

# Arts & Commerce College Warvat Bakal Tq. Sangrampur Dist. Buldana

## Research Papers 2018-19

Sr. No.	Title of Paper	Name of Author	Department	Journal	Year	Impact Factor
1	Nissim Ezekiel: A Poet of Social Reforms	Mr. Nishigandh Satav	English	Ajanta (A Peer Reviewed Refereed & UGC Listed Journal)	March 2019 Vol VIII Issue I	5.5
2	Reflections of Political Issues in Vijay Tendulkar's Plays	Mr. Nishigandh Satav	English	Ajanta (A Peer Reviewed Refereed & UGC Listed Journal)	March 2019	5.5
3	Girish Karnad's Plays: Reflection of Indian Culture and Tradition	Mr. Nishigandh Satav	English	Research Journey	March 2019	6.261
4	IQAC and Deployment of Institutional Strategies	Mr. Nishigandh Satav	English	Seminar Proceeding	9 March, 2019	.....



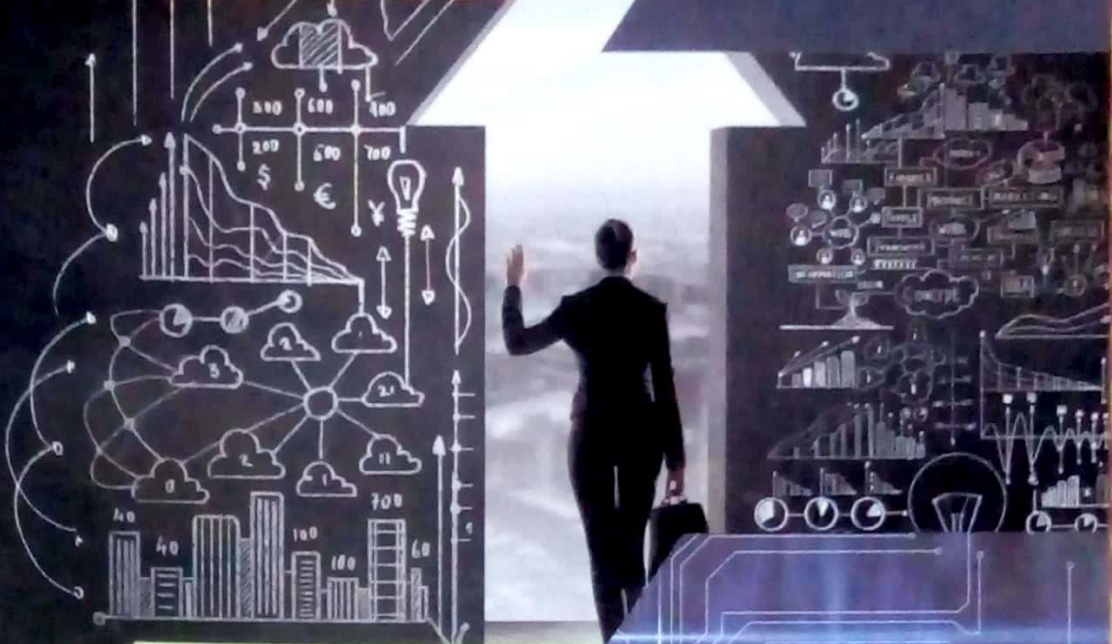
Peer Reviewed Referred and UGC  
Listed Journal (Journal No. 40776)

ISSN 2277 - 5730

AN INTERNATIONAL MULTIDISCIPLINARY  
QUARTERLY RESEARCH JOURNAL



# AJANTA



Volume-VIII, Issue-I  
January - March - 2019  
English Part - I

IMPACT FACTOR / INDEXING  
2018 - 5.5  
[www.sjifactor.com](http://www.sjifactor.com)

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ISSN 2277 - 5730  
AN INTERNATIONAL MULTIDISCIPLINARY  
QUARTERLY RESEARCH JOURNAL

# AJANTA

Volume - VIII Issue - I English Part - I January - March - 2019

Peer Reviewed Refereed  
and UGC Listed Journal

Journal No. 40776



ज्ञान-विज्ञान विमुक्तये

IMPACT FACTOR / INDEXING  
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## 12. Nissim Ezekiel: A Poet of Social Reforms

Nishigandh P. Satav

Asst. Professor, Arts & Commerce College, Warvat bakal Dist- Buldana.

### Abstract

The present paper is an attempt to highlight social reforms in the poetry of Nissim Ezekiel, the pioneer of modern Indian English Poetry. He has made endeavors at mapping out new Terrain as a creative writer. In the modern world, society is changing day by day. He has attempted to rethink and redefine the social consciousness in an uninhabited and audacious way to express man-woman relationship, issues related to marriage, sexual relations, social distinction, power politics and cultural construction.

