was naturally gifted, and sufficient material offered by the incongruities of Assamese social behaviour easily caught his observant eyes.* (Barua, Birinchikumar: 1964, 149)

There is a profound influence of Shakespeare in the dramas of Bezbaruah, especially in his historical plays where he seems to be guided by an idealism in his character creation, and his idealism bears affinity to Shakespearean ideals. Regarding Shakespearean characterization William Henry Hudson has said, *"In the vitality of his characterization in particular he is unparalleled; no one else has created so many men and women whom we accept and treat, not as figments of a poet's brain, but as completely and absolutely alive."* (Hudson, W.H.: 1965, 64). In his historical plays Bezbaruah tried to create such lovely characters.

When Bezbaruah was a college student at Calcutta he was as much impressed and fascinated by the poetry of Shelley, Keats and Milton as by the drama of Shakespeare. He informs us in his autobiography that Shakespeare's *Hamlet*, *King John*, *King Henry the Fourth* and *A Midsummer Night's Dream* were his textbook at college, and that he intended to write some plays like those in Assamese. With this end in view, he scribbled two or three scenes of a play to be called *Hemchandra*, apparently on the model of *Hamlet*. But he gave it up and tried to write another, *Dinar Sapon* after *A Midsummer Night's Dream* and that, too, was never completed. (Bezbaruah, Lakshminath: 1968, 54). He also undertook to translate *Hamlet* into Assamese, but did not proceed beyond the first scene. All this shows that Shakespeare had great fascination for Bezbaruah, and that he aimed at introducing Shakespeare's plays to Assamese readers and audience either by translating them or writing plays himself in imitation of them. But gradually he came to realize that both translation and direct imitation of Shakespeare would be neither desirable nor stimulating, so he took to writing plays where

Shakespearean characteristics are assimilated with something that his native genius creates.

And so he wrote the three historical plays in his mature years where the influence of Shakespeare is very conspicuous. *Through these plays, observes Maheswar Neog, the floodgates of Shakespearean influence on Assamese drama were flung open.* (1970. 303). But it should not be understood that Bezbarua is merely imitative, and that he has no philosophy of his own regarding the history play. Far from it, his idea of a historical play is clearly set down in the preface to *Belimar*, the last of his historical trilogy thus:

*The duty of a historical playwright is to represent the historical past by reanimating the historical personalities and their deeds without materially altering the historical facts, incidents and characters. I have, therefore, tried to portray the historical heroes and heroines of my plays as they are described or represented in history. I have neither painted them in blacker nor in more brilliant colour than what history has said about them. To embellish the historical figures so as to make them ideal heroes and heroines will be a deviation from the path of writing a true historical play. You can mould the characters of imaginary men and women according to your choice, but while doing so care should be taken that the characters of your own creation may not alter the course of historical events or cripple the main historical personalities of the play. Side by side with the historical characters, imaginary characters bearing different colours and serving different purposes may be introduced; otherwise the play would be a dry presentation of historical facts. These extra characters are like so many decorative elements that go to embellish the main characters and incidents, and therefore, should not be used as impediments which retard the free movement of the historical personalities. It should always be borne in mind that all the men and women, historical or imaginary, irrespective of their role or status, belong to a particular period of history, ... they should be judged accordingly. (Bezbarua, Lakshminath: 1968. 54)*

This observation of Bezbarua about the historical play is quoted in length, because it not only gives us an idea of what he himself thought about this type of drama, but will help us to see how western influence - particularly Shakespearean influence - worked in him. It has already been noted how the growing spirit of patriotism and nationalism was at the root of the

growth of historical play. With Bezbaruah the love of Shakespeare was an added factor, for it was in the historical play that he found scope to realize his hope of writing plays in Assamese after the great master. All his three historical plays are based on the history of Assam during the Ahom regime. *Jaymati* deals with the story of faithfulness and self-sacrifice of Princess Jaymati, who laid down her life for the cause of her husband and her country. *Chakradhvajasimha* unfolds a glorious chapter in the history of Assam culminating in the defeat of the Mughal invaders under Ramsimha by the Assamese under Lachit Barphukan. *Belimar* (The Sunset) deals with the history of decadence and fall of the Ahom power in Assam. Padmanath Gohain Barua, it has been seen, had already dramatized the Jaymati, Gadapani and Lachit Barphukan themes in his historical plays, which were by and large structured after Shakespeare. But Bezbaruah did what his predecessor did not or could not do: he infused life into the dry bones of historical figures by reanimating the dead personalities with the help of the great creative powers he was endowed with. Bezbaruah's plays, serious or comic, do not reveal any influence of Sanskrit drama or the ankiya nats: ancient Indian dramaturgy does not seem to have any appeal to him. On the other hand, the style and technique of the Elizabethan dramatists, especially Shakespeare, appear to have the greatest fascination for him, so that he develops the dramatic form much on their line. Division of a play into five acts, each being subdivided into varying number of scenes; juxtaposition of tragic and comic elements; use of asides, long soliloquies and declamatory speeches; placing of a light anticipatory scene before tragic or serious one; and presentation of low characters with all their rustic simplicity and mannerism are some of the devices employed by Bezbaruah which he naturally imbibed from Shakespearean plays. These characteristics are common to all his three historical plays, but a separate treatment of each of them will show how he assimilated the foreign influence with his own native genius.

Bezbaruah seems to have been influenced by Shakespeare in the delineation of his female characters such as Pijau Aideu, Gajpuriyani, and other female characters which bear striking resemblance to the wide Shakespearean variety, especially in their angelic beauty, simplicity, charm and loveliness.

The comic characters of Bezbaruah modeled on Shakespeare's Prince Hal, Falstaff

and their associates of the Eastcheap Tavern. (Hazarika, Atul Chandra: P. 179). Lachits son Priyaram visits Gajapuriya's opium eating den frequented by the boisterous Takaru, Tokora, Japare and Siudhiram who resemble Peto, Pains, Bardolph and Gadshill. Mrs. Gajpuriya bears likeness to Mistress Quickly. It needs to be pointed out here that the character of Falstaff is inimitable and Bezbaruah only makes an apparent imitation of English wit through Gajpuriya. (Neog, M.: P. 303) The character of Bhumuk Bahuwa of *Belimar* is strongly reminiscent of Shakespeare.

Although the new drama in Assamese began with plays of a socio-realistic type, the latter years of the nineteenth century and the initial ones of the twentieth were largely a period of mythological and historical plays and farces, as well as of translations and adaptations. Shakespeare was naturally the first and the greatest favourite to be translated, adapted and imitated. But while several of the Shakespearean adaptations seem to have been successful as stage plays, their influence on the Assamese drama is not obvious. The writers of the mythological and historical plays draw their subject-matter from indigenous sources, the former from the epics and Puranas, and the latter from the history of Assam as well as of other parts of India, particularly of Rajasthan. But the themes apart, all these plays were modeled on Western dramatic methods, particularly those of Shakespeare. And with the historical plays of Bezbaruah, Shakespeare, whose influence had been felt as early as 1857, became the dominant influence on pre-independent Assamese drama.

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**ANITA DESAI: VOICE OF THE VOICELESS**  
**(A study of her novel "Fasting Feasting")**

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Anita Desai (1973) is one of the best-known women writers of Indian fiction in English. Born to a Bengali father and a German mother, she is an excellent story-teller of post colonial India. Well versed in German, Bengali, Hindi and English, Anita Desai prefers to write in English. She is more interested in the interior landscape of the mind than in other political issues of society. Her novels are an attempt to discover, and then to underline and finally to convey the true significance of things. Her writings deal with the terror of facing the ferocious assaults of existence. Desai's protagonists are the persons for whom loneliness is the sole natural condition. Her protagonists are mostly women, who, though they have reached different stages in life, from school-girl to grandmother, are all fragile introverts, 'trapped in their own skins'. Their emotional traumas sometimes lead to violent death, in the end.

As Desai's novel *Fasting Feasting* (1999) unfolds the story of a small family in which the novelist explores the sufferings and predicaments of women, the novel can be categorized as a feminist novel. Here she has presented various themes, such as education, dowry and marriage from the feminist point of view. The writer questions the conditions of women in the society. The title "Fasting Feasting" is ironical. The birth of a son always is to be feasted upon. This is a common Indian belief that a daughter always spells misery. She is to be married off with a dowry and she is to be educated to qualify as a desirable bride to a prospective groom. So, a daughter instead of bringing any good fortune, only adds to the expenditure of the family. Such are the implications of the word "fasting" in the title.

Anita Desai is known for her sensitive portrayal of the inner feelings, not only of her female characters but also of her male characters. In the novel *Fasting Feasting*, she portrays the character of Uma, Aruna, Arun, Mama, Papa, Anamika, Mira-masi and many others. Her study of the characters, both male and female, reveal an oppressive power structure. The power structure of the novel revolves around the centre of the family, i.e. the parents and they exert power through familial norms. Desai takes up three women characters belonging to the same strata of society and within the same family to reveal their divergent reactions to the social restrictions.

In the novel *Fasting Feasting*, the novelist acts as the voice to the voiceless characters such as Uma, Anamika, Mira-masi, Mama, Mrs. Patton, Melanic and even Arun. Almost all the characters are entrapped in themselves, cannot come out of their predicaments and sometimes we find them to be dumb to express their feelings and desires. So, Desai plays the role of mouth piece for her dumb characters, using light touches, simple language and an uncomplicated structure to address some big issues. The novel is written in the third person, presenting the chain of events and then what the characters may be thinking or experiencing based on their reactions, facial expressions and body language. The novel resolves round the theme of entrapment and expression.

Uma, the protagonist of the first part of the novel is the most fasting character regarding her access to education and the free development of her personality. As her awareness of her own hunger and suffering grows, she becomes more and more sensitive. Uma's escape from her claustrophobic conditions at home is her school-going, "Clearly, the outer plainness and regularity of this convent world contained within it secret chambers dark with mystery, streaked with golden promise" (Desai, 30). In spite of her raging enthusiasm, she was an abject scholar and failed in every subject. "So now Mama was able to say, 'You know you failed your exams again. You're not being moved up. What's the use of going back to school? Stay at home and look after your baby brother'. Then, seeing Uma's hands shake as she tried to continue with folding the nappies, she seemed to feel a little pity. 'What is the use of going back to school if you keep failing, Uma?' She asked in a reasonable tone. 'You will be happier at home. You won't need to do any lessons. You are a big girl now. We are trying to arrange a marriage for



you. Not now.' She added, seeing the panic in Uma's face. 'But soon. Till then, you can help me look after Arun. And learn to run the house.' She reached out her hand to catch Uma's. 'I need your help, beti', she coaxed, her voice sweet with pleading. Uma wrenched her hand free." (31-32). Uma's frustration is expressed through her expressions and gestures. When she is forced into domestic responsibilities she runs to Mother Agnes begging for promotion in the class, and when refused, she faints. Deprived of education which she longed to have, she was entrusted with the job of looking after her baby brother.

'But Ayah can do this-Ayah can do that-' Uma tried to protest when the orders began to come thick and fast. This made Mama look stern again. 'You know we can't leave the baby to the servants', she said, severely. 'He needs proper attention.' When Uma pointed out that ayah had looked after her and Aruna as babies, Mama's expression made it clear it was quite a different matter now, and repeated threateningly, 'proper attention' (38).

The tragedy of a girl, rejected by many parties in marriage is pathetically drawn in the case of Uma. After a broken engagement and a deceitful marriage to an elderly man, who is already married, Uma is considered as a broken piece of furniture, :Having cost her parents two dowries, without a marriage to show in return, Uma awns considered ill-fated by all and no more attempts were made to marry her off" (91).

Unequal opportunities were not just bounded to Uma but with all the Indian families around her. Anamika, a cousin to Uma, was a bright student, who was privileged to be enrolled in Oxford University on a scholarship, "she did so brilliantly in her final school exams, that she won a scholarship to Oxford. To Oxford, where only the most favoured and privileged sons could ever hope to go!" (70). Through this statement, Desai voices the prevalent strong differences between the genders, it says 'favoured and privileged sons' as if the daughters were not human. If Uma is plain and stupid, Anamika is beautiful and clever. Anamika, in spite of her being attractive and good in academics, has the only choice to marry according to her parents' wishes. Her admission letter to Oxford University was just showed to the

prospective grooms as a qualification for a good marriage. Eventually, she marries a suitable person. Then her existence in her in-laws house becomes miserable. She is beaten by her mother-in-law and at last she burns herself to death. Desai, here ironically unfolds the acceptance of such events as mere fate or 'God's will' to mock at the patriarchy and its blindness to these sad details of life.

Uma's forceful stay at home, instead of going to school and taking care of her baby brother reveal her mother's weakness and shows her as a failure at her duties. The 'Mama' escapes her duty as a mother only to be the companion of 'Papa':

"More than ever now, she was papa's helpmeet, his consort. He had not only made her his wife, he had made her the mother of his son. What honour, what status. Mama's chin lifted a little into the air, she looked a around her to make sure everyone saw and noticed. She might have been wearing a medal.....It seemed to them that Mama sailed out with an added air of achievement. She had matched Papa's achievement, you could say, and they were now more equal than ever." (39)

Not only 'Mama' but even Mrs. Patton shows similar servile attitude. In a country like America, she makes small compromises. Though she prefers vegetarian food, to maintain peace, she pretends to enjoy meat prepared by her husband. Melanie, a daughter in an American family also becomes a victim of parental indifference. She, like Uma, remains hungry biologically as well as emotionally.

In this novel, Anita Desai has presented another issue that due to the overpowering influence of Patriarchy, not only the daughters like Uma, Anamika, Melanie, but also the sons like Arun become voiceless. Due over pampering at home, Arun's personality could not develop at home and this has some negative impact on his own life, though he was greatly privileged to go to the U.S.A. for higher studies. He landed in an isolated area for the first time, having a tough time mingling with the new environment since he does have any idea of the lives in

United States. On the one hand, he was privileged to be in abroad, since he will get experiences, knowledge and exploration, but on the other hand, he was in exile from his own family and country, living in a new environment where he knows no one and has no experience at all. He has no choice over the discussion made by the parents.

Anita Desai, often described as a feminist writer, in this particular novel *Fasting Feasting*, has deliberately shifted her focus to male character like the character of Arun. She feels that she needs to address and voice those issues which concern males too.

With all her tremendous success, Anita Desai has been considered as a serious writer and she is deeply concerned with the human problems, their origins and possible solutions by various aspects of human nature.

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## AL- MAHJAR: A NEW LOOK OF MODERN ARABIC LITERARY SCHOOL IN NORTH AND SOUTH AMERICA

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### **Abstract :**

In the late nineteenth and early twentieth century's witnessed the emergence of a 'New Look' in Arabic literature. Its exponents were the Arab emigrants from Lebanese and Syrian stock, who turned to North and South America left their homeland mainly for socio-political or economic reasons, established their cultural identity in the foreign land. They were predominantly Maronite Christians from Lebanese extraction. The influence of their literary endeavour touched the nooks and crannies of the Arab World. As a result, they gave birth to a Modern Literary School named "*The School of al- Mahjar*" (i.e. *The Literary School of Emigrants*), a cross product of Arab- American Cultural and Literary values. They specially, brought a new revolution in Arabic poetry. Moreover, the literary activities of their new environment greatly influenced these groups of literary men. The literary works in English and French especially those of Long *Fellow*, *Walt Whitman* and *Edgar Alan* were top on the list of Western poets and writers who greatly influenced the thinking patterns of the Mahjar literary figures.

*Keywords: New look, Emigrants, Cross Product.*

### **Introduction**

Generally, migration means movement of people or a group of people from one place to another place due to reasons ranging from social, political and economic reasons to others

such as tourism and relaxation. However, when it is carried out in large number it is then tagged exodus. Also, migration is determined or restricted by nature and wealth of a people. No people on earth could be independent of herself without the need to interact with others or benefit from them. Therefore, it shows that migration could be from and to rich or poor, powerful and less powerful Nations etc.

The pre-Islamic Arabs are known to be moving from one place to another in search of green grasses to graze their flocks. In the case of the Lebanese, they are only part of the larger Shamites or Syrians who were famous for adventurous life. They reported to have sailed the high seas, established themselves and colonized North Africa centuries B.C. (Gibran and Gibran, 1974).

Massive exodus of Lebanese Arabs in the late 19th and early 20th centuries, It would be recalled in history that Syria in the past was home to a large Christian followership till shortly before the emergence of Muhammad as a Prophet and Messenger of Allah. It became Islamized after the conquests that swept from Arabia soon after the demise of Prophet Muhammad (PBUH) The Syria of the focus here included what we have today as Syria, Lebanon and parts of Palestine. In essence the emigrants of the focus here were mostly Christians from Lebanese extraction.

## OBJECTIVES OF THE STUDY

1. To focus Al- Mahjar (i.e. emigrants) literature is a new look of modern literary school in North and South America.
2. To examine Arab Emigrants have given birth a cross product of Arab- American literary and Cultural values.
3. To prove the Arab Emigrants established their identity in the foreign land.

## Discussion

During the period under review, Lebanon had fallen under the Islamic empire and

under the rulership of the Ottomanic Caliph, Sultan Abdul-Hamid, who ruled with high-handedness which exposed the citizens to untold hardship and serious sufferings. Due to this, one of the available options for these helpless people was to humbly leave their country, seeking asylum in foreign lands. To be able to appreciate their sufferings and hardships, various factors leading to their emigration could be summarized under the following grounds:

### **Political factor**

During the late 19th and early 20th centuries Lebanon fell under the tyrannical rulership of Ottoman Sultan Abdul Hamid. In this period it was generally characterized with lack of freedom, maltreatment of the citizens of countries that fell under it and lack of respect for human dignity and freedom. Under this harsh condition, people were frequently detained, occasionally defamed, often imprisoned and sometimes imposed rigorous punishment i.e. sentence for hung to death or life imprisonment or penalty for offences. Because of this uncomfortable situations, Lebanese Arabs being largely affected began at first to move in large number out of their country to Egypt and other North African countries but later changed their direction towards the United State of America due to the domineering influence of Ottoman rulers on some African and Arab countries. Moreover, the ongoing colonial activities in Africa around this time were not also a favourable factor for emigrants.

