

Ques) Macaulay's minute on Indian Education is one of the most significant documents in the history of Indian Education. Discuss.

Ans: Lord Macaulay (Thomas Babington Macaulay) was a British historian and Whig politician. He was born on October 25, 1800 and died on December 28, 1859. He arrived in India on 10th June, 1834 as a member of Supreme Council of India. Macaulay was in India only for four years but he was destined to impact the lives of millions of Indians forever. He played a major role in introduction of English and western concept of education in India and published his argument on the subject in the minute known as "Macaulay's minute" in 1835. He supported the replacement of Persian by English as the official language, the use of English as the medium of instruction. This led to systematic wiping out of traditional and ancient Indian education and vocational systems and science.

Macaulay's minute on Education was dated February 2, 1835. The Governor general of India, William Bentinck approved the minute on March 7, 1835 and it became the cornerstone of British India educational policy. He asserted, "It is, I believe, no exaggeration to say that all the historical information which has been collected from all the books written in the Sanskrit language is less valuable than what may be found in the most paltry abridgement used at preparatory schools in England". He was wedded to the idea of progress especially in terms of the liberal freedom. He opposed traditionalism while idealising historic British culture and traditions.

Macaulay argued in 1835 that providing education in Sanskrit and Arabic in India is of no use for India's development and argued instead for education based on English literature. He envisaged creating "a class of person, Indian in blood and

Colours but English in taste, in opinions, in morals and in intellect. The minute is based on an idea that English education is not just superior in science but also in morals.

Macaulay believed that culture could be changed in other societies and could be modelled after the English. This was due to his unitary view of culture. His characterisation of Indian languages and tradition is openly racist and represents an important danger that any discourse on institutions can get into.

British education policy in India was initially almost non-existent as their sole purpose was to make profit through trade and other means. Gradually the importance of education was appreciated and the Company started building a few institutes of higher learning. These institutes taught Indian subjects in language like Sanskrit, Arabic and Persian. Persian was the court language too.

The charter act 1813 was the first concrete act towards modern education in the country. This act set aside an annual sum of Rs. 1 lakh to be used in educating the subjects. After the charter act there was a split between Indians as the missionaries were already present in the country. The Orientalists believed that Indians should be educated in their own language and taught their own scriptures and texts. The other group known as Anglicists believed the English education as the best kind and form of education.

It was amidst of this that Macaulay arrived India in June 1834, as the president of the General Committee of Public Instructions (GCPI).

Macaulay was a great Englishman convinced of his own nation's greatness and achievements, which he considered the best whether it was the science or the Art. In his minute he justified the use of English as a medium of instruction and also the teaching of Western education of Indians.

He said of Indian literature that "A single shelf of a good European library was worth the whole native literature of India and Arabia." Macaulay wanted the government to spend money only on imparting Western education and not on an Oriental education. He advocated the shutting down of all colleges where only Eastern philosophy and subjects were being taught.

He also advocated the scholarship policy for only those Indians who will pursue English education. He wanted to create a pool of Indians who would be able to serve British interests and be loyal to them.

Macaulay's proposals were promptly accepted by Lord William Bentinck, but he cleverly deferred its implementation until he was to relinquish his post as Governor-General. Bentinck surely wanted to avoid any backlash from some quarters. He nevertheless, did not shut down Oriental learning completely as proposed by Macaulay.

Macaulay's proposal was sanctioned in 1835 and in 1837 English was made the court language. In 1844 high government posts were open to those Indians who were English educated.

In 1854 Wood's despatch regularised British efforts for education in India. Macaulay obviously won the debate against the Orientalists. It would not be an exaggeration to say that he set the tone of education in India for good. Macaulay predicted that this process of acculturation will make the natives forget their inferior cultural past and facilitate cultural assimilation.

Thus Macaulay in the minute presents an image of an imperial policy devoted to the welfare of the Indians subject of the British Empire. Firmly convinced of the civilising mission of the Empire's servants, he charges the Orientalists with not only a dereliction of their imperial duties but of erecting barriers in the way of progress and modernisation of Indian Society.

Macaulay's Scheme of Anglicisation was not politically unpragmatic but was specifically structured to meet the needs of British imperialism. Its results were visible in next five years.