**Keywords:** Humanistic, Monolithic, Terrain, Uninhabited, Audacious

### Introduction

Nissim Ezekiel is the First Post Independence Indian English poet whose name has become synonymous with the Post Independence English Poetry. He has not only written poetry in new style but also trained other poets including Dom Moraes how to write poetry in English. He published his first anthology – 'A Time to Change' in London in 1952. Back home, he published a number of collections, 'Sixty Poems' in 1953, 'The Third' in 1959, 'The Unfinished Man' in 1960, 'The Exact Name' in 1965, 'Hymns in Darkness' in 1976 and 'Latter-Day Psalms' in 1982. For him poetry writing was a worthy vocation, a way of life. He treated life as journey where poetry was be the main source of discovering and organizing one's own self. For him poetry was a means of self realization. He identified himself with poetry.

### Aspects of Social Reforms

Ezekiel is a poet of many themes such as love, sex, problems of modern society, quest for physical, social and spiritual integration of the self. In a course of interview given to Gentleman, Ezekiel states:

*To start with, my own inspiration is and always was,  
'my inner life'. And writing is, for me, a way of  
coping with the tension between my inner life and the  
outer life. Looking back, this from the earliest days*

*seems to be the main source of my writing. Every other source is somehow related to it – even the experiences of other people. My poems are often introspective and therefore, express self criticism and self doubt. I also write about my relationship with other people, love, sex, the individual in society etc.* (Gentleman 97).

Linda Hess finds that Ezekiel is an “endless explorer of the labyrinths of the mind, the devious delving and twisting of the ego, the ceaseless attempt of man and poet to define himself, to find through all the myth and maze, a way to honesty and love” (Hess 67). H.M. Williams also opines Ezekiel’s poems as “experiments in which he seeks to dive deep into the psyche, into his own psyche” (67).

In his long poetic career Ezekiel has taken love, and experiences related to it, as a major theme. Love in its various manifestations has shaped his vision and has helped him to a better understanding of himself as a man and poet. His love poems are an authentic record of a personal quest, highly important for him as a man and as a poet for a distinctive identity for himself. His poetry can be viewed as his song for his self discovery. Hence, Ezekiel endeavors to relate his poetry or art with life and its related problems.

Ezekiel is a love poet par excellence. He has given a very clear picture of love and sex in a number of his poems. He knows that true lovers are innocents and therefore, he says that lamb is not as innocent as lovers in act of love. Not only lovers, but couples too attract his attention. As he says in “Marriage”:

*Lovers when they marry face*

*Eternity with touching grace*

*Complacent at being fated*

*Never to be separated.* (Collected Poems 123)

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He looks love and woman from male point of view while Kamala Das views it from female point of view. Flattery and bold advances are necessary for survival and success in love and married life. Sex is a normal instinct in man and woman. It is not strange that they desire each other for sexual union. Sex is not a myth but a reality like other realities of life. So the poet describes love and sex in an artistic way in his poetry. Ezekiel is powerfully drawn to

female form. In poem after poem, from "Poet, Lover and Bird Watcher" to the superbly audacious "Nudes": 1978, we find him exhibiting the female form.

For Ezekiel the joys of life are important and woman for him is a part of joy. For him seeing, touching, kissing and loving in the bed are important because through all these acts he can also communicate with other human beings and with the world to overcome his isolation. In the poem entitled "Motives" the persona honestly states his motive to consummate his love with the desired woman and emphasizes his sexual passion in a frank language.

*My motives are sexual,*

.....  
*Your thighs are full and round,  
thin and flat I'd love them too*

*There go my aesthetics. (Collected Poems 154)*

In other poems entitled "At the Party" and "At the Hotel" the persona looks at woman from the male point of view.

*Our motives were concealed but clear,  
not coffee but the Cuban dancer took us there,  
the naked Cuban dancer.  
On the dot she came and shook her breasts  
all over us and dropped  
the thin transparent skirt she wore.*

*Was it not this for which we came? (Collected Poems 112)*

It is evident that Ezekiel is bold in describing man-woman relationship from the biological, psychological and sexual point of view. In the patriarchal society man has been installed on the high pedestal while woman has been assigned the secondary role. She is supposed to play the role of humble mother, sincere sister, devoted wife, obedient daughter and toy of man as a mistress, seductress and sex object etc. There are more women in the poetry of Ezekiel than perhaps in the work of any other Indian poet in English and the inter-action between man and woman is a major concern of Ezekiel's oeuvre.

*Nissim Ezekiel has earned for himself a place of exceptional as a poet who has probed into intricacies of modern man's and woman's nature as a first hand recorder of life's growth, as a poet on an endless quest of identity exploring into the labyrinth*

of the mind (Singh 181).

The true happiness lies in the union of bodies. Ezekiel considers the union to be holy, for it perpetuates life, implants continuity to forces that govern life:

*By rituals holy in the temple*

*Where life creates and created,*

*All kinship here are consummated,*

*By trust of lust*

*When all that burns in breasts or lips is sated.* (Collected Poems 82)

He thoroughly understands that love related to sexuality and not on spirituality is bound to be tainted by sin. Ezekiel always projects a male sensibility. He reacts to the human form as a male would react to female body. As Harish Raizada comments: "Ezekiel takes a realistic and human view of love and sex stripped of sentimentalism and romantic illusions and lovers diverse moods and situations in his treatment of man-woman relationship. Love is of vital importance for him as man and poet" (46).

