

the notebook



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*A Journal by the
Students of M.A. Literature
Jyoti Nivas College Autonomous*

THE NOTE BOOK

A Journal by the Students of M.A. Literature



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The Fifteenth Issue of
The Note Book is dedicated to
Rev. Sr. Philomena Cardoza,
9th March 1952 to 11th July 2020
Former Principal of
Jyoti Nivas College (Autonomous)
And President of Sisters of
St. Joseph of Tarbes,
Bangalore

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MESSAGE (VOL. 15)

"A writer, I think, is someone who pays attention to the world" — Susan Sontag

The Note Book is the effort to make students develop and utilize their talents and skills in writing and give them an opportunity to engage in research and prepare them for higher levels of academia. The students delve into literary areas of their choice and shape their thinking and reflection and this is what comes to us in the form of The Notebook. I am sure that the 15th edition of 'The Notebook' is the continued efforts by the staff and students of the Department of English to keep giving life to the word in written form.

In the last two years, the MA students have put in enormous work to make research an important part of their academic life. Though their thoughts were bold and clear and confusing in the beginning, gradually they all emerge as winners in their own style and that's what makes them unique and beautiful. After much research, the pieces of their story were put together and that is what the college will treasure for years to come, and they will leave on in the golden pages of 'The Notebook'.

I take this opportunity to thank our staff members, for patiently guiding our students in their initial years of research and giving them the joy of seeing their written forms take shape. I hope our students will continue to learn and grow in the world of research carving a niche for themselves. I want to thank and congratulate Ms. Diya Nissy Rajan, Ms. Haveela Mary Anil, and Mrs. Stephanie S Felix, the student editors and Dr. Prakrithi H.N., faculty in charge for editing and compiling "The Note Book Vol. 15".

It's my privilege and delight to pen my message to our young philosophers, whose thoughts in the years to come will speak loud and clear of their paths travelled or less travelled or not travelled yet. I do so, with much delight, for they are my hope and in them I see a new world taking shape, a new era of writers emerging on the face of earth, wanting to conquer it all with their thoughts and pen but at the same time letting it go its way and take its wings and find its paths and space in its own time.

I am sure each of us has a dream, a worthy goal and is willing to work for it. Life is a journey not a destination and in other words, life is meant to be finding one's specific purpose, nurturing one's innate talents and making one's dreams come alive. In this discovery, each moment, each day you possess will look different. That's the exact crux of the journey. The lesson is in accepting what you are at, in this journey and having the audacity to enjoy it. This applies to all of life and so we give it all to embrace life in all its fullness.

Continue to ignite this passion, and unblock the infinite potential within you as you step out of this knowledge for a richer and fuller life. "Let your Lights Shine"

May God Bless You.
Dr. Sr. Lalitha Thomas
Director,
Post Graduate Centre,
Jyoti Nivas College

Foreword (Vol. 15)

“Reading is an exercise in empathy”- Dani Shapiro

Book reading is indeed a passion, a pleasure and no one can deny that ‘a book is a man's best friend’. Many occasions prompt one to read and it’s a private concern depending on what the reader desires. But when books are read to interpret, analyse it becomes an academic endeavour and the very understanding differs, the experience is thrilling .Academic responsibility enables and augments an individual to explore into diverse trajectories which lends to display myriad nuances that opens up new avenues into the realm of literature. But let us not stop at reading, the intent must be to publish. The drive behind note book is straight forward to create a murmur among younger writers the response was certainly fervent. The journal helped students to showcase their creative adept and analytical skills. Within the larger space of literary work, this issue of

‘The Notebook’ will bring us to a better insight into the areas of Myths, Subaltern Studies, Gender Studies, Popular Literature and Culture, and Visual and Media Studies. The articles are engaging and reachable, at the same time stimulating. They provide a concise yet inclusive and current review of a particular theme specific to the area chosen. The “Reader Response Theory” by Stanley Fish states that the reader plays an important role in interpreting a text, these various articles in this issue of ‘The Notebook’ allows us to look beyond what is usually interpreted as a text and to look at it from other perspectives.

We would like to thank our Director Dr. Sr. Lalitha and Dr.Prakrithi for their continual suggestions and support, and for giving us the opportunity to bring out this year’s issue of ‘The Notebook’. ‘The Notebook’ could never have been completed without the contribution of students of MA Department. It is a joint effort, and brings together the works of students, teachers and the management.

Ms. Diya Nissy Rajan
Ms. Haveela Mary Anil
Mrs. Stephanie S Felix

The Portrayal of Sexuality in the Malayalam Movie ‘NjanMarykutty’ Aruvi M G II M A

An offensive representation of Transgender is widely seen in films, newspapers and in various media. These characters are often represented as victims, villains, comic characters, antisocial sex workers, etc. The Third gender is often negatively characterized. For an individual, gender identity is a sense of being, be it a male or a female. The term transgender refers to the gender expression of a person different from his assigned sex. The universal ideology of man being a social animal becomes relevant here. Being a social animal, he is free to choose his own way of life. He has the right to take his decisions. This liberty is being challenged here. People of the third gender come from different walks of life. They are often seen as vulgar comic characters. Many films in Malayalam have encompassed trans characters. But in the past, most filmmakers tried to typecast these characters in a negative or comic shade. But when it comes to *NjanMarykutty*, the director has made sure that the protagonist does not become a source of humour at any moment. For the first time in the history of Mollywood, a transgender character has been portrayed with dignity and respect, and Ranjith Shankar deserves a special round of applause for this effort.

The film attempts to educate the audience on various issues faced by the LGBTQ community and also the plot of the film explains the difference between transgenders and transsexuals. In doing so, the film showcases the trauma that families go through, as well as the emotional and physical trauma that members of this community undergo at the hands of society and governmental authorities. Even the trailer conveys why the central actor, Jayasurya is in a sari. It is not the man-dressed-as-a-woman trope. *NjanMarykutty* is about a woman trapped in a man’s body. It is evident that the lady is not a damsel in distress, but a true fighter who fearlessly asserts her identity. She doesn’t keep quiet when those in power ridicule her choice of sexuality and even educates them with some simple yet powerful one-liners. Mathukutty was born as man but with the psyche of a woman. Right from childhood, he was keen on dressing like a girl and playing with girls. His family tried to cure him of his ‘obsession’ by punishing him. Mathukutty, often teased at school, learns to hide his inclination and becomes a studious boy, doing extremely well in academics. After he completes his MCA, he joins a huge IT group and that is when he learns that there are many more people like him who chose to change their sexuality to align it with their psyche. With his earnings, he undergoes surgery to be reborn as Marykutty. This is where she begins her story.

The film begins with Jayasurya’s character Mathukutty leaving home to begin his journey towards becoming a woman. It is not an easy one – he has to meet a medical council that needs to recommend a sex change surgery and thus, Mathukutty begins his transformation to Marykutty, step by step. Her biggest ambition is to join the police force so that she can earn respect and dignity. She prepares for the exams diligently. She lives in the house of her childhood friend, played by Jewel Mary, with a daughter, who is very attached to Marykutty. As the film progresses, there are instances of what a woman faces as well as what a Trans woman faces. Like any other woman, Marykutty is subjected to sexual advances from CISmen as well as groping in crowded buses. But unlike most women, Marykutty faces an uphill battle in making society and even her own parents and siblings accept her. The hostile stares at bus stops, the open resentment, lewd comments and her being shunned only strengthen her resolve..

