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ELT Quarterly

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Significance of the Principles of Material Production for the Formation of Effective Language Teaching Modules

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Abstract

The construction, assessment, adaption, and exploitation of resources aimed at facilitating language learning and growth is known as materials production. Moreover, it is a topic of study in education that deals with the ideas and practices of designing, creating, implementing, analyzing, and analyzing instructional materials. Via conferences, publications, and collaborative projects, materials development practitioners and academics should ideally exchange ideas and knowledge. Practitioners of materials development in the past tended to be either academics with just a passing familiarity with applied linguistics or applied linguists with only a passing familiarity with teaching and learning. As academics, practitioners, and researchers in the field of materials development, there are many specialists and academicians in this field today. The concepts and procedures of materials development have recently been explored in a number of conferences, both theoretically and unquestionably in practice.

Keywords: Evaluation, Linguistics, Practitioners, Learning Materials, Endeavours.

Introduction

The majority of nations in the world recognize English as a universal language. So, English must be used in oral and written international communication for both general and specialized needs. Thus, it should be mandatory for those living in nations where English is spoken as a second or foreign language to study it in order to guarantee that they are properly prepared to engage in global communication.

Often, English instructors use easily available textbooks to instruct their pupils. Such educational resources, nevertheless, that are so well suited to the needs of the students, aren't always available. The fact that this occurs is not a reason for the lecturers to be disheartened because they are expected to be aware of the learning goals and the requirements of the students. The lecturers will produce their own

resources for the students in order to assist them in achieving the aims or fulfilling the requirements of the students. This may be accomplished if the lecturers have knowledge of the learning or teaching objectives or are aware of the students' needs.

Materials for Language Teaching

Resources for learning a language include anything that might speed up the process, such as books, movies, hierarchical readers, flash cards, games, and websites (Tomlinson, 2012). Learners will be educated about the target language, directed in using it (instructional function), provided with first-hand knowledge urged to use the language (experiential function), aware of the language in use (eliciting function), and assisted in the discovery of new information about the target language through the use of materials (exploratory function). Hence, the processes involved in the manufacture and/or use of materials, as well as their analysis, adaptation, design, exploitation, and analysis, are what are meant to be referred to as "materials development" when using this phrase. Tomlinson (2012) argues that these processes ought to be applied in developing products for language acquisition.

All or any techniques created and employed by practitioners are included in the creation of materials. It is usual for instructors to create and/or use materials for the purposes of material collection, analysis, modification, creation, exploitation, and analysis. The following ten elements for the systems approach model are advised by Tomlinson (2012) and Dick and Carey (1990): establish a tutorial goal, carry out a tutorial analysis, establish entry behaviors and characteristics, write performance objectives, develop criterion-referenced check items, develop a tutorial strategy, develop and/or choose tutorial materials, style and carry out the formative analysis, revise instruction, and carry out additive analysis. The following are these 10 elements: create a tutorial objective, carry out a tutorial analysis, and create an entrance Each of the components has a tight relationship with the others when the idea of the systems approach is taken into consideration.

Key Aspects

Every component of the systems should be taken into consideration when designing or developing association-appropriate educational materials. To put it another way, suitable teaching and learning resources must be available to meet each of the other system approach components. Materials design may be a specific instance of how experienced educators utilize their careful, logical reasoning. It contains:

- Analyzing potential lesson content and distinguishing a way to rework into teaching resource
- Identifying linguistic goals
- Developing educational tasks as basis for the lesson

The teaching / learning materials already developed for specific target learners need to be enforced within the real learning/teaching scenario. The implementation of the learning/teaching materials within the real scenario during this step is supposed to do out the teaching/learning materials whether or not they area unit appropriate for the target learners. If not, then the learning/teaching materials need to be revised supported the info obtained from the try to the target learners. This is often known as the analysis step.

Language teaching has 5 vital components: students, a teacher, materials, teaching strategies, & analysis. (Nunan 1992) states that teaching materials area unit usually the foremost substantial and noticeable element of pedagogy. additionally, Cunnings value (Richards, 2003) summarized the role of materials significantly textbook, in teaching as a resource for presentation materials; a supply of activities for learners observes and communicative interaction; a reference supply for learners on synchronic linguistics, vocabulary, pronunciation, supply of stimulation and concepts for room activities; a syllabus; a support for fewer old academics Teachers have nevertheless to achieve in confidence.

Principles for Development of Materials

There are several principles that Tomlinson (Richards, 2001) summarizes of what he thinks several Second Language Acquisition (SLA) researchers would conform to be the fundamental principles of SLA relevant to the materials development for the teaching of languages.

These principles are concisely mentioned as follows:

- Material ought to attain impacts, facilitate learners to feel comfy and to develop confidence
- What is being instructed ought to be perceived by learners as relevant and useful?
- Materials ought to need and facilitate learner self-investment, give the learners with opportunities to use the target language to realize communicative functions.

- Materials ought to take under consideration that- positive effects of instruction are typically delayed, learners have disagreed completely different learning designs & differ in affection attitudes
- Materials ought to allow a silent amount at the start of instruction, shouldn't trust an excessive amount of on controlled follow & ought to give opportunities for outcome feedback
- Learners must be ready to acquire the points being taught
- Materials should expose the learners to language in authentic use
- The learners' attention should be drawn to linguistic features of the input
- Materials should provide the learners with opportunities to use the target language to achieve communicative purposes
- Materials should take into account that the positive effects of instruction are usually delayed
- Materials should take into account that learners differ in learning styles
- Materials should take into account that learners differ in affective attitudes

In addition, Crawford states that materials clearly mirror the writer's views of language & learning, and academics (& students) can respond consistent with however well these match their own beliefs and expectations. Thus, suggests some points to be thought-about in providing effective materials:

- Language - is practical and should be contextualized; ought to be realistic and authentic; needs learner engagement in purposeful use of language
- Classroom materials can typically request to incorporate Associate in Nursing audio visual part
- Second language learners ought to develop the flexibility to upset written/spoken genres
- Materials ought to be versatile enough to cater to individual and discourse variations

The materials are the tools which can be helpful for each lecturer and learners. Thus, the role of materials is that of associate degree instrument serving the twin purpose. Like any tool or instrument, the effective utilization depends on the user and therefore the tool itself. For this reason, whereas developing materials huge care ought to be taken to avoid all styles of ambiguity. Utmost preciseness ought to be taken as a result of that may be the sample that consciously or unconsciously gets absorbed by the users / learners. So as to urge the optimum advantage of the materials used, it's essential to grasp the way to adapt, enrich and interpret. It's

necessary to notice the teaching material ought to embrace specific tasks for conducting in schoolroom. In choosing the materials for tasks, detain mind: - Relevance; Authenticity; specialize in process; Potentiality for review and assessment; Feasibility; Learners' proficiency

Besides discussing the assembly of materials, there are numerous alternative aspects that an English faculty needs to think about for teacher development associated teacher responsibility. It is been rightly opined that "development of teaching competency is our skilled responsibility, and we can undertake a large vary of activities in fulfillment of this obligation". Material production is one in all the choicest ELT areas that will render skilled satisfaction in classroom teaching-learning things. It might bestow upon the teacher-producer of materials the intellectual growth, aesthetic pleasure and ethical uprightness. It's cherishing of teaching moments and wholesome of learning moments are mainly overwhelming.