Modern society- is the society of divorce because the spouses do not have patience in their lives. Success of marriage depends on patience and proper understanding. However, the art of love making also involves a number of deceits which are described by the poet in 'The couple.' The lover is forced to pretend that he loved her:

*Indolence and arrogance,*

*Were rooted in her primal will,*

*a woman to fear, not to love,*

*yet he made love to her*

*(who can say he loved her?)*

*And damn the consequences.* (Collected Poems 183)



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### Conclusion

Ezekiel's social concern is humanistic not metaphysical or transcendental and contemplative only. He asserts in his poem "Happening". "The food I eat / cannot nourish me / unless I love the human face." (Collected Poems 164).

According to Ezekiel, philosophy, morality and religion must always have humanitarian consideration in order to solve philosophic, moral and religious problems of the society. T.S. Eliot believes that there is close relationship between culture and religion. He opines that



culture is the product of religion and vice-versa and thereby underscores the intimate connection between the two. He further adds that culture is "*essentially the incarnation of the religion of a people*" (Eliot 28). It is the religion of the people which makes them culturally different from the people of the other faith. Two religions may have something in common but it is very difficult to reconcile separate ways of life, shaped into religions. In this context Ezekiel remarks,

*"I am against a monolithic culture in a totalitarian society, but the alternative is not an indifferent, sterile culture or conglomeration of cultures, each steeped in its hopelessly stagnant ideas. The alternative is a critical spirit which will bring culture, alive, making old ideas new and new ideas sound."* (Selected Prose 74).

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Peer Reviewed Referred and UGC  
Listed Journal (Journal No. 40776)



Volume-VIII, Issue-I  
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IMPACT FACTOR / INDEXING  
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## 19. Reflections of Political Issues in Vijay Tendulkar's Plays

Mr. Nishigandh Satav

Asst. Professor, Arts & Commerce College, Warvat Bakal.

### Introduction

Vijay Tendulkar is a playwright of national repute. He started his career with Gruhastha (Householder, 1947) and established himself in the field of drama with Shrimant (The Rich, 1956). He has 28 long stage plays, 20 children plays and several one act plays to his credit. He fascinated plays loving audience for last five decades. He emphasized on the depiction of society and its class-caste-gender bias, power politics and hypocrisy. Instead of propagating idealism, Tendulkar involved himself for the sake of art only. The society where Tendulkar lived and social issues that he faced are artistically criticised by him through his plays.

Tendulkar introduced his own style of playwriting in the play Gidhade. The play is based on moral degradation, family infrastructure and humiliation. Here he explains several forms of humiliation- family, sexual, caste and political. During seven to eight decade of Twentieth century Tendulkar wrote well-known plays like Sakharam Binder (1972), Ghasiram Kotwal(1973) and ' Dambadwipcha Mukabala(1974). In Sakharam Binder Tendulkar portrays the dominance of male gender over the female. Ghasiram Kotwal is a political satire. The story is based on Eighteenth century Poona (Pune). In Dambadwipacha Mukabala the power politics and fight for power to rule the state is depicted.

### Political Issues Depicted

Literature is reflection of society. It portrays the curves of social changes. Society and politics are strongly highlighted in Tendulkar's plays. But, he never tried to propagate any social theory. Tendulkar opined in an interview-

I have not written about hypothetical pain or related imaginary word of sorrow. I am from a middle class family and I have seen the brutal ways of life by keeping my eyes open. My work has come from within me, as an outcome of my observation of the world in which I live.<sup>1</sup>

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Ghasiram Kotwal is a remarkable achievement of Tendulkar. Ghasiram Kotwal is a political satire. The background of the play is the ruling period of the Peshwas in Eighteenth century.<sup>2</sup>

Although the plot is taken from history, the importance is given on portrayal of social injustice and hypocrisy. Tendulkar has strictly pointed out that Ghasiram Kotwal is not a historical play, it is only a play.<sup>3</sup>

In a discussion, Samik Benarjee says regarding the theme and form of the play- Ghasiram started with a theme, then come the specific 'story' or incident, which was historical and then, the search for the form began... by a series of accidents I discovered the present form which is a combination of a variety of ingredients from different folk forms of Maharashtra.<sup>4</sup>