In an interview, the director, Ranjith Shankar shared his inspiration. He held on to the idea, even as he became more aware of the community - there was a trans person on a magazine’s cover, the news of the trans woman Anjali Ameer turning heroine in a Mammooty film, and of trans people working for the Kochi metro. Simultaneously, there were also many stories of attacks on them. He thought it was time he surpassed his fear and made this film. During a break abroad, he was pleasantly surprised to observe how trans people were accepted in society without any kind of prejudice. “They were in different occupations and faced no discrimination. I met taxi drivers, hairdressers, highly qualified consultants... Some of them had families of their own. It was a revelation,” recalls the filmmaker. He points out that in Kerala, the situation was

very different until a few years ago. Many youngsters struggling to come to terms with their sexual orientation, which may not always have been in sync with their physical features, were forced to run away from home. Many of them were forced into prostitution and led desperate lives. However, gradually, especially in the metros, in spite of great difficulties, they began to create their own space and identity. “You would never be able to guess. What we consider to be a big thing may be of little value to them and vice versa. Like a letter they get in their name is big for them - it is about establishing a name and self-respect. I have tried to portray this,” Shankar says. He creates his narrative arc in such a way that the film takes a real and detailed look at the issue. He makes sure that Marykutty is never lost in an inflated version of womanhood and portrays her as an individual with enormous inner strength. Despite the mounting malevolence, she doesn’t wallow in self-pity, but stands up and takes control of her life. *NjanMarykutty* is not a cinematic masterpiece, but a marvel in its own right for its innate tone of sensitivity. Jayasurya has given a stellar performance - perhaps his career best - as the Trans woman Marykutty, who is dignified and elegant. When the world throws brickbats at her, Marykutty wears as her armour — courage, boldness and a never-say-die attitude to reach for her dreams. Marykutty’s monologues, even in the most emotional moments, are said with a quiet smile and the playful winking of both eyes, demanding admiration over pity. Marykutty says at one point, “This is neither the world of men nor is it of women; this is the world of talents.” There are no exaggerated gesticulations, no over-the-top emotions, no promiscuity, no loud makeup or clothes often attributed to trans persons but a quiet dignity that forces us to cry whenever Marykutty sheds a tear or exult whenever she scores a victory. The audience is guaranteed to look at a transperson in a new light which makes the film thought provoking.

Ecocriticism designates the critical writings that explore the relations between literature and the biological, physical environment conducted with an acute awareness of the damage being wrought on that environment by human activities. Ecocriticism stands in opposition to androcentric approach which is man centric. The ecocritical approach has widened its margins and is inclusive of all texts. Disney movies, specifically fairytales adopted into movies were product of patriarchal society but the scenario is gradually changing in 21st Century. The last decade has given us some of the studio's most beloved characters and films, *Frozen* and *Moana*. Disney movies are strongly based on fairytale motifs but the *Frozen* series and *Moana* differs from the other Disney movies. It includes strong feminist angles. The provider and the protector is the female character.

The first movie concentrates on Elsa getting to know her abilities and powers. The sequel of the movie unravels the will power of Anna and the source behind Elsa's magical powers. Sisterhood is one of the themes that feminism endorses and in the first movie the act of love which frees Anna is a sisterly act, unlike other Disney movies where

'Sleeping Beauty and Snow White' is brought back to life by Prince Charming. The movie talks about the capitalist attitude of King Runeard of Arendelle who manipulates the tribal people of Northuldra and constructs a dam to occupy the region of Northuldra. This can be interpreted as destruction of tribal communities by the superior class. The androcentric ideology is condemned in the movie as King Runeard's motives did not succeed. The enchanted forest becomes symbol of the ecocentric approach the movie highlights. The freezing of the forest can be interpreted as nature being more powerful than man. King Runeard dislikes the people of Northuldra because of their association with magic and their close connectivity with forest. His attitude has imperialistic leanings. Prince Agnarr, son of King Runeard is rescued by Iduna when there was conflict between the Northuldra and Arendellian army, resulting in the murder of the Northuldra's head. Iduna's self-less act gives Elsa her magical powers. The sequel unravels the mystery of Elsa's magical powers. Animism is also one of the themes that the movie focuses on. The four spirits that guard the forest vanish, leading to the freezing of the enchanted forest. These elemental spirits (air, fire, water and earth) later help Elsa find her truth. Sir Edward Taylor, an anthropologist coined the term 'Animism' and defined it as the primitive and prevalent form of religion among the indigenous tribes. It thrives and exists even today.

In the beginning, we see Elsa driven by music which marks her search for identity and going back to her roots. In the end, we get to know that she is the fifth elemental spirit and as the fifth spirit she considers her duty to protect the forest (close connectivity between Elsa and the Enchanted Forest). This can be interpreted as an ecofeminist visual. Nature's association with women is something that male writers initiated. A parallel analogy is drawn between the capitalist exploitation of nature and the patriarchal exploitation of women. By movie making Elsa the fifth elemental spirit, the movie shows that like nature, Elsa cannot be controlled. The movie does not sideline the character of Anna. Her lack of lacking magical power is compensated when she becomes the queen of Arendelle. Anna steps into her father's shoes (King Agnarr) and Elsa represents Iduna and her roots. This can lead to another interpretation which challenges the patriarchal perception of ancestry. Children usually

inherit paternal ancestry and the maternal identity is subsumed, this movie challenges this notion and both maternal and paternal roots (ancestry) are respected and inherited. The motif of coexistence is seen in the movie. The enchanted forest is freed by Anna and Elsa.

The happy ending motif exists but with a twist. Heroic qualities are attributed to Elsa and Anna. This movie like other Disney movies does not endorse marriage as the ultimate stage in a woman's life. Their identities are not limited as wives but we see them as responsible women, protecting a kingdom and a forest. The movie is not opposing marriage as we see the anticipation of Anna's marriage to Kristoff. Elsa's oneness with forest and she being the fifth element spirit depicts strong Ecofeminism. Anna's willpower and selfless love for her sister defines her identity as a strong woman. Feminism concentrates on establishing one's identity. In the movie we see both Anna and Elsa establish their identity. They are not dependent on each other but when they are united, they correct the distorted order.

Anna's engagement with Kristoff also challenges the notion of the Princess marrying the Prince motif. It also challenges class hierarchy as Kristoff belongs to the Ice breaking profession. He is a common man. Marriage was seen as social ladder for women but this notion is subverted in this movie. The movie overall brings out a unique definition of love and addresses various contemporary issues. The act of self-less love is shown as true love which is not seen in other Disney movies. Coexistence between man and nature is possible only when the capitalist and materialistic attitude is erased. The destruction of the dam can be symbolic of the erasure of capitalistic ideals. Nature and man should have a symbiotic relationship. A parasitic relationship becomes problematic. The tribal and the indigenous believed in this symbiotic relationship. Capitalistic or androcentric attitude towards nature is usually associated with the white coloniser. The movie as a whole addresses feminist and ecocentric ideals challenges and subverts the usual Disney narratives.

links :

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The movie 'Her': Subverts the Very Nuance Of Love: A Futuristic View Of The Upcoming Threat - Sheryl Beatrice II M.A.