Conclusion

When developing school-based materials, we should always conjointly, of course, think about principles of pedagogy. The most teaching principles are that the teaching ought to meet the wants and needs of the learners. Materials ought to be written in such some way that the teacher will create use of them as a resource and not need to follow them as a script. It appears that the majority schoolroom materials are written although for academics and students to follow. It conjointly appears that a lot of them not driven or maybe au fait by principles of language acquisition and development. A number of them manage to assist learners to accumulate language as a result of their writers are effective academics and are intuitively applying principles of teaching. Most of them would be loads simpler if they were driven by the principles of acquisition that are aforementioned.

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From Ancient Epics to Modern Narratives: Contemporary Literature's Engagement with Ramayana and Mahabharata

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Abstract

The paper explores how contemporary literature has engaged with and reimagined the ancient Sanatan (Hindu) epics, Ramayana and Mahabharata. The paper delves into the transformative journey of these timeless tales from their traditional forms to the diverse and innovative narratives found in modern literature. The paper also discusses how modern adaptations or retellings of Ramayana and Mahabharata in contemporary literature serve several purposes, with special reference to four contemporary works namely, "Raavan: Enemy of Aryavarta" by Amish Tripathi, "Ramayana: The Game of Life" a book series written by Shubha Vilas and "Sita: Warrior of Mithila" by Amish Tripathi and "The Palace of Illusions" by Chitra Banerjee Divakaruni.

Key words: Ramanayana, Mahabharat, Modern Narratives, Contemporary, Amish Tripathi, Shubha Vilas, Chitra Banerjee Divakaruni

Ramayana and Mahabharata are two ancient Sanatan (Hindu) epics that have had a significant influence on Bhartia (Indian) culture, civilization, tradition and storytelling. Over the years, there have been numerous modern adaptations and retellings of these ancient epics, each offering unique perspectives and interpretations. Ramayana and Mahabharata have inspired writers from all over the world, and there are many translated epic works based on them. Both epics have been adapted into modern-day literature, movies, and TV shows. These epics continue to capture the imagination of writers, even in the present day. Whether it be a desire to connect with cultural heritage, a fascination with timeless themes and characters, or a means of exploring and commenting on contemporary issues, the paper delves into the motivations that drive authors to revisit these ancient epics.

Well as such the motivation behind contemporary authors' engagement with Ramayana and Mahabharata is multifaceted and can vary from writer to writer. Both epics are deeply deep-rooted in Sanatan (Hindu) culture and serve as a source of national and cultural identity. Many contemporary authors feel a strong connection to these epics and seek to explore and celebrate their rich heritage. They engage with these ancient texts as a means of preserving and revitalizing cultural traditions, ensuring that the stories continue to resonate with future generations.

Despite being ancient texts, the themes and moral dilemmas presented in Ramayana and Mahabharata remain relevant to contemporary society. Accordingly, authors are motivated by a desire to explore the timeless human struggles and conflicts depicted in the epics, such as the nature of power, the complexities of human relationships, and the pursuit of dharma (moral duty). They recognize the universality of these themes and seek to translate them into narratives that speak to modern readers. While some contemporary authors engage with the epics as a means of subverting or deconstructing traditional narratives. They challenge the conventional interpretations and representations found in ancient texts, particularly regarding gender roles, social hierarchies, and moral absolutes. By reimagining characters and plotlines, these authors offer alternative perspectives and explore the complexities and nuances that may have been overlooked in traditional retellings.

Ramayana and Mahabharata have also been interpreted as allegories for societal and political issues. Thus many contemporary authors are engaged with these epics as a vehicle for social and political commentary, using the stories as metaphors to address contemporary challenges and injustices. They employ familiar characters and narrative frameworks to shed light on issues such as caste discrimination, gender inequality, corruption, and abuse of power. While for some authors, engaging with the epics presents an artistic challenge and an opportunity for creative experimentation. They may be drawn to the complex characters, intricate plotlines, and epic scope of the narratives, which provide a rich canvas for their imagination. By adapting and reimagining Ramayana and Mahabharata, these authors push the boundaries of storytelling and explore new literary techniques, structures, and styles.

It is important to note that these motivations are not mutually exclusive, and authors may be driven by a combination of factors. The motivation behind contemporary authors' engagement with Ramayana and Mahabharata reflects their connections to the epics, their creative aspirations, and their desire to explore the timeless themes and cultural significance embedded within these ancient texts.

Contemporary authors employ a range of forms and approaches in their engagement with the epics. These forms and approaches can vary from faithful retellings that adhere closely to the original narrative structure to more experimental and imaginative reimaginings. Many contemporary authors choose to retell the epics faithfully, staying true to the original storyline and characters. These retellings often focus on bringing the ancient tales to a modern audience, presenting the narratives

in a more accessible and contemporary language while maintaining the essence of the original text. Authors may add their interpretations and perspectives, but the core plot and characters remain largely intact. Some authors take a subversive approach by challenging or subverting traditional narratives and interpretations found in the epics. They may reimagine characters, invert power dynamics, or question established moral codes. These adaptations aim to shed light on overlooked perspectives, challenge societal norms, and offer alternative readings of the epics. Such approaches often result in thought-provoking and unconventional narratives that challenge readers' preconceptions.

As such contemporary authors may also choose to focus on specific characters from the epics and develop their stories in-depth. They delve into the complexities of these characters, providing psychological depth and exploring their motivations, conflicts, and personal journeys. By giving voice to lesser-known characters or reimagining the perspectives of well-known characters, authors offer fresh insights into the epics' themes and explore the human experiences within the larger narrative. Simultaneously some authors set their narratives within the broader context of historical fiction or blend mythic elements with realistic settings. They reimagine the epics by incorporating historical events, cultural contexts, or geographical landscapes to ground the stories in a specific time and place. This approach provides a fusion of mythology and historical realism, adding depth and authenticity to the narratives. Accordingly, Contemporary authors often experiment with different narrative structures and techniques to engage with the epics. They may employ nonlinear storytelling, multiple perspectives, or fragmented narratives to create a fresh reading experience.

For example, Devdutt Pattanaik in his "Sita: An Illustrated Retelling of Ramayana" presents a faithful retelling of Ramayana while incorporating his own interpretations and illustrations. The book stays true to the original storyline and characters, making the epic accessible to modern readers through simplified language and vibrant visuals. While Chitra Banerjee Divakaruni's "The Palace of Illusions", Mahabharata is retold from the perspective of Draupadi, offering a subversive and feminist reinterpretation of the epic. Divakaruni challenges traditional gender roles, explores Draupadi's agency, and critiques the patriarchal society depicted in the original text.

On the other hand Anand Neelakantan's "Asura: Tale of the Vanquished" focuses on the character of Ravana from Ramayana. Neelakantan provides an alternative narrative, portraying Ravana as a complex and sympathetic character rather than a

mere villain. The novel explores Ravana's motivations, delves into his inner conflicts, and questions the traditional portrayal of good versus evil. Whereas," The Forest of Enchantments" by Chitra Banerjee Divakaruni blends mythic realism with historical fiction, retelling Ramayana through the eyes of Sita. The novel incorporates historical and cultural contexts, depicting the epic within the framework of ancient Bharat (India)and exploring the challenges faced by Sita as a woman at that time.