On the other side, the period coincided with a time when Europe and America were undergoing a serious industrial revolution which was attractive to people outside. Additionally, the peaceful and unequalled freedom prevalent in America during this period could have also made it more attractive to emigrants.

In this regard the celebrated Arabic author *Anis ai-Muqdisi* says as:

*"The greatest factor that led to the emigration (of the Syrians) is the devastating economic situation of the Ottomanic rule characterized by corrupt and autocratic styles to the extent that security arraignment became weak, chaos triumphed, educational pursuance obliterated and life became unbearable."*

## Economic factor

*Anis al-Muqdisi*, the popular Arabic writers stated briefly as the economic factor being one of the factors leading to massive exodus of the Syrians to foreign lands emanated from the political factor. Citizens under the Ottoman rule generally abandoned farming and engagement in productive activities because heavy taxations were levied on such activities. This is better described in the words of *Abdo El-Kholy*, he says:

*"Our Detroit fellow came to America in 1902. His reason for leaving his country Lebanon or Syria as it was then called among many eastern countries, a part of Ottoman Empire whose satellites suffered and bore heavy burden of political submission, social inferiority to the Turkish ruling class and economic obligations. Everything was heavily taxed, even one's own garment, no more than one member at a time of the large family could go outside or walk in the street for garment had to be sealed to indicate tax payment (El-Kholy, 1960). Additionally, El-Kholy quoting Warner and Scale added a point to the economic reason which he called forces of attraction exerted by the expanding American economy."*

As a result, Syrians in their teens and thousands migrated to Africa, Europe and the United State of America in search of greener pastures. On settling down in their various places of asylum, many of them engaged in various gainful ventures through which they later assisted their families, friends and relations at home and abroad. An Émigré Arab Poet, *Mas'ûd Samáha* summed up the economic reason why the Syrians migrated to foreign land. We have come to the foreign lands purposely for business transactions that would earn us independent living. In addition to the above mentioned political and economic factors, other related factors including unhindered freedom of migration which availed the Syrians unimpeded freedom of traveling to the United States.

Residential and employment opportunities which were benevolently opened by the

U.S. authority to the emigrants especially Arabs without much sentiment of race and religions constituted another important factor that aided easier exodus of the Syrians to foreign lands (i.e. U.S. and North America). To sum it up, all the above-mentioned factors eventually led to a situation in which change of environment became imminent for the Syrians who could afford the cost and withstand the stress of traveling. They set out mass to all parts of the world, like Africa, Asia, Europe, U.S. and North America.

The actual history of Syrian migration started around 1854. Around 1870 and 1900, it is reported that around one third of the Lebanese populations have migrated to foreign lands due to the Ottoman's tyrannical leadership styles. As at 1960, the Lebanese government official record put the total number of emigrants to foreign lands at one million, seventy one thousand and thirty seven.

The largest percentage of this number were reported to have traveled to U.S. and North America with only few to African countries because this was a time when colonial activities were steadily progressing in Africa which oppositional movements here and there which could not be conducive for emigrants seeking peaceful places of asylum.

### **Mahjar- the new look of Modern Arabic Literary school**

Mahjar which is a derivative of the Arabic verb '*Hajara*'(means *migrate*), it connotes a literary school which evolved among the Syrian Arab emigrants to the United States and Latin America in the late nineteenth and early 20th centuries. They were predominantly Maronite Christians from Lebanese extraction, who had to migrate to the U.S. and North America due to socio-political and economic problems. The Lebanese emigrants, on getting to their various destinations rekindled the literacy gifts in them and engaged in various literary activities, especially founding of two giant literacy circles, The Pen League in the United States as well as Al- usbatul Andalusi in North America. These groups, apart from carrying out their literary activities served as pressure groups which turned into freedom fighting movements against the Ottomanic dictatorship in their homeland.

Moreover, the literary activities of their new environment greatly influenced these



groups of literary men. The literary works in English and French especially those of Long Fellow, Walt Whitman and Edgar Alan were top on the list of Western poets and writers who greatly influenced the thinking patterns of the Mahjar literary figures. At the end of the day, birth was given to a literary school, a hybrid of Arabic and English literatures, expressed in Arabic which is named and called Mahjar or émigré in English.

*Ar-Rabitah*, which was established on the evening of 20th April, 1920 at the house of two brothers, Abdul Masih the publisher of *As-Sayeh* and Nudrah Haddad who trilled the members on attendance to a befitting entertained.

Before its establishment, various periodicals have been found by people who later came to be members of *Ar-Rabitah*. These include *al-fanun*, *as-Sa'ih*, *The Golden Link* and *Fatal Boston* among others. Each and even all of these contributed in no small measure to ensure a unified group of Arab emigrants to the United State but which failed. However, they all served at a point in time to serve as the mouthpiece of the emigrants poets.

From their statement, at the point of establishment of it could be deduced that a serious task was ahead of the members. The statement goes that the discussion at the gathering was to what the Syrian writers in New York could do to lift Arabic literature from the quagmire of stagnation and imitation and to infuse a new life into its rein so as to make of it an active force in the building of the Arab nations. The pioneer members in attendance at the meeting were *Gibran Khalil Gibran*, *Naseeb Aridah*, *Willian Catzeflis*, *Rasheed Ayoub*, *Abdul Maseh Haddad*, *Nudrah Haddad* and *Mikhail Nu'aymah*. A week later, on 28th April, 1920 at Gibran's studio 51, West 10th Street, New York, the final drafts and other relevant documents necessary for the establishment of *Ar-Rabitah* was concluded. To quote from the source, parts of the concluded clauses are that :

The organization to be called in Arabic *Ar-Rabitah Al-Qalamiyyah* (meaning the Pen Bond) and in English *Ar-Rabitah*.

It is to have these officers: A President who shall be called chieftain, a secretary who shall be called Counselor and a Treasurer.

Before this section is concluded, it would be necessary to state that despite the large influence of the western literary figures on the Mahjar school, it was equally and even greatly influenced by the works of the earlier modern Arabic literary schools like the Neo-Classical School pioneered by *Al-Barudi* but nurtured and developed upon by *Shawqi and Hafiz Ibrahim*, the Diwan School of *Shukr? and al-Mazini* and the Apollo School of *Abu Shadi*.

### Modernity in the works of Mahjar poets

It has been undoubtedly, established that the members of the Mahjar School were largely influenced by their contact with the Western World and Western literary works which greatly shaped their approaches to modern Arabic literature. However, the members of *Ar-Rabitah* or the *Émigré* School placed high premium on Western ideas than the traditional values in Arabic literature. This is reflective in the words of *Gibran Khalil Gibran* as he says:

*"If the meaning of beauty of thought requires the breaking of rules, break it. If there is no known word to express your idea, borrow or invent one if syntax stands in the way of needed or useful express, away with the syntax".*

In addition to this, the influence of western literature led to their invention and adoption of versified free poetry writing which deviates completely from the classical metric measurement styles of writing Arabic poetry. Modern philosophical thoughts featured prominently and conspicuously in the works of many Mahjar poets and writers. *Ilya Abu Madi* was famous for his romantic styles as reflected in his *Lastu adri* (I do not know). Simplicity of language, theme and style was employed to make Arabic literature more fascinating and easily understandable like other modern literatures. This could be summed up in the following statement.

*"The members of the literary society Ar-Rabitatul Qalamiyah were able to bring about a revolution in Arabic Poetry by using simple diction, style and stanzaic from with short metres, expressing them in*

*various ways using techniques borrowed from drama and narratives and employing evocative symbols and new images. The members of this society were interested more in realizing the new principle in their own poetry."*

## Conclusion

From the aforesaid discussion it has been cleared that the Arab emigrants have given birth a new look in the foreign land through their literary and cultural values due to the eventful migration of some Syrian Arabs of Lebanese stock to the United States which took place in the late 19th and early 20th centuries. The emigrants went to North and South America mainly for their Socio- Political problems and established their identity in the foreign land through their literary activities of their new environment.

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## DIMENSIONS OF POPULATION EDUCATION AND ITS RELEVANCIES IN HUMAN LIFE

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### **Abstract :**

Population education is a multi-disciplinary subject. This is a new concept which was developed by Alva Myrdal as first person in 1941. It is neither family planning nor sex education. In simple word population education implies population awareness. Due to lack of proper knowledge of population education, population is increased rapidly day by day. As a result various formidable problems such as population explosion, low living standard, unemployment, terrorism, social conflict etc. are being created. Even superstition like birth control is a sin is germinated in the mind and heart of the people. For healthy and prosperous living every above mentioned problems have to be overcome. Therefore, a need is being felt for imparting factual knowledge about population dynamics so that the younger generation may understand the nature and expansion of burden imposed by population explosion.

**Key words:** Multi-disciplinary, awareness, formidable, factual, dynamics.

### **Introduction**

Population education is relatively a new concept. The concept of population education emerged due to high population growth in the world. Population education is utmost essential

for us for smooth and healthy living in the society. Alva Myrdal was the first person to bring the concept of population education into the field of education in 1941. The concept of population education is very wide. So, each and every person has to know the every dimension of population education very clearly, so that clear and distinct conception will be acquired for healthy and peaceful living. It is necessary to understand the importance of the meaning and necessity of population education for the realization of terror caused by the problems of increasing population. Population education enables the students to be aware of the process and consequences of the population growth on the quality of our lives and the environment.

### Attributes of Population Education

Some distinguishing attributes of population education are given below:

- \* Population education is multi-disciplinary subject, because the content of this subject has been taken up from Demography, Economics, Statistics, Psychology, Sociology etc.
- \* It is value based subject because it aims at developing rationality, responsibility and awareness towards population problems.
- \* It is a problem centered education. Thus inquiry, discovery, and problem solving are its main learning process.
- \* It should not present population as a problem rather interrelationship between population changes and certain issues of quality life.
- \* It prepares ground for the successful implementation of clinical and legal approaches to solve population problems.
- \* It develops awareness and consciousness about population related problems among individuals, families, communities and countries.

**Need and importance of population Education** The need of population education was initially felt due to population explosion in the world. Due to explosion of population various burning problems such as unemployment, unequal distribution of resources, imbalanced sex ratio, social problems etc. are raised in the society as well as in the country. Thus, population education is felt needed by all countries to remove all the above problems. The need and

importance of population education arises from the following reasons especially in India and generally in the world.

### **Stop population explosion**

By 2011 the world population had touched 8 billion marks. India alone contributes one sixth of it. This population explosion has been the main reason behind the need of population education. Population education is the most effective instrument to stop the rapidly growing population.

### **Establishing sex equality**

Almost in all parts of world especially in India the society is dominated by man. Nearly three billion populations of women in the world are fighting for their rights. Population education can rightly help women to acquire their rightful status in family, community and the nation.

### **Establishing rational humanism**

Rational humanism enables man to discriminate between right and wrong, good and bad, justice and injustice. Rationality in human can solve many social problems. Population education can develops these values among the individuals.

### **Better quality life**

Better quality of life is the ultimate aim of all branches of studies. Population education also plays an important role to establish small family norms, rational humanism, sex equality, social harmony, conservation of environment etc.

### Value oriented education

Pedagogically population education, being behavioral and multi disciplinary in nature has a great potential to learn or to find out value oriented education and inculcating children about socially desirable attitudes.

### Acquaintance with family planning

Most of the people have no minimum knowledge about family planning so that they can't control family. Population education plays a significant role to impart sufficient knowledge about family planning.

### Mental health

Mental health is most essential for easy functioning as well as smooth living. In this regard population education can help every individual to make mental health by creating healthy and hygienic environment.

### Dimension of population education

Population education is a multi dimensional branch of study. No definition of population education can cover all its dimensions. Therefore, in order to understand the population education phenomena, it is needed to study every perspective of it.

P. S. Parakh in his book name "*Population Education: Inception to Institutionalization*" described about the following dimension of population education:

### Biological and Physiological Imperatives

Like other living beings man has to pass through a life cycle consisting of birth, growth, death and decay. Man is the only species who can check birth rate, reduce death and avoid decay. These abilities of man have some negative effects on himself. Therefore, there is a

need to educate man about the human reproductive system, measures of birth control, nutrition and prevention from diseases.

### **Demographic Dictates**

Population education aims at facilitating desirable changes in size, distribution and composition of population. This is because quality of life is greatly affected by these changes. Thus population education should include the demographic concepts and data in its curriculum.

### **Economic Essentials**

Economic development and changes in size, structure and distribution of population are interdependent. Higher growth rate of population may create several socio-economic problems like unemployment, higher crime rate, increased density of population etc. Therefore, population education has to play a significant role in developing understanding about the relationship between population changes and economic development.

### **Civic Sense and Political Will**

Population education must emphasize the dual role of a citizen as in family and in the community. Sense of responsibility towards community such as proper and orderly use, safety and care of public goods and services is another role of a citizen. Population education must prepare individual to play the same roles

### **Family Life Education**

Family is at the grass-root level of the society. Higher quality of life in society and in the family goes together. Happiness, prosperous and healthy condition of families will impacts positively to the society. Thus population education gives emphasis on family life education.



## Pedagogical Perception

Population education is a multi-disciplinary branch of study. Its subject matter has been taken up from science, social science, philosophy, religion etc. Population education provides a challenging area to adopt an inter-disciplinary approach to understand it.

## Conclusion

Population education is a new concept of education. Population education is an educational programme which provides for a study of the population situation of the family, community, nation and world, with the purpose of developing in the student's rational and responsible attitudes and behavior towards that situation. Due to the pressure of increasing population, most of the countries in the world are confronted with the problems of food supply and adequate provision for the education, nutrition and health of the people. As a result, this has put a limit on the pace of improvements in the standard of living and the quality of human life. To overcome all the above problems population education is solely essential to create positive attitudes and realization among not only the students but also otherspeoples. As we know illiteracy and less education is the root of rapid population explosion and other relevant burning problems. So, population education is the only measure and wherewithal to provide awareness and consciousness in the mind of the students.

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## REPETITIVE COMPULSION IN LACAN'S SEMINAR ON THE PURLOINED LETTER

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### **Abstract :**

The concept of the 'repetition compulsion' is a central idea in psychoanalysis. In his "Seminar on Edgar Allen Poe's story "The Purloined Letter", Jacques Lacan explains Sigmund Freud's concept of REPETITION COMPULSION which he renames as Repetition Automatism. Repetitive compulsion is a psychological phenomenon in which a person repeats a traumatic event or its reflections over and over again. This paper tries to express how Lacan shows the meaning of the signifier (letter) does not change throughout the story of Edger Allen Poe's " The purloined letter" which causes notable changes in each character. This paper again tries to show how each character is unconsciously drawn into the cycle of repetition automatism.

**Keywords:** repetition compulsion, signifier, Frued, Lacan.

Repetitive compulsion is a psychological phenomenon in which a person repeats a traumatic event or its reflections over and over again. This includes re-enacting the event or putting oneself in situations where the event is likely to happen repeatedly. The term can also be used to cover the repetition of behaviour or life patterns more broadly: "a key component in Freud's understanding of mental life, 'repetition compulsion'..... describes the pattern where by people endlessly repeat patterns of behaviour which were difficult or distressing in

earlier life".

Sigmund Freud's use of the concept was articulated ....for the first time, in the article of 1914, "Remembering, Repeating and Working Through". Hence, he noted how ' the patient does not remember anything of what he has forgotten and repressed, he acts it out, without, of course, knowing that he used to be defiant and critical toward his parents' authority; instead, he behaves in that way to the doctor. However, he explored the 'repetition compulsion' further in his 1920 essay " Beyond the Pleasure Principle" describing four aspects of repetitive behaviour, all of which seemed odd to him from the point of view of the mind's quest for pleasure or avoidance of unpleasure.

The story of "The Purloined Letter" concerns the quest to retrieve a letter received by and then stolen from the Queen, the potentially comprising contents of which are veiled. The King enters her boudoir; in order to conceal the letter from him, the queen places it on a table to make it appear innocent. The duplicitous Minister decentres and perceiving the letter's importance, substitutes another for it, purloining the original and attaining political power over the Queen by virtue of his possession, a power based on ' the robber's knowledge of the loser's knowledge of the robber' ( Poe, Selected Writings, 1984). This is the story's 'primal scene'. The Queen must retrieve the letter in order to be released from this compromising position, and so the Prefect of police is called in. In secret, his officers microscopically search the Minister's apartment, and when they fail to locate the letter, the detective Dupin is summoned. Reading the method of appropriation as a key to the method of concealment, Dupin reveals that the best way of hiding the object is to place it on show.

The concept of the 'repetition compulsion' is a central idea in psychoanalysis. In his "Seminar on Edgar Allen Poe's story "The Purloined Letter", Jacques Lacan explains Sigmund Freud's concept of REPETITION COMPULSION which he renames as REPETITION AUTOMATISM. According to Lacan, 'Repetitive Automatism' controlled by the path the signifier travels on the signifying chain. The meaning of the signifier does not change throughout this path, and actually continues to compel the repetition cycle. The signifier applies its power over each character's unconscious, which causes notable changes in each character. Thus, each character is unconsciously drawn into the cycle of repetition automatism.