The movie titled 'Her', directed by Spike Jones, explores the trajectory of love and loss of humanity, all by using Artificial Intelligence. The movie progresses through a man named Theodore, giving an insight on how Artificial Intelligence took over man's mind and controlled it. The movie is futuristic and it acts as a warning that it is not too far away for Artificial Intelligence to take over the world of humans. Artificial Intelligence, though man-made earns the power to control over man and his brain. It also suggests that humanity is immensely lacking in the current and upcoming generation as they live more with Artificial Intelligence than with human contact. People of this generation have a tendency to keep distance from human experiences while preferring to enjoy living in the virtual world. This can be directly related to how people have an infinite number of unknown friends, to whom they talk to, rather than having a good contact with those people who actually care for them.

Given the fact that reality is harsh, people tend to lean towards virtual comfort. Artificial Intelligence learns every bit about the human more than any actual human can, thus making it impossible to keep one's private life truly private.. The movie largely raises the question of humans having an authentic relationship with a non-human entity. The movie shows that it is possible to keep but its core also suggests that after all, artificial intelligence is merely based on programming, and cannot produce emotions unless it is that advanced.. The theme of love in 'her' is constructed in such a way that it supports man-woman relationship but man and artificial intelligence also. Thus, the movie challenges the nuance of love in its very own presentation.

Samantha, the operating system and Theodore falling in love subverts normalized human relationships. However, heteronormative relationships are not challenged in the portrayal of the relationship between Theodore, a man, and Samantha, a female operating system. The bond between Samantha and Theodore was wonderful in the beginning- Samantha gives him all the support and care he wanted. She gave him the space to speak and was a pillar when he was alone. She taught him to discover himself. This suggests that OS is of great help when one is in need. It explores how good and helpful artificial intelligence. The latter half of the movie is all about realization. Theodore realizes that it is not only him who has an intimate bond with an OS but his colleagues as well.. He gets to know that Samantha not only works for him but also for several others. She shares similar intimate relationships with several others. It cannot be called cheating because the OS does not have emotions. The shocking realization of how privacy is not so private is also depicted in the movie. Theodore believes his privacy is protected but ultimately, gets to know that his private life is a click away to the outer world. The absence of physicality is a major issue that is explored in the movie. Since, Samantha is a system that is connected to various other systems and doesn't have a physique she hires a surrogate to have physical relations with

Theodore on her behalf. Theodore, though willing initially, cannot consummate his relationship using the surrogate. Various instances where his friends and ex-wife humiliates him gives us hint that it is not possible to keep an intimate relationship with OS. If at all it is possible, that bond is not as strong as human relationship by showing us that artificial intelligence doesn't have a mind, emotions and it is merely to help humans and not to be their partners. The movie worked because of its execution. If Theodore was a man who wasn't affected by his divorce or if he was not in a sad phase, the movie would not have hit the audience. The movie gives the audience an insight into how humans of this age move away from the idea of community and goes into the world beyond reality- the virtual world.. It suggests us how people are behind the 'pursuit of

happiness' not accepting the realities of world. Thus, 'Her' becomes a movie that shows how love between a human and an OS began wonderfully but ended up causing disruption.

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Child Detectives In Enid Blyton's Five Find-Outers

Akhila S. Prakash I M.A.

What happens when five friends get together on their vacation? The possible answer could be that they spend time together playing, explore places or visit their grandparents. However, Enid Blyton introduces us to five children, Fatty, Larry, Daisy, Pip and Bets,- children who are driven by a sense of adventure to keep up the peace in the society. Blyton shows that the capabilities of children should not be underestimated and they should not be confined to the category of children alone. Their interest and drive to solve mysteries reflect the detective skills in them. It depicts the fact that children can also solve mysteries and find answers to problems that are usually seen as an adult's forte.

Solving crimes, catching perpetrators and maintaining peace in society is the main objective of the police force. But here, the police are not efficient enough to solve mysteries. It is the Find-Outers who observe all the happenings closely, put two and two together and solve the mystery by catching the real culprit. There has been the prevalent stereotype of seeing children as nothing more than troublemakers and stubborn little humans who are not capable of doing much on their own. But Blyton's central characters show that children are capable of doing a lot more than society accepts of them. Besides the Find-Outers, child characters like Ern also help in solving mysteries. This breaks the stereotype of viewing children as the other. Instead, they are in the centre. The adults are the other. Blyton marginalises adults in the Find-Outer series. Blyton wrote the Find-Outer series in the twentieth century. The rise of novels in the eighteenth century made it possible for the popularity of children's fiction. Children's fiction mainly consists of adventure, mystery, suspense and the role of detectives. These topics interest children as it provides them with a sense of experiencing adventure and it satisfies their excitement. It was also the period when the middle social class rose in number. For the growing middle class, novels became an important source of affordable entertainment and knowledge. Other detective fiction and mystery novels of the time include the Sherlock Holmes series and the Hercule Poirot detective series. These mystery series were mostly meant for an adult audience as it involved details of crime and murder. So the introduction of children's mystery series and detective fiction places them in the centre for the young audience. The Find-Outers successfully solve the mysteries that the police force fails to solve. Mr Goon is often portrayed as a policeman who competes with the Find-Outers. His failure and frustration to rise above them is always hinted at in every *Find-Outers* book. The concept of the good police and bad police also comes into light. Mr Jenk is a good policeman, who applauds the Find-Outers for all their work. Mr Jenk's appreciation can also be seen as a reward and an acknowledgement of the works of the Find-Outers. The Find-Outers never cease to impress the police force and they are always left to wonder at the remarkable work of five young detectives. Most often children are seen as insignificant beings, not capable of rational thinking and unable to do anything right. But child detective and mystery fiction novels like *Find-Outers*, *The Famous Five*, *Hardy Boys* and *Nancy Drew* depict child detectives as equally intelligent as adult detectives. These books subvert the concept of infantilising children. In *Find-Outers*, Fatty, Larry, Daisy, Pip and Bets emerge above the adults in displaying their intelligence and quickness.

The narrative voice in *Five Find-Outers* is a third person, omniscient narrator. The narrator is detached from the actual plot, thus, giving importance to all the child detective figures. Barbara Wall, in her book *Narrative Voice*, brings forth the concepts of single address, double address and dual address based on whom the narration is addressed to, depending on the age in which it was written. *Find-Outers* series fits into the category of a single address narrative, where the narration is intended towards children. This type of address gives significance to child readers and caters to their expectations. Child detective fiction also gives importance to team work. Majority of the children's detective novels portray child detectives working in a group. They reassert the popular belief that strength comes in togetherness and in unity. With teamwork, it becomes easier for child detectives to solve mysteries quickly. Although children's detective novels contain one character as the main detective, it nonetheless rejects the importance of the other child detectives in the same fiction. The mystery is only solved when all the child detectives