At the same time, "Ajaya: Roll of the Dice" by Anand Neelakantan, presents a unique perspective on Mahabharata, focusing on the Kauravas and presenting them as flawed heroes rather than villains. While "Yajnaseni: The Story of Draupadi" by Pratibha Ray, delves into the character of Draupadi and explores her thoughts, emotions, and experiences throughout the epic. Moreover Kavita Kané "Karna's Wife: The Outcast's Queen", offers a portrayal of Karna's life and the story of his wife, Uruvi, shedding light on their relationship and the complexities surrounding their roles in Mahabharata. Whereas Gurcharan Das's "The Difficulty of Being Good", is not a novel in the traditional sense, but a non-fiction work that examines the moral and ethical dilemmas faced by the characters in Mahabharata and draws lessons for contemporary life.

These novels provide fresh perspectives, explore different characters in depth, and offer imaginative interpretations of the events and themes present in Mahabharata. These examples highlight the diverse forms and approaches taken by contemporary authors to engage with the epics. Whether, through faithful retellings, subversive adaptations, character-centric perspectives, historical fiction, or experimental structures, these authors bring fresh perspectives, challenge traditional interpretations, and offer innovative ways of experiencing and understanding the ancient Indian epics.

As a consequence, contemporary authors engage with epics in creative ways that allow them to explore new themes and perspectives while also preserving the core texts. Thus modern adaptations or retellings of Ramayana and Mahabharata in contemporary literature serve several purposes. Firstly, they provide a fresh perspective on the stories and characters, which can be appealing to readers who are familiar with the original texts. Many authors have adapted the storyline of these epics to create a new and innovative retelling, while others have written the story from the point of view of one of the characters. Secondly, retellings can make these ancient stories more accessible to modern readers who may find the original texts difficult to read or understand. Thirdly, by updating the stories and characters to

reflect contemporary issues and concerns, modern retellings can make these ancient epics more relevant to modern readers. Fourthly, retelling can help preserve these ancient stories and ensure that they continue to be passed down through generations. Fifthly, retelling can be a form of artistic expression, allowing authors to put their own spin on the stories and characters. Finally, modern comic book adaptations of Ramayana and Mahabharata have been produced and marketed to appeal to younger audiences.

Overall, modern adaptations or retellings of Ramayana and Mahabharata serve a variety of purposes, from making these ancient stories more accessible to preserving them for future generations. Additionally, modern retellings of these epics can be used as a tool for cultural education, helping readers learn about the history and tradition of Bharat. By updating the stories and characters to reflect contemporary issues and concerns, modern retellings can also make these ancient epics more relevant to modern readers, encouraging them to engage with the stories and think critically about their themes and messages. Furthermore, modern retellings can be a form of artistic expression, allowing authors and artists to put their own spin on the stories and characters while still staying true to the essence of the original texts. Overall, modern adaptations or retellings of Ramayana and Mahabharata serve as a bridge between ancient mythology and contemporary culture, making these timeless stories accessible and relevant to new generations of readers.

Modern adaptations and retellings of Ramayana and Mahabharata in contemporary literature have gained significant popularity and relevance for a multitude of reasons. These ancient Indian epics hold a special place in Bhartia (Indian) culture, tradition and mythology, and adapting them allows contemporary authors to connect with a broader audience while preserving their cultural heritage. One of the main reasons for the continued interest in these adaptations is the presence of universal themes within the epics. The epics explore profound concepts such as duty, honour, love, sacrifice, and the complexities of the human condition. These themes transcend time and culture, resonating with readers across different eras and backgrounds. By retelling these stories in a contemporary context, authors can make these timeless lessons accessible and relatable to modern readers. Additionally, modern adaptations provide an opportunity for interpretation and exploration of the original texts. Authors can explore deeper into the psychology and motivations of the characters, highlight lesser-known stories or perspectives, and shed light on social, political, or ethical issues that are relevant to contemporary society. By

reimagining the epics, writers can bring a fresh perspective to the narratives, inviting readers to engage in critical thinking and contemplation.

Literary experimentation is another factor that drives the popularity of modern adaptations. Authors often use Ramayana and Mahabharata as a canvas for innovation and creativity. They employ diverse narrative techniques, adopt alternative viewpoints, and blend elements of different genres to create unique storytelling experiences. This experimentation allows for a fresh interpretation of the epics, captivating readers with unexpected twists and engaging narrative structures. Moreover, modern adaptations serve as a bridge between generations, enabling younger audiences to connect with these ancient texts. By presenting the stories in contemporary settings or using modern language and references, authors make the epics more accessible and relatable to younger readers. This ensures that the wisdom and teachings embedded in these epics continue to be passed down through the generations.

Well , the global appeal of Ramayana and Mahabharata contributes to the rise of modern adaptations. These epics offer profound insights into human nature and moral dilemmas, which resonate with readers worldwide. By adapting these stories in contemporary literature, they can reach a broader global audience, fostering cross-cultural understanding and appreciation for Indian mythology and literature. Accordingly, it seems that modern adaptations and retellings of Ramayana and Mahabharata in contemporary literature serve multiple purposes. They make these ancient epics culturally relevant, explore universal themes, allow for interpretation and exploration, encourage literary experimentation, bridge the generation gap, and appeal to a global audience. By breathing new life into these timeless tales, contemporary adaptations ensure that the wisdom and teachings of Ramayana and Mahabharata continue to inspire and resonate with readers in the modern world.

One of the most popular adaptations is found in "Raavan: Enemy of Aryavarta" (2019) by Amish Tripathi, which presents a fresh perspective on the life of the antagonist Ravana, exploring his motivations, struggles, and his own version of events from Ramayana. The book chronicles the life of Raavan until the time he kidnaps Sita. It is the third book in the Ram Chandra series and has received mixed reviews, with some praising it for its eloquent yet simple language, while others criticize it for its lack of nuance and emotional depth. The plot of the book is intriguing and engaging, with a fresh perspective on the life of Raavan.

As such, Amish Tripathi was motivated to write "Raavan: Enemy of Aryavarta" by a combination of factors that drove his creative vision and storytelling. One of the primary motivations was to delve into the character of Raavan, who is traditionally portrayed as the antagonist in Ramayana. He wanted to provide a more nuanced and multidimensional portrayal of Raavan, exploring his complexities, motivations, and inner struggles. By humanizing Raavan and presenting his perspective, Tripathi aimed to challenge the traditional black-and-white perception of characters. Well, another motivation behind the book was Tripathi's inclination to question assumptions and challenge established norms. Through "Raavan: Enemy of Aryavarta," he sought to challenge the simplistic notions of good and evil by presenting the story from Raavan's point of view. By doing so, he aimed to encourage readers to question their preconceived notions and explore the shades of grey in characters and situations.

Tripathi's writing style often involves intertwining parallel narratives and subplots, and "Raavan: Enemy of Aryavarta" allowed him to explore Raavan's story while maintaining connections to the broader narrative of Ramayana. This approach provided an opportunity to add depth and complexity to the epic by examining the events and circumstances that shaped Raavan's character. Furthermore, Tripathi's work often incorporates social commentary and addresses contemporary issues. Moreover, he explored themes such as power, ambition, leadership, and the nature of evil. By weaving these themes into Raavan's story, Tripathi aimed to offer reflections on the human condition and provoke thought about these universal themes in readers.

Furthermore, as an author known for his retellings and rewiring and readings epics, Tripathi wanted to continue his exploration of ancient epics in a contemporary and engaging manner. Thus "Raavan: Enemy of Aryavarta" provided him with the opportunity to bring a fresh perspective to the characters and events of Ramayana, furthering his aim of reimagining and retelling tales for a modern audience. Thus the motivation to write "Raavan: Enemy of Aryavarta" stemmed from his desire to explore Raavan's character, challenge assumptions, weave parallel narratives, provide social commentary, and continue his exploration of retellings. By doing so, he aimed to engage readers, provoke thought, and offer a new perspective on the ancient epic of Ramayana.