Lacan states, we must "locate the subject of the unconscious" in order to understand repetition-automatism.

Lacan's re-naming of it as 'REPETITION AUTOMATISM' is perhaps more appropriate in light of what he is attempting to show in his "Seminar on The Purloined Letter". Lacan is concerned not with the repetition of traumatic events prompted by fundamentally transient nature of the signifier and its continually changing relationship with the characters in the story; they do not echo each-other because of any will or unconscious desire of their own. They are influenced, rather, by the very nature of the latter in relation and trajectory it takes.

Moreover, to better clarify his theme, Lacan structures the idea of repetition in his "Seminar on the Purloined Letter" where he says that the story of Poe's "The Purloined Letter" "consists of two scenes, the first of which we shall straightway designate the primal scene, and by no means inadvertently, since the second may be considered its repetition". The first or primal scene takes place in "the royal boudoir" (Lacan, 41), the second scene in "the Minister's Office" (Lacan, 42). And according to Lacan, each of these scenes has a triangular structure: each is composed of "three logical moments... structuring three glances, borne by three subjects, incarnated each time by different characters (Lacan,43):

The first is a glance that sees nothing: the king and the police.

The second, a glance which sees and deludes itself as to the secrecy of what it hides: the Queen, then the Minister.

The third sees that the first two glances leave what should be hidden exposed to whatever would seize it: the Minister, and finally Dupin.

(Lacan , 44)

The echo of the scene is what interests Lacan here, and he is convinced that it is repetitive automatism by the way the place that a pure signifier- the purloined letter comes to occupy in their trio. In other words, Lacan is interested in the way in which the letter affects each character and moves them from glance within the scene structure, causing them to repeat a scene in which certain actions and similarities can be noticed. Indeed, he reasons that the

actions and thoughts of the characters in each scene are entirely predicted on the movement of the letter as a signifier, and the characters are powerless except to act within the symbolic order than the signifier places them in.

The letter is a signifier to Lacan because the reader never learns its content; whether it is 'a love letter or a conspiratorial, a letter of betrayal or letter of mission, a letter of summons or a letter of distress' does not matter because only the symbolic chain and the role of the signifier matters here. Lacan seems to use the phrase "symbolic chain" to mean a hierarchy or societal order; here the Queen is thrust into a dilemma because the movement of the letter from her lands to the Minister's constitute a change in the symbolic chain she belongs to; in Lacan's words, she has now become a part of 'symbolic chain that is totally foreign to her' with the signifier or the purloined letter, being the driving force behind the signifying chain that motivates the characters into respective places.

This is a rather confusing idea and only to clarify it, Lacan has given a few examples of how the signifier radically changes each character as it moves in its trajectory. The first is the Minister. Lacan notices that how in the story, the Minister is smart and daring when he robs the letter of the Queen in the primal scene. Indeed, the narrator of the story notes that the Minister is well-known for being someone who "dares all things", and his decisiveness is shown when he takes the letter from under the Queen's nose. Then, the Queen calls the police in order to retrieve the letter from the Minister and subsequently the Minister is forced to save himself by inaction; that means, he is occupying that space which the Queen occupied in the scene before. The signifier, by virtue of its changing possession and native, has changed the role and actions of the Minister.

The Minister too exhibits a curious change of character and Lacan points this as another example of signifier's power as an unconscious influence on its subjects. Lacan also shows how not even Dupin is set free from the effects of the signifier. Upon stealing the letter from the Minister. Lacan notes, however, that Dupin is relying on the fact that the Minister is ignorant of the events that have transpired in the second scene. That is, by virtue of his receiving the letter, Dupin has placed himself in the second glance, the motion of the signifier

in its trajectory has also changed Dupin's position in relation to the signifying chain in which he operates.

Thus, Jacques Lacan shows how repetition automatism is directly influenced by the trajectory of the signifier along with the signifying chain. The signifier never loses its meaning, even should it reach its intended recipient; otherwise, Lacan notes, returning letter would not be an acceptable action upon terminating a romantic relationship. Instead of a traumatic event influencing repetition of thoughts and actions, Lacan proposes that one pure signifier can influence the actions of the signifier and the signifier possesses them and drives the repetition automatism of "The Purloined Letter."

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## ECONOMIC DEVELOPMENT OF ASSAM: PROBLEMS AND PROSPECTS

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### **Abstract:**

A state is underdeveloped one when it is characterised by poverty, underutilized manpower and untapped natural resources. Although every state has its own share of special problems, Assam may be described as a major 'problem state' with its geographical isolation, proneness to natural calamities, sensitive borders, disturbed law and order conditions and other factors as well. The rate of growth of occupation and wealth in Assam cannot keep pace with this high rate of population growth creating problems of unemployment, poverty and inequality of income in the region. The difficult terrain of Assam surrounded by hills, rivers and dense forest leads to an increase in the cost of administration for developmental projects, besides making mobilisation of resources particularly difficult. Development of well connected transport facilities and sound communication system etc. are not up to the mark. In the absence of such facilities, a region cannot develop industrially. In recent years, steps have been taken to improve the transport and communication system of the state without which the development of the economy is impossible. Thus, we have seen the various hurdles which the State has to face on the way of attaining economic development. Both the economic and non-economic factors are equally responsible for this poor rate of development attained by the State.

The Economy of Assam can be describe as an underdeveloped on when it is in

characterized by poverty, under-utilized man power and untapped natural resources. Prof. Ranger Nurse states that underdeveloped countries are those which "compared with the advanced countries, are under equipped With in relation to their population and natural resources." There are various problems attached with the initiatives to develop the economy of Assam. Although every state has its own share of special problems, Assam may be described as a major 'problem state' with its geographical isolation, proneness to natural calamities, sensitive borders, disturbed law and order conditions and other factors as well. The factors impeding economic growth in Assam can be classified into 'Economic' and 'Non-Economic' factors. The main economic factors, which are responsible for creating problems of economic development in Assam, are as follow:

#### **Rapid Growth of Population:**

There's rapid growth of population witnessed in Assam. This is a very disturbing factor as the increasing number of population is a liability rather than an asset. The census data shows that Assam has one of the highest demographic growth rate in the country; the growth rate in the decade 1961-71 being 34.95 % against 24.80 % for all India. During the last two decade 1971-91, the growth rate of population In Assam was 53.26 %. A significant portion of the increase is due to the influx of people from outside. The rate of growth of occupation and wealth in Assam cannot keep pace with this high rate of population growth creating problems of unemployment, poverty and inequality of income in the region.

#### **Natural Calamities:**

Assam is unfortunately one of those few states which is every now and then visited by natural calamities such as floods and droughts. The actual experience and a study of the problems connected with the Brahmaputra and its tributaries suggest that it will be a long time before the problems of flood are adequately tackled. The total damage to crops, cattle, houses, public institutions in Assam has been increasing year by year, that is, from Rs 13.2 crores in 1970 to Rs. 24.6 crores in 1972 and from Rs. 11.98 crores in 1976 to Rs. 39.80 crores in 1980 and then to Rs. 306.6 crores in 1989, Thus, production and income of the State are facing setback



every year due to major erosion by the Brahmaputra and its tributaries and the growing occurrence of floods. Every year the revenue so generated, are being diverted for flood relief. The total diversion of revenue for flood relief has been increasing from Rs. 104.74 lakh in 1962-63 to Rs. 286.32 lakh in 1974-75 which accounted to 2.6 % and 1.8 % respectively of the state total revenue Thus a good volume of state's resources has been diverted for making repairs and for giving relief to the flood victims. As a result of such a burden on state's resources, plans for development have received a setback Thus, natural calamities in Assam make speedy implementation of plans difficult

### **Geographical Isolation of the State and Its Difficult Terrain:**

Geographical Isolation is a characteristic feature of the state which always goes against its development strategy. From the very early period, Assam was a neglected state partly due to its geographical isolation which restricted capital flow into the state's economy for industrialisation of the state. Geographical isolation of the state involves higher unit costs. Further, lack of contact, lack of attention and lack of supervision by the Centre are the results of geographical isolation of the state. The difficult terrain of Assam surrounded by hills, rivers and dense forest leads to an increase in the cost of administration for developmental projects, besides making mobilisation of resources particularly difficult.

#### **Poor Transport and Communication Facilities:**

Assam is lacking a sound transport and communication system Geographical isolation, difficult terrain and lack of attention are some of the basic factors which are responsible for poor development of transport and communication facilities. Both the railway and road transport facilities in Assam are very minimum compared to its need. Assam accounted for 3.9 % of the total railway route length of the country as per March, 1993 but in case of broad gauge lines it accounted for 0.35 % of the total broad gauge routes of the country. The expansion works, like preparation of new railway lines, conversion of metre gauge lines into broad gauge lines, extension of national highways, construction of new bridges over the Brahmaputra, development of well connected transport facilities and sound communication system etc. are not up to the mark, in the absence of such facilities, a region cannot develop industrially. In recent years, steps have been taken to improve the transport and communication system of

the state without which the development of the economy is impossible.

### **Capital Deficiency:**

Capital deficiency is a characteristic feature of underdeveloped countries. This characteristic is nothing peculiar to Assam when the whole country is suffering from capital deficiency. But this is a serious handicap with which the state's economy is involved. The problem of finance assumes serious proportions, both because agriculture and small business dominate the economy and also because neither the Government nor the corporate sector saves enough to meet the cost of its own investment projects. The volume and rate of savings in Assam are very poor. The savings depend on the level of per capita income. As the level of per capita income in Assam is very poor, the saving potential is low. Unfortunately, the marginal propensity to consume, of the people of Assam is very high on account of sub-standard living conditions of the majority of the population. Thus, in spite of having huge development potential, the State's economy cannot develop due to lack of capital formation. Further, a sizeable section of the population, who are earning their livelihood in Assam is of a migratory character. A substantial portion of the savings of such seasonal migrants is not available for being ploughed into Assam's economy as it is remitted outside. Similarly, the corporate sector and trade are substantially in the hands of persons exercising control from outside and they are remitting profits outside Assam. A recent study has been made by an Expert team sponsored by I.D.B.I. on the basis of available statistics of rail and road borne trade. The study indicates that while the commodity flows into and out of Assam are more or less balanced at the level of about Rs. 200 crores annually, there is a regular outflow of monetary income from Assam to the extent of Rs. 63 crores annually. This heavy amount of outflows of capital is creating a heavy pressure on the financial condition of the state, besides making the pace of development slower.

### **Wastage of Natural Resources:**

In spite of having a huge amount of natural resources, the State's economy still remains largely under-developed. As a result of this, instead of preservation, there's depletion of huge quantity of natural resources. The investment in Assam is mainly channelised towards the

exploitation of the rich resources like tea, jute and oil. It is a reflection of the continuation of the old colonial pattern of investment. Barring the setting up of a fertiliser factory and three refineries, no significant utilisation of the resources has come about. Assam has 28 % of the total hydro power potential of the country, which remains under-utilised. The vast coal resources have not been exploited, (except for traditional use of the Railway etc.) despite several possibilities for use as fuel for production of power, for production of coke and as base for several chemical industries. The forest resources in Assam are also under-utilised, particularly in the matter of non-standard species. Thus insufficient exploitation of natural resources in Assam is responsible for this poor economic development of the state.

#### **Lack of Skilled Personnel:**

Assam is also suffering from an acute shortage of skilled labour. Most of the labourers are unskilled. For higher skills, Assam has to depend upon other states and foreign countries. Consequently it has to pay higher wage rates for skilled labour than in many other States. Besides, Assam also has to import technicians from outside the state on attractive rates of remuneration for installation of capital-goods industries and thus it raises the cost of the development projects besides making the gestation period of these projects lengthy.

**Lack of Entrepreneurial and Managerial Talents:** About the QJ availability of entrepreneurial and managerial talents, the picture is very gloomy. There is lack of initiatives and entrepreneurship on the part of local talents, to start new industries within the state for which there is sufficient development potential.

#### **Poor Credit Facilities:**

The credit facility, which is a part of infrastructure requirement for development, is very minimum. The per capita bank credits in Assam which stood at Rs 15.6 in 1970 as against Rs. 83.9 for all India. The credit deposit ratio in Assam stood at 23.5 in 1970 as against 55.9 for all India. In recent years also, credit deposit ratios of the commercial banks in Assam stood at a poor level which were 44.3, 49.5, 45.5 and 43.4 in 1975, 1976, 1977 and 1978 (June) respectively. Again in December 1994 the deposit ratio in Assam was 55.9 % as

against 59.4 % for all India Thus the lending policy of the commercial banks is far from generous to this poor State of Assam. In the absence of large scale credit facilities, industries in the private sector in Assam cannot grow satisfactorily.

### **Primitive Technology:**

Technological progress is the root of economic development. But Assam is suffering from lack of technological development due to poor scientific educational facilities Assam is still following the primitive technologies in agricultural sector and thus agricultural production remains stagnant whereas other states like Punjab, Haryana, Gujrat, Uttar Pradesh have been able to make sufficient progress in agriculture by applying modern technologies. Small scale and cottage industries in Assam are still following or adopting old orthodox technologies and cannot stand in the competitive market The economy of the State has remained extremely backward due to the absence of advanced technology

Thus, most of the favourable factors which are responsible for sound economic growth are missing in Assam. Rather, various unfavourable factors are standing as an obstacle on the path of economic development of the state.

### **Non-Economic Factors:**

#### **Sensitive Borders:**

Assam is bounded by sensitive borders on all sides. The borders specially with Bangladesh (formerly East Pakistan) on the west and south and with China on the north have remained too sensitive since Independence. This adverse factor always goes against the economic interest of the State by obstructing the easy flow of industrial investment both in the public and private sectors. In spite of possessing huge natural resources, the investment in Assam has remained a risky one due to its sensitive borders. Although at a slow pace, but with the change of time public sector investments started to flow within the state's economy. But the flow of private investment in the sector still remains poor.

**Disturbed Law and Order Situation:** The maintenance of law and order is a critical

subject as Assam is a sensitive border State Assam has to spend a heavy amount on police administration for the maintenance of law and order The per capita expenditure on police administration on Assam stood at Rs. 8.25 in 1972 which was the second highest figure among all the states. In recent years, the expenditure has increased considerably due to the problem of insurgency in the State. This unduly heavy expenditure on law and order maintenance has put a severe strain on the already slender finances of the State Government and has, to that extent, hampered the Government's ability to finance the developmental schemes. Further, this disturbed law and order condition will also restrict the flow of private capital into the State's economy.

### **Lack of Efficient Administrative Machinery :**

Maintenance of an efficient and clean administration is very essential for achieving sound level of development. But administrative machinery in Assam is neither efficient nor clean. The leakage of funds in various developmental works is quite common, resulting in poor performance of various plan and non-plan projects and wastage of financial resources of the state. The prevalence of red-tapism has always delayed the operation of various developmental plan projects and makes the utilisation of plan funds difficult which leads even to the surrender of scarce plan funds to the Central Government

**Social Structure:** Social structure in Assam is not favourable for economic growth The joint-family system creates underemployment and makes savings difficult. The caste system restricts the mobility of labour. The laws of inheritance have results in minute sub-division and fragmentation of holdings Religion has advocated austerity and renunciation which has always obstructed the people from the way of their material advance Further, united action by the people of the State on the economic front has been prevented by the diversity of castes and creeds.

Thus, we have seen the various hurdles which the State has to face on the way of attaining economic development. Both the economic and non-economic factors are equally responsible for this poor rate of development attained by the State.

### **Prospects of Assam Economy:**

Assam is the largest economy of the Northeast region. It is India's gateway to the Northeast as well as to the neighbouring countries of Myanmar, China Bangladesh, Nepal and Bhutan, providing a vital link for trade with the Southeast Asian countries. It is the most industrially advanced state in the Northeast India, because of its comparative proximity to the rest of the country and availability of infrastructure. Its prospects for economic development are as follows:

### **Endowed with Natural Resources:**

Assam is rich in natural resources such as natural oil and gas, rubber, tea, and minerals such as granite, limestone and kaolin. Assam tea is a well recognised product all over the world.

### **Sectors with Investment Potential:**

The state is rich in water resources. Other potential areas of investment include power and energy, mineral-based industries, tourism and crude oil refining.

### **Favoured tourist destination:**

With its pleasant climate and scenic landscape, Assam is a popular tourist destination. The state offers visitors a variety of choices from world heritage (leisure) sites to temples and monuments.

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## POWER AND CORRUPTION VS. THE ROLE OF MERCY: AN APPROACH ON SHAKESPEARE'S MEASURE FOR MEASURE.

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### Abstract :

The world of Shakespeare is as varied as life itself. The world depicted by Shakespeare in *Measure for Measure* is dark and somber. It is a world of brothels and pimps, senseless copulation, mindless pregnancies, and a total reversal of Christian value of marital sex. Almost all the characters are guilty in some way or the other. Even the most puritanical character, Angelo, falls for the baser passions of illegal sex. Perhaps, in writing this play, Shakespeare had the notion of humankind's original sin of disobeying Heavenly laws. However, as in Christianity, Jesus Christ redeems mankind from their original sin, so also here all the guilty characters are redeemed through mercy, which is again a divine quality. Thus the paper proposes to analyze Shakespeare's depiction of baser guilt and the divine quality mercy.

(Key words: Power, Authority, Corruption, forgiveness, Mercy, Justice, etc.)

"Judge not, that ye be not judged.

For with what judgment ye judge, ye shall be judged:

And with what measure ye mete, it shall be measured to you again" (Mathew 7.2)

William Shakespeare was an English poet, playwright and actor, widely recognize

as the greatest writer in the English language and the world's preeminent dramatist. He is known as England's 'National poet' and the 'Bard of Avon'. He has composed 37 plays, 154 sonnets, and two long narrative poems. The universal appeal in his writing has made him alive even after his death of fourteen hundred years ago.