come together and work in union. Fatty leads the team forward with his shrewd tactics, quick observation and his undercover role of disguise and investigation. The role of girl detectives is also significant in Find-Outers. It is Bets who gives the hint about the culprit in *The Mystery of Tally-Ho Cottage*. Her clever remark about the Larkins' and Lorenzos' gives Fatty the clue regarding where the escaped couple could be hiding. The very fact that all Find-Outers books' titles begin with 'mystery' itself depicts the element of mystery associated with the plot. It makes the readers aware and prepares them for the mystery and the subsequent unfolding of suspense while they read. The headings of each chapter also play an important role in making the readers aware of what has to be expected. The headings sum up the main concern of each chapter, but do not give away the suspense either. Although Blyton gives importance to children as the saviour figure in her novels, one cannot ignore the fact that it is the white children who are placed in the centre. The superiority of the white race as the intelligent, saviour figure is reflected in this collection of texts. In children's detective fiction, the involvement of the parents is less. This only reinforces the fact that child detectives are capable of solving anything even in the absence of adult supervision and intervention. Children's fiction, particularly children's detective fiction places children as important as adults, children as having rights and as equals to adults. This notion of viewing children as important as adults emerged after the Second World War. Blyton sticks to this notion and brings it out in her novels. Child detective fiction also avoids the morbid details of death and crime to suit young readers. Instead of depicting violence, child detective fiction gives importance to the concept of adventure. The manner in which child detectives solve problems is what intrigues the readers. In detective novels, all detectives have 'aspirational function'. This is exhibited by the child detectives also. It proves that child detectives are nothing less compared to adult detectives. Moreover, children's detective fiction introduces us to children's investigative skills- disguise, close observation, equal division of work, members' opinions. Child detectives seek for the truth and discover it in the end. They exhibit moral and social conscience, thus, presenting a positive role model for children.

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Gulzar's *Ijazzat*: A Reinterpretation of Subodh Ghosh's *Jotugriha* Sanya Mishra I M.A.

The essay is a comparative analysis of Subodh Ghosh's short story, *Jotugriho* and Gulzar's reinterpretation of it in the film titled *Ijazaat*. The study endeavours to present through comparison how the film, despite being inherently different from the short story, has glimpses of the storyline infused in the film that simply shows how the affinity that the film text shares with story. Differentiation is done by looking into the narrative style, point of origin, title, female protagonist, male protagonist, type and structure of relationships and the ending. Feminist censure of Maya, a female character, unique to Gulzar's film is undertaken. Theories regarding her death are formed, which give an insight as to why the character was created. The male lead character's behaviour is also criticised for being aggressive and dominating, falling into the spectrum of patriarchy. There is an attempt to decipher the messages the film is trying to convey through subtleties. Subodh Ghosh's *Jotugriho* is an important text in the sense that it is a bold attempt to redefine relationships, love and marriage. The paper concludes with the reasons as to why and how it becomes a work relevant and significant in the contemporary Indian context. At a time when expressing their emotions too, was a taboo for women, a wife given the chance and taking the opportunity of mutually deciding the fate of her marriage sounds ultra-modern even today. That she was given a right to do so, in *Jotugriho* is something remarkably ahead of its time. A story about falling in and out of love, having epiphanies, being made to confront each other by a twist of fate and still ending on a light note, *Jotugriho* breaks both literary and cultural conventions; through two central characters; Madhuri and Satadal, who share an unusual relationship with each other, Subodh Ghosh brings out a spectrum of human emotions. In that sense the story delves into the human psyche. Shifting from past to present narrative, *Jotugriho* uses a first-class waiting room as a central plot. In 1987, a film based on *Jotugriho*, directed by Gulzar was released. Though based on *Jotugriho*, *Ijazaat* is quite an antithesis to it. Apart from using the station waiting room as a way to digress from present to past, the two works have less in common. While *Jotugriho* has a certain degree of alienation effect due to which there is a sense of ease in accepting the non-conventional story line, *Ijazaat* leaves one wondering about what could have been. While the male protagonist, Mahender is left alone, the female protagonist Sudha's husband comes to take her home. The paper discusses the differences between the two works considering elements such as the title, narrative and point of origin; female and male protagonist; relationship and complexities; ending, male protagonist, themes and ending. The point of origin, in terms of human contact, in the short story, is that of Madhuri's. While in the film it is that of Mahender's. In fact, the narrative is such that the viewer sympathizes with him, quite naturally. Subodh Ghosh has lent a certain degree of objectivity in his writing.

The phrase "two passengers" is used for Madhuri and Satadal in the beginning, thus creating the desired Alienation effect successfully (Kakar, *Indian Love Stories*, 22). The film, instead, chooses to show Mahender first, which is partially why the viewer would empathize with him

Causing it extremely hard to see his aggressive masculinity as problematic. Although the perspective shifts from him to Sudha's a number of times. The main difference in terms of perspective between the story and the film is that of objectivity and subjectivity. Subodh Ghosh's vision is progressive. In turn, the story is quite revolutionary for its time. It is anachronistic in the sense it talks about taboo subjects like remarriage, divorce and sexuality with much ease. By giving equal voices and situations in lives, the focus shifts from personal to larger theme of romantic relationships, fluidity, freedom and expression. Whereas, in the film the focus moves away from a relationship between two people, due to presence of a third character called Maya, who Mahender was in a live-in relationship before he married Sudha. Maya is a free-spirited poet who loves travelling and adventures! If not told directly to change her ways, she is called "mad", "impulsive" and "abnormal" by almost everyone around her. In a way, she is initially, an antithesis to Sudha. Maya's character is important for two reasons. One is the fact that she is Gulzar's creation; non-existent in the short story. She is a prop used to justify Sudha wanting to divorce Mahender. Two, her death has implications. She would have gone down as another Bertha Mason, had Sudha reunited with Mahender (Gilbert, Gubar 78). On the surface, her death seems like a punishment

for being a deviant woman. However, the film itself is a pro-feminist creation because the male protagonist Mahender is shown left alone, with nobody by his side, having lost both Maya and Sudha. Through Sudha, the film speaks to those Indian women who were sought to embrace the western feminist thought in their life, not leaving the Indian identity behind. It also resonates strongly with Indian housewives. By remarrying, Sudha, takes her destiny in her own hands. Through subtleties, Gulzar speaks and questions the very hypocrisy that thrives in the name of Indian culture. In yet another film, *Aandhi*(1975), he shows an ambitious, forward thinking woman who aspires to join politics, whose fingers are shown holding a cigarette. Through a title, any work of art presents a glimpse of what it would be offering to people and in turn, creates a certain expectation in their minds. Often, a theme or thought that the creator wants to highlight finds place as its title. In *Jotugriha* (Translated *The House Combustible*), for instance, the male protagonist feels the waiting room turning into fire, when his former Wife of seven years is leaving without answering if she, like him, has not forgotten him. While, *Ijazaat*, literally translates to permission, which is in fact exactly what Subodh Ghosh tries to question through the character of Satadal. In the lines "As he saw her now, he realised, she was no more the same person-but was quite different and stern, engineer Anandi Ray's wife" (Kakar, 26-27) and "He had no right whatever to get in her way. He made her delay for seven years but not now- he had no right anymore" we see a strong questioning of the very right of husband over his wife (Kakar, 36).

It is established in the literature, a couple of times, through Satadal's conscience that Madhuri is not bound by him. The same is true of Madhuri, whose character is a very strong, witty and emotional. Madhuri's distinctiveness is seen in the fact she does not want to be in a dysfunctional relationship. The same is true for Satadal but of course, it is quite unusual for Madhuri as it contradicts the ideals of femininity. To have no regrets after ending a marriage of seven years and to not blame the other is truly a modern feminist thought, which is resonated in the story. In their relationship, it can be observed that Madhuri, too, had an influence over Satadal as is suggested by the fact that he never wore black watches because of her dislike for those. This again questions the whole sociocultural idea of marriage and patriarchy, where a woman changes her ways to suit the man. In this respect, the text is progressive. Although, Madhuri is envious when she discovers in Satadal's luggage, nothing to remind her of the old days. She is judgemental of his new wife and believes she doesn't take care of his health. On the other hand, Sudha (which also happens to be the name of Satadal's new wife in the short story) is the female protagonist who is reunited for a brief time in the first-class waiting room with her former husband, Mahender. Sudha is a school teacher by profession. Unlike Madhuri, she does not feel the emotion of envy, strongly. Contrasting to Madhuri's idea of not being in a dysfunctional relationship, she does not believe in coming between two people who love each other. Gulzar has creatively inverted the female characters in his film. His adaptation is a retelling of the story from Sudha's perspective.