'Ghasiram' is a representative character of immorality in Indian politics. In other sense, through Ghasiram, Tendulkar draws a sketch of moral degradation in Indian politics. The story starts with coming of Brahmin Ghasiram to Pune for the first time and discards and disgraces by the upper class Brahmins which made him hostile to the city. He becomes impatient to take revenge. He offers his young daughter Gauri to Peshwas' chief General and Justice Nana Phadnavis to trap him and gets the post of 'Kotwal' (chief policeman). Ghasiram takes control over all the judicial power of the city. He spares no time to find out his offenders but he does not understand that Nana Phadnavis is using him as a shield against the Brahmins. Gradually he turns into a slave of Nana. Nana even manages to do some antisocial works by the help of Ghasiram. Day by day, Ghasiram becomes more brutal over the Brahmins and Nana is busy with young Gauri. One day Ghasiram comes to know about suspicious death of Gauri and Nana marries for the ninth time. Getting mad in anger Ghasiram reminds Nana that life of Gauri was merely a payment to acquire power and pity. In the mean time, the Brahmins unanimously voice for freedom from brutality of Ghasiram and demand his death. Nana normally signs up in death order of Ghasiram, as casually as he did when he made him Kotwal. Finally, Ghasiram is killed and a crowd of people surrounds him. The main character Ghasiram was a poor Brahmin from Kanowj who comes to Pune in search of a job. In first appearance Ghasiram has not any ambition. He is worried about survival of his family in the communal society of Pune. Tendulkar intelligently displays the tragic death of Ghasiram through degradation of humanity and

morality in his character. Under Nana's advocacy Ghasiram's brutality on the Brahmins has begun-

Ghasiram: Bastards- stealing the Kotwal's fruit. (Goes out on his horse. The armies put the Brahmins in a cell off stage and shut and lock an imaginary door on stage.)<sup>5</sup>

Finally, Nana announces Ghasiram's order of death-

Nana: Ladies and gentlemen, Citizens of Poona. A threat to the great city of Poona has been ended today. (The crowd cheers). A disease has been controlled. The demon Ghasya Kotwal, who plagued all of us, has met his death. Everything has happened according to the wishes of the Gods. The mercy of the gods is with us always.<sup>6</sup>

Tendulkar's consciousness towards different political conspiracy results the play Dambadwipcha Mukabala (Encounter in Umbugland). The play is a snapshot of political condition and politics for the throne in the sixth decade of twentieth century. In the play human value, sexual politics and social relation along with power politics, have been analyses. Arondhoti Benarjee has found the game of politics and human covetous nature for power in the play and says-


But the play is not merely topical, it unveils the essential nature of the game of politics and also is the basic craving for power in human nature.<sup>7</sup>

The play highlights on 'Vijaya', the daughter of self-willed king 'Vichitravirya'. The representative characteristic of gender politics and power politics has been found in Dambadwipcha Mukabala. Dambadwipcha Mukabala is a theatrical form of the sorrows and sufferings of people from grass root level. King Vichitravirya offered proper respect to Vratyasom, Bhagadanta, Karkashirsha and Aranyaketu. His ministry was hypocritical. Vratyasom opines politics as a game-

Vratyasom- Let us not open our mouths too wide about principles and honesty. To observe these two virtues in politics is as inappropriate and stupid as celibacy after marriage. You and I are politicians and ministers; in blunt terms, what does that mean? Eh, Pishtakeshi? It means we are partners in a most profitable game of skulduggery.<sup>8</sup>

The two 'pen bearers' narrates the story and incidents amidst the play. The competition for power has been expressed in their lyrical dialogue-

THE TOW [in unison]  
Serious Crisis! Serious Crisis!

  
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[Turn by turn]

No decision.

The scales are equal.

Whom to give the power to?

Each one's a rascal.<sup>9</sup>

The ministers are worried about the heir of the throne after King Vichitravirya. Suddenly they decide to put Vichitravirya's daughter Vijaya on the throne-

Vratyasom- Pishtakeshi! Found at last!

Vijaya- Who?

Vratyasom- Found our compromise!

Vijaya [confused] W- what?

Vratyasom- Meet our new leader! [Vijaya shrinks] His majesty's heir! This one in front of us behind! She'll be the rule, we'll be the rulers! An excellent plan till we agree on a firm decision.<sup>10</sup>

After sitting in the throne Vijaya receives obstructions in her works from the ministry. Including Vratyasom, the ministers expect to rule the state making Vijaya merely a puppet. The experienced Vratyasom and other ministers are engaged in the game for power. The ministers persuade the common people against the queen. They reject queen's proposal for re-establishment of 'Kadamba' caste people. Finally, the queen not only desist the rebellious mass but also manages the ministers. The whole incident is termed as 'miracle' in the news papers. In the play the relationship of lord and his ministry has been depicted vividly with a humanistic approach. Dambadwipcha Mukabala is a play with a subject of politics and power and demonstrates a good example of degradation of moral values in the competition to gain the power.

Niyateehya Bailala is another play with a subject of politics. The wickedness of the government people and indifference of the common people is reflected in the play. Niyateehya Bailala is a dramatization of oppression by the political leaders through self interest and advantage. The play is divided into two Acts and has only two characters. The subject matter of the play is expressed through the conversation of these two characters 'A' and 'B'. The wickedness of party switching political leaders is expressed in 'B's dialogue-

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I have been in power for last twenty two years. I was minister for seven times. I was the chief minister for two times. Both governing parties are now not in power. I was the only person to become a chief minister in the opposition party. Again, I switched to my party and became chief minister.<sup>11</sup>

The tendency to keep the opposition party in hand for smooth running of the government is reflected in 'A's dialogue regarding 'B'. After gaining power 'B' is seemed to be engaged with immoral works including bring the opposition party in control and tries to hide the whole matter by power-

Being in the party, he writes about land scandal! He dares so much!.... It is better to buy instead of quarrelling with him. It is better to judge what he wants.<sup>12</sup>

In the whole play the playwright intends to offer a picture of political rivalry through the dispute between 'A' and 'B'. 'A' and 'B' both are engaged to snatch the power from each other. Besides these above discussed plays, Bhao Murarao, another play by Tendulkar shows a little interest in political life. Bhao Murrarao is a psycho-analytical play. In the play the dispute between Sindhkar (once who donated kidney to Murarao) and Murarao has been depicted. Minister Murarao fails to recognise Sindhkar who once saved his life.