In many of Shakespeare's plays, the title of the play is insistently its theme and in every scene of the play one thing is measured by another. This is very true in *Measure for Measure* also. In this play, Shakespeare seems to be experimenting with the Biblical statement "With what measure ye mete, it shall be measured to you again" (Mathew 7.2). It is obvious that the play is based on a debate concerning authority and mercy and what constitutes proper government of the self and the other or the state.

The plot of the play is that the Duke of Vienna sets off on a diplomatic mission to abroad. He leaves Lord Angelo in charge of the Dukedom in his absence. The stern and moralistic Angelo begins to enforce the city's long dormant moral, and decides to make an example by executing Claudio, a young man arrested for impregnating his fiancée. When Claudio's pious young sister, Isabella, goes to Angelo to beg for her brother's life, he agrees to pardon him--in exchange for one night with her. Meanwhile, the Duke has not actually left town, but has gone undercover as a priest and has been observing the actions of the townspeople all along. In his disguise, the Duke approaches Isabella, and the two hatches a plan to free Claudio and trap Angelo for violating his own laws, and marrying the woman whom he wronged long ago. At last all the guilty found characters are forgiven of their misdeeds and the play ends on a happy note.

Shakespeare's *Measure for Measure* highlights so many themes. Among them, human power and divine forgiveness are very important. In the beginning of the play, the Duke Vincentio hands over the power of his Dukedom to Lord Angelo, an austere disciple of theology and strict disciplinarian. Duke Vincentio just gives the excuse of a diplomatic mission, whereas the real reason was that he was unable to maintain and restore the law and orders of his Dukedom and as a result the society of Vienna had become immoral. He finds in Angelo the proper quality that can restore the law and orders of the city. He describes Angelo's character



in this way:

There is a kind of character in thy life,  
That to the observer doth thy history  
Fully unfold. Thyself and thy belongings  
Are not thine own so proper as to waste  
Thyself upon thy virtues, they on thee.  
Heaven doth with us as we with torches do,  
Not light them for themselves; for if our virtues  
Did not go forth of us, 'twere all alike  
As if we had them not. (Act-1, Scene-1)

Thus the Duke feels Angelo has the right credentials to bring back redundant laws and infuse a sense of morality in the subjects of Vienna. So, the Duke hands over the power of the state to Angelo in order to rectify a wrong. He knows his subjects were leading a life of motiveless pleasure, mainly because he has been too kind. He knows Angelo is austere and learned. He is convinced that his deputy can set right a wrong brought by his leniency. He, specially, wants the restoration of Christian virtue of sex only through marriage. He leaves Vienna because he wants the authority to be properly used by Angelo. Duke's parting words to Angelo are:

In our remove, be thou at full ourself:  
Morality and mercy in Vienna  
Live in thy tongue, and heart. (Act-1 Scene-1)

So the Duke departs and Angelo ascends on power. Angelo announces that Vienna should be cleaned up of all immorality with zero tolerance. He describes his intension in the following words:

We must not make a scarecrow of the laws,  
Setting it up to fear the birds of prey,  
And let it keep one shape, till custom make it

Their perch and not their terror. (Act-2 Scene-1)

Thus Angelo wants to change the society of Vienna with the proper utilization of Power and Authority. He doesn't want to use laws as mere effigy to threaten his subjects; rather he wants to make it custom to obey law. But the corruptive nature of human power becomes very clear as soon as Angelo gains supreme authority of Vienna. Very soon it also becomes clear that Angelo is not an angel at all but a dreadful character. All the redundant laws were so promptly restored and enforced that the subjects didn't get the opportunity to mend their earlier habits. Moreover, Angelo's use of authority is again devoid of mercy. As a result he becomes a tyrant ruler to quench the thirst of authority. So, to set up an example of the newly restored law, a young man named Claudio was arrested and was to be executed for having sex outside wedlock. Thus Claudio became the first prey of sacrifice in the hands of Angelo's recently restored rigid law.

Claudio, through his friend Lucio, informs his sister Isabella, who was intending to enter nunnery, about his condition. He also asks her to plea for his life to Angelo. Isabella is a typical Shakespearean heroine in comic plays. She is intelligent, logical and having eloquent and persuasive power in her speech. Isabella pleads for her brother's life before the austere authority, Lord Angelo. Angelo stands for heartless authority of law, whereas Isabella asks for mercy. Christianity demands abstaining from sexual relationship without wedlock. It also preaches forgiveness and mercy. Angelo, perhaps, remembers the first one, but forgets the second one. So, Isabella reminds him about the virtue of mercy and forgiveness, which are also divine quality. Here, Isabella's plea for mercy can be compared with the plea for mercy by Portia to Shylock, in Shakespeare's *The Merchant of Venice*. Isabella champions mercy in the following words:

Why all the souls that were forfeit once;  
And he that might the vantage best have took  
Found out the remedy. How would you be,  
If He, which is the top of judgment, should  
But judge you as you are? O! think on that;  
Like man new made. (Act-2 Scene-2)

But Isabella's logical argument could not defend Angelo's authority to power. There is

an axiom which reads, "Power corrupts and absolute power corrupts absolutely". This is what exactly happens with Angelo. Unaccustomed to authority, once Angelo acquires it, he converts into a tyrant. At first he was adamant in his decision, but soon his eyes fall on the alluring physical charm of Isabella. In a blink, he is aroused for Isabella. All his learning of theology, austere lifestyle and strictness towards law and Christian morality collapses within a second. He asks the ransom of Isabella's body for one night to release Claudio. Isabella threatens to expose Angelo.

With an outstretch'd throat I'll tell the world aloud  
What man thou Art. (Act-2 Scene-4)

But Angelo again misuses his authority to protect himself. Angelo retorts Isabella in the following words:

Who will believe thee Isabel?  
My unsoil'd name, th' austereness of my life,  
My vouch against you, and my place in the state, (Act-2 Scene-4)

Thus Isabella caught in a great dilemma. However, as we know the Duke hasn't left the country; rather he was watching the activities of everyone in a guise of Friar. So he comes for the rescue of everyone. He hatches out a plan with Isabella to teach Angelo and rescue the lives of various characters that were in danger under the clutches of Angelo. He told Isabella about Mariana, who had been betrothed to Angelo. They would have married had Mariana's dowry not been lost in a shipwreck. Since then Mariana had been leading a life of seclusion and misery. The Duke wanted Isabella to tell Angelo that she had accepted his offer to submit herself in exchange of Claudio's life. He told her that at the appointed hour she should send Mariana instead of her, so that Angelo satisfied his sexual hunger with Mariana. In this way Claudio would be pardoned and Mariana may have a husband after Angelo learnt the true facts. However, the true villainy of Angelo appears soon after gratifying his sexual urges when he orders to execute Claudio before the scheduled hour instead of releasing him. Here again the Duke intervenes and stops the execution of Claudio. Finally the Duke comes out of

his disguise and in a typical Shakespearean manner all the complexity of the plot are resolved through mercy. Angelo realizes his misdeeds and confesses it to the Duke. The Duke orders him to marry Mariana and also forgives him. Finally Isabella and Claudio are reunited. Claudio is forgiven for sexual misdeeds. Even other characters, who also committed such crimes, are forgiven by the kind Duke. Thus the play ends, keeping in view the rules of comedy, in a happy note, where all the culprits are forgiven.

The resolution of the play may be for the sake of the rules of comedy, but the questions raised by Shakespeare are very important. He has shown the two extreme sides of authority, where ultimately power corrupts its beholders. The Duke has been so lenient in applying power that mercy overpowers his authority. As a result, he fails in the proper governance of Authority. In contrast, Lord Angelo is so rigid in his authority that his authority is fully devoid of mercy. As a result, Angelo also fails in the proper governance of authority. Probably, by showing two extremes of authority, Shakespeare is suggesting a balance between Authority and Mercy.

In conclusion, we see *Measure for Measure* exhibits a gloomy picture of human existence, where evil is depicted as an all-consuming force which has penetrated all levels of mankind. However, Shakespeare's famous critics like Wilson Knight believes that the play is a positive entity with strong Christian virtues. Knight also stresses on the scriptural affinities of the play. Perhaps, Shakespeare is clarifying the ordinary Christian doctrine of the Renaissance and making a deliberate effort to blend the discrepancy between religious mercy and secular justice.

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## AN ANALYSIS OF THE LEADING WOMEN CHARACTERS IN SHAKESPEARE'S MAJOR TRAGEDIES

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### ABSTRACT :

The present paper is a discussion and analysis of some of the leading women characters in Shakespeare's four major tragedies. It offers a comparative explication of Shakespeare's *'Hamlet'*, *'Othello'*, *'Macbeth'* and *'King Lear'* from a feminist perspective. This paper tries to reveal Shakespeare's unique and unconventional treatment of women characters which adds a new direction and dimension to his major tragedies. It tries to throw light on the 'masculine' aspects of Shakespeare's women characters i.e. Gertrude's courage in challenging social norms and conventions of her time (*'Hamlet'*), Emilia's rare capacity of judging each character accurately (*'Othello'*), Lady Macbeth's ability to manipulate others (*'Macbeth'*), Cordelia's strength in rebelling against her father's ideas (*'King Lear'*) and also attempts to highlight his women characters' intelligence which was usually reserved for male characters during the Elizabethan Age.

The realm of Shakespearean Tragedies is filled with multifarious women characters. Apart from Shakespeare's mastery of creating a number of towering male characters, his genius of delineating wonderful and unparalleled female characters cannot be ignored. Especially his four major tragedies - *Hamlet*, *Macbeth*, *Othello* and *King Lear* - have presented

some unique women characters for which Shakespeare is claimed to be a feminist by many modern critics. The critics like Shapiro even goes to the extent of saying that Shakespeare was 'the noblest feminist of them all'. Nevertheless, it is historically incorrect to regard him as a feminist. This view is further supported by McLuskie's statement that Shakespeare wrote for a male entertainment. It is believed that due to his extraordinary genius for portraying human behaviour, Shakespeare necessarily depicted the condition of women within a patriarchal system and created women characters which in their richness, transcend the limitations of his time.

One of the persistent topics of interest in the field of Shakespeare studies is that which considers the various roles that women play in his plays. Literary and historical scholars affirm that women did not enjoy political, economic or social parity with men during Shakespeare's time and this historical reality is important to keep in mind when analyzing the variety of female characters in the plays of Shakespeare. In this Shakespearean society, men held exclusively the official posts of authority and power, and possessed the agency and influence to direct the outcome of events. Yet, the sincere readers notice a curious trend in many of Shakespeare's plays that many of his female characters exercise a rather great deal of subtle forms of power and influence, and often do so in unusual and even subversive ways that challenge traditional gender roles.

Shakespeare's women characters in '*Hamlet*', '*Macbeth*', '*Othello*', and '*King Lear*' embody a feminist ideal through displays of intelligence usually reserved for male characters. They break away from patriarchal view of females as being always caring, motherly, and dim-witted. Shakespeare creates feminist women who are perceptive, cunning, and sometimes cruel in order to exhibit their intelligence while living in a male-dominated society.

An interesting fact about the women characters in Shakespearean tragedies is that his tragic heroines are observant in determining the characters of the men around them. In '*Hamlet*', Ophelia initially seems to be dull-witted, as she does not say much when the two strongest male influences in her family - her father and her brother - attack her relationship with Hamlet. However, her responses indicate that she is aware of her brother and father's personalities and

plays to them accordingly. Both the males, especially Polonius, instruct her to stay away from Hamlet with no opportunity for refusal on her part. Her reply, 'I shall obey my lord'(Act I, Sc. iv, 145) sounds meek so as to please her father, though she disobeys him later in the play when she speaks to Hamlet before the murder of Gonzago.

In *'Hamlet'*, the reader encounters an altogether different type of woman in Gertrude, the mother of Hamlet. Gertrude, the queen of Denmark, is obviously the most privileged and presumably powerful of the women who are considered here given her position as a royal. However, she is also the woman upon whom the most stringent and rigid social expectations are foisted and for whom it is very difficult to achieve the kind of autonomy for which she yearns. In fact, her most strident critic is her own son, Hamlet, who finds it totally unacceptable and despicable that his mother marries his own uncle before her husband's body has even cooled in its grave. He cannot accept that she flouts social norms and conventions by failing to observe the appropriate period of mourning for her deceased husband, the King of Denmark. Interestingly, Gertrude herself has little to say in defence or explanation of her decision. An alternate reading, however, may yield other possible meanings. Regardless of whether Shakespeare intended the reader to condone or to condemn Gertrude's decision to marry Claudius after the death of her husband, the fact that the Queen did, in fact, chose to do and that she refused to explain or defend herself and was willing to risk alienation from her beloved son all suggest that Gertrude was a bold woman who was strong enough to challenge social norms by rejecting them altogether. It is not necessary to judge Gertrude's actions; rather, it is important to determine their significance as assertions of female agency, authority and autonomy in a sociohistoric context that allowed women little of these rights or privileges. Although Hamlet does not answer the very conundrum he poses in the famous soliloquy 'To be or not to be', Gertrude does so through her actions. It is better, she seems to say, to 'take arms against a sea of troubles, and by opposing, end them' than to 'suffer the slings and arrows of outrageous fortune.' (Act III, Sc. I, 55-59).

Emilia in *'Othello'* has a rare capability of judging each character accurately. She notices that jealousy is the root cause of Othello's strange behaviour towards Desdemona. According to Charolette Lennox, 'Emilia is the first who perceives Othello to be jealous.'

While other characters believe that matters of state change Othello's mood, Emilia understands immediately what has made him change so. When speaking to Desdemona about jealousy, Emilia says, 'But jealous souls will not be answered so, /They are not ever jealous for the cause, /But jealous for they're jealous, It is a monster /Begot upon itself, born on itself.' (Act III, Sc. iv, 159-162). Though Emilia is speaking of Othello to Desdemona, she also refers to Iago's raging jealousy. Only Emilia notices Iago's jealousy pertaining to both Cassio's rank and her supposed infidelity with Othello. Though Othello, Roderigo, Cassio and Desdemona have been deceived by Iago, Emilia is able to see through his guise of honesty. She sees his irrational jealousy at the suspicion that she is cheating on him with Othello, and his anger at Cassio being made Othello's lieutenant instead of him. Emilia even judges Desdemona and Iago. Iago praises Desdemona as being fair and wise and Emilia asks snidely instead, 'How if fair and foolish?' (Act II, Sc. i, 150). She seems to fondly consider her mistress foolish for marrying Othello, who is given to extreme jealousy because of his insecurities. She does not support the marriage of Othello and Desdemona for the basis upon which it was founded and out of her own jealousy of Othello. Her judgement of the marriage is accurate as Othello becomes verbally and physically abusive to his faithful wife, and finally kills her.

Lady Macbeth is even more perceptive than Emilia in judging the mindsets of the people around her. After reading the letter sent by Macbeth, she instantly understands what must be done to achieve the throne in the quickest way possible. Though her husband is a famous soldier and has killed many men on the battlefield, Lady Macbeth correctly assesses his indecision as soon as she finishes reading. Macbeth is ambitious, but in contrast to Lady Macbeth, he has the feminine quality of being as weak as milk where treason is concerned. Though she actually has milk in her breasts, she has no 'feminine' qualms at murdering someone to gain a higher position. Lady Macbeth is able to use her knowledge of Macbeth's personality to gain the throne by playing his soldier's masculine pride against her insults and insinuations of femininity. She later manipulates him into fulfilling a plan of murder and deceit which he would not have done by himself for fear of being caught and disgraced.

In the play '*King Lear*', Cordelia demonstrates her intelligence in her asides before openly rebelling against her father Lear. Before dividing up his lands, King Lear publicly



humiliates his daughters and forces them to submit to him in a misogynistic show of patriarchal power. Lear's selfish demand encourages dishonesty and exaggeration for a greater gain in lands and riches. While he happily accepts the hypocritical replies which Regan and Goneril give him, Cordelia knows that they are false and refuses to lie as they do. After Goneril's flowery speech, she whispers in an aside, 'What shall Cordelia speak? Love and be silent.' (I, I, 62). Cordelia's refusal to humiliate herself by submitting to Lear's request portraying herself as the misogynistic ideal of a male-dependent, unintelligent female shows her personal strength despite living in a male-dominated society. The 'silent' part of her thought stands in stark opposition to the verbose grandeur of her sisters' speeches, which are accepted by Lear. By remaining 'silent', she actually shows her intent to defy her father, but by rebelling against his demand for a quantitative measure of her love, she in fact proves her love more than either of her sisters do. Instead of cheapening her love by falsely attempting to put words to her feelings, she perceives the value of it as an unquantifiable idea. While her reply will make her materialistically poor, she is rich in love, unlike her two sisters. When it is Cordelia's turn to express her undying love, she simply says, 'Nothing, my lord' (I, I, 87). Despite being offered richer lands than her sisters, Lear questions her response and asks her twice to change what she says so that she might still receive bountiful lands. But Cordelia is firm and truthful in her responses. She proves herself a strong and intelligent female character who will not satisfy an arrogant king by lying for his pleasure.

Both Emilia and Lady Macbeth use their intelligence to manipulate others for their own gain. Lady Macbeth manipulates people in a malicious, ambition-driven way. While Emilia shows her feminism through a want of sexual social equality for women, Lady Macbeth expresses her feminism in a misogynistic culture by asking to become possessed. She acts with 'manly' courage, while Macbeth is 'womanly' in his hesitation. She asks for cruelty, a trait reserved for men since women were supposed to be demure and loving. She even pleads with the Spirits to take away a physical feminine feature so as to allow her to leave behind her womanly quality of forgiveness. With the spirits possessing her, she is able to incite Macbeth to commit treason.