As such the characters in the book are well-developed and have distinct personalities. Raavan, in particular, is portrayed as a man of contrasts, with brutal

violence and scholarly knowledge. However, some characters lack depth and are not given enough space to grow and evolve. Furthermore, the language used in the book is a perfect blend of eloquence and simplicity. The author has done an excellent job of making the story accessible to readers of all levels. However, at times, the writing feels repetitive and lacks the poetic quality that one would expect from a book based on mythology. The climax of the book is well-executed and ties up all loose ends.

The book tells the story from Raavan's perspective, giving readers a fresh and intriguing take on the character. Raavan is portrayed as a complex character with both positive and negative traits. He is depicted as a fierce warrior, brilliant scholar, ruthless businessman, powerful king, artist, musician, and statesman all rolled into one. The book sheds light on Raavan's life, starting from his childhood and chronicling his journey until the time he kidnaps Sita. Raavan is shown to be a man of contrasts, with brutal violence and scholarly knowledge. He is a man who will love without reward and kill without remorse. The novel attempts to put Raavan into perspective and does not mean to whitewash his sins and evil deeds. Rather, it portrays him as a human being with flaws and virtues. The writer here aims to re-imagine evil in ways that had not been explored before and to create a more nuanced portrayal of Raavan that would resonate with modern readers. The book has been praised for its racy and well-paced narrative, as well as its emotional depth and complexity.

Another book under consideration is "Ramayana: The Game of Life"(2017) is a book series written by Shubha Vilas which offers a contemporary retelling of Ramayana, one of the ancient Sanatan (Hindu) epics. The series presents the timeless wisdom and teachings from Ramayana in a modern context, aiming to guide navigating various aspects of life. It explores the theme of dharma in a modern retelling of Ramayana. The series focuses on the teachings of Lord Rama and how they can be applied to everyday life. The books emphasize the importance of following one's dharma, or duty, and making the right choices in life. The author uses footnotes to explain the meaning of certain words and phrases, making the books accessible to readers of all ages. The series also highlights the importance of family, loyalty, and sacrifice. As such it is a well-written and engaging series that provides readers with a deeper understanding of dharma and its significance in Indian mythology.

The series consists of multiple books, each focusing on different aspects of Ramayana story and its relevance to everyday life. Shubha Vilas explores the

characters, events, and lessons from Ramayana, extracting practical insights and moral teachings that readers can apply to their own lives. The series includes:

"Rise of the Sun Prince", introduces the major characters and sets the stage for Ramayana narrative. It explores the early life of Lord Rama, his qualities, and his journey to becoming the prince of Ayodhya.

"Shattered Dreams", the book delves into the challenges faced by Rama, Sita, and Lakshmana during their exile in the forest. It examines the choices they make, the adversities they overcome, and the lessons they learn along the way.

"The Forest of Enchantments", this book shifts the perspective to Sita, offering a feminist retelling of Ramayana from her point of view. It explores Sita's thoughts, emotions, and experiences, providing a deeper understanding of her character and the complexities of her role in the epic.

"The Lanka Princess", this book focuses on the latter part of Ramayana, including the abduction of Sita by Ravana, the subsequent war, and the ultimate triumph of good over evil. It delves into the lessons of loyalty, valour, and righteousness.

"Eternal Love",this book explores the deeper spiritual teachings and lessons from Ramayana, emphasizing the power of love, devotion, and self-realization. It delves into the divine aspects of the epic and its significance beyond the physical events.

The Game of Life signifies that life is not a story but a way of life, and it is a game full of twists and turns at every stage. The book aims to demonstrate how the ancient epic holds immediate relevance to modern life and how it arms us with valuable tools to deal with anomalies in our lives. The book highlights that life should not be predictable and smooth, and we face stress, hard times, and challenges. The author uses the title to emphasize that life is a constant reminder that nothing, however powerful in one moment, is permanent.

Consequently, the book presents the ancient epic in a contemporary and relatable manner, aiming to help readers gain insights into various aspects of life, including relationships, leadership, decision-making, and personal growth. The series seeks to bridge the gap between ancient wisdom and modern challenges, offering guidance for individuals seeking a moral compass and a deeper understanding of themselves and the world around them. The characters nodoubt are from the original Ramayana but the author reimagined and developed them with depth, complexity and modern

interpretation. While staying true to the essence of the original characters, Vilas offers a contemporary understanding of their motivations, emotions, and dilemmas. He delves deeper into their psychological and emotional states, providing a more nuanced portrayal that resonates with modern readers. It seems that the author here aims to make the characters and their journeys relatable and applicable to the challenges and dilemmas faced by individuals in today's world. He brings out the timeless wisdom and teachings of Ramayana, adapting them to present-day contexts and making them accessible to readers.

As such, the modern touch in Vilas's interpretation can be seen in the way he explores the characters' inner conflicts, emphasizes their personal growth, and highlights their relevance in contemporary life. He aims to extract practical lessons from their experiences and present them in a way that readers can understand and apply to their own lives. Where ever Vilas adds his own insights and interpretations, he does so with reverence for the original epic and its characters. The essence and values associated with the characters remain intact, but their development is presented through a lens that resonates with the modern reader.

On the whole, the "Ramayana: The Game of Life" series strikes a balance between honouring the original characters of Ramayana and providing a fresh perspective that speaks to the challenges and aspirations of contemporary individuals. The author's modern touch aims to facilitate a deeper understanding and personal connection with the characters and their journeys while staying true to the timeless wisdom of the epic. For example in the series, Vilas explores the character of Hanuman in a way that highlights his inner journey and spiritual growth. While the original Ramayana portrays Hanuman as a mighty warrior and devotee of Lord Rama, Vilas adds a modern touch by delving into Hanuman's self-discovery and self-realization. Vilas portrays Hanuman as a character who initially identifies himself solely as a servant and warrior. However, as the series progresses, Hanuman begins to question his identity and purpose beyond his physical capabilities. He embarks on a personal journey of self-discovery, seeking a deeper understanding of his own spiritual potential. Through various encounters and dialogues, Vilas shows Hanuman's transformation from a fierce and loyal warrior to a seeker of spiritual wisdom. Hanuman grapples with questions of self-worth, purpose, and his relationship with the divine. Vilas presents Hanuman as a character who goes beyond his physical strength and develops a profound spiritual connection with Lord Rama. This modern interpretation of Hanuman's character allows readers to

relate to the process of self-exploration and the search for higher meaning in their own lives. It highlights the relevance of spiritual growth and self-realization in the contemporary context, encouraging readers to reflect on their journeys and the potential for inner transformation. By presenting Hanuman's character in this way, Vilas adds a contemporary depth and relatability to the beloved character from Ramayana, bridging the gap between the ancient epic and the modern reader's quest for meaning and purpose in life.

Another novel under consideration is "Sita: Warrior of Mithila" by Amish Tripathi, (2017) presenting Sita as a warrior princess and explores her journey, bravery, and strength. The book is the second instalment in his "Ram Chandra Series" and presents a fresh and compelling perspective on the character of Sita from Ramayana. Here Amish Tripathi takes the well-known character of Sita and transforms her into a warrior princess. The story begins with young Sita's early years and traces her journey as she discovers her destiny and embraces her role as a protector of the realm of Mithila. The book delves into Sita's upbringing, her martial training, and the challenges she faces as she becomes an influential and respected figure in the kingdom. The author portrays Sita as a compassionate leader who cares deeply for her people and strives to uphold justice and righteousness.