Positive part of this minute was that it succeeded in creating a class of Indians who were well versed in the art of speaking and writing English. English also occupied position of power in the civil administration.

However English education also acquainted the Indian intelligentsia with the liberal thought of the West that greatly contributed the development of the anti-colonial movements later.

At present learning English is closely associated with the study of English literary pieces in the Indian sub-continent. Education level is now being decided on the English writing, speaking and reading capacity of English language. Even as many adult students in short term English courses may not care for the literary benefits of learning English, many more do not feel satisfied with just learning the language and using it only for practical ends. They do indeed seek to understand, enjoy and appreciate

what English literature offers them. School Curriculum always blends learning English literature, offers them a good command on English.

Thus after going through the above paragraphs we can say that Lord Macaulay's minute played a decisive role in the growth of English and western education policies over Indian education.

Ques 02) Why do you think Michael Madhusudan Dutt abandoned a career of writing in English and begin writing in Bengali? What role do you think does the choice of language play in writing, particularly when one of the available languages enjoys higher social power?

Ans:- Madhusudan began to write in English during his days at Hindu College, Calcutta. Some of his Hindu College period poems were published in contemporary English periodicals of reknown which he himself used to enjoy reading. Madhusudan's poems in English encapsulate a wide variety. He brilliantly expressed his visual imagination in his writings.

An alteration of heart and mind atleast on the language issue on Michael Madhusudan's part is evident even in some of his correspondence of the madras years. In response to the suggestion made by the educationist JED Bethune that he exercise his literary talents more in the Bengali language than in the English language.

He is supposed to have been told by Drunkwater Bethune that he would be doing India a great duty and would also receive fame should he:

"Employ the taste and talents which he had cultivated

by the study of English in improving the standard and adding to the stock of the poems in his own language."

Finally he began to write in Bengali and his Bengali epic "Meghavadh Kavya (1861)" is said to be one of the greatest works in Bengali literature. It had become obvious to him that as a writer of English he would only be able to reach a limited number of readers. The unlimited readership that he wanted to address would be available to him only if he wrote in Bengali.

Also he was clear in himself that the Bengali he would write would be a Bengali accessible to the masses of Bengal and not a Bengali "forged for us by a servile admiration for everything Sanskrit".

This however explains only one part of the issue that is bigger and more complex than that Bengali language gave him access to a larger readership. There was a big clash between English and Bengali at the level of culture. Madhusudan Dutt lived and breathed in India. This made him a part of the native folklore and mythology. Living in India among Indians of various strata may have pulled Dutt out of his restricted English identity. Turning to Bengali language also may have proved useful in sorting out the Christian identity of a distant country.

Role of language in writing :-

As a writer, it is important not only to think about what you say,

but how you say it. To communicate effectively it is not enough to have well organized ideas but also have to analyse one's audience's understanding level. especially when the language in which play is written has the higher social power, writers can express the desired message in as few words as possible and to the point. The readers can easily recognize and understand because they use it on a regular basis. Language build "homophily" or a sense of commonality with one's readers. Language which is foreign and unfamiliar to the readers tends to emphasize the differences between writer and reader and makes the message difficult to understand. By using the language that is familiar to reader, the message is likely to have more impact.

The use of appropriate language is a tricky matter because the meaning of words is relative and situational. In other words, words can be interpreted in different ways by different people in different situations. Selection of language of higher social power creates clear moods and images and making your stories and poems more powerful and vivid.

particularly in case of India, with more than 900 million individual and more than one thousand dialects our country is unquestionably one of the multilingual countries on the planet today. It is home to the Indo-Aryan and Dravidian dialect family, two of the world's biggest. This large number of dialect mirrors India's long and assorted history. Reaching to the maximum readers depends upon your selection of language. If your reader is familiar with language of your writing, they can easily understand - what is the author's

8

attitude? Does the author seem Sarcastic? Fearful?
Remorseful? Condescending? Praising? Pessimistic?
Bitter? Sad? Angry/Calm? Informative/Entertaining?
Humorous/Serious? Figurative/Literal? What feeling
is evoked in the reader by the language used by
the author? What type of tone shifts exists that
impact meaning?