### Conclusion

Literature is formed on the basis of society. Some facts and factors are entirely involved in each and every literary creation. Human is social creature and literature is reflection of his thinking and social activities. Economic, Cultural, Political environment of a society takes a significant role as a factor in the creation of literature and the society also supplies form and styles. Society provides matter and manner both to the literature. Literature holds the contemporary and gradual changing patterns of the society. The dream of India for freedom was broken down just after Independence. The nasty politics had grown up soon. Some power thirsty politicians have become threat to the society. The whole society becomes their victim. Vijay Tendulkar started writing from the sixth decade of twentieth century. He felt the political condition of Maharashtra as well as worst system of Indian bureaucracy. He started depicting socio-political issues in his plays artistically. The study of his plays reveals that the real human life and its joys and sorrows are inspiration of

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Tendulkar's plays. This portrayal of socio-political experiences offers an idea of the social life of post-independent India.

#### Notes

1. <http://www.passionforcinema.com/a-conversation-with-sir-vijay-tendulkar/>
2. [http://www.en.wikipedia.org/vijay\\_tendulkar/](http://www.en.wikipedia.org/vijay_tendulkar/)
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Multidisciplinary International E-research Journal

PEER REFREED & INDEXED JOURNAL

**March -2019**

SPECIAL ISSUE-CLXIX (B)

**EMERGING TRENDS IN  
HUMANITIES & COMMERCE**



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SWATIDHAN PUBLICATIONS

Impact Factor – 6.261

ISSN-2348-7143

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University Grant Commission (UGC) Sr. No. 40705

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## Girish Karnad's Plays: Reflection of Indian Culture and Tradition

Nishigandh Satav

(Asst. Professor) Arts & Commerce College, Warvat Bakal)

Girish Karnad is the most renowned media personality in the contemporary India, leading playwright and a very skillful practitioner of the performing arts. His plays are primarily written in Kannada and then translated into other languages. The English translations of his plays are his own. The most significant contribution which he has made to Indian English Drama is his attempt to retrieve the cultural and mythological rich tradition of the Indian past. In his plays we find that he returns to the roots and tries to revive the local culture and tradition. India is a post-colonial nation having its own distinct culture and colonial histories. It is also multicultural in character in that it has a strong presence of indigenous traditions, culture and ethos which are unfortunately submerged and subjugated by the imported culture of Europe. Girish Karnad is one such dramatist who makes an attempt to retrieve the treasure of culture and tradition.

One of the influences on him was that he was exposed to a literary scene where there was a direct clash between Western and native traditions. It is important to understand that during the Fifties and Sixties in India there were two streams of thought in all walks of life like the adoption of new modernist techniques and adherence to the rich cultural past of the country. Girish Karnad is one such contemporary dramatist who has contributed immensely to the genre. He has always taken his inspiration from the Indian mythology, history and folklore. In his plays he has endeavored to keep the Indian spirit and ethos intact through the use of a wide range of techniques and devices adopted from the folk theatre. Exploring his immense contribution to the revival of folk theatre, Tutun Mukherjee comments that Karnad has "made available the rich resources of both the Great and the Little tradition, the classical and the folk elements of Indian literature". (Mukherjee 1990:134)

In his various plays Karnad has tried to portray not only the contemporary society and its dilemma but has also extensively employed the various conventional folk tales and techniques and devices of the folk theatre: masks, dolls, curtains, chorus, commentators - narrator, story - within-a-story, supernatural elements, etc.

He has used native theatre modes like Yakshaganga, the Parsee Natak models and other folk theatre forms. Based on a rich dramatic heritage tracing its lineage to the days of Natyashastra, Karnad has truly given a new life to the art of theatre as is evident from an analysis of some of his famous plays. R K Dhawan estimates Girish Karnad's position and contribution to theatre and drama as under:

*Girish Karnad is the foremost playwright of the contemporary Indian stage. He has given the Indian theatre a richness that could probably be equated only with his talents as an actor-director. His contribution goes beyond theatre. He has directed feature films, documentaries and television serials in Kannada, Hindi and English and has played leading roles as an actor in Hindi and Kannada art films, commercial movies and television serials. He has represented India in foreign lands as an emissary of art and culture. (Dhawan: 1999:13)*



The Karnad drama focuses on the complexity of human relationship and contains an indirect critique of modern Indian society. In each of his play, beneath a legendary/mythical or historical story, we notice "subtle and constant juxtaposition of the past and present" which has been "a common feature of Karnad's dramatic art." (Dhanavel, 2000:106)