In this novel the writer employs a simple and engaging writing style, making the book accessible to readers of different ages and backgrounds. He effectively combines mythological elements with vivid descriptions of battles, landscapes, and emotions, immersing readers in the world of Mithila. The narrative is fast-paced, filled with action, and keeps the readers hooked throughout the book. As such through the book the writer offers a unique interpretation of Ramayana, challenging traditional notions of gender roles and expectations. He presents Sita as an embodiment of feminine strength, defying societal norms and carving her own path. The book also explores themes of gender equality, leadership, sacrifice, and the complexities of power, prompting readers to question established notions of femininity and heroism. The book as such is different from other contemporary re-visions of the story of Sita, as it portrays Sita as a fierce warrior, well-trained in combat and warfare, rather than a coy, timid princess. This is a departure from traditional portrayals of Sita in popular culture. The book also explores the kind of mental strength and agility it must have taken for Sita to deal with the challenges she faced. Simultaneously the book focuses on the power of women and portrays Sita as an independent, brave, and self-righteous woman who becomes the prime minister

of Mithila. Most of the characters are shown to be of the firm opinion that women can carry out the same tasks as any man.

The book is also analyzed as a representative voice of Bhartia (Indian) feminism rooted in Sanatan (Hindu) tradition as different from Western theories of feminism. The portrait stands out from other contemporary re-visions of the story of Sita by portraying her as a warrior, focusing on mental strength and agility, promoting women's empowerment, and offering an Indian feminist approach. Simultaneously the book's relevance lies in its ability to connect the ancient tale of Ramayana with contemporary concerns and aspirations. Tripathi successfully infuses relevant socio-political commentary into the narrative, making it relatable to modern readers. By reimagining Sita as a warrior, the author provides a strong role model for women, encouraging them to embrace their strengths and defy societal limitations.

The book is analyzed as a representative voice of Indian feminism rooted in Indian tradition, exploring how the image of Sita implicates the Bhartia (Indian) feminist approach as different from Western theories of feminism. No doubt, feminism in Bharat (India) is not a Western import, it is as old as Sanatan (Hindu) Civilization. It is rooted in ancient cultural traditions, scriptures, and the existence of empowered women throughout Indian history. While the feminist movement in Bharat (India) has been influenced by Western ideas, it has evolved to incorporate indigenous perspectives, addressing the unique challenges faced by women in Indian society. Feminism in Bharat (India) represents a complex interplay between traditional values and contemporary social activism, reflecting the ongoing struggle for gender equality and women's rights.

Sanatan (Hindu) society has a long history of advocating for gender equality and women's rights, dating back to ancient times. In ancient Bharat (Indian) scriptures and texts, such as the Vedas and Upanishads, there are instances of women scholars and philosophers who participated in intellectual and spiritual discourses. These women, known as rishikas, played a significant role in shaping philosophical and religious thought. Ancient Sanatan (Hindu) epics and legends depict strong and empowered female characters. Ramayana and Mahabharata, two of the most prominent Indian epics, feature women like Sita, Draupadi, and Kunti, who exhibited qualities of courage, resilience, and agency. These characters, although sometimes constrained by societal norms, demonstrated their strength and ability to navigate challenging circumstances.

Women empowerment is another significant theme addressed in this novel, as it presents Sita as a strong, independent woman who defies traditional gender roles. She challenges societal expectations and norms, emerging as a skilled warrior and leader in her own right. Sita's character encourages readers to question and break free from the limitations imposed on women, highlighting their potential for leadership and power. Her journey empowers women to embrace their true capabilities and strive for equality in a patriarchal society. As such the theme of equality is intricately woven into the fabric of the novel. Sita's partnership with Ram serves as a powerful example of an equal and balanced relationship. Their decisions are made jointly, and their responsibilities are shared, emphasizing the importance of mutual respect and cooperation. The novel challenges the traditional hierarchy that often marginalizes women, advocating for a more egalitarian society where both genders are afforded equal opportunities and recognition.

Sita's character is portrayed as a scholar and an avid reader, emphasizing the significance of knowledge and learning. Her thirst for knowledge symbolizes the power of education in breaking societal barriers and empowering individuals. Through her journey, the novel highlights the importance of educational opportunities for all, irrespective of gender or social background, to foster personal growth and contribute to societal progress. Crime and justice form another vital theme explored in the novel. It delves into the prevalence of criminal activities, corruption, and the influence of power-hungry individuals. Sita's quest to fight against crime reflects the need for justice, accountability, and the establishment of a more just society. The novel serves as a reminder of the importance of upholding the rule of law and working towards a society where all individuals can live free from the fear of crime and injustice.

The novel also effectively reflects broader societal issues in Bharat (India) through its exploration of poverty, mental strength, women empowerment, equality, education, and crime. By weaving these themes into the narrative, the novel provides valuable insights and perspectives on these pressing issues, urging readers to critically examine and address them in their own lives and society at large. Well, one potential critique of the book is that some readers may find the character of Sita deviating too far from the traditional portrayal in the original Ramayana. While Tripathi's interpretation adds depth and agency to Sita's character, it may not resonate with those who prefer a more conventional representation. But as the book is a captivating and thought-provoking read. Amish Tripathi's reimagination of Sita

as a warrior princess challenges conventional narratives, presenting a compelling and empowering version of a beloved character. The book successfully blends tradition, history, and imagination, making it an engaging choice for readers interested in Indian tradition and contemporary retellings of ancient epics.

As such Amish Tripathi was motivated to write the novel for several reasons and one of the primary motivations was to challenge the prevailing narratives surrounding Sita, a prominent character from the Sanatan (Indian) epic, Ramayana. In traditional retellings, Sita is often portrayed as a passive and submissive character, overshadowed by her husband, Lord Ram. Amish Tripathi wanted to present Sita as a powerful and independent figure, capable of leading and making her own choices. Another motivation for Tripathi was to address societal issues and promote social change through his storytelling. By reimagining Sita's story as a warrior, Tripathi aimed to challenge stereotypes and inspire readers, especially women, to break free from societal constraints and pursue their aspirations. Tripathi's fascination with tradition and his desire to make ancient Sanatan (Hindu) epics more accessible to a modern audience also played a role in his motivation to write the novel. He wanted to retell these stories in a way that resonated with contemporary readers, infusing them with fresh perspectives and making them relatable to current societal issues.

Another fascinating novel "The Palace of Illusions" (2008) by Chitra Banerjee Divakaruni which retells the Hindu epic Mahabharata from the perspective of Draupadi, also known as Panchaali. The novel follows Panchaali's life, from her birth from fire to her marriage to the five Pandava brothers, her exile in the wilderness, and her role in instigating a catastrophic war. The novel also explores themes of gender, power, and agency in a patriarchal society. No doubt the novel has received positive reviews for its unique perspective on the epic and its engaging storytelling. Here Divakaruni skillfully breathes new life into this ancient epic, giving voice to one of its most intriguing and complex characters.

The novel takes us on a journey through Draupadi's life, starting from her birth from the sacred fire and following her through the trials and tribulations she faces as a woman living in a patriarchal society. Divakaruni's writing effortlessly transports readers to the affluent palaces, vibrant battlefields, and mystical realms of Mahabharata, painting a vivid and evocative picture of the world in which Draupadi resides. What sets this novel apart is how Draupadi's voice is given prominence. Divakaruni skillfully portrays her as a multi-dimensional character, with hopes,

dreams, desires, and flaws. Draupadi's fierce spirit, intelligence, and unwavering determination shine through the pages, making her a relatable and inspiring protagonist.