Ultimately Language is the thing which
can increase or reduce the gap between Readers
and Writers.

Que 03) Would you agree that Bankim's Rajmohan's wife
has a number of melodramatic features? Give
reasons for your answer.

Ans:- Bankimchandra Chatterjee was born on 1838 in a
well established in Kanthalpura. His academic
pursuits included the highest level of the
new western education available to an Indian
of his day, a modern College, Calcutta
University and a law course. Since his college
life Bankim read the essays of Goldsmith
and Addison, poems of Shakespeare. He
however combined an interest in English with
a love for Sanskrit.

He started writing poetry quite early
and a lot of it were composed when he
worked for a journal called Sambad Prabhakar
in 1853. In his earlier phase Bankim's
writing were more influenced by western

Enlightenment ideas and he remained affiliated to Rationalism. He saw nationalism as a contribution of western or specifically English education.

In his early writings Bankim preferred to write on the theme of child marriage, Hindus against British, Brahmin domination in India, Fundamental human rights, orthodox population.

Later the theme of class, Caste and gender abruptly disappeared from Bankim's writings. He started writing on social and national resolution.

The age in which Bankim lived and wrote was a transitional age - in many ways foreign rules expedited the transformation of Indian Society from medieval to modern. The whole traditional system of education had been gradually rehailed.

The novel in India was a contribution of middle class family but with the spread of vernacular education, the number of readers grew rapidly. Chandu Menon's Indulekha (1889) proves the usefulness of English education and Bankim managed to write both social / didactic novels as well as romances and gave both types of novels a new lease of life.

Rajmohan's Wife :-

Bankim's first novel in English was Rajmohan's Wife. The lukewarm success of Rajmohan's Wife and perhaps Bankim's own sense of unease made him switch to Bengali as his medium for writing as the Bengali novel in coming years was to produce a spate of anglicised graduates from Calcutta University, wearing European clothes and eating food

forbidden to Hindus as gesture towards progressive English values. When Bankim switched to Bengali he began writing historical romances. In Rajmohan's wife his passion for beauty and his restless were visible but he did not react against the society. His desire for change remained strictly guarded by conventional notions of morality. There is at heart of his novels an unresolved tension between passion and duty.

Melodramatic features :-

The word melodrama comes from Greek which means "music drama" or "song drama". Music are used to increase emotions or to signify characters. It is a dramatic work wherein the plot which is typically sensational and designed to appeal strongly to the emotions, takes precedence over detailed characterization. Melodramas typically concentrate on dialogue which is excessively sentimental rather than action. Melodramas put most of their attention on the victim. A struggle between good and evil choices, such as a man being encouraged to leave his family by an evil temptress. Other stock characters are the fallen women, the single mother or the orphan. The melodrama examines private and social issues in the context of private home.

When catering to large number of audience most writers do not like to risk losing the reader's approval. They want to ensure the reader does

not miss the point they are making. So points are simplified, repeated, exaggerated as means of emphasis. Thus works that are melodrama obviously trying to preach something or are didactic often use melodrama to ensure that the reader / viewer does not get the wrong message.

melodrama in Rajmohan's wife and in Bankim's other novels is used in the form of exaggeration of character, situation and language.

For instance the villainy of Rajmohan and the lechery of Mathur Ghose are of an unmistakable magnitude.

Then there are the least two situations that are extremely melodramatic. The one in which Matangini overhears the conversation between the robbers and Rajmohan and then escapes to warn Madhav. Her journey at night the suspense, the fear of discovery the natural elements all seem familiar to an audience brought up on Hindi cinema. And the other situation is where we are kept in the dark about Matangini's whereabouts and the plot resembles a detective novel till we actually discover her imprisoned by Mathur Ghose in a dungeon like place. Apart from character and situation, the language is often melodramatic.

Let us quote the following to make a different point.

"Bloman; he said fiercely, deceive we not, canst thou? Thou little knowst her? I have watched thee; how from the earliest day that thy beauty became thy curse, I have followed every footstep of thine - caught every look that shut from thine eyes. Brute

thou I be: Continued he again becoming gentle,
 I was proud of my beautiful wife. Did I not
 see before thou wert a woman, thou didst
 already because fond of that cursed watch?
 Did I not see her time ripened thy fondness into
 sin?