Ophelia and Cordelia, on the other hand, are not manipulative in order to gain their

own ends. Ophelia acts out of love for Hamlet. She perceives that he is acting mad for some end and helps to promote this idea. Though not as intelligent or courageous as Shakespeare's other tragic heroines, Ophelia is the starting point upon which Shakespeare bases his other females. Emilia, Lady Macbeth and Cordelia all inherit her perceptiveness, and Emilia and Cordelia gain her capacity to love, while Lady Macbeth and Emilia have her potential for manipulation.

Cordelia shows her strength in rebelling against her father's ideas but still loving him enough to go to war for him. Her sadness at her father's condition shows her love more than either of her sisters' speeches displays theirs. She has strength of heart that Ophelia and Emilia had and which is most clearly expressed in Cordelia. She is even willing to die for this man who has disowned her and thrown her away. Like Lady Macbeth, she takes on a masculine role by going with the armies of France to invade England. Foakes says, "Cordelia..... was a powerful Queen of France, not simply an embodiment of tenderness."(35). As queen, she incites France's armies to invade England. However, she does so to save her father from her sisters' clutches, and in doing so, she sacrifices herself for Lear. Cordelia chooses her own path by taking a stand against her father's beliefs and then shows her kindness by attempting to help her wayward father. Her actions set her apart from the other females in the play because her intentions are pure and she refuses to submit in any way to something she does not believe in. Cordelia's inner resolution to do what is right, her bravery in risking banishment and even death, and her intelligence in knowing that love is not a quantifiable object make her the strongest, most powerful character in Shakespeare's tragedies.

Shakespeare creates tragic heroines who support feminism through their intelligence and observation. He does not portray them as traditional unintelligent, all-forgiving characters. Instead he gives them their own desires and wants which were denied to them by men in Shakespearean time. Though writing for a misogynistic audience, he incorporates his ideas of female power into his plays to create strong women characters who are brave, resourceful and intelligent enough to do what they want. Thus, it is found that Shakespeare's tragedies are full with resourceful and self-confident women, who create their own space and achieve or represent a spirited independence.

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## ENVIRONMENT- ITS FREEDOM

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### Abstract:

As apart of the world, the existence of man cannot be thought in the absence of environment. There is an intimate relationship between man and environment and both have some responsibilities for each other. This relationship and responsibilities are broadly discussed in Environmental Ethics. Man thinks to care environment, which is very important for a healthy life and the world and also for the future generation. But the problem arising here is that if man use environment just as the means for their healthy and happy life then where is the value of environment? Environment makes possible the existence of man; on the other hand, man which is the part of environment tries to use environment as their means to fulfill their benefits. Now the research questions here is that: Is it moral to do so? Does not man tries to destroy the existence of environment? Does man able to understand their proper relationship with environment? What type of perspective should man have to be moral towards the environment? Concerning these types of questions we will tries to find out the relationship and responsibilities between man and environment through this research paper.

**Key words :** Philosophy, Ethics, Existence, Existentialism, Applied ethics, Environment, Environmental ethics, Freedom, Responsibility, Value.

**Introduction:**

Philosophy evolved due to the man's sense of wonder. It deals with various problems which are related with our lives and the world. Philosophy always concern with various types of questions, which can be understood as general or abstract, controversial or uncertain, and vital. One of the important issue which can be regarded as a philosophical problem is existence, such as existence of man, existence of natural environment and its value etc. Question arises how do I exist? How the other non-human beings exist? How the world exist? If we see literally or philosophically, for existentialist, man first of all exist, encounter himself, surges up in the world and defines or re-defines himself through his actions. Because man is the only being in the world which is responsible for whatever he does.

Among the branches of philosophy ethics plays an important role which can be regarded as a way of life, or a set of rules of conduct or moral code, or an enquiry about the ways of life with moral behavior of an individual. The central question of ethics is what is mean by the word good and bad? What are the right standards for judging things to be good or bad? In modern times as a branch of ethics, applied ethics attempts to apply ethical theory to real life conditions. This discipline has many specialized fields, such as medical ethics, business ethics, and environmental ethics etc.

**Objective of the study:**

Through this paper it is tries to explore the importance of environmental ethics with respect to the questions like what are the human rights as an existential being in the world? Being a rational animal, what types of perspectives and responsibilities should men has towards the environment? Haven't any rights of other animal beings as well? What is the value of environment? Has there any rights and freedom of the environment?

**Research methodology:**

To carry out the proposed research work in a systematic manner mainly the critical analytic method will be followed. Again in this study in some places the descriptive and

evaluative method will be used wherever it is necessary. The whole work will involve library work along with consultancy with different primary and secondary sources including periodical journals, articles etc.

### **Environmental ethics :**

Environmental ethics is a branch of Environmental Philosophy that studies the ethical relationship between human beings and the environment. Environmental ethics deals with issues related to the rights of individuals and also the rights of other living creatures. Environmental approach takes into consideration the interrelationship between various ecosystems existing together in the environment.

The concept of environmental ethics is newly introduced in environmental philosophy, which basically talks about the relationship between Human beings and Non-human beings living in this world. Environmental philosophy examines, and analyses direct ethical principles regarding human action with respect to natural environment. Its main focus is the correct understanding of the relationships between humanity and the non-human natural world. There is no doubt in the history of philosophy; environmental ethics emerged due to the effects of the technology, industry, economic expansion and population's growth, which affected badly on the environment.

The fundamental question that environmental ethics must address is, what duties do humans have with respect to environment? Different philosopher has gives different answers to this fundamental question which has led to the emergence of quite different environmental ethics. Environmental ethics may be considered with the relationship between morally aware subjects and the objects in the environment. It is recently talked by philosophers and has no precisely fixed definition. It also raises the very important questions of what should be one's attitude towards nature?

Caring for the environment does not require one to become an environmental activist. One will need to learn more about the environment and make more eco consciousness decision.

As someone who is aware, who care and who is concern, understand why he should care about the environment.

There are various reasons why one cares or should be care for environment, such as:

1. A clean environment is essential for healthy living of all people.
2. Earth is warming.
3. Grandchildren will appreciate it.
4. Biodiversity is important.
5. It's a reflection of one's character.
6. Earth is our home, it is the only planet people have.
7. For natural medicine.

The main objective of this paper is to find out such problems from the perspectives of man, concerning the care of environment. If one has such perspectives like these, in case of caring environment it would seem to be his selfishness. If one cares environment for those reasons then the environment will become like a means for his own or as well as for the world, and if it is, then where is the value of environment? Where is the freedom of nature? One should not forget that every things, being or non-being has their moral value. Justice or rights is not only for human beings but equally for all, which exist in the world. The existence of man can be possible only for the environment. Man should recognize they are the part of nature, without nature they cannot be exist and therefore man shouldn't try to control or manipulate the environment. They have their own rights apart from human beings. Environment is to be loved and respected, which is also an extension of ethics.

Human being thinks of caring environment only for the sake of man, for a healthy life, for the future generation and for their profits, but is not it a selfish desire? Humans have an ethical responsibility to care for the earth and they should pay back their debt to the earth by making it better than before. The non-human beings deserve to exist in their own area and human should at least not to destroy their rights. There should be a strong focus on developing environmental ethics within a law, like man's obligation framework.

Natural environment stands before Man as an unknown quantity, nature is unconscious, inert and mute. Natural objects are like so many tools and machines that man use and from which man get benefits. Man comes to natural environment with his consciousness from somewhere else than Nature. Nature and Man cannot be friendly and sociable, because they have no way to communicate. But the fact is that Man finds himself encountering nature demonstrates that the two are not unknown to each other. Reason is that nature is already telling Man something of itself and Man is to that extent understanding Nature. Therefore Man cannot be said to be entirely an outsider by nature but stands in relation to Nature; perhaps comes out of Nature itself. Man must be an insider of nature.

Now-a-days philosophers are very much concern with the rights of environment. There are some questions of philosophy of environment as: What is the nature of the world around us? What is the nature of human existence and the nature of the nonhuman world? And what would be a proper relationship between the human and the nonhuman world look like? In this context, Aldo Leopold seemed keenly aware of the significance of the answers to these types of questions. For example, once, in making reference to the fact that conservation was not making the appropriate headway, Leopold concluded that conservation had not dealt with certain more fundamental questions. He wrote, "The proof that conservation has not yet touched these foundations, lies in the fact that philosophy and religion have not heard of it". Because there was, and perhaps still is, an attempt to make conservation easy, and because philosophical thinking is often difficult but necessary, conservation has been made trivial. Environmental ethicists are attempting to grapple with these philosophical questions in unprecedented breadth and depth. Therefore Leopold, and for many environmental ethicists, ethics and environmental ethics is integrally involved with questions regarding the nature of the world around us. There is a degradation of the non-human beings and nature everywhere by various causes like natural or manmade. Drought, flood, cyclone, earthquake, molten lava of volcano, hurricane, twister, torrents, epidemic etc. are the main natural factors which cause environmental pollution. Since they are agentsof nature and man has no control over them, they are known as natural causes. The earth is finite and the world population is infinite. But it is true that a finite world can support only a finite population. Therefore it can be notice that there are various man made causes of environmental degradation, such as, population growth, poverty, urbanization,



industrialization etc. Again there are various pollutions like: air pollution, water pollution, land pollution, noise pollution, radiation and radioactive pollution so on and so forth.

Conclusion :

Humans are the only self reflective, deliberative moral agents. They are not only a social, political, and spiritual being but also an ethical being, so humans should try to protect natural environment and as a conscious being it is the duty of a man to respect their emotions and sentiments. At present it can be seen that lots of unethical deeds happening in this world related to non-human beings i.e. both plants and animals. And human beings are only responsible for all these and people's moral degradation is compelling them to do all these unethical deeds. As human beings are regarded as the superior most among all the living beings, so, by that superiority one should find some tendency to protect them. In other words, it is also because apart from other living beings and environment, man is the only living creature who can think, who have the capacity of will or to take their responsibilities.

Environment is defines as the total conditions which is responsible for the life and development of an organism. Environmental ethics involves ecological consciousness amongst all. Ecology means the relationship among the components of environment namely temperature, light, water, soil, air etc also with organism. The relationship between man and other species occupy a dominant place in the ecocentric universe. Environmental ethics provides a moral ground for social policies aimed at protecting the earth's environment and remedying environmental degradation.

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## "THE TEEN - PHILOSOPHY: A POST-MODERN VIEW"

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### **Abstract:**

In our article we have tried to chalk out the problems of the present post-modern era, specifically the so-called popular term "Social-media". That people forgot their real moralities of life, which is injected by the syringe of literature, medicine of which is filled by philosophy. We should dig up the morality imbedded in us, which is placed sheath under sheath within us, due to the materialistic veiling of modernization, the post-modern western touch. This pearl in the deepest core of our oceanic soul can be traced only by the means of literature aided by philosophical outlook. Thereby, here we have shown our keen interest to talk in this relevant issue undertaken, in our article as a centric one.

### **Introduction:**

Advancement in technology has made this world a better place to live in. Specifically, pointing out the communication sectors, where letters and postcards are over taken by emails, texting services, cheaper call rates. Social sites have made keeping in contact with anyone around the globe much easier. But did it made our life much easier?

Why is it that with all these advanced technological sources, available to us, we are far from being truly happy? People now-a-days, don't even enjoy a cup of coffee without instagraming it. A trip to Ladakh on bullet is always incomplete without posting it. The little

experience of feeling the cold breeze on our hair is replaced by posing to take a picture like that. We are in constant urge to post anything we do-eat-go to, to quench our thirst of appreciation in the social world. We may not even know what's going on in our homes, but we will post, share and show our concerns about a terror -stricken state half the globe apart us. Describing this situation, we can mention here Aristotle's quote:

"A friend to all is a friend to none." (Aristotle)

Yes, we are updated about everything going on around the world. That's indeed a good thing. But can we really do anything good for those people whom we do not even know, or say, not even fame-interested in doing anything for the slums at the middle of our own city, as the famous idiom says: "Charity begins at home."

Two generations ago, a couple in love, living in different cities would have to wait for months for letters to communicate with one another. That waiting period, tested their patience, evolved their trust, and made them grow stronger. In Masnavi, Rumi describes:

"The lovers cause is separate from all other causes. Love is the astrolabe of God's mysteries."(Rumi)

And what happens at the present era is that, with the slide of a finger, we can see one another via video calling. Communication is not a barrier today. We think this has made us closer. But no, it has led us further apart. We have so many options today. People of yesterday, did not have much of it. But they treasured what was theirs, with all their heart and never gave up so easily. The essence of love and friendship is lost today. As for M.K.Gandhi, "The test of love is tapasya and tapasya is self suffering" (Lal , 112). Almost everyone is falling prey to the fakeness that their social-media-universe demands. Enjoying the smell of sand after the first rain of the season is not a thing that attracts the youth of today anymore.

But not all is lost yet. Books and writings are always influential in mending a person's perspective of life. Socrates, Aristotle, Rumi's works still hold good and remain an

effective weapon to mend the society. Socrates' words hold:

"The shortest and the surest way to live with honor in the world is to be in reality what we would appear to be....." (Socrates)

Not every youth of today have the time to read the beautiful phrases, poems, plays composed by Shakespeare, Wordsworth, Keats and so on. Plato says:

"You can discover more about a person in an hour of play, than in a year of conversation."(Plato)

But the teens of now-a-days will always have the time to scroll through the pages of any popular social sites and this has become a means to reinstalling the virtues of life to live within the societies of people, obsessed with the modern technological gadgets. Many pages are formed in social network like, FB (Face Book), where popular one-liners, taken from the works of great philosophers, are posted. These are short and meaningful means of conveying their ideas, which never cease to give some solace to the tired souls after a long day's work, or anyone struggling with the harsh realities of life. Again stating Socrates' word:

"Not life, but good life, is to be chiefly valued."(Socrates)

A teen's philosophy of life, instead of just enjoying the socials as seen now a days very often in chats, selfies, emo, whatsapp and innumerable, must be the core purification of the soul. We should get friends not by just bare compliments, but by giving them sensible tokens of our love. It must be something inward not outward. As found in the Kena Upanishad,

"That which cannot be spoken by the speech, but by which speech is made possible; that which cannot be thought by the mind, but by which they say the mind thinks ; that which cannot be seen by the eyes, but by which the eye is made to see; that which cannot be heard by the ear, but by which the ear is made to hear; that which does not breathe, but by which breathe is made possible ; know that alone to be the Brahman, not which we worship

outside".(Sharma ,29)

Here, what we want to poke is that realization of the Self-Pure, which is the core, is nearly forgotten today. Again, the Katha Upanishad says,

"How people live in ignorance and thinking themselves wise, move about wandering, like blind man follows the blind."(Sharma ,30)

This statement holds the present scenario as ditto as it exists. People had engrossed so much in the materialistic aspect of objects that they merely gave a look to the inner beauty. Now a days we need "Beauty plus" to enhance our beauty. But this was not and is not at all necessary to peek at the original beauty. According to Plato, there are three kinds of man: Lovers of wisdom, Lovers of honor and Lovers of gain. If want to be, we would prefer, be a man or Lover of wisdom or honor, but before that, be a true Lover, and only pure, true knowledge can meet up the thirst of such a lover. It is said that poet feels and a philosopher thinks. But both "seeks to penetrate into the heart of the ultimate Reality" (Sinha , 15), which is the pure soul in us.

Many a new writer-aspirants are making small ten word stories or just a few lines, giving a powerful and compact message. Every advancement in technology is neither a bane, nor a boon. It is a grey thing, never black, nor white. We need to break-free from the chains of false idea of fakeness, hypocrisies and show offs and let the world know who we are, really are. Not just beautiful faces with branded clothes, but pure souls with class and ethics.

## CONCLUSION:

In Plato's words:

"Every heart sings a song, incomplete until another heart whispers back. Those who wish to sing always find a song. At the touch of a lover, everyone becomes a poet."(Plato)

We should dig up the morality imbedded in us, which is placed sheath under sheath within us, due to the materialistic veiling of modernization, the post-modern western touch.

This pearl, in the deepest core of our oceanic soul can be traced only by the means of literature aided by philosophical outlook. Literature provides us the honey of our thoughts and philosophy our thinking guide - of morality, which is missing in the present era. The works of the giants of literature world has immense potentiality to meet up our depressions, happiness, and emotions. But our greatest misfortune is that we forgot those, indulging in the pity happiness of our westernized limited social world, neglecting the heaven of philosophical play of expressed emotions. The effect that a play of Shakespeare or a poem-piece of Frost can made in a person is undoubtedly much deeper, than a social media status can. The earlier is permanent, where as the latter is for a fragment of time. So, through this article we want to call for the rise of the real poets present in every single person, which is lost in the rush of our modern life. Summing up with what Rumi's epitaph reads:

"When we are dead, seek  
not our tomb in the earth,  
but find it in the hearts of men." ( Rumi )

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## GRAMMATICAL FEATURES OF ENGLISH IN RENAISSANCE PERIOD (1500-1650): A STUDY

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### Abstract:

The wave of innovation in English vocabulary came with the revival of classical scholarship known as the Renaissance. The English Renaissance roughly covers the 16th and early 17th Century (the European Renaissance had begun in Italy as early as the 14th Century), and is often referred to as the "Elizabethan Era" or the "Age of Shakespeare" after the most important monarch and most famous writer of the period. The additions to English vocabulary during this period were deliberate borrowings, and not the result of any invasion or influx of new nationalities or any top-down decrees. Latin (and to a lesser extent Greek and French) was still very much considered the language of education and scholarship at this time, and the great enthusiasm for the classical languages during the English Renaissance brought thousands of new words into the language, peaking around 1600. A huge number of classical works were being translated into English during the 16th Century, and many new terms were introduced where a satisfactory English equivalent did not exist. Besides the present paper also studies on the great changes which reduced the inflections of Old English to their modern proportions that had already taken place.