Divakaruni's prose is lyrical and poetic, capturing the essence of Mahabharata while infusing it with her own unique style. The narrative is rich with emotions, weaving together love, friendship, betrayal, and sacrifice. The author delves deep into Draupadi's emotional landscape, exploring her relationships with the other characters, such as her fiery bond with Krishna and her complex connections with the Pandavas. Furthermore, the novel challenges traditional interpretations of Mahabharata by offering a fresh perspective on Draupadi's story. Divakaruni explores themes of gender, power dynamics, and societal expectations, shedding light on the complexities of Draupadi's experiences as a woman trapped within the confines of a male-dominated world.

The novel no doubt is a beautifully crafted novel that seamlessly blends history, mythology, tradition and feminist perspectives. Divakaruni's masterful storytelling and deep understanding of Mahabharata make this novel a compelling read for both fans of the epic and newcomers alike. It is a testament to the enduring power of ancient tales and the importance of diverse voices in retelling them. The book is a must-read for anyone interested in Mahabharata or tradition in general. Chitra Banerjee Divakaruni's skilful writing, vivid imagery, and nuanced portrayal of Draupadi make this retelling a true gem. It is a tale of love, sacrifice, and resilience that will leave readers enthralled and inspired long after the final page is turned.

Chitra Banerjee Divakaruni wrote "The Palace of Illusions" intending to provide a fresh perspective on Mahabharata by focusing on the character of Draupadi. As such, Mahabharata is a vast and complex epic with numerous characters and intricate storylines, and Divakaruni was drawn to Draupadi's narrative and wanted to explore it in depth. As such one of the motivations behind writing this novel was to give a voice to Draupadi. In addition to portraying Draupadi's story, Divakaruni also aimed to challenge collective norms and address issues of gender, power, and identity. By placing Draupadi at the centre of the narrative, the author shines a light on the struggles faced by women in a patriarchal society, and the constraints imposed upon them.

On the whole, Divakaruni's purpose in writing "The Palace of Illusions" was to breathe new life into the ancient epic, offer a fresh perspective on Draupadi's story,

and explore the themes and complexities of Mahabharata through the lens of a powerful and often misunderstood female character. This novel is an important work of literature as it gives voice to Draupadi, a prominent but often overlooked character in Mahabharata. By centring the narrative on Draupadi's perspective, Divakaruni challenges the traditionally male-centric interpretations of the epic. This shift in perspective allows readers to explore the story from a fresh and feminist viewpoint, highlighting the experiences, emotions, and struggles of a complex female character. Secondly, Divakaruni's retelling demonstrates the power of reimagining mythology and tradition for contemporary audiences. By infusing the ancient epic with her own storytelling style, she bridges the gap between past and present, making Mahabharata accessible and relevant to modern readers. In this way, she opens up new possibilities for engaging with and interpreting ancient texts, breathing new life into eternal tales.

Well, "The Palace of Illusions" tackles themes that continue to resonate today, such as gender roles, power dynamics, love, ambition, and identity. Divakaruni's exploration of these themes within the context of Mahabharata encourages readers to reflect on their own lives and society. It prompts discussions on the complexities of human relationships, societal expectations, and the choices individuals make in the face of adversity. As such, Mahabharata holds immense cultural and historical importance in Indian tradition and literature. Divakaruni's novel adds to the ongoing legacy of retellings, adaptations, and interpretations of this epic. By engaging with Mahabharata, "The Palace of Illusions" contributes to the preservation and dissemination of this significant cultural heritage, making it accessible to a wider audience. The novel also challenges traditional interpretations, gives voice to a marginalized character, explores relevant themes, contributes to cultural heritage and showcases literary craftsmanship. It offers a thought-provoking and engaging experience for readers, bridging the gap between ancient mythology, tradition and contemporary storytelling.

Accordingly the engagement of contemporary literature with the ancient Indian epics, Ramayana and Mahabharata, has led to a transformative and diverse range of narratives. Through modern adaptations and retellings, these timeless tales have been reimagined to serve multiple purposes in the present day. The works discussed in this article, namely "Raavan: Enemy of Aryavarta" by Amish Tripathi, "Ramayana: The Game of Life" by Shubha Vilas, "Sita: Warrior of Mithila" by Amish Tripathi, and "The Palace of Illusions" by Chitra Banerjee Divakaruni, highlight the rich tapestry of

contemporary literature's engagement with the epics. These authors have successfully breathed new life into these ancient stories, presenting fresh perspectives, exploring complex characters, and addressing relevant themes.

Through their narratives, these works not only entertain but also invite readers to reflect on the timeless wisdom and ethical dilemmas presented in Ramayana and Mahabharata. They serve as a bridge between the past and the present, connecting readers to the cultural heritage and literary legacy of ancient Bharat (India). Moreover, these contemporary retellings offer a space for dialogue and interpretation, inviting readers to engage with these epics in a more accessible and relatable manner. They demonstrate the continued relevance and enduring power of Ramayana and Mahabharata in shaping our understanding of human nature, relationships, and societal dynamics.

Overall, contemporary literature's engagement with Ramayana and Mahabharata showcases the evolution of these ancient epics into modern narratives that captivate, challenge and inspire. Through their imaginative reinterpretations, these works contribute to the ongoing legacy of these foundational texts, ensuring their continued relevance and resonance in the ever-changing literary landscape. As such contemporary literature has engaged with and reimagined the ancient Sanatan (Hindu) epics, Ramayana and Mahabharata, in diverse and innovative ways. The transformative journey of these timeless tales from their traditional forms to modern narratives has served several purposes and most significantly these modern narratives have helped to keep these ancient epics relevant and accessible to contemporary audiences while also providing new insights into their timeless themes.

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Star of the Indian Screen: The story of Sushila Rani from *Filmindia*

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Abstract

This research aims, in part, to provide light on how the media, and magazines, in particular, contribute to the stereotyped representation of women, which places an undue emphasis on their physical attractiveness at the expense of their other qualities. There are two primary themes in this work. The first is that not all Indian ladies on film reflect the truth. Desires, voices, intelligence, depths, intricacies, and conflicts fill them to bursting. Sushila Rani seems to be seeking revenge or resisting assault. Film scholar Laura Mulvey argues in her book "Visual Pleasure and Narrative Cinema" that women have always been used as decorative props by male viewers (Mulvey 1975). The status of women, or how they are portrayed, is another problem in India's heavily patriarchal and male-dominated Culture. In her articles for Filmindia magazine, Sushila Rani sheds light on taboo subjects, including spousal abuse, feminism, and women's rights.