It is hard to decide the matter of influence.
 Here we see a style reminiscent of Nathaniel
 Hawthorne as well as dramatic voices closer home
 in India. But the one thing that Bankim's readers
 did not complain of was melodrama. And to
 some extent we have to understand that
 understatement was not always considered a
 virtue in aesthetics.

Que 04) Bring out the link between language teaching
 and the study of literary texts.

Ans:- The last twenty years have been clearly marked
 by an explosion of work in literary and
 cultural theory, providing a strong basis for
 further research on the relationship between
 literature, language and education. Thus a
 whole new paradigm involving the integration
 of language and culture, being literature a
 part of culture, emerged in the late 1980s
 and has developed throughout the 1990s.
 Not surprisingly in recent years there has been
 a strong move towards the study of literature
 mainly as culture and its reintegration into the

academic curriculum. Therefore many researches claim the need to include literary texts into the L2 curriculum (Cook 1994, Shanahan 1997, Manauer 2001, Carzoli 2008) or alternatively advocate a content-based curriculum that would include literature components (Liddicott 2000, Knamsch 2013). Many language teachers tend to admit the potentiality of literary texts in terms of development of different aspects of a foreign language.

It is argued that literature promotes, among others, students' language & vocabulary knowledge, knowledge of lexical phrases and fixed expressions, grammatical knowledge, language awareness (Carzoli 2008) and sociolinguistic and pragmatic competence (McKay 2001). Also, emphasis on reading, particularly the reading of culturally authentic texts has become one of the central claims for curriculum reform in EFL teaching (Swaffar 1999) (Arcas and Swaffar 2000, Dupuy 2000). The latest developments of text-based teaching also recommend a curriculum "in which language, culture and literature are taught as a continuum". (Foreign Languages and Higher Education: New Structures for a changed world, 2007). In this sense, recent studies indicate the undeniable benefits of literary texts as an important part of the EFL programs despite the fact that their use might be perceived to be highly demanding for teachers and students.

Thus for Van (2009), the study of literature is a must as far as it exposes students to meaningful contexts such as descriptive language and interesting characters. Despite the fact that many teachers nowadays agree on the need to reintegrate literature in the L2

Curriculum, defending its reincorporation into the language classroom, literature still has to carve a niche for itself in mainstream language teaching materials (Lima 2012). Those teachers who try to incorporate literature in the classroom inevitably find themselves facing serious problems that include key factors as lack of preparation in the area of literature teaching in EFL, absence of clear objectives defining the role of literature and a lack of the necessary background knowledge and training in literature, or shortage of pedagogically well designed materials.

Besides issues regarding text selection and literature syllabus and curriculum development are still much present nowadays, especially in the context of English as a global language (Conter 2007). Last, but not least are the questions how literature can be integrated for the benefit of students and what the most effective procedures are for its integration into the language classroom/classroom.

Since the nineteenth century when the grammar-translation method was dominant on language instruction literature has role in the teaching and learning of language. Though the role of literature in the language classroom declined in 1950s and 1960s, it's significance increased in the 1970s and 1980s. Literature has been considered as a valuable resource in language instruction and its inclusion in language teaching provides language learners

Various benefits -

- (a) Literature improves linguistic knowledge of the learner. Literature extends linguistic knowledge of the learner because learners read texts in which they study a wide range of vocabulary and grammatical structures. Spack (1985) argues that "It is in literature that the resources of the language are most skillfully used. The use of a literature is a good opportunity for language enrichment."
- (b) Literature provides meaningful input. Pugh (1989) states that literature is a potentially rich source of meaningful input outside the classroom. Sufficient amount of comprehensible input enable learners to develop their language proficiency and become language users at competent level.
- (c) Literature increases language awareness. The integration of language and literature is a perfect opportunity to sharpen language awareness (Wales 1990). Literary encounter allows learners to become aware of how words are linked with each other meaningfully. Simply put learners see how vocabulary and structures are connected in sentences.
- (d) Literature provides authentic materials encounter with literature in language learning provides learners with authentic materials in which learners can foster their linguistic accuracy. Moreover these authentic materials offer learners great examples so that learners can master the language efficiently and effectively.