English grammar in the sixteenth and early seventeenth century is marked more by the survival of certain forms and usages that have since disappeared than by any fundamental developments. The great changes which reduced the inflections of Old English to their modern



proportions had already taken place. In the few parts of speech which retain some of their original inflections of the reader of Shakespeare or the Authorized Version is conscious of minor differences of form, and in the framing of sentences he may note differences of syntax and idiom which, while they attract attention, are not sufficient to interfere seriously with understanding. The more important of these differences are briefly reviewed below:-

**The Noun:** - The only inflections retained in the noun were, those marking the plural and the possessive singular. In the former the s-plural had become so generalized that except for a few nouns like sheep and swine with unchanged plurals and a few others like mice and feet with mutated vowels we are scarcely conscious of the old weak plural in-n. Most of these had given way before the usual s-forms; fon (foes), kneen (knees), fleen (fleas). But beside the more modern forms Shakespeare occasionally has eyen (eyes), shoon (shoes), and kine, while the plural hosen is occasionally found in other writers. Today, except for the poetical kine and mixed plurals like children and brethren, the only plural of this type in general use is oxen.

An interesting peculiarity of this period, and indeed later, is the hisgenitive. In Middle English the-es, -ys. The ending was thus often identical with the pronoun his, which commonly lost its h when unstressed. Thus there was no difference in pronunciation between stonis and ston is (his), and as early as the thirteenth century the ending was sometimes written separately as though the possessive case were a contraction of a noun and the pronoun his. This notion was long prevalent and Shakespeare writes 'Gainst the count his galleys I did some service and in characters as red as Mars his heart. Until well into the eighteenth century people were troubled by the illogical consequences of this usage; Dr. Johnson points out that one can hardly believe that the possessive ending is a contraction of his in such expressions as a woman's beauty or a virgin's delicacy. He, himself, seems to have been aware that its true source was the Old English genitive, but the error has left its trace in the apostrophe which we still retain as a graphic convenience to mark the possessive.

One other construction affecting the noun becomes established during this period, the group possessive; the Duke of Gloucester's niece, the King of England's nose, somebody

else's hat. The construction is perhaps illogical, since even a king may be considered to have some rights in his nose, and the earlier construction was the Duke's niece of Gloucester, etc. But the expressions Duke of Gloucester, King of England, and the like, occurred so commonly as a unit that in the fifteenth century we begin to get the sign of the possessive added to the group. Instances are not common before the sixteenth century, and the construction may be thought of properly as belonging to the modern period. Nowadays we may say the writer of the book's ambition or the chief actor in the play's illness.

**The Adjective** - Since the adjective had already lost all its endings, so that it no longer expressed distinctions of gender, number, and case, the chief interest of this part of speech in the modern period is in the forms of the comparative and superlative degrees. In the sixteenth century these were not always precisely those now in use. For example, comparatives such as *lenger*, *strenger* remind us that forms like *our elder* were once more common in the language. The two methods commonly used to form the comparative and superlative, by the endings *-er*, *-est* and with the adverbs *more* and *most*, had been customary since Old English times. But there was more variation in their use. Shakespearian comparisons like *honester*, *violentest* are now replaced by the analytical forms. A double comparative or superlative is also fairly frequent in the work of Shakespeare and his contemporaries. The chief development affecting the adjective in modern times has been the gradual setting down of usage so that monosyllables take *-er* and *-est* while most adjective of two or more syllables (especially those with suffixes like those in *frugal*, *learned*, *careful*, *poetic*, *active*, *famous*) take *more* and *most*.

**The Pronoun** - The sixteenth century saw the establishment of the personal pronoun in the form which it has had ever since. In attaining this result three changes were involved: the disuse of *thou*, *thy*, *thee*; the substitution of *you* for *ye* as a nominative case; and the introduction of *it's* as the possessive of *it*.

(1) In the earliest period of English the distinction between *thou* and *ye* was simple one of number; *thou* was the singular and *ye* the plural form for the second person pronoun. In time, however, a quite different distinction grew up. In the thirteenth century the singular

forms (thous, thy, thee) were used among familiars and in addressing children or persons of inferior rank, while the plural forms (ye, your, you) began to be used as a mark of respect in addressing a superior. In England the practice seems to have been suggested by French usage in court circles, but it finds a parallel in many other modern languages. In any case, the usage spread as a general concession to courtesy until ye, your, and you became the usual pronoun of direct address irrespective of rank or intimacy. By the sixteenth century the singular forms had all but disappeared from polite speech and are in ordinary use today only among the Quakers.

(2) Originally a clear distinction was made between the nominative ye and the objective you. But since both forms are so frequently unstressed, they were often pronounced alike. A tendency to confuse the nominative and the accusative forms can be observed fairly early, and in the fourteenth century you began to be used as a nominative. By a similar substitution ye appears in the following century for the objective case, and from this time on the two forms seem to have been used pretty indiscriminately until ye finally disappeared. It is true that in the early part of the sixteenth century some men (Lord Berners, for example) were careful to distinguish the two forms, and in the Authorized Version of the Bible (1611) they are often nicely differentiated: No doubt but ye are the people, and wisdom shall die with you (Job). On the other hand Ascham and Sir Thomas Elyot appear to make no distinction in the nominative, while Shakespeare says A southwest wind blow on ye and blister you all over! In *The Two Gentlemen of Verona* occurs the line Stand, sirs, and throw us that you have about ye, where the two pronouns represent the exact reverse of their historical use. Although in the latter instance, ye may owe something to its unemphatic position, as in similar cases it does in Milton, it is evident that there was very little feeling any more for the different functions of the two words, and in the course of the seventeenth century you becomes of the regular form for both cases.

(3) In some ways the most interesting development in the pronoun at this time was the formation of a new possessive neuter, its. As we have seen above, the neuter pronoun in Old English was declined hit, his, him, hit, which by the merging of the dative and accusative under hit in Middle English became hit, his, hit. In unstressed positions hit weakened to it and

at the beginning of the modern period it was the usual form for the subject and object. His, however, remained the proper form of the possessive. Although it was thus identical with the possessive case of he its occurrence where we should now use its very common in written English down to the middle of the seventeenth century.

If grammatical gender had survived in English the continued use of his when referring to neuter nouns would probably never have seemed strange. But when, with the substitution of natural gender, meaning came to be the determining factor in the gender of nouns, and all lifeless objects were thought of as neuter, the situation was somewhat different. The personal pronouns of the third person singular, he, she, it, had a distinctive form for each gender in the nominative and objective cases, and a need seems to have been felt for some distinctive form in the possessive case well. Various substitutes were tried, clearly indicating a desire, conscious or unconscious, to avoid the use of his in the neuter.

**The Verb** - Even the casual reader of Elizabethan English is aware of certain differences of usage in the verb which distinguish this part of speech from its form in later times. These differences are sometimes so slight as to give only a mildly unfamiliar tinge to the construction. When Lennox asks in *Macbeth*, Goes the King hence today? We have merely an instance of the more common interrogative form without an auxiliary, where we should say Does the king go? Or Is the king leaving today? A very noticeable difference is the scarcity of progressive forms. Polonius asks, what do you read, my Lord? -i.e., what are you reading? The large increase in the use of the progressive forms is one of the important developments of later times. Likewise the compound participle, having spoken thus, having decided to make the attempt, etc., is conspicuous by its infrequency. There are only three instances in Shakespeare and less than three score in the Bible. The constructions arose in the sixteenth century. On the other hand, impersonal uses of the verb were much more common than they are today. In addition to such features of Elizabethan verbal usage, there are certain differences in inflection which are more noticeable, particularly the ending of the third person singular of the present indicative, an occasional -s in the third person plural, and many forms of the past tense and past participle, especially of strong verbs.

The regular ending of the third person singular in the whole south and southeastern part of England - that is, the district influential in the formation of the standard speech - was -eth all through the Middle English period. It is universal in Chaucer: telleth, giveth, saith, doth, etc. In the fifteenth century forms with -s occasionally appear. These are difficult to account for, since it is not easy to see how the Northern dialect, where they account for, since it is not easy to see how the Northern dialect, where they were normal, could have exerted so important an influence upon the language of London and the south. But in the course of the sixteenth century their number increases, especially in writings which seem to reflect the colloquial usage. By the end of this century forms like tells, gives, says predominate, though in some words, such as doth and hath, the older usage may have been the commoner.

**Usage and Idiom** - Language is not merely a matter of words and inflections. We should neglect a very essential element if we failed to take account of the many conventional features - matters of idiom and usage - that often defy explanation or logical classification but are nevertheless characteristic of the language at a given time, and like other conventions, subject to change. Such a matter as the omission of the article where we customarily put it in is an illustration in point. Shakespeare says creeping like snail, with as big heart as thou, in number of our friends, within this mile and half, thy beauty's form in table of my heart, where modern idiom requires an article in all these cases. On the other hand, where we say at length, at last. Shakespeare says at the length, at the last. Again, usage permitted a different placing of the negative - before the verb - as in such expressions as I not doubt, it not appears to me, she not denies it. For a long time English permitted the use of a double negative. We have now discarded it through a false application of mathematical logic to language; but in Elizabethan times it was felt merely as Shakespeare could say Thou hast spoken no word all this while-nor understood none neither; First he denied you had in him no right; My father hath no child but I, nor none is like to have; I know not, nor I greatly care not; Nor this is not my nose neither; Nor never none shall mistress be of it, save I alone. It is a pity we have lost so useful an intensive.

Perhaps nothing illustrates so richly the idiomatic changes in a language from one age to another as the uses of prepositions. When Shakespeare says I'll rent the fairest house in it

after three-pence a bay we should say at; in our fears in Banquo stick deep, we should say about. The single preposition of shows how many changes in common idioms have come about since 1600. One that I brought up of (from) a puppy; he came of (on) an errand to me; 'Tis pity of (about) him; your name ... I know not, nor by what wonder you do hit of (upon) mine; And not be seen to wink of (during) all the day; it was well done-of (by) you; I wonder of (at) their being here together; I am provided of (with) a torch-bearer; I have no mind of (for) feasting forth tonight; I were better to be married of (by) him than of another; That did but show thee of (as) a fool. Many more examples could be added. While matters of idiom and sounds and inflections or additions to the vocabulary, no picture of Elizabethan English would be adequate this did not give them a fair measure of recognition.

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## LOVE IN SHAKESPEARE'S GREATEST ROMANTIC COMEDIES: AN EVALUATION

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A Shakespearean comedy is basically a story of romantic love and not one character but a number of characters are in love. Difficulties arise in the way of this true romantic love, but ultimately all these difficulties are removed with the help of the goddess fortune thereby satisfying the taste of the audiences.

The greatest three romantic comedies, by general consent, are *Much Ado About Nothing*, *As You Like It* and *Twelfth Night*. They are all concerned with the ultimate fulfillment of romantic love after overcoming serious problems. But characters and situations immensely differ from play to play, and so does the treatment of love.

Like other romantic comedies *Much Ado About Nothing* has a stagy love-plot that ends in reconciliations. Yet the ensuing marriage of Claudio and Hero is not quite as everyone would like it, and both the marriage and the events leading to it are over shadowed by the odd but believable courtship of Beatrice and Benedick. *Much Ado* gives us nothing like love at first sight. All the lovers are concerned about rank, money, and society. Beatrice and Benedick evidently had a hurtful connection. Margaret wants to marry above stairs, and Leonato wants his daughter safely bestowed. Benedick's acceptance of Beatrice is also his acceptance of her intellectual superiority and of his lifelong vulnerability to her sexuality something rather different from romantic stultification of the beloved. The only late night wooing the play offers is a malicious charade with a very allusion to Romeo and Juliet. There is little romantic love in any one of this, unless one takes Claudio's formulaic echoes for the thing itself. The

romantic plot of *Much Ado* is overlaid with harsh realism. Don John was born a bastard, Conrad under Saturn, Margaret below stairs, and Beatrice, dauntlessly happy, under a dancing star.

In the whole Journey C.L. Barber indentifies the precariousness of mutuality, as the 'subject' of *Much Ado About Nothing* (C.L. Barber, *The whole Journey*, Berkeley, Calif, 1987), 7. The psychological resistance of the lovers to one another implies that the social inequalities imposed on gender may be only the public, historical forms of that precariousness. And after all this, it is hardly reassuring to recall that Beatrice and Benedick, who most engage our hopes, are named 'blessed' as if members of a secular elect.

The secular temper of *Much Ado* is reflected in its marriage. In the romantic comedies marriages are also symbolic political settlements. *A Midsummer Night's Dream* finds a dynasty upon former enemies. In *As You Like It*, the restoration of a Duke and in *Twelfth Night* a Dukes' capacity to rule, are secured by marriages between couples also related by blood. The marriages of Beatrice and Benedick and Hero and Caludio are of interest largely to themselves.

*Much Ado* is concerned with wooing and bedding as activities. It shares the ebullience of romantic comedy if not wholly its festive release. In part this ebullience is an effect of romantic plot devices, masked ball and dancing, deceptions in the garden lovers finally wed.

*As You Like It* is remarkable for its fascinating romantic heroine, Rosalind, whose love is bottomless like the bay of Portugal. Whose genuinely feminine wit conquers that of the worldly wise Jaques, and whose disguise as Ganymede makes even a woman fall in love with that not-existing 'male'.

Rosalind embodies Shakespeare's anatomy of love in the play. Falling in love at first sight may be foolish where Phoebe is concerned, but it is perfectly acceptable for the quartet of courtly lovers and Rosalind is first to fall. Sentimentalism is matter for mockery, but the ravings of Silvius nevertheless lead to Rosalind's contemplating the arrow in her own heart. She can scold the love sick shepherd for being made a 'tame snake' by love, but she is ready



enough to weep when Orlando does not come on time. She is scornful of Orlando's being late and reads him a lesson in how a lover should behave, but she herself has to learn a lesson in patience and discover, arch manipulator though she is, that time and events, as well as, her own emotions, are beyond her control. Rosalind's love also has some of the fleshly sexuality of Touchstone's seen in her thinking of Orlando as the father of her child, and in her sexual repartee. The consummate glory of love in Shakespeare always marriage, is Rosalind's final triumph, as, claiming magic powers, she organizes the wedding ceremony which ends the play.

To reach that end, to be a satisfying, as well as a satisfied, partner of Rosalind, Orlando needs to undergo an education - not the kind that he feels Oliver has deprived him of, for, after his unmannerly intrusion on Duke senior and the exiled lords in 2.7. He quickly shows them he is 'inland bred' that he is gentle by nature as well as by birth. His education is to be like that of Silvius. Phoebe. Touchstone, Audrey, and Rosalind herself concerned with love. Orlando's romantic description of his beloved gets a lewd response from Jaques, and Ganymede makes rude puns to him about cuckoldry. He takes on Ganymede's offer of being cured not because he wants to be cured of his love for Rosalind, but because he would be talking of her (4.1.82-3). His romantic attitude is tempered only a little by his banter with Ganymede his idea of marriage is far lasting, forever and a day' and he finds Ganymede's description of wifely behavior unlikely to apply to Rosalind. Extreme though this description is, it contains genuine warning that reality differs from the romantic ideal. What finally brings Orlando to a realistic view, however, is the maturity he gains through his decision to save Oliver, and then Oliver's falling in love, and imminent marriage. I can no longer live by thinking he tells the bawdily jesting Ganymede who then drops the banter and begins the serious business of arranging the marriages, and rebecoming Rosalind.

That Rosalind and Orlando's love, full of comic complexities, lies between the pastoral extravagances of silvius and the earthly pragmatism of Touchstone is neatly indicated in 2.4 when the besotted shepherd goes off crying O Phobe, Phobe, Phoebe! Rosalind is reminded of her love for the milkmaid Jane smile, Silvius and Phoebe are an example of any number of pastoral lovers and disdainful mistresses. At the long run, all the lovers are brought to marriage like couples..... coming to ark' (5.4.36) , as Jaques says, an image which Alexander Leggatt

pertinently remarks 'suggests both animal coupling and the working of a divine plan' (Shakespeare's comedy of Love (1974), p,214

Twelfth Night, the last and the maturest in this group, has a more interesting and artistically managed as well as immortal heroine in Viola. The depth of Viola's sacrifice for love is drawn with great care and sympathy along with all the fun and sports and mistakes and disguises that are part of the celebration marking the occasion of the twelfth Night from the Christmas. Love is the peculiar subject in Twelfth Night. The very first speech of the Duke calling for music to feed the passion of love in him shows that love is to play the dominant part in comedy. Cupid in his freakishness makes his victims in this play and plays, as with toys, with Olivia, Sebastian, Viola, the Duke and even with Malvolio - who love the game yet suffer in it. Shakespeare has introduced all the different types and shades of love and the theme of love has been treated from all possible angles in the play.

Duke's love for Olivia is love in idleness. His love is rather a production of his fancy than a genuine feeling. He sets up in imagination an ideal of his beloved without sufficiently knowing her as a person. Some critics call his love as hopeless love.

Olivia is another instance of the freakishness of the god of love. The quick flaming love can be found in her which is more of the senses than of the soul, born in a moment of impulse, unable to restrain itself, confessing its weakness, increasing its heat the more it is repulsed, proud of its passion, and hastening like a torrent, to its satisfaction. She was systematically turned a deaf ear to the Duke's wooing, falls impulsively in love with the witty Cesario in spite of her vow not to see any male face for at least seven years due to her grief for her diseased brother. Then, by an immense good fortune, she finds Sebastian, the very image and mirror of Cesario. When Olivia mistakes him for Cesario and asks him to be 'ruled' by her, he 'merely offers some common place remarks on the strangeness of the affair, quickly grasps the essential facts that Olivia is a desirable wife and wants to marry him," and easily consents.