Both Ghosh and Gulzar have through their mediums of the paper and the screen, respectively supported the idea of remarriage. The difference lies in the perspective of relationships, love and philosophy. Gulzar's focus is on love bound by responsibilities, misunderstandings and communication within a relationship. On the other hand, Ghosh stresses on passionate love, it's fading away, accepting that even love bound by legalities both formal and cultural can end. The film is ambiguous in the sense that it shows Mahender as a man left alone. Questions arise as to what the film is trying to convey in terms of morality. The ending shows Sudha remarried, while Mahender is left alone and Maya dies. Representation of women would clearly be Anti-feminist, had Sudha reunited with Mahender in the end. Even though it is not the case, it is felt as though Sudha's divorcing her husband would not have been justified if it were not for Maya. To add to it, Sudha is shown as dressed in traditional Indian wear while Maya is seen in western wear. Repeatedly, Mahender is heard talking about the "truth and right". He strives to remain faithful to his wife but it is obvious that he finds it impossible not to love Maya, who feels the same way. One cannot help but wonder if things would be any better had Maya wanted to marry Mahender earlier. This hints at the fact that Maya's death is a punishment meted out to the deviant woman. Yet, Sudha emerges as the true hero of the film, a dutiful housewife who decides to move ahead in life, paving way for Mahender and Maya to be together. In the film. In Ghosh, there is a bold attempt in redefining love and marriage. His primary focus is on the themes of accepting life and moving ahead. His story aims to present an alternative to dysfunctional marriages anchored down by societal and familial pressures. The story is remarkably progressive as there is an atmosphere of alienation with which the text presents its concerns.

Mahender displays dominance when he calls Maya insane, impulsive and foolish and to beat her when she brought home a street baby; this can be discerned as a male reaction in a patriarchal setup. But one is surprised by Subodh Ghosh's text which is of an earlier time period and free of such patriarchy overtones. Through the characters of Madhuri and Satadal, Ghosh voices out his feminist concerns, putting. The ending in *Ijazaat*, leaves Mahender alone longing for Sudha. On the surface, it might seem as if it is a grave ending with little or no hope for him but delving further one would realize there are streaks of character evolution. He genuinely wishes the best for Sudha despite all the feelings of humiliation, dejection and angst he is preoccupied with. In one scene he is seen being very aggressive and overtly protective to the point that he shouts at Sudha for getting hurt and apparently, "not listening to him" (*Ijazaat*, 1:09:52). Although, he is quick to realize how possessive he had sounded and that she was not related and such concerns seemed strange. (*Ijazaat*. 1:10:16). Yet again, he continues to infantilize her. Ghosh makes the female lead shine in the end she helps Satadal see the situation in a different light. She is empowered in the sense that she brings about a realization, much stronger than in *Ijazaat*. The story can have a great influence over people's minds. In a way, they equip the people with a sense of individuality and perspective about how there can be alternatives to traditional thinking. The film sends out a strong feminist message that women and men are capable of handling their marital complexities on their own. It is also didactic about consent, a concept often misunderstood by society. Encompassing all these themes pertaining to feminist concerns, *Jatugriho*, thus becomes a success to the nation.

Notes

Here, the word *Jotugriha* is used. Referred from Gulzar; Govind Nihalani and Sahib Chatterjee *Encyclopaedia of Hindi Cinema*, 2003, pp. 337. One may find *Jatugriha*, in some sources.

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Sociology of education and Sociology in India

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The Sociology of Education is the study of how public institutions and individual experiences affective Education along with its outcomes and Sociology in India deals with the professional activities of sociologists, which are related to the teaching of Sociology in India. So as a result, the links with economic, social and human development has emerged Education to occupy a critical space in the social sciences and also in the field of sociology due to societal pressures emanating from critical, social and political forces such as instrumentality in promoting 'development'. The development and globalisation has put forward the discussions about primary education and structural adjustment to impinge on the education system. Hence, education is being constantly critiqued moreover in developing countries, while new agendas are being set for it. Therefore, the teaching of sociology, sociology of education, educational problems and their study might become legitimate academic interests within the larger domain of sociology-Chanana, 2002 The clear indicators for the above statement is the space given to it in the undergraduate and postgraduate courses in Indian Universities and the true evidence for these indicators is, the social scientists of the School of Social Sciences, Jawaharlal Nehru University (JNU), New Delhi teach and research for more than three decades in the Centre for Educational Studies on issues and problems on the wider relationship of society, politics, and economy to education. The hiatus between sociology and education has been justified on the ground that there are differences in theoretical perspectives, methodologies, and also in substantiate areas of study; for example, our generation of sociologists was trained towards building a body of verified knowledge about education (society) and only secondarily with the problem of applying their findings and conclusions to the concerns of the educational practitioner. - Pavalko, 19 Due to vigorous research of sociologists and educationists, it has resulted in providing important inputs in policy formation and programme implementation as well as looking beyond the school to understand what is happening to the student in the classroom. As a result, the task has been magnified like, the functions traditionally assigned to education, particularly to the schooling of promoting skill, cognitive training, and preparation for citizenship are becoming obsolete in the view of some scholars or at least put into question by the changes in the process of work and the dynamics in educational environments. -Torres and Mitchell, 1998: 2. After independence, in the 1990's, the centrality of education for social mobility and economic development was brought home because the hope for radical changes and social justice through educational trans-disciplinary approaches and perspectives has been belied.

Sociology in Social Sciences

Sociology, more than any other discipline, always reflected on the instability of its disciplinary basis, it was indicative of the social and intellectual challenges that its original proponents and their successors starting from Comte to Spencer to Durkheim rarely agreed on much beyond the goal itself. -Joas, 2004: 305-6 According to Joas several sociologists have referred to the multiplicity of views and orientations, here he refers to Mannheim, Parsons, and Merton perspectives-Mannheim referred to the burgeoning of divergent opinions and the multiplicity of ways of thinking and the alarming fact that the same world can appear different to different observers. Parsons referred that there are as many systems of sociological theory as there are sociologists, that there is no common basis, and all is arbitrary and subjective'. Merton also referred to the 'plurality of theoretical orientations' and stated that the history of sociology was marked by a 'chronic crisis of diversity, competition and clash of doctrine'. Due to shift from theoretical plurality to the substantive areas, sociologists have been concerned about the intellectual fragmentation within the discipline; hence sociological theory has become a specialization. Sociological theory is thus organisationally disconnected from other specialities-Crane and Small, 1992: 229-30. Hence, sociological theory tends to be treated separately from the special concerns of sociologists which are usually identified as "sociology of the institutional basis of specialization". Another development which is recognized is the breaking down of disciplinary boundaries and the centrifugal pressure of post disciplinary developments ranging from the sub

disciplinary to the interdisciplinary level. There is today a widespread feeling of crisis concerning the disciplinary boundaries which can be discerned in sociology but can, in fact, be detected in all social sciences and the plurality of orientations and the approaches as well as intellectual dialogue is welcomed. In view of these developments, intellectuals and the social thinkers in the West have issued calls for intellectual synthesis as an antidote to fragmentation. The fragmentation is also reflected in the institutional location of sociology in different universities and departments