Karnad began his literary career as a dramatist with the publication of his play *Yayati* (1961). Drawing his source from the mythological character of Yayati in Mahabharata, Karnad depicts the contemporary dilemma of everyman caught between the contradictory pulls of pleasure and responsibility, materialism and renunciation. Apart from the puranic mythology upon which the play is based, Karnad has employed the character of Sutradhara modeled on the narrator-commentator of folk theatre. The Sutradhara informs the audience about the mythological origin of the play as well as the theme of the play which emphasizes the importance of owing up to one's responsibility in life. Karnad has given this traditional tale a new meaning and significance highly relevant in the context of life today. The symbolic theme of *Yayati's* attachment to life and its pleasures, as also his final renunciation, is retained. Karnad's originality lies in working out the motivations behind *Yayati's* ultimate choice. Karnad's reading of Jean Paul Sartre and other existentialists helped him immensely to give a shape and meaning to his play. In an interview he once said:

*I was excited by the story of Yayati, this exchange of ages between the father and the son, which seemed to me terribly modern. At the same time, I was reading a lot of Sartre and Existentialism. This consistent harping on responsibilities which the existentialists indulge in suddenly seemed to link up with the story of Yayati.* (Paul, 54)

The above quote clearly shows that Karnad was much impressed with the predictive behavior of *Yayati*. For presenting *Yayati's* alienated self and stressful situation he has reworked myth with the Existential philosophy of Beckett, Sartre and Camus. He further says in an interview:

*It is true that Existentialism was the persuasive philosophy of the time. My attempt was to emphasize the calm acceptance of grief and anguish. Puru's old age is a sudden transformation and not the eventuality of life. It brings no wisdom and no self realization. It is a senseless punishment for an act he has not committed. I was also intrigued by the idea that if Puru had a wife, how would she react? So I introduced Chitrlekha. Every character in the play tries to evade the consequences to their actions, except Sharvistha and Chitrlekha.* (Mukherjee 1990:31).

In his second play *Tughlaq* (1964), Karnad uses a legendary figure from Indian history, a visionary and an idealist. Considered as a piece of theatre par excellence, Karnad's *Tughlaq* employs several folk theatrical devices borrowed from Parsi theatre like the use of Deep Scenes and Shallow Scenes to depict the interior of palaces and the exterior of a street; emphasis on spectacle-like striking costumes make-up, scenery etc. Through the historical character of *Tughlaq*, Karnad tries to represent the disillusionment and failure of Nehruvian idealism in Indian political history. The play provides an interpretation of human character in its width and depth and delves out the quest for cultural values. Its principal claim lies on the fact that it is one of the most successful attempts made in India to produce a genuine history play in English. Karnad made a successful attempt at introducing politics and religion in *Tughlaq*. Muhammad *Tughlaq*, the protagonist of the play, is an idealist aiming at Hindu-Muslim unity, at secularism and also at building a new future for





India. The greatest truth that Karnad has brought out through his Tughlaq is that religious saints cannot wash away filth from society. History is an aspect of Karnad's histrionics. In dramatization of history he makes it a living subject relevant to his contemporary time. Karnad's interest in history is projected in the recontextualising of events and persons which provide analogies for contemporary time. History is presented in theory and political ideologies with performative energy and carnivalesque to correct the present. With the imagination and marvelous discovery of the 14<sup>th</sup> century Sultan Muhammad bin Tughlaq's dysfunctional politics he minutely projects his observation of post- independence Nehruvian policy and disillusionment of his generation in socio- political realities in Tughlaq.

Hayavadana (1971) is Karnad's third play which is based on the story The Transposed Heads by Thomas Mann. Originally sourced from Vetala Panchavimshati and Somdeva's Brihakatya Saritsagara, Karnad's Hayavadana deals with the complexity of human relationships and man's yearning for perfection. Karnad's remarks about the play:

*...it was when I was focusing on the question of folk forms and the use of masks and their relationship to theatre music that my play Hayavadana suddenly began to take shape in my head. (Karnad 1989:346)*

Structured on a typical Yakshagana play, Karnad's Hayavadana begins with a traditional worship of Lord Ganesha, the presiding deity of traditional theatre. Use of Ganesha worship symbolically also introduces the main theme of the play that is 'incompleteness' and the quest for 'completeness' or 'perfection'. The manner in which Bhagavata narrates the story is a style adopted from a folktale, "this is the city of Dharampura ruled by King Dharamsheela" (Karnad 1988: 1).

The play revolves around the myth of Ganesha which operates at several levels. The mythical figure of Lord Ganesha representing a perfect blend of three different worlds of experience- the divine, the human and the animal- become central within the frame of sub-plot. The play aims at demystification of traditional values and concepts and presents multiple viewpoints that promote a dialogue on the basic accepted tenets of life. This is enhanced by the merging of three levels of experience – the divine, human and animal and the bringing together of the animate and the inanimate on a common plane.