The love of Viola presents a more difficult proposition, because her love for the Duke is a matter of the heart and not simply of fancy, Viola is the goddess of the purest and noblest love. So far as Malvolio's love for Olivia is concerned, we turn to love in its grotesqueness,

born not of the heart, nor even of the fancy, but of inflated self-conceit.

To conclude, all the greatest romantic comedies of Shakespeare are based on romantic love. This romantic love is an irrational passion. It is not guided by reason or intellect, or even by the eyes. It is simply a kind of madness and falls in love without any rhyme or reason. Laughter, more laughter and nothing but laughter is the primary aim of Shakespearean comedy. To this compulsion, we owe the immense variety of Shakespeare's humour. In *Touchstone*, (*As You Like It*), *Feste*, *Sir Toby* and *Sir Andrew*, (*Twelfth Night*) *Dogberry* and *Verges* (*Much Ado*) what a delightful portrait gallery of immortal figures of fun have we got. But is the highest and purest form, the humour arises from the exposure of some folly or excess. In *Twelfth Night* the folly of sentimentalism and excessive emotionalism is exposed and ridiculed in the case of Duke Orsino and Lady Olivia and that of excessive self love and vanity in the case of Malvolio. The irrationality of love, 'loves' madness is frequently parodied and held up to ridicule. In *As You Like It* we get the exposure of conventional pastoralism along with that of the follies of unbalanced love. In *Much Ado* the folly of hating love and sex is exposed and the inevitable place of love in human affairs is asserted.

Thus, Shakespeare's world is sunny and joyous not gloomy or pessimistic, and his men and women are not ludicrous, mean or low, but admirable specimens of humanity, exploring in his own way, the possibilities of an enlarged and happier life, here and now in this world and not in the world to come. The study of a Shakespearean comedy is, therefore, an enriching and rewarding experience.

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**ETHNIC PROFILE OF ASSAM  
WITH  
SPECIAL REFERENCE TO ERSTWHILE GOALPARA DISTRICT**

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"Austro-Dravid uttarpahar,  
Tai-Ahom Patkai Nil,  
Sak-Hun-Dal Mughal Patan,  
Eke lage hole Leen."

The main aboriginal people of Assam are the clan of Indo-Aryan Group. It is from the source of great epic Puran and Yoginitantra, We have an idea that a group of people who entered Assam in the Prehistoric period, Lived in the western part of Assam, belonged to Astro-Arian Group. Moreover in medieval age the king of Assam imported intellectual group from northern India which is called Assamese caste that included- Hindu, Brahmin, Muslim, Ganak, Kayastho Kalitas, Garo, Bodo, Koch, Mess, Rabha, Santal, Aka, Dafla, Abar, Miri, Mismi, Khamti, Chinghou, Tiwa, Sonowal, etc. are permanently settled in the various parts of Assam under the geographical physiography. And several races, castes and clans are living together with their separate socio-economic, cultural management. That totally lent from Keiratas yet great similarities are seen among these caste and creeds, though their socio-cultural management is different. Yet great unity is prevailed among them and they always recognized them as one Assamese nation, yet they always forget the diversity that seen among the ethnicity, so it is called that there is a great unit among the diversity.

Finally is a nutshell I may say that it is an Article/Abstract of a Research paper that related to a new concept of study based on the Anthropology of Assam, which highlight the socio-economic and ethnical cultured portraits, unity that facing different problems, their ways of living hood is different.

The composition of the population in medieval Assam was a complex one. In ancient times, the north-eastern region, especially Assam and its neighbouring regions was known as the land of Kiratas i.e. the habitat of the Indo-Mongoloid people. Bhagadatta who was probably a Katriya king participated in the Kuruksetra war with an army, composed of Kiratas, Mlecchas and Chinas. Because he commanded a non-Aryan army he has often been called in the great epic Mlecchadhinatha. He had been frequently praised as a friend of India. Wise, religions, devoted to the virtues behaving a Ksatriya, heroic and just. Had he been non-Aryans to him? But it must be admitted that his subjects were mostly non-Aryans and that is called mlecchanamadhivah. The epic used four terms viz ; kirata, Mleccha cina and saganupavasina. i.e. Mongoloids, Austro-Asiatics, probably the Nisada people, the Chinese and the dwellers of the sea coast of the bay of Bengal.

Since, the pre-historic times various ethnic groups in Assam and other north-eastern regions by different routes Anthropological scholars have noticed Negrito strain in some Naga tribes. But so far as Assamese are concerned this strain is not noticeable. Even in the case of Naga tribes as mention by J.P. Mills and J. H. Hutton, modern Anthropologists express their doubt about the existence of the Negrito strain. The second ethnic element is noticed in language is also an Austric language. In the physical makeup of the Khasis the Australoid element is discernible but the Mongloid elements predominate. The various Bodo tribes also exhibit certain amount of Australoid strain. The Australoids probably came before the Mongoloids. The next important ethnic element in the composition of the Assamese people is the Mongoloid element represented by the Tibeto-Burmese tribes and castes in Assam. The Mongoloid tribes entered the north-eastern region of India through the north-east and south-east routes. They probably entered after the Austria speaking Mon-Khmer people. Linguistically these Mongoloid people belong to the Sino-Tibetan family of language. In course of time some of the tribes belonging to this stock accepted Assamese, an Indo Aryan

speech, but a few others still retain own languages or dialects. The Indo-Mongoloids were usually designated as Kiratas in the epics and puranas and even the Yoginitantra, a work of the late medieval period (c. 16th century) uses the word Kirata to mean the indigenous Mongoloid people of Assam. After the Mongoloids came the Caucasoid in different waves or batches. Anthropologists have noticed strains of three Caucasoid types in the "India" Assamese, represented by upper caste Hindus and Muslims. "There are evidences to prove that a type of Mediterranean people came to Assam at a very early period, but it is difficult to ascertain the exact date of their arrival. Mediterranean elements are noticeable in the present day Assamese population. Another element called Alpino-Armenoid has also entered into "Indian" Assamese population. The Alpino-Armenoids are broad headed people and thereby they are distinguished from the mediterraneans, Probably they also came at the same time along with the Mediterraneans, but following a different route" Anthropologists like Hutton, B.S. Guha and a few eminent Assamese writers like K.L. Barua P.C. Choudhuri and K.R. Medhi advocate the view that the Alpines entered Eastern India before the Vedic Aryans, Some of them must have settled in ancient Kamrupa as evidenced by some Characteristics of the Assamese language and social customs which bear striking similarities with those of the Magians and Zoroastrians. However, Dr. B.M. Das is of the opinion that the Alpino - Armenoid traits are at present rarely noticed among the Assamese. Dr. P.C. Choudhuri while strongly advocating the Alpine migration to Assam, However, admits that no large scale measurement of such people has yet been taken and such measurement may not yield expected result."

Lastly, came the Indo-Aryans with tall structure, long head, fair complexion and pointed nose, the Migration of the Indo - Aryans to eastern Indian could be traced back to the early centuries before Christ. Both Aitareya and Satapatha Brahmana refer to the migration of Aryans to the east beyond the Sadnaira (Karatoya) river" It may be mentioned that Sayanacarya has identified Sadanira as Karatoya (Sadamra to Karatoya). The KalikaPurana and YoginiTantra have stated unequivocally that the western boundary of ancient Kamarupa was marked by the river Karatoya. The Indo Aryans arrived North Bihar at least by the 7th century B.C. From that region they moved eastward into Assam in different waves. It may be mentioned that the Nidhanpur copper plate inscription of Bhaskaravarman (7th century A.D.) which was a renewal of his grand - father's charter contains no less than two hundred names of Brahmins. It is

indicative of the tempo of migration to Assam. The Caucasoids, both Prevedic and postvedic were responsible for evolving the Assamese language as well as Hinduising the people of this region. Dr. B.M. Das divided the Assamese people in two major groups the 'Indid' Assamese, and they divided the Assamese. The Assamese mostly comprises the Hindu castes and the Muslims who are of the Caucasoid blood. The District of Goalpara consists of two tracts viz (1) the three Thanas of Goalpara, Dhubri and Karaibari, (2) and the Eastern Duars. The district of Goalpara in Assam which, included the Garo Hills but excluding Eastern Duars was originally a part of the exclusive collectorate of Rangpur and as such formed a part of the province of Bengal by the Mughal Emperors, from 1765-1822 the old thanas of Goalpara, Dhubri and Karaibari formed a part of Rangpur District known as the Rangamati District. Under the provisions of Regulation X of 1822 these Thanas were cut off from Rangpur and formed into a separate district with headquarter at Goalpara.\*1

The area covered by the three thanas was exempted from the operation of the General Regulations and Subjected to a special system of Govt. along with Garo Hills. The tract of the country so separated was called North-East Rangpur, and Mr. Davit Scott was the first Civil commissioner appointed under the above regulation to administer it. After the cession of the Burmese to the East India company of Assam proper in 1826, the Goalpara District (Comprising the above Estate) was attached to Assam, but for revenue purposes, was administered according to the spirit of the Bengal regulation till 1883 when the Assam Land and Revenue Regulation was enforced. Sir Edward Gait's History of Assam, 2nd Edn., PP-298, Baon Powell's Land system of British India, Vol. III, PP-430; Sir William ward's -Introduction to the Land Revenue, manual of 1950. A strip of country extending from Kamrup on the East to Darjeeling on the West Known as Bhutan Duars, was divided into two district called respectively, the Eastern and Western Duars, a D.C. being originally appointed to each. By the Bhutan War, Eastern Duars including the Bijni and Sidli Duars, over which the descendants of the old Bijni and sidli chieftains were held to possess certain property right were acquired in 1866. In 1867 the Kuch- Behar commissionership was formed, and the Goalpara district, including the Eastern Duars which were attached to Goalpara and Garo Hills, was separated from Assam made a part of the new commissionership. In 1868 the judicial administration of Goalpara and Garo Hills were taken away from the commissioner of Kuch- Behar and placed in the hands of the

Judicial Commissioner of Assam, but the executive control remained as before with the commissioner of Kuch-Bihar.

In 1869 the Garo Hills were formed into a separate district by the Act. XXII of 1869, which repealed regulation X of 1822. Finally, when Assam was made a separate administration in 1874, the district of Goalpara including Eastern Duars, was transferred to Assam and with the rest of Assam was "deregulationised" by the laws local extent act of that year. In 1905 when the province of eastern Bengal and Assam was formed, Goalpara became a part of the new province. But in 1912, when partition was annulled Goalpara district reverted to Assam. From this resume it will be seen that prior to 1822, Goalpara district was regarded as "Non-Regulation tract", from 1869-1874 it was again regarded as a "Regulation tract" and from 1874 onwards it became a "Scheduled tract". The eastern Duars comprise of five tracts or Duars in the North of District, viz Bijni, Sidli, Chirang, Ripu and Guma covering an area of 1,004,78 acres or 1,569,92 Sq. miles and extending from the Manas River on the east of the Sankosh on the west. The Duars were exempted from the operation of the General Regulations by Act. XVI of 1969, but their revenue administration was governed by the Assam Land and Revenue Regulation which has been extended to the whole of the Goalpara District, including the Duars and by Rules issued under the Regulation. Of the Five tracts above mentioned, the Last three were the sole property of the Govt. and the revenue system applied to them was the same that in force in the temporarily settled tracts of the upper districts of the Brahmaputras Valley, the only difference being that all estates, except one, were held under annual leases, and that the revenue rate were, as a rule, lower than those prevailing in the upper districts of Valley, the Chief Commissioner being empowered, under the settlement Rules, to assess land taken up in the Eastern Duars for ordinary or special cultivation at such special rates as the might from time to time determine. Bijni and Sidli stood on a different footing from the other three Duars. When the Duars were ceded to the British on 1866, it was found that the Raja of Bijni, who was at that time Zamindar of Parganas Habraghat and Khuntaghat in the District of Goalpara claimed to held land in the Bijni Duars by reason of his having held them under the Bhutan Govt. The Raja of Sidli similarly laid claims to the whole of Sidli Duars, however held on Lands in the Goalpara District.



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## HIGHER EDUCATION IN INDIA AND ITS PRIVATIZATION

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India has been known for her seats of higher learning since ancient times. Takshashila (6 century BC) and Nalanda (5 century A.D--12 century A.D) were great seats of advanced Vedic and Buddhist studies respectively. Vallabhi (in Gujarat) and Vikramshila (in Bihar) flourished in the medieval India. In South India Kanchi and Tiruvorriur enjoyed considerable fame in the 13th and 14th centuries. Muslim rulers too patronised learning and scholarship, established the Madrassa imparting higher education. Muhammad Ghori founded one at Ajmer, and Iltutmish's Madrassa-e-Mozzi was well known all over the north. The 18th century witnessed the rise of more institutions. Though, primarily, these ancient and medieval institutions centred to the theoretical studies, some secular subjects also figured in their syllabus--like grammar, logic, mathematics, astronomy and medicine.

However, higher Education in its modern form is a gift of the British rule in India. The first modern college (Calcutta Madrassa) was founded in 1781, followed by the Sanskrit College of Banaras in 1792 and the Hindu college of Calcutta (1817)--all of them were established by the East India Company. Christian missionaries also opened Colleges, mostly located in Bengal, so that the total number of Colleges rose to 28 in 1855. In the early years, views about the medium of instruction in modern subjects varied. However, Lord Macaulay's historic note of 1835, supporting English, cleared the issue. Three universities--one each at Calcutta, Madras and Bombay were established in 1854 on the pattern of London University. Functioning of these universities was reviewed from time to time, and the Calcutta University Commission Report (1917-19) made recommendations of far reaching importance. Intermediate/secondary classes were delinked from the university. More universities came

into existence in the following years. At the time of our independence, their number stood at 19 with 496 colleges under them, and with a total enrolment of 2,37,546 students. Educational institutions proliferated in free India, and diversification ensued. Professional and technological colleges (Law, Medicine, Agriculture, Veterinary Science), and even special universities (Rural, Agricultural, Law and Technology) came into being. Distant education was introduced in the 1970s. The first State Open University was established in August 1982 at Hyderabad, followed by the Indira Gandhi National Open University (IGNOU) in 1984. Under the formal education system, as in March 2000, India had 259 Universities and 11594 colleges with a total enrolment of 93.14 lakh students, of whom 33.24 lakh were female students. The P.G colleges numbered 1500, with 6911 colleges located in urban areas and 4683 in rural areas. The vast size of our higher education sub-system may be realized by the fact that our enrolment equals the total population of Denmark or Norway. The following table illustrates the growth of higher education in India till the recent time.

Growth of Higher Education Institutions and their Intake Capacity in India

Year→ Institutions & Enrolment↓	1951	1961	1971	1981	1991	2001	2012	2014
No. of University	28	45	93	123	177	266	5774	677
No. of Colleges	578	1816	3227	4738	7346	11146	35539	38000
No. of teachers( in 000")	24	62	190	244	272	395	733	817
No. of students( in 000")	174	557	1956	2752	4925	8399	22373	28000

Higher education in India is by and large taken care of by universities/deemed universities, autonomous colleges and institutions of higher learning like IITs IIMs and AIIMS, etc. National and regional laboratories conduct advanced research programmes in their respective fields. Designated/Statutory councils such as All India Council for Technical Education (AICTE), Medical Council of India, etc. provide guidance and support for advanced studies in their respective areas.

The apex regulatory body is the University Grands Commission (UGC) which prescribes the service conditions of teachers provides curricular guidance through its subject panels, accord recognitions to universities, and funds maintenance/ad hoc grants to the central universities and supplementary funds to other universities. In order to assess the quality and to stimulate culture of excellence, a central body has been introduced in 1994---National Assessment and Accreditation Council (NAAC) with its headquarter at Bangalore. It assesses the level and relative ranking of the institutions at the national level.

#### Employability of the graduates

However, there has been a phenomenal expansion of higher education in India in the recent past. In an analytical essay, "Rethinking Quality Parameters", Prof. S. L. Sarma observes that India has earned the distinction of having the world's second largest education system after China. But, he continues, one disconcerting consequence of this indiscriminate expansion has led to the decline in quality of higher education. Nothing illustrates it better than the declining faith of the employers in the value of the university degrees and diplomas, the trend of delinking degrees from job requirements. The irony is that this happening at time when we are witnessing the rise of knowledge society i. e. a society which privileges knowledge( Kidwai 271). This reminds us of the famous statement of the British dramatist G. B. Shaw, He said, "You will escape from school only to discover that the world is a bigger school and that you are back again in the first form." The kind of general education imparted by the Indian colleges is traditional and doesn't take note of the real-life situation. Present day society is a knowledge based society where knowledge sells like any other commodity. So, our Institutions should produced graduates who have functional knowledge of the subjects they graduate. Most of the graduates in India, particularly in Assam find themselves misfit when they come out of

their alma matter. As our honourable President, Sri Pronab Mukharjee said, "Higher education should be a bridge between our scientific knowledge and social needs"(University News Vol. 51, No.4).

In order to produce socially relevant and employable graduates, we must impart to our younger generations quality education. To do this our education system has to acquire, what Prof S. L. Sarma calls five quality pre- requisites: quality syllabus ,quality faculty, quality teaching and evaluation, quality research and quality character. Some of the indicators of quality syllabus is its regular updating and up gradation, and above all, its relevance for self and social development. But our syllabus for the undergraduates is not designed scientifically. It is either over staffed or it does not take into account the real-life situation or social needs. As a result our finish product, our graduates do not find employment or they cannot compete in the open market system.