(e) literature enhances Communicative Competence.

Literature can motivate and stimulate learners for language learning.

(f) literature always expresses and introduces many linguistic idioms and phrases.

(g) A literary text seeks to convey a message which is understood through the writer's use of language.

Learners likewise turn out to be more gainful and bold when they start to see the extravagance and differing qualities of the language they are attempting to learn.

Que 05) What do you understand by term "decolonisation of the mind"?

Ans:- The language issue is a crucial one in colonised nations. In India particularly, the English language continues to define power structures and class positions. English was formally introduced in India in accordance with Thomas Macaulay's minute on education in 1835.

Though the British were compelled to physically withdraw from India in 1947, they left behind Lord Macaulay's governing plan and class of person Indian in blood and colour but British in taste, in opinions, morals and in intellect. Several structures like political, economical, legal,

bureaucratic, military and educational extended great privilege and power to this elite class while de-valuing peoples with native and cultural knowledge. A huge class of people impotently dependent on this elite class, their structure, knowledge systems and modern notions in progress.

In sum The British left behind a debilitating deficit frameworks in which either Indians were being seen as falsely inferior or chauvinistically superior to their former masters. In both cases the reference points were in relation to catching up or surpassing the masters at their own game.

Deeply inspired by the principled and radical critique of the modern urban-industrial military paradigm and the consequent alienation of human beings raised by thinkers and activists such as, Leo Tolstoy, John Ruskin, David Thoreau and Ralph Waldo Emerson, Gandhi firmly believed that only when Indians dispelled their illusions about the progress of modern western civilisation and the superiority of its role models could they move towards real liberation. Thus on one level, Hind Swaraj can be seen to represent a post-modern critique of development. It calls for profoundly questioning and challenging the legitimacy of modern science and technology, the nation-state, the global economy and factory schooling - oppressive systems and structures of power which serve to define our existence. Ashish Nandy describes the starting point for generative process of decolonisation, "criticism is the main thing to building another kind of world. It forces us to admit that no worldview, no ideology, no transformation principle automatically becomes morally acceptable just because.

at this point of time, no one has produced a viable or convincing alternative to it. That keeps intact our moral sensitives and forces us to search harder for new alternatives." We must regain our faith that there are other options for living.

However this criticism must go beyond simply an institutional analysis if it wishes to be truly generative.

Makarand Paranjape argues that decolonising must be more centered on the self than on the others. By decolonising myself means developing myself and my society fully, realising our potential, enlarging our capacities - rather than displacing, overthrowing or defeating the others.

"Swaraj" means engaging in process of self understanding and self reflection to build a self confidence that is free from arrogance, hatred and egotism. We must acknowledge that we are both "oppressed" and "oppressors" and seek to understand what roles we play as oppressors and in supporting institutions of oppression. We must also re-evaluate our own wants and needs and seek to understand how these are manipulated and controlled by others.

Ngugi wa Thiong'o's Decolonising the mind :-

The politics of language in African literature (Heinemann educational, 1986) by the Kenyan novelist and post colonial theorist Ngugi wa Thiong'o, is a collection of essays about language and

its constructive role in national culture, history and identity. The book which advocates linguistic decolonization, one of Ngugi's best known and most cited non-fiction publications, helping to cement his as a preeminent voice theorizing the "language debate" in post-colonial studies.

Ngugi describes the book as "a summary of some of the issues in which I have been passionately involved for the last twenty years of my practice in fiction, theatre, criticism and in teaching of literature. Decolonising the mind is split into four essays:

- a) The language of African literature.
- b) The language of African theatre.
- c) The language of African fiction.
- d) The Quest for relevance.

several of the book's chapters originated as lectures and apparently this format gave Ngugi "the chance to pull together in a connected and coherent form the main issues on the language question in literature."

The book offers a distinctly anti-imperialist perspective on the "continuing debate about the destiny of Africa" and languages such in both combatting and perpetuating imperialism and the condition of neocolonialism in African nations. The book is also Ngugi's "farewell to English" and it addresses the "language problem" faced by African authors. Ngugi focuses on questions about the African writer's linguistic medium, the writer's intended audience and the writer's purpose in writing.