Karnad's Nagamandala (1990) is a mythological play based on a folk tale and the snake myth. The play through using the element of folk lore questions the patriarchal codes of society and deals with modern concepts of repression and psychology. He admits:

*The energy of folk theatre comes from the fact that although it seems to uphold traditional values, it also has the means of questioning these values, of making them literally stand on their head. (Karnad 1994: 20)*

It depicts the pitiable condition of Rani, who can't be said to be representing most of the young girls, who, just after their marriage, fall victim to the ill - treatment and atrocities of their husbands.

The play 'The Fire and the Rain' is based on the myth of Yavakri taken from "Vana Parva' (First Canto) of the Mahabharata. The play begins with a prologue and ends with an Epilogue, and is divided in three acts. Through the use of a myth, Karnad gives a modern perspective to the story. He uses the brother betrayal issue of the myth and adds to it the ritual of the fire sacrifice to represent the web of lustre and gender politics in our society. Here, Karnad makes use of myth for the purpose of social change and amelioration of the



low- caste people. Girish Karnad not only sources his themes and narratives from folk tales and mythologies but also employs the various devices and techniques from India's rich tradition of folk theatre. In fact :

*...fascinated as he is with the rich Indian folk and mystic lore, draws from it the material for his drama. His Tughlaq mythicizes history; Hayavadana derives its idea from "Vetala Panchauimsat"; Yayati and The Fire and the Rain present retelling of episodes from the Mahabharata; Tale-Dande is inspired by the life of Busavesvara, the Vir asaiva social reformer. (Rangan 2006: 199-200)*

In his dramatic maneuver, he instrumentalises India's myths, folklores and history to propagate India's cultural heritage, philosophical beliefs, religious thinking, political understanding, social values and customs among the people of the West. His creative imagination is originally Indian. His evolution as a dramatist is based on the rich and varied Indian traditions and with the use of rich and varied Indian traditions and with the use of rich plethora of Indian myths, folk elements and historical facts. As an actor, director and scriptwriter, Karnad is very much artistic to weave Indian tradition, culture and social settings in his plays.

Karnad uses myths in his plays to express meaning for the contemporary life. He believes that the significance of myth never dies. In an age of postmodernism and globalization, he observes people's craze for materialism and their crude imitation of Western civilization. So as a conscious dramatist, he valorizes myths, parables, legends and folktales in his plays. He rewrites them in his plays as they provide immense scope for living. While he uses mythical episodes in his plays he significantly aims at using them for social, religious and philosophical purposes. He presents certain episodes of myths from the Mahabharata and contextualizes them in contemporary human situations. It is observed that his plays on myths are rooted in the ancient Indian dramatic tradition of dharma, artha, karma and moksha. Presenting myths in human condition he links the present with the eternal and the contemporary with the archetypal. D. Maya rightly remarks:

*Karnad links the past with the present, the archetype with the real. Issues of the present world find their parallels in the myths and fables of the past which lend new meanings and insights through analogy, reinforcing the theme. By transcending the limits of time and space, myths provide flashes of insight into life and its mystery. They form an integral part of the cultural consciousness of the land, with their associative layers of meaning, their timelessness and relevance to contemporary issues. (Maya 2001:68).*

Karnad deals with mythical episodes in his plays and interprets them in contemporary reality. Linking the ancient and the modern dramatic traditions in his plays he links the natural and supernatural phenomena in human conditions. He takes refuge in Indian myths and makes them a vehicle for new vision. In the use of myths he presents the absurdity of life with all its elemental passions, conflicts and individual's eternal struggle to achieve perfection. While dealing with ancient myths he aims at plunging us into the sentiment of devotion because our suffering in this world is that we have forsaken our faith in gods. In terms of form and content his plays focus on new discourses on Indian myths. Investing bits of myth, Karnad introduces us with India's ancient tradition and culture which provides us hope and consolation.

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ISBN: 978-93-84021-93-1

# National Seminar on Revised Accreditation Framework and Institutional Preparation: An Overview

Date: 9<sup>th</sup> March, 2019



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## IQAC and Deployment of Institutional Strategies

Mr. Nishigandh Satav

Asst. Professor,

Arts & Commerce College, Warvat Bakal

Ta:-Sangrampur, Dist:-Buldhana (MS)

### Abstract

The National Assessment and Accreditation Council (NAAC) proposed that every accredited institution should establish an Internal Quality Assurance Cell (IQAC) as a post-accreditation quality sustenance measure. Since quality enhancement is a continuous process, the IQAC will become a part of the institution towards achieving the goals of academic excellence and ensuring quality higher education in India. Its prime motive is to develop a system for conscious, consistent and catalytic improvement in the performance of the institution and to make significant and meaningful contribution to improve the academic and administrative performance of the institution.

The IQAC has to ensure that whatever is done in the institution for "Education" is done efficiently and effectively at self defined standards and is devoid of mistakes of all kind. So the IQAC needs to establish procedures and modalities to collect data and information by using the probes on the different parameters. The IQAC should therefore become a vehicle for ensuring the quality.