Quality teaching is as much important as quality syllabus. Even the best syllabus fails to yield result if it is not taught properly by competent teachers. We have failed to deliver quality education, especially in rural colleges because most of our colleges do not have sufficient infrastructure and secondly there is a lack of quality teaching. Quality teaching requires, among other things, competent and more importantly dedicated teachers, and here we have failed miserably. Many of our teachers do not shoulder their responsibility with the kind of sincerity and dedication it requires. Whatever education system we follow we must ensure quality syllabus, quality faculty, and quality teaching. Otherwise education system will lose the relevance as a key agent for social change.

### **Privatization of Higher Education:**

Many educationist/social thinkers hold the idea that in India the educational structure, instead of being pyramidal as it should be, is a sort of plateau, i.e. there are an enormous number of students going in for higher education and when they do graduate, neither the government nor the private sector has the meaning to absorb them, except for the selected outstanding few. Secondly, the economic environment of the country, especially after the

1991, has undergone a sea change. In the new economic environment, higher education is a huge burden which, the government is unable to shoulder on its own. This is the sorry state of affairs the government hopes to remedy by privatizing higher education. The government now wants universities to generate their own funds. In the case of specialized technical schools, they are expected to have tie-ups with multinational corporations (MNCs). Recognition has been accorded by the UGC, AICTE, and other regulatory bodies to a host of job oriented courses like BCA, BBA, MCA, MBA, E.Tech., M.Tech. etc. which were a decade ago not considered mainstream. Most of these courses are offered by private institutions. The government wants that education should be marketed aggressively as a brand. Karnataka is a leading State in this respect. It has more than a hundred private engineering colleges and a fairly large number of medical colleges, and it earns substantial amount of revenue from out of the state students. One reason behind the privatization of higher education is that the money the Government spends on higher education may be better spent on primary, secondary and vocational education.

One area of concern in the privatization of higher education is the quality of education provided. There are private institutes where it is easy to get degrees. Their quality is questionable. There are, however, some private institutes like IISC which offer quality education and rendering good service in the field of education. Secondly, there are safeguards against such a depressing scenario in the form of regulatory bodies like the UGC and AICTE which can act against the private institutes that do not fall in line. Another concern is that in the rush of privatization of higher education because of their poor economic conditions. This concern may be addressed by introducing scholarship system. The government can provide handsome scholarship to poor but meritorious students. It will help India to keep intact its concept of Welfare State.

In conclusion, the privatization of higher education should not be a means of unbridled profit making. It should not be means of substandard education either. A national level committee of experts should draw up the key area privatization and formulate an action plan. Our goal should be, whether subsidized or privatized, "Quality Higher Education for All".

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University News Vol. 51, No.4

## WALKING PAST THE PARADOXES OF POSTMODERNISM

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### **Abstract :**

Modernism as a popular and formidable Western movement made its mark in the late 19th century and lasted well into the mid-20th century. Postmodernism sprang after World War II from a reaction to the deeply perceived inherent weaknesses of modernism. There is no doubt that postmodernism has brought about a set of fascinating features in art, culture, society and literature. With its strong opposition to Western metanarrative and a subjective perception of reality and truth, postmodernism today is, however, said to have been the reigning movement until the late 1990s when, a section of scholars feel, new tendencies distinct from the postmodern began to make themselves felt in popular culture and literature. The latest changes in art, culture and literature might as well usher in a new epoch representing the shifting paradigm. What this post postmodern paradigm will be called is, however, still to a matter of opinion. Only time will tell the name by which the new age will make itself known to the world. Leaving aside this question of nomenclature, we still crave after art and literature that will not only be symptomatic of the present age, but will also produce works of artistic excellence that may live with humans forever.

**Keywords :** postmodernism, post postmodernism, pseudo-modernism, digimodernism



## Introduction

A Specter is haunting contemporary cultural criticism - the specter of post modernism. While its lineaments are rarely perceived with acuity and its substance is cause for debate, more and more individuals actually see it, write about it and thus confirm its presence. (Messmer 273)

Indeed, as early as 1985, Albrecht Wellmer, the social critic, had rightly noted that "the concept of post-modernism has become one of the most elusive concepts in aesthetic, literary and sociological discussion of the last decade" (Messmer 273). Postmodernism, is, then, so vast a socio-cultural, literary and linguistic phenomenon that it eludes a satisfactory definition, and can only be represented in terms of its peculiar characteristics. More interestingly, while still the "the lineaments" of postmodernism are hardly "perceived by with acuity and its substance is cause for debate", there has been a growing feeling in certain academia that postmodernism has already been superseded by a new cultural paradigm. Though there have been few formal attempts to define this shift of paradigm in popular culture, the proponents of this new epoch would have us believe that it certainly is afoot in the 21st century. The arrival of this brave new epoch is attributed largely to the winds of changes in popular culture ushered in by the internet and the unprecedented access to the social and cultural electronic media.

## Locating the Postmodern Age

To begin with, the age in which we have lived for quite many years has been called the postmodern age. But, the very premise that one lives in the postmodern age seems confusing, given that "modern" is what is "today". The paradox is, however, resolved by a consideration of the characteristic differences between modernism and postmodernism, both of which have their own sets of assumptions. Postmodernism as novel trend in culture and literature, not only supersedes modernism, but is opposed to the world order as it exists today, as also to the values that have created it.

Broadly speaking, postmodernism is a new socio-cultural phenomenon which rejects modernism as an ideal defining twentieth-century culture as we have known it. Although the term "postmodernism" was coined by a historian in the late 1940s to denote a late stage of Renaissance, it has been used widely by critics and scholars since the mid-1960s. The location of the time is a significant fact in itself. We may indeed mark out the prominent signs of postmodernism around the time.

A widely held view is that postmodernism has sprung from the post-industrial society, which is passing rapidly into the Information Age, or the so-called "Third Wave". According to this view, the political, economic, and social structures that have governed the Western World since the end of World War-II, are either changing, owing to the attacks within, or breaking down altogether. This industrial breakdown brought in its train a corresponding crisis in values, which mirrors the disarray of bourgeois culture. Postmodernism therefore could be said to be the product of the disenchantment and disintegration afflicting the middle class mind.

### **The Postmodern Assertiveness**

Postmodernism opposes modernism not only for the latter's bold claim to universality, but also for the evils of the contemporary civilization, which, the former believes, modernism has spawned. Democracy, based on Enlightenment values, is also looked down upon as a force of oppression to spread the West's hegemony the world over. Humanism again is repudiated as a vehicle for bourgeois projection. Not only humanism, but even reason, with its hierarchies of thought, is also dismissed in order that people may be liberated from the shackles of the established order. This, in turn, paves the way for non-traditional approaches - especially those from the Third World - emphasizing emotion, intuition, fantasy, contemplation, mysticism, and even magic. Science, which is no better than any other system, is also brushed aside, simply because scientific reality has proved to be redundant in human life.

Truth is rejected as neither possible nor desirable, in that it is used by its creators for

their own power ends. Subjective and conflicting interpretations are all that can be offered, and these may vary according to their contexts. Since no set of values can have more validity than any other, everything becomes relative. James Gordon Farrell's *The Seize of Krishnapur* (1973) may be taken as an example. 'Things are not yet perfect', of course,' Farrell's Collector sighs. 'All the same, I should have gone so far as to say that a superior civilization such as ours is irresistible. By our combining advances in science and morality, we have so obviously found the best way of doing things. Truth cannot be resisted!' But, as a round of shot hits his roof, he is obliged to add: 'Er, that's to say not successfully' (Sanders 648-649).

In the brave new world of postmodernism, the individual is no longer anchored in time and space. Both time and space have been rendered obsolete in life \_\_ just as in science, because they are beyond normal human comprehension and based on assumptions that are subjective. Traditional definitions of time and space, moreover, were founded on hierarchy of thought that served the purposes of colonialism. Thus, in the typical postmodernist short story "The Garden of Forking Paths" by the Argentinean writer Jorge Louis Borges, for example, we see that time forks perpetually towards various possible futures. The story presents a characteristic "Borgesian image of the possible proliferation of varying realities in time as well as in space" (Pillai 43).

Just as time and space have lost their fixed meaning, so has history. The *Crying of Lot 49*, by the post-war American novelist Thomas Pynchon, for instance, reveals staggeringly that objects and historical figures are mere linguistic phenomena, devoid of any existence, past or present. "The historical Shakespeare... The historical Marx. The Historical Jesus". "...they are dead. What is left?" "Words" (Pillai 65). Postmodernism, thus, celebrates the death of history as a valid method of evaluating the present in the light of the past.

### **Breaking Free of Modernism**

We would thus see that what Leslie Fielder called "the culture religion of modernism", referring to an attitude to life and art, which went under the broad name of liberal humanism, received a serious blow in the mid-1950s. T.S. Eliot's earnest struggle to extinguish the

personality so that he might become the spokesman of eternal salvation order, and James Joyce's wholehearted efforts to become the mouthpiece of the unconscious and the voice of everyman came to be looked upon with more and more eyes of doubt. Distinguished literary figures like W.B. Yeats and D.H. Lawrence also came to be stigmatized with Fascist leanings. "Yeats is our first example", says Kermode, "of that correlation between early modernist literature and authoritarian politics which is more often noticed than explained: totalitarian theories of form matched or reflected by totalitarian politics" (Pillai 21). Modernism and its high priests, thus, became a "force" of Capitalism and the hegemony of Western values, both of which got institutionalized thanks to the "force". It was this "force" that had to be resisted by a "greater opposite force", and that "greater opposite force" revealed itself in the form of postmodernism.

It is little wonder that the breakdown of modernism was hailed with exhilaration by the postmodernists, to whom it meant the liberation of literature from the fetters of revolting established order. This new liberated literature marked a "de-Eliotisation movement in art", and it sought to bridge "the gap between art and popular entertainment, between high and low, between elite culture and popular culture by absorbing into its corpus elements so contemporary in popular culture chiefly science fiction, pornography and the Western" (Pillai 24). With the arrival of postmodernism, new areas of interest and novel modes of expression and criticism began to mushroom, and as in America, says Ihab Hassan : "During the sixties our interests began to fill that vacuum : notably popular culture (including science fiction, rock music, comic strips, detective stories, gothic romances, Western adventures, children's literature, pornographic fantasies), mass media (including film, television, video, the new journalism), special fields (including futurology, cybernetics, cryonics, the study of aging and dying), and above all, ethnic and feminist studies" (263). Moreover, with the advent of postmodernism, adds Hassan : "Decreation and recreation danced attendance on academics, even in their old age such as terms of unmaking (anti-poiesis) as deconstruction, decentering, dissemination, dispersal, displacement, difference, discontinuity, demystification,

delegitimation, disappearance became rife as song" (264). The foregoing terms, Hassan further remarks:

Of course, share something with the concept of "silence" in literature, variously articulated by George Steiner, Susan Sontag, and myself; and they also evoked Harold Rosenberg's "de-definition" of the plastic arts. But the terms go further, suggesting some deeper disturbance in discourse, change in knowledge, perhaps even a shift in the historical existence of developed societies. It is this larger shift... that I understand by postmodernism. (264)

### **Questions Besetting Postmodernism**

Having thus far focused on the "larger shift" in postmodernist sensibility, we may now proceed to discuss the problems that, in all likelihood, are to beset the reader in pursuit of an appreciation of the body of postmodern art and literature. For one thing, though postmodernism claims to have fully broken with modernism, there still peeps out a good deal of continuity of the modernist tradition, which is why periodization of postmodernism is a matter of endless controversy. Eminent scholars like Peter Collier and Helga Geyer-Ryan would hold:

The claim of criticism based on such universal and holistic premises, then, have come to seem increasingly "perverse", and have been radically challenged by less totalizing movements like "deconstruction", "new historicism", or "feminism", which are as partisan in their way as the "grand narrative", but which acknowledge and assume their own partial character. There is none the less much continuity - deconstruction, for instance, derives its model of close reading from formalism, its ideological demystification from Marxism, and its hermeneutic reversal from psychoanalysis. (2)

More interestingly, with regard to the postmodernists' denial any theoretical rationale, the two critics observe that "what these dismantlers of ideology and symbolic domination still tend to avoid is a theoretical rationale, for fear of complicity with the very metaphysics and essences which they have attacked not only for being false but also for supporting an oppressive social hegemony". (Collier and Geyer-Ryan 2)

What is more, many would say that postmodernism gives itself up to so many meanings that it itself appears to be a meaningless term. The more one seeks to know about it, the more one feels that it is riddled contradictions. If nothing is valid in human experience, one may well come to think that the approaches it often espouses - feminism, pluralism, and the like - must also be fallacious. Besides, it appears that the postmodernist rejection of reality is merely a philosophical construct, just as its rejection of truth is an apriori value judgement. Even if we grant that everything is ultimately unknowable, we strongly feel that reality capable of being apprehended, at least in a functional sense.

Postmodernism, thus, appears to many to be an "avant-garde" movement, which neither endeavours to pose new answers to replace the old certitudes it destroys, nor would make any attempt usher in a better world. To these critics of postmodernism, nothing strikes coherent about it. If it is anything, it is but a loose collection of tendencies, which, above all, register a novel sensibility.

### **Beyond Postmodernism**

Modernism as a popular and formidable Western movement made its mark in the late 19th century and lasted well into the mid-20th century. Postmodernism sprang after World War II from a reaction to the deeply perceived inherent weaknesses of modernism. There is no doubt that postmodernism has brought about a set of fascinating features in art, culture, society and literature. With its strong opposition to the grand narrative and a subjective

perception of reality and truth, postmodernism today is, however, said to have been the reigning movement until the late 1990s when, a section of scholars feel, new tendencies distinct from the postmodern began to make themselves felt in popular culture and literature. To these scholars, postmodernism is already dead or has fallen out of fashion. Alan Kirby, the Oxford-based cultural critic and author of *Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure Our Culture* (2009), for example, holds by making references to a number of scholars and critics:

Scholars who a generation or so ago built their careers on explaining the meaning of postmodernism now tell us the game is over. Linda Hutcheon, the Canadian literary critic, whose 1988 book *A Poetics of Postmodernism: History, Theory, Fiction* became a standard text, now calls it "a twentieth-century phenomenon, that is, a thing of the past ... Let's just say: it's over." The Egyptian-born critic Ihab Hassan, who pioneered the study of postmodern culture in the 1970s, explored similar territory in a recent paper, "Beyond postmodernism: toward an aesthetic of trust". And the American architectural theorist Charles Jencks, whose 1977 book *The Language of Post-Modern Architecture* helped popularise the term, now believes that postmodernism came to an end around the turn of the millennium. In fact, as the American literary critic Andrew Hoberek says, "declarations of postmodernism's demise have become a critical commonplace"... Last month saw the publication of the Canadian literary critic Josh Toth's book *The Passing of Postmodernism: A Spectroanalysis of the Contemporary*, described as an examination of "the increasingly prevalent assumption that postmodernism is over". 2

In his essay "The Death of Postmodernism and Beyond"<sup>3</sup> Alan Kirby postulates that postmodernism as a cultural period is already over, and has given way to a new paradigm based on the advanced digital technology, which he calls "pseudo-modernism". The essay

became the basis for his book *Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure our Culture*, published in 2009. "Digimodernism" is the revised name of "pseudo-modernism". The book propounds the idea of "digimodernism" as the cultural effects of new technologies and the impact of computerization on the texts, and shows that postmodernism is superseded by this new cultural dominant called "digimodernism".

### Conclusion

Whether postmodernism is dead or has gone out of fashion is still a matter of debate. This is particularly because many would still argue that postmodernism has to do more with space than time, and that it still holds its space in culture, society and literature. But, there is no denying the fact that winds of changes are taking place owing to the strides in technologies. Electronic and digital media along with social networks like Facebook, Twitter and a whole host of others have had a great impact on minds of the present generation.

All this must have in turn influenced and shaped the contemporary world of art, music, culture and literature. The latest changes in all these spheres might as well usher in a new epoch representing the shifting paradigm. What this post postmodern paradigm is to be called is, however, still to a matter of opinion. Only time will tell the name by which the new age will make itself known to the world. Leaving aside this question of nomenclature, we still crave after art and literature which will not just be symptomatic of the present age, but will also produce works of artistic excellence that may live with humans forever.

### Notes

1. The vacuum referred to here is the one left behind by the old Formalism or the New Criticism, which dominated the American literary scene in the forties and fifties of the past century.
2. This is cited from an essay by Kirby on theories of post-postmodernism stored on the website <http://www.timeshighereducation.co.uk/story.asp?storycode=411731>



(Retrieved 10 November 2012). The essay has received considerable critical attention.

3. "The Death of Postmodernism and Beyond" by Alan Kirby was published in the British journal *Philosophy Now* (58) in 2006. Since then, it has attracted attention of critics and scholars, and has been reproduced in several other works.

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**VOICE** is a national research journal for all concerned with the study of literature and language, and is published annually by Literary Society, Department of English, B.N. College, Dhubri. It is intended to serve the purpose of a forum for sharing knowledge of literature and language, to discuss the problems before us and find out their probable solutions.

The journal also aims at providing information on the socio-cultural life of people by way of conferences, seminars and workshops to be organized by the Literary Society in this College from time to time.

No. 6, 2016

ISSN : 2230-9934

## **VOICE**

National Research Journal  
Department Of English  
B.N. College, Dhubri, Assam



Editor

**Dr. Soleman Ali Mondal**

Literary Society  
Department of English  
B.N. College, Dhubri, Assam