Education and Sociology

The main difference between sociology and education is that sociology has been and is mainly theoretical and empirical, whereas education was and has been practical, applicatory and normative. Additionally sociologists were moreover interested in the relationship between school and society and in much larger areas rather than providing solutions to social problems of the day which attracted the attention of the policymakers and which deserved research attention in order to provide solutions to the educational problems. So, sociologists of education have to interact with the education experts, teacher trainers, and educators located in the departments of education in the universities and other educational institutions. The coming of age of sociology of education in the US was signified in 1967 when the Journal of Educational Sociology was renamed Sociology of Education, after it was brought under the auspices of the American Sociological Association. -Richardson, 1986. Similarly, in England, this development happened in 1980 with the founding of the British Journal of Sociology of Education. The change in the title of the journals not only signified to some extent, It also signified the emerging importance of studying the educational problems in the discipline of sociology, along with a simultaneous break from the earlier concerns with limited application-oriented problems.

Education and SOE in India

In India there are departments of education instead of faculties of education and most of these departments have been exclusively devoted to training secondary school teachers by offering B.ed programme along with Masters of Education (Med). Teacher educators and trainers who train primary and elementary teachers have not been the legitimate concern of Indian Universities. The faculty members who tried to change the situation and included the training of primary and elementary teachers, as in Delhi University, are exceptions. Others tried to expand and make teaching of social sciences and research as integral to the structure and organization of faculties of education by establishing departments to pursue these aspects, but it has not been succeeded much in their efforts and have remained faculties of education only, however, it has been acceptable in the departments of teacher education to include SoE as a paper or course at the undergraduate and postgraduate level. Therefore, a hierarchical division is sought to be created between those who train teachers and those who do not, i.e., those who look at issues and problems relating to teacher education that is, student achievement, curriculum, pedagogy and teacher efficiency, etc., and those who look at wider societal issues. Thus, the teacher educators have begun to differentiate between 'liberal' and 'professional educators'. The control of the teacher education departments is also reflected in the monopoly of the organizational space that they exercise within the institutions such as University Grants Commission (UGC) and the National Council of teacher Education (NCTE). Thus UGC is an institution which promotes disciplines, that is, the substantive areas as well as the institutions. It also provides for infrastructure development, faculty positions, and for the expansion of the institutional structure. This distinction has been used to maintain disciplinary and institutional boundaries so as to keep the 'liberal educators' out of organizations such as the UGC, NCTE and from the academic posts in the departments of education. As a result, the study of education occupy more legitimate academic and organizational space in sociology, though education or lack of education and its link with social development have become critical and important part of public discourse. Henceforth, there is unlikely to be a corresponding increase in the number of sociology departments offering the courses on SoE, this is in spite of the fact that several sociologists prefer to speak and write on the sociological dimensions of education and are very active in the public discourse. They also like to be involved in the process of policy

formulation and planning. All this provides visibility to the sociologists, it is reasonable to assume that they would be encouraging some of their doctoral students to work in the area of education. But it is doubtful that they would be supporting the teaching of the courses on SOE in their

departments. In 1999, out of 53 departments which responded to a survey under the auspices of UGC (Chanana, 2002), only 16 had listed SOE as an optional course, which may or may not have been offered.

Zakir Husain Centre for educational Studies (ZHCES): Genesis

The genesis of the ZHCES (hereafter referred to as the Centre) lies in the realisation that there was a need to establish an interface between social sciences and education. Soon after JNU was established, a working group, consisting of the well-known national-level educationists, was constituted. It met in early 1970 and prepared a report stating the rationale for setting up the Centre. The framework within which this report was embedded and the working group emphasized the need for the social scientists to look at educational problems had been drawn from the Education Commission 1964-6. -NCERT, 1966. The most important point of departure in the set-up envisaged by JNU for the Centre for Educational Studies would be seen to be in putting together a team of persons who may preferably belong to different disciplines as well as have a high level of basic competence in their own fields and evidence who has interest in educational problems...this rules out the traditional structure of the Department of education manned by persons skilled in the arts and techniques of teacher education but uncertain of their footing in any of the diverse disciplines of higher education -JNU, 1970: 1The report underlined the seminal role that social science disciplines should play in understanding the social, political, and economic contexts of educational problems at a time when drastic social changes were taking place in the country. For instance, the Education Commission had stated in the mid-1960s that 'in educationally advanced countries, education has developed considerably as a social science and a separate academic discipline. The realization is that, it is an instrument of change related to social, political and economic which has far reaching implications not only for education as an intellectual discipline of great scientific and philosophic import but for other disciplines as well. It also highlighted the fact that so far, social sciences had kept aloof from education on the one hand, while education, in the other, was also very narrow in its scope. NCERT, 1966: 125-6- In 1998, the Department of Education, Ministry of Human Resource and Development, appointed a one person committee to undertake a review of the Centre and that soul person is professor Prayag MehtaTraditional teacher training institutions in our country have been suffering from isolation from university life, isolation from schools and isolation from one another. In addition to such isolation, education in our country has been generally identified with pedagogy and is mostly being taught in training institutions, attended moreover by those who plan to enter the teaching profession-Mehta, 1988: 1 The narrow vision of the social sciences and of education was highlighted as well as led emphasis on the protection of disciplinary domains, the inter and intra-disciplinary stratification and the need to move away from teacher education, so that education would play a leading role in the social and economic life of the country. Hence the Centre was established with sociologists, psychologists, economists and historians appointed to run the MPhil and PhD programmes in order to use their theoretical perspectives and their training and craft to enhance the understanding about education. Hence the Centre offered courses in social science disciplines like Master's programmes in history, geography, sociology, etc and after few years the Centre introduced Masters Programme in educational studies

SOE and Sociology

In last few decades the new developments were witnessed in theory and methodology of the social sciences and educational research from which sociology is not untouched. Hence this has come about in response to the new theoretical perspectives mentioned next and have started the process of rethinking and ways done in education. The new perspectives in the SoE also refrain from perceiving the different perspectives such as Marxism, Neo-Marxism, whereas positivism and structural functionalism in opposites. These new perspective tend to be interdisciplinary, multidisciplinary and comparative. The serious sociological research on education and teaching in SoE has yet to respond to the new opportunities and has thus remained marginal. Again, sociologists, by and large, have neither been interested in the educational system nor did they try to link the social institutions to educational growth and development as well as educational researches too have generally overlooked the need to contextualize the institution of education within the family, kin group, and society, which traditionally researched by social anthropologists and sociologists. The academic division of labour had discouraged systematic investigation of the potentially powerful

interrelationships between the formal educational system and the social institutions of society -Mukhopadadhyay and Seymour, 1993: 2-3 .As a result, the main interest of sociologists and educationists was in protecting and promoting the disciplinary and institutional turfs in understanding the problems relating to sociology and education. In India, serious research on education is not yet an academic pursuit and last 15 years or so is the educational research funded by non-governmental organizations (NGOs) and government with their own priorities, agenda, and short-term goals.