Filmindia magazine was first published in 1935, and Sushila Rani maintained the volumes on her own for about 30 years after it ceased publication in 1985. Sushila Rani became an active contributor to Filmindia magazine, which is renowned as the first English-Indian magazine, although her name did not appear in the publication. She had been an actress and a journalist in addition to being a fantastic classical vocalist. Sushila Rani came from a very liberal and sophisticated household where it was expected of ladies to go to college, obtain jobs, or at the very least, have interests outside of academics. She was able to and often did discuss anything under the sun, including politics, the arts, and her love of classical music. The life and academic capability of Sushila Rani were overshadowed by Baburao Patel's legacy, which did not grant her any recognition. As a singer, journalist, and actress, she battled for her freedom and rights, but she only obtained them after the death of Patel. This paper traces the views of Sushila Rani on the advancement of women's rights and the role of women in the film industry

Keyword: Women Representation, Magazine , Feminism

A woman draws her identity from the man. A woman is a woman only when there is a man

in the landscape (Filmindia, 1946;35)

Introduction

This article outlines the various entanglements of cinema, film magazines and a woman actor in the early days of Indian cinema through the life of Sushila Rani. As an early woman film journalist working for one of the most renowned film magazines of its time, *Filmindia*, Rani focused on exploring the shifting currents of the film industry and how it affected the lives of the people it touched. As an actress and vocalist, she embodied this idea and used her artistry to bring it to life. Her dedication to the project of publishing the magazine even in adverse circumstances is a testament to her commitment. Sushila Rani came from a very liberal and sophisticated household where it was expected of women to go to college, obtain jobs, or at the very least, have interests outside of the immediate domestic sphere. Her family and peers also encouraged her to keep going even when the odds seemed insurmountable. She was able to and often did discuss anything under the sun, including politics, the arts, and her love of classical music. She had a strong sense of community around her and the confidence to take on new challenges. Sushila Rani's life is explored in this paper to highlight the various challenges a woman actor, publisher and writer faced during the early decades of the twentieth-century within the Indian film industry.

Rani's story illustrates how these underlying issues can contribute to a woman's struggle and even lead to tragic consequences. Sushila Rani became an active contributor to *Filmindia* magazine, which is renowned as the first English-language film magazine, although her name did not appear in the publication. Rani's story highlights women's struggles in a male-dominated society, where they were often not given credit for their accomplishments.

The paper is divided into four sections; the first discusses the genesis of the magazine *Filmindia*. The second section describes Rani's role in the magazine, her contributions, and her struggles to make a name for herself; the third section

discusses the consequences of the lack of recognition she faced as an actress, and the fourth section discusses the legacy she left behind.

Filmindia Magazine

Filmindia was a popular English-language monthly magazine that was published from 1935 until 1961primarily under the stewardship of Baburao Patel. It was a high-end periodical with advertising and posters targeted at a wealthy clientele. *Filmindia* was first published monthly in April 1935 for four annas. In the first issue, actress Nalini is depicted on the hand-painted cover. Tarkhud, an actor and novelist whose film *Chandrasena* was directed by Shantaram, too was featured with an Indian street scene in the background with a caparisoned elephant with dangling earrings. The covers' format altered over time, but the first few copies utilized the same templates. Inside the magazine, a significant section was devoted to art plates of the time's stars and a substantial quantity of stills from recent films.

Filmindia's content page not only listed what was inside but also contained the editor's viewpoint. The magazine's main focus was to entertain the public and to support and develop the industry by providing honest journalism and criticism of men and the cinema and create a taste in the reader for Indian pictures representing Indian culture and traditions. (*Filmindia* 1940, 6)

The first issue of *Filmindia* was a huge success (Bhatia,10). The magazine had different sections and titles: it began with the editorial, a column called 'Bombay Calling' written by Baburao Patel under the pen name Judas; it also contained gossip from the lives of stars and very often caustic criticism on the morality of the film industry. In addition, there was also a section on editor's mail, in which Baburao responded to readers' letters, 'Our Review' (Film reviews), 'At home and abroad' (cinema news from across the world), 'Woes and Echoes' (a reader's forum where readers' letters would be published), 'Pictures in the Making' (report of the

production in each studio) and 'Our Women's' page (mostly, though not entirely, beauty tips). Apart from these regular sections, the magazine carried advertisements, posters, and occasional columns from foreign correspondents.

Baburao's advocacy and promotion of Indian Culture was an important part of *Filmindia*. His claim of honest journalism and constructive criticism helped to develop his image as an influential critic in Indian cinema. He was very determined and did not care about others' feelings while writing in the magazine. He wrote most of the magazine by himself and did the reviews which he said "would never be influenced or prejudiced by advertisers or by others." (Bhatia,10) He declared that advertisers who did not like this policy were welcome to stop their advertisements. He was undoubtably an extraordinary editor. After Susheela Rani joined him in the venture, she recalled:

> *"his rapport with his readers was tremendous- they admired and respected him and adored him. He got letters by hundreds, even thousands, asking for his views on everything under the sun, and he gladly obliged. His question and answer column was viral, running into several pages in the magazine and covering issues from the beauty of a film star to international politics."*
> (Bhatia 10)

The magazine was the most influential film magazine in India for a long time. The subscribers to the magazine belonged to British India, as well as South Africa, the Far East, the Persian Gulf, and other countries where Hindi films were popular and Indian communities thrived. Letters from the British Empire were received, demonstrating that the publication was widely distributed. The magazine claimed that tens of thousands of copies were sold. (Bhatia10)

Sushila Rani's contributions to *Filmindia* are noteworthy historically since the magazine and its contents continue to be used as primary sources by Indian movie historians today. Additionally, her association with the magazine explains some intense and intimate conversations with actresses of the 1940s, which were perhaps

only possible due to Rani's gender. There were few women journalists in those days, and these trailblazers were mainly forgotten.

By 1947, *Filmindia* had established itself as a prominent player with monthly sales of ten thousand copies in India and abroad. The publication became a sensation due to its clever blend of rumour and review, observation, and opinion. Baburao Patel's penchant for self-promotion and humorous writing style contributed to the magazine's popularity and catapulted him to superstar status.

By the time *Filmindia* celebrated its 25th anniversary, it had become fully involved in politics and had begun concentrating on Indian politics and public policy. The magazine was renamed *Mother India* in 1957. Baburao, later, transferred control of *Mother India* to Sushila Rani in 1967.

Fig 1. *Sushila Rani*

Sushila Rani

Sushila Rani Tombat was born in 1918 to a Konkani family with a substantial cultural capital. She was one of four daughters of a wealthy lawyer, Anand Rao, and his classically trained housewife, Kamala Devi. Sushila Rani performed her first concert at nine and was accomplished in the classroom, earning a gold medal in post-graduate degree in Science as well as law from the University of Madras at 23.

As a result of her father's thriving practice, the Tombat sisters grew up in comfort. The conversation at home centred on art, culture, philosophy, and the independence movement. (Mukherjee 1) After assisting in the college biology department and subsequently working as a researcher for a pharmaceutical business, Sushila sought and obtained a position as a teacher at a school in Udaipur. Her father persuaded her to accept it. Three months into her employment, Sushila Rani got a persistent foot ache. The medical facilities in Udaipur were inadequate, so she moved to Bombay and was hospitalized for a month. Before returning to her school employment, she chose to spend time with her uncle's family in Bombay.