**Key Words:** NAAC, IQAC, Quality Education, Higher Education.

### Introduction

Most of the colleges of Maharashtra have undergone the assessment by National Assessment and Accreditation Council (NAAC) and as per requirement each and every college has formed the Internal Quality Assurance Cell (IQAC). The IQAC is supposed to look at the improvement of the quality of the colleges in the coming years and accordingly get prepared for the next assessment. Since quality enhancement is a continuous process, the IQAC will become a part of the institutions and work towards the goals of quality enhancement and ensuring quality education. The well-defined parameters and guidelines provided by NAAC would facilitate the institutions in the creation and operation of the IQAC.

Quality assurance and enhancement is the continuous process, for which Internal Quality Assurance Cell (IQAC) may be constituted in every accredited college. The functions of IQAC and the efficiency of college administration being interrelated, depend on the degree of decentralization of power and authority with high-leveled specialization through division of work via the participatory and proactive involvement of every member in the institution. In the present paper, we introduce the concept of academic calendar for the perfect coordination between the different committees of the IQAC for the effective working which may result in the transparent, managerial and efficient administration of the institution.

### Formation of IQAC:

IQAC should be formulated as per the guidelines of NAAC, with some necessary specific modifications as given. For the senior college attached to junior college, the vice principals from both wings may be included along with the Registrar, office superintendent as administrative officers. Teacher representatives to be selected from different faculties, considering their participation in teaching learning, evaluation, research and extension work. Proactive, highly qualified

ed and quality conscious, enthusiastic members of governing council should be requested to contribute in IQAC. Local people may be selected from learned; qualified persons serving society via their own work may be selected. The NAAC coordinator will act as a coordinator of IQAC necessarily, which should be a senior, non-transferable, full time teacher with more than five years of tenure.

#### **Functions of IQAC:**

Some of the functions of IQAC expected as follows:

1. Development and application of quality benchmarks/parameters for various academic and administrative activities of an institution.
2. Dissemination of information on various quality parameters of higher education.
3. Organization of workshops, seminars on quality related themes and promotion of quality circles.
4. Documentation of the various programmes / activities leading to quality improvement.
5. Acting as a nodal agency of the institution for quality-related activities.
6. Preparation of the Annual Quality Assurance Report (AQAR) to be submitted to NAAC based on the quality parameters.

#### **Preparation of the Annual Quality Assurance Report and such other reports as may be decided from time to time**

The co-ordinator, supervisor of the IQAC and the secretary has a major role in implementing these functions. The IQAC may derive major support from the already existing units and mechanisms that contribute to the functions listed above. The operational features and functions discussed so far are broad-based to facilitate institutions towards academic excellence and institutions may adapt them their specific needs.

#### **Role of IQAC in Ensuring Quality enhancement of Higher Education**

Quality is primarily the responsibility of higher education itself, although the government has a special responsibility regarding quality assurance in many countries it is the institution that is responsible for providing and ensuring quality. IQAC is the totality of systems, resources and information devoted to setting up, maintaining and improving the overall quality and standards of an institution. Thus, if quality is required to be assured we need a structured quality assurance mechanism that makes it possible to monitor, improve and evaluate quality. Therefore, each and every institution will have to build its own IQAC keeping certain objectives in mind namely monitoring, evaluation quality assurance for specific activities and instruments for quality assurance.

#### **IQAC is to develop a system for conscious and consistent improvement in the performance of the institution of higher education so as to achieve quality. The task of IQAC in higher education is**

- Setting up of documentation process in motion.
- Awareness creation.
- Generation of confidence.
- Evolving of formats for information and data.
- Stipulation of schedule for the work.
- Drafting of quality status report.

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#### **Some Suggestions for Making IQAC More Vibrant and Active in the Institutions:**

1. Display the mission of the institute.
2. Feedback forms from students about quality of the institution.
3. A two member research advisory committee can be constituted to guide for research projects.



4. Formation for quality circles
5. The Head of an institution should create an atmosphere of cooperative partnership in achieving quality.
6. IQAC must be made statutory apex body similar to local management committee (LMC).
7. The awareness towards quality and excellence must be taken into consideration rather than the position of the person in the seniority list for being selected as a coordinator.
8. IQAC Meetings should be regularly conducted at least thrice in an academic year and whose proceedings should be properly recorded and seriously implemented as well as monitored.
9. IQAC must go through SWOT analysis as a periodic activity and evolve the mechanism which is made routinised by the Principal and coordinator by assigning duties to the stakeholders.
10. Accountability of each stakeholder is to be made mandatory and proper credit is given to the good quality work.
11. At the same time there should be provision for the relevant punishments for the ignorance and negligence to duties.


**Conclusion:**

The role of IQAC for the quality enhancement in higher education is distinct and important as it works towards improving and maintaining the quality. Quality and excellence are results of team work led by the leaders like principal and coordinator of IQAC. However the leaders should work on the guidelines of IQAC with proper realization of the democratic role of IQAC and accountability of their own role. The IQAC has been constantly involved in the management and maintaining the quality of education. Thus, IQAC is of an importance and effective and efficient coordination and monitoring mechanism.

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