Conclusions: Many Sociologies-SOE

The history of social sciences is replete with the discussions of the differentiations between social sciences and humanities on one hand, and natural sciences and humanities on the one hand. The debates about disciplines, their boundaries, and their impact on development have been of larger interest for quite some time. The division between arts or humanities on the one hand, and sciences, on the other, as representing two cultures and the breakdown of communication between the two was a major barrier to the solution of the problems of the world -C. P. Snow, 1959 .The history of sociology also tells us that it had to struggle to establish an identity within the social sciences. Thus, there are soft and hard disciplines, specializations and sub-disciplines. If sociology has been viewed as a soft discipline, SOE is a soft sub-discipline or specialization because of the nature of content and the substantive area. Specializations or disciplines cannot be identified by reference only to their substantive area of study, for example, schools and education from the content of a larger number of disciplines but what allows one to identify a discipline is the field and its interpretation, the context, the purpose, the approach, and the methodology, although even the differences among these cross disciplines are becoming less distinct. The most significant is that both the institutions and disciplines can be restrictive if those in the mainstream disciplines and departments think that sociologists of education are diluting sociology, instead of viewing positively what they are contributing to the understanding of the educational processes and outcomes from a sociological perspective

Personal Perspective

This chapter focuses on the coalition of the sociology of education (SoE) in Sociology and the interface between sociology and education in India. It argues that while education is critical to sociological development, it enjoys a lower status in the social sciences, and that SoE continues to be marginal issue in sociology. The author describes the expository side of education, the social and economic transformations due to globalization and liberalization, the shifts in the boundaries of different disciplines, and the increasing emphasis on trans-disciplinary and multidisciplinary approaches and applications in the social sciences. Considered as a softer option within the social sciences, education occupies

the margins of sociology as an academic discipline. Educationists are also looking beyond the school to understand what is happening to the student in the classroom. The author also chronicles the development of the Zakir Husain Centre for Educational Studies (ZHCES). Besides exploring the impact of institutional spaces and disciplinary boundaries on the history of SoE in India, the author elaborates recent changes in approach, and how sociologists today are doing applied research in education to provide important inputs in policy formulation and programme implementation.

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ART IN THE STREET

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One really wonders if street is a legitimate art? Classical art may not term it so, nevertheless street art has caught the attention of many modern artists and thinkers to formulate a new ethics in the field of art and make it unique. The interest lies in the fact that it spells out a social message and creates awareness about the current happenings. It is this trait that draws our attention and makes us term it as an art that endeavours to be cognizant. Street art usually elicits a strong political or social message. It is an art form that breaks away from traditional practices, be it in terms of subjects or artistic styles. It is an umbrella term covering various art forms, street art is visual art that is created and presented in public settings. It is art created on surfaces in public places like exterior building walls, highway overpasses, and sidewalks. Street art tends to manifest in urban areas, and is closely connected to graffiti. It is deeply rooted in the revolutionary practices of those who identified with various subcultures linked to class, race or gender. New York City in the 1970s and 1980s witnessed the graffiti bloom; a new wave of countercultures took to the streets to communicate with members of the private groups.

Street art is different from art galleries. The art gallery is a building or space for the display of art. It may be in public or private ownership and has restrictions. Art galleries are held for promoting and selling of artworks. It displays work of artistic importance from renowned artists and makes them available for public viewing to experience art. In an art gallery, the controlled selling with perfect lighting allows the public to engage with the art in a specially created aesthetic environment. While street art is liberal and accessible to all. In an art gallery, one finds a shared style, technique, medium or similar outlook. It is a typically traditional and explores high-art, whereas street art is a break away from traditional representations of art.

The reformist scheme of is well seen in the objective behind Aravani Art Project in Bangalore a Street art which works with transgender; which allows them to use the public spaces to paint, get the visibility and show people that they are skilled at many other things in life, rather than just the small opportunities that society gives them. Art can be the ideal medium for putting out a social message. The role that street art as an organization plays today is not just to brighten someone's day up with beautiful artwork, but to provoke a socially relevant statement. It is an important measure, as a reflection of society and an artist. Street art became a popular art form during the 1980s, although originated as a modern art form in the 1960s. It is interesting to note that graffiti has existed since ancient times. By the end of the 20th century and the beginning of the 21st century, street art has evolved into complex interdisciplinary forms of artistic expression. From graffiti, stencils, prints, and murals, through large-scale paintings and projects of artistic collaboration to street installations as well as performative and video art, it has become the core of contemporary art.

Artists often incorporate elements of graffiti in their works, adding large bubble lettering or smaller decorative script. Street art has larger goals than graffiti. One main difference between graffiti and street art is intent. Traditionally, graffiti artists do not intend for the public to understand their work. They are directing their messages to other individuals marking similar territory or to a specific group of people. By comparison, street artists take the ideas and tools associated with graffiti and use them to make art that sends a message. Street artists want people to see their work because their goal is to provoke discussion and reaction. One of the most famous street artists in the world is Banksy, who began creating socially conscious, satirical stencils in his native Bristol, the UK in the early 1990s. Alexander Farto who is born in Portugal and is an amazing, super talented street artist. Blu completed an amazing large-scale mural in Europe. Using the façade of high-rise buildings as his canvas, Blu sends very relevant political messages through his works. BaadalNanjundaswamy is most popular for his street art and 3D paintings. He is an Indian painter who lives in Bangalore. He is known for the street art that highlights the disorderly condition of roads in Bangalore and Mysore. He is famous for the model 'crocodile installation' in a pothole on one of the roads in Sultanpalya in Bangalore. His painting Yama's face around an open manhole in June 2014 impressed the residents

.The urban India we live in today is divided into the era before and after street art. Courtesy of a group of socially responsible young adults who felt like it was their duty to give back to the cities and the inhabitants, a sense of creativity and imagination that had never even been up for consideration before. Akshat Nauriyal, Content Director and Co-founder of street art India says that “The idea was to move away from the elusive nature of the uptight art gallery concepts that the cities have to offer.” Rangoli Metro city the painting which I have chosen depicts a modern man along with many imageries on the other side. The modern man with a hat symbolizes urbanization. There are several images included within the face, providing significance to various aspects of mechanization and industrialization. The speakers on the left side of his face give importance to hard music and show how humans hide their feelings and emotions within and through it. On the other side of the painting, we can see a bridge-building, a street light, and a gyre-like shape where two people are being chased by an animal-like figure. It also shows existing violence in society. The prominent colors used are blue, black, yellow and shades of orange. On the surface level, one side of the painting shows the infrastructure in Bangalore, bridge, building, street light, etc. The shades of blue in which these infrastructures show that it is night. The animal-like figure chasing the human shows the inhumanity that exists within the system. The gyre-like figure can also denote the phases of their lives. The color yellow showed very next to face but also both the colors do not merge with each other. Blue remains blue and yellow remain yellow. There is no presence of green colors in the painting which denotes there is no importance given to nature. Man is completely detached from nature. The lack of merging of the colors depicts that man in blue color himself confined in a contemptuous life, isolated himself from all the brightness of life. The yellow color dividing the face of the man from the two people being chased by the animal-like figure shows that the man merely becomes an observer, not one that takes any action.

The close reading of the face shows humans, buildings, pillars indicate the left-over memories of man. The painting also depicts the ups and downs of people. The people being chased can also be understood as people running away from the stress of their workplace, running towards their weekend in order to release all their frustrations.