The black consciousness philosophy was instrumental in the decolonisation of the mind in

South Africa. Founded by Steve Biko in the early 1970s, it championed the psychological liberation of black people in the country that brook no tolerance to dissenting black views to the policy of apartheid.

Tiyoni Lybon Mabasa wrote in the Sweton on 13 September 2007 that Steve Biko had a radical approach to the process of emancipating black people from the yoke of apartheid. He urged people to define and discover themselves, their history and their values (Biko 2004: 80). He argued that the greatest weapon in the hands of the oppressor is the mind of those whom they oppress. Nengwekhulu (2000) echoed the same sentiment and added that in South Africa the oppressor had attempted to twist and manipulate the black minds in order to make them mentally and psychologically pliable to the oppressor's exploitation and manipulation.

This statement was at the core of Biko's Black Consciousness Campaign to stop black people from seeing themselves and their role in terms of white eye and values (Mabasa 2007). He saw the only vehicle for a change of racism in South Africa as lying in the regaining of self-consciousness of the people whose personalities had been lost (Biko 2004: 81) and the way to such discovery lay in the dispelling of fear for pain, arrest or death.

The first step in regaining the lost personality was through becoming who they really were (black and oppressed) by infusing dignity in them and reminding them about their complicity in the crime of allowing themselves to be caught in the process of racial

Supermacy .

Ngugi wa Thiong'o sees language as the most potent instrument in the hands of the colonisers to capture the mind of colonised. Pascal argues that the ability to speak and write the colonial language in his schooling career was highly prized and became a measure of intelligence. Language and literature were broadly employed in colonial education to the extent that they became a means of communication and the carriers of new culture. According to Ngugi wa Thiong'o language as a culture is an image-forming agent in the mind of learners and in that way deposits new images in the mind of learners that gradually dislocates themselves from the environment of their birth. Huteb agrees with Ngugi wa Thiong'o and Mwata that colonial education, images and symbols were used to capture the minds of black people.

Decolonising the mind is a meld of autobiography, post colonial theory, pedagogy, African history and literary criticism. Ngugi dedicated "Decolonising the mind" to all those who write in African languages and to all those who over the years have maintained the dignity of the literature, culture, philosophy, and other treasures carried by African languages.

Language and Culture Central to Decolonising the mind is Ngugi's theory of language in which language exists as culture and language exists as communication. Language as communication and language as culture are then products of each other. Communication creates culture and culture is a means of communication. Language carries culture and culture carries communication.

particularly through orature and literature, the entire body of value by which we come to perceive ourselves and our place in the world. How people perceive themselves and affects how they look at their culture, at their places politics and at the social production of wealth, at their entire relationship to nature and to other beings.

Language is thus inseparable from ourselves as a community of human beings with a specific forms and character, a specific history, a specific relationship to the world - Decolonising the mind Communication between human beings propels the evaluation of a culture, he argues but language also carries the histories, values and aesthetics of a culture along with it. As he puts it, "language as culture is the collective memory bank of a people's experience in history. culture is almost indistinguishable from the language that makes possible its genesis, growth, banking, articulation and indeed its transmission from one generation to the next.

Furthermore in Decolonising the mind Ngũgĩ wa Thiong'o sees language as neither than history or culture as the enabling condition of human consciousness. The choice of language and the use of that language is central to people's definition of themselves in relation to the entire universe. Hence language has always been at the heart of the two contending social forces in the Africa of the twentieth century.

25

What is the implication for the process of decolonisation of the mind? The reference point for all that is a people is no longer the event of colonisation. The national history constructed as a movement against colonisation. This is an important activity because it serves to recuperate not only the disrupted memories, myths, traditions and narratives from the interstices of colonisation, but also start looking at the writing of history from a non-hegemonical process and position. This will promote a more profound understanding of social and historical complexities than what is permitted by the easy generalisations of natives and that narratives of national oppression permit.

We must remember that in certain sense, the categories of postcoloniality apply to all the peoples of the world in turn. The danger is that this homogeneous category mitigates the particular experience of a people and the ruptures that colonisation may have caused in particular histories, for instance of social groups or religious formations. So there must be a reorientation in the approach to history. The Subaltern school of historiography in India is the prime mover in this direction.