The movie tickets shown underneath the street light shows that it would make their life brighter. There are several unclear faces painted in the man's hat. The black speakers can be seen as dark buildings that can denote the human mind. The black shade underneath the bridge represents many sad, monotonous lives that can be seen anywhere and everywhere in Bangalore.

This painting can be considered as modern art with which several images clubbed together to form one image which provides space for meaningful dissent. It shows a pattern in which the right side of the painting that shows an evolution from primitivizing to modernization where man is being isolated to the self. This is entirely different from a traditional art where the color combination, absurdity within the painting all confirm it to be modern art. Thus, it is a clear depiction of the modern world and a space meant to bridge the common man and the ethnic community as a space for rational thinking.

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The construct of masculinities in Premchand's 'The Chess Players and Bankim' Chandra Chattopadhyaya's 'VandeMataram'

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What does it really mean to be a 'man'? That depends on who one asks, but the stereotypes go something like this. A 'real man' is stoic and unemotional. A 'real man' is physically strong, a protector. A 'real man' doesn't show weakness, ask for help or show vulnerability. Masculinities and femininities are structured and expressed through other axes of Identity such as class, race, ethnicity, age and sexuality. Thus some definitions are held up as the hegemonic versions, against which the other are measured. Gender ideologies are more than properties of individuals; masculinities and femininities are also institutionally organised and elaborated and experienced through interactions.

This essay explores the construction of patriotic manhood as an icon of national ideology; through the designation of gendered 'places' for men and women in national politics; through the domination of masculine interests and ideology in nationalist movements; through sexualised militarism in Bankim's 'VandeMataram' and compare and contrast it to the construct of masculinity in Premchand's 'The Chess Players'. Bankim's celebrated and controversial novel *Anandmath* (1892) was an illustration of a momentous literary event, of the idea of the Hindu nation and a new Hindu Goddess. The novel is set in the 17th century Bengal during the famine, also during which time there was a Sanyasi insurrection (dacoits and bandits dressed themselves as Sanyasis and looted people).

Bankim in *Anandmath* changed this around and portrayed bandits as sons of Mother India. Published during the height of the Bengali renaissance in the 19th century, *Anandmath*, considered the first Indian novel, had the added effect of imbuing the modern sense of nation with the sacred qualities of a Hindu Goddess. The plot promotes violence and sacrifice for the protection of the motherland through depiction of a 'holy war' fought by an army of indigenous ascetics. Bankim harnessed the passion of the 1857 war of independence and placed it into a narrative of morality designed to idolise the nation. This construction was extremely successful in reconfiguring traditional Hindu gender roles and imprinting a mantra of national identity. Bankim during his early nationalist days was a social critic who was against class restriction and questioned the dominant group of their social practices and rigidity. For Bankim then freedom was not as important as the abolition of social stratification. This agenda was evident in his journal newspaper *Samya* and many of his books, where he spoke about women, social and economic issues until 1870s. Many a times one can notice him asking the colonial state to make correction in these issues. He was also critical of the Bengali Bhadrak, middle class, educated reformists, especially the men. He saw them as being ineffective and effeminate in the outside world while they showed their power over the women at home. All this changed in 1882, when William Hastie wrote a treatise, very critical of the Hindus. After which social and economic issues did not matter much to him as much as changing India's outlook and the portrayal of its people. Hence he created a new Hindu male subject who is not kept but strong, knows warfare and is hyper masculine. So he resurrected the Krishna of Mahabharata, the icon he offered to the Hindu male to fight for the nation; the male subject or the Santhan, the Kshatriya Sanyasi who was heroic, vile and has to fight against adharma. *Anandmath* was the very first book in which the nation was anthropomorphised. Men no longer fought for Kings but for their nation – their Motherland, Mother India.

Partha Chatterjee describes Indian Nationalism as bifurcated into senses of inner and outer, in response to the colonial paradigm. In this construction, the inner consists of the spiritual, local representation of traditional culture, while the outer consists of material, global, modern and technological representations. He further notes since the spiritual domain was the weapon in the hands of the nationalist, the glorification of

motherhood was the double refined spirituality that was used as a major mode of representation by the Bengali nationalists. By constructing a sense of the nation with Hindu overtones, the Indian state replicates a ritual described in *Anandmath* that calls for the renunciation of spiritual difference in order to focus the energies of devotion into a more visceral, familial connection to the soil.

'VandeMataram' is part of the *novel Anandmath*, and is sung by the novel's 'nationalist saints' fighting for the land against the Nawab. The song and most importantly, the chant of VandeMataram, gained immense popularity amongst the Bengali youth of Bankim's epoch and in a short span of time turned into a pan Indian slogan of resistance. The Santhan in the movie 'Anandmath' are clearly dressed like Hindu warriors. And if the nation is an imagined community, what is created in the song is a Hindu nation. The poem is inclusive, making the nation a Godly figure, and the national fighters as divine beings, whose actions of violence are legitimised in the national discourse.

The problem with this kind of nationalist ideology is that it is rooted in patriarchal social systems, and one needs to keep in mind that nationalism in itself is a masculine project. Hegemonic nationalism is about shared sufferings, glory and vision mostly woven around gendered lines. Nationalist agenda has clearly demarcated pre-ordained roles for women and men. Within this, there is both the representation of women as mother and the nation itself as a woman in need of protection. Further, women are presented as bearers of 'national honour' and men as owner and protector of the nation and national pride. The ideology of hegemonic nationalism is not complete without the ideology of hegemonic masculinity. The idea of the protector and someone who needs protection expands from private to public life and remains a dominant model for the construction of masculinities and femininities. This idea of protection from the enemy necessarily involves the idea of conflict and violence, thus nationalism portrayed in the novel and the song has close links to militaristic masculinity. As Nagel notes the "microculture of masculinity in everyday life articulates very well with the demands of nationalism, particularly its militaristic side and terms like honour, patriotism, bravery, duty are hard to distinguish as either nationalistic or masculinist, since they seem so thoroughly tied both to the nation and to manliness".

In the short story 'The Chess Players', Premchand uses the game of chess as a subtle politico-colonial metaphor. The two major characters in the story are seen playing chess. They are both noble men who pass time idly. It was during the time Wajid Ali Shah was the Nawab of Lucknow. The land was laidback; people lived in luxury and pleasure. Wajid Ali is seen as a puppet ruler in the hands of the British. Mir and Mirza instead of fighting battles like their forefathers are here playing chess. Premchand could be commenting on how the people of the city have become. They have become more materialistic and only want to enjoy forgetting their duty as noblemen and the men of the house. Their desire for the game destroys the competency of the character, makes them irresponsible and emasculated. They are busy playing war on the chessboard that they do not see the real life invasion of the British. The annexation on Lucknow is blamed on Wajid Ali Shah, and Mir and Mirza are shown as products of their society. Through the short story we understand masculinity being questioned. Instead of 'protecting' their land, they are shown playing a board game, chose to be oblivious and lethargic towards the whole situation. They fight over the game instead. Hence Premchand is very critical of the society. Bankim, on the other hand creates a new male subject to fight the outsider. He calls for the protection of Mother India and thus creates a sense of brotherhood among the people. Whereas Premchand critiques the lethargic attitude of the aristocrats who come from a generation of warriors.

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