For her, Bombay was unfamiliar and intimidating. A relative showed her about the city. One day, he brought her to dinner at the well-known restaurant Wayside Inn in Kala Godha, as Baburao Patel recalled on January 15, 1942, in his journal *Filmindia.*

> *At the Wayside Inn, I was providing entertainment for journalists. The most excellent fortunate accident of my life happened to me. The lady entered the eatery wearing a stunning green sari with her army cousin. A little while later, the army major introduced himself and said he wanted to meet me with the woman with him. I also got to know Sushila Anand Rao Tombat. She was traveling to Udaipur to start a teaching position. She never made it to Udaipur. (*Bhatia 20)

In 1942, Sushila Rani became the secretary cum sub-editor of *Filmindia*. Baburao Patel gave her a salary of two hundred rupees per month. (Mukherjee1)

In 1944, her first film *Draupadi* was released. The movie was directed by Baburao Patel and produced by Hans Pictures Ltd. The new face of Rani was revealed in *Filmindia* magazine to promote the movie. After the film's release, she was dubbed "*Screens Volcanic Beauty*" (Bhatia 31). Baburao Patel knew that the most popular and influential film magazine was available to promote Sushila. He would use it to its fullest extent to promote the film at every level and wouldn't be subtle about it. During the year, Baburao Patel and Sushila Rani were married secretly without

public notification. In the book *Patel of Filmindia*, Susheela Rani reminisces about those days: "during the initial two or three months, we were not together. He was unwilling to reveal that we were married. He did not even include our wedding photo in the magazine, whereas most of his girlfriends were featured prominently. She will be furious, he stated, referring to his wife, Shireen. It never occurred to him that she might be angry; if he was so concerned about her feelings, why did he get married in the first place?"(Bhatia 38)

In an interview with her, asking questions about her life with Baburao Patel, she said: "After joining Filmindia, I started living in Bombay, and the affair deepened. Fifteen days prior to my marriage, I said yes. There were women even after me, and people used to wonder how he could be interested in them. But still, he was interested. So married life was mixed up with all this. I was too young, innocent, and naïve, and he was a very seasoned person with many affairs. I didn't realize what I was getting into." (Mukherjee 2)

From 1946, *Filmindia* gradually and methodically started to become political. Things reached a stage where politics, filmdom, and sex became so intimately linked on its page that one could explain them as a reflection of Baburao Patel's warped personality. As India headed towards independence, he began writing on national issues.

Baburao and Sushila Rani began to live more closely together during this period. As the marriage began to stabilize, pictures emerged in the magazine. Sushila Rani, meanwhile, acted in the movie *Gvalan*, an Amar Picture of Bombay social drama produced and directed by Baburao Patel. She afterwards stopped working in films and started concentrating on music. She studied classical singing, Khayal singing, and light music from Padma-Bhushan Mogubai Kurdikar, Ustad Alladia Khan, and Sundarabai Jadhav.

Baburao Patel passed away on September 4. 1982. Sushila Rani Patel had learned to fend for herself. It was not as easy as it may appear. After his death, most well-wishers had advised her to shut down the magazine. The eminent editor, Khushwant Singh, had even suggested that *Mother India* would be buried along with Baburao Patel. Yet she persevered, determined that it would reach its 50th anniversary. She succeeded in her mission.

She emerged from Baburao Patel's shadow after his death. Despite her husband's periodic discouragement that she shouldn't sing in public, she persevered through thick and thin. Patel used to eject people who arrived with concert invites. She remembers that " *Baburao got me teachers, but when it came to a concert, he put his foot down. It used to leave me in tears. During our life together, I had to be at his beck and call- so I used to practice very early in the morning.*" (Bhatia 85)

Fig 2: (Sushila Rani receiving the *Sangeet Natak Academy Award 1981*)

Since then, she has hosted singing programs on Akashvani and Doordarshan. She started performing at various music festivals, including Tansen Samaroh, Prayag Sangeet Samiti Samaroh, and Pandit Onkar Nath Thakur Sangeet Samaroh. After Baburao's death, Sushila Rani established the Sushila Rani Baburao Patel Trust, encouraging several young musical talents. She continued to commemorate Baburao's birthday with great pomp each year.

She served on the music advisory council of the national government, the Film and Television Institute (Pune), and the Censor Board. She was also awarded the Maharashtra Rajya Sanskritik Puraskar (1999) and the titles of Sur Shri, Suswarvani, Sangeet Saraswati, and Swar Kaumudi by some of the most prestigious organizations in the nation. Dr. A.P.J. Abul Kalam, the then-president of India, presented her with the Sangeet Natak Academy Award. At 61, she earned L.L.B. and L.L.M. with honors; her name is still posted as an attorney in the Mumbai High Court. She was also a distinguished homeopath.

She shared the screen with legends like Ram Gopal and Mukesh and sang with them in early Hindi cinema production. She died on July 23, 2014.

Sushila Rani as a Journalist at *Filmindia*

> *On 15th June 1942, I peeped into the secretary's room and did I see a film star sitting there. Asked Hyacinth as she looked in through the window at one of the many film stars who visit our office. "She is the new secretary," said an advertising executive. " but that (meaning, of course, the sweet thing inside) is too beautiful for an office." (Patel, 27)*

Fig 3 (*Filmindia's new secretary* 24)

After Sushila Rani started working at *Filmindia*, she attempted to address social issues, particularly those affecting women. Through her writings, she brought attention to topics such as gender-based violence, the lack of education opportunities for women, and the unequal treatment of women in the workplace. She engaged with the public and decision-makers to encourage change and creation of an equal society. As an editor, Sushila questioned why film stars allowed themselves to be slandered by the public. In one of her articles against a Hindi magazine originating in Calcutta, "a significant little paper", Sushila Rani voiced her concerns about such slanders. Under the headline, "Film actors are all pimps, and film actresses are all prostitutes", this article in the Hindi magazine was widely circulated and contained details about the entire industry and film actors and actresses. (Majumdar 41). Sushila in a strong rejoinder writes that film stars must unite and speak out against such discriminatory language to create a more inclusive and tolerant society. She also argues that it is important for them to come together to fight against the malicious slander and rumours spread about them and to create a safer and more supportive environment for all actors and actresses. This is because when the actors and actresses unite, they have more power to stand up against the mistreatment they face and to bring awareness to the systemic issues present in the industry. By coming together, they can create a larger platform to voice their concerns and be heard. This is important because it allows them to come to the table with more leverage when negotiating contracts and raises. It also gives them more power to push for better representation in the industry and to push for better working conditions. This collective power can greatly impact the industry and make a difference in the lives of many actors and actresses.(*Filmindia* 1942 29)

Sushila Rani wrote in several of *Filmindia's* pieces in the 1940s, including the cover, puzzle competitions, reviews, original articles, stand-alone image plates, and by-lines. In addition to writing about her experiences in the film industry and advocating for female actors, she was one of the first women to appear in the

magazine. She definitely helped to break down gender stereotypes and facilitated the entry of more women into the industry. She contributed significantly to the 50-page magazine's content. For over a year, readers of *Filmindia* were bombarded with images of Sushila Rani, stories about her, full-page spreads, lavishly illustrated pieces highlighting her educational credentials, adverts for her radio appearances, and rumours about her marriage to Baburao Patel. By doing so, she showed women they could be successful in the media industry and be the stars of their stories. She also challenged the idea that women couldn't be successful in the industry and showed that their voices could be heard.

Her success in the media industry was a direct challenge to the patriarchal values of Indian society. This society viewed women as secondary to men and incapable of achieving success. When she was part of the publication from 1942 to 1948, she was actively involved in all the discussions. She was asked what her opinion was or which movie she most enjoyed. She explained that she prefers social films to historical films. In the same interview, she made remarks regarding women, stating that marriage is a problem. She added that a college education is considered shameful, and sex workers in the same society are called lost women. (Filmindia, 1942 29). The magazine later published articles addressing these issues. Her opinions were ahead of her time and opened up the conversation around these topics in the magazine. Her remarks showed that she was an advocate for women's rights and the education of women long before the feminist movement articulated these issues.

For purposes of brevity, I will discuss two articles by Sushila Rani in the next section. The first article looks into how social dynamics have changed over time and how they affect people's lives; the article also explores women's various societal roles and how they are perceived. The second article analyses kissing scene in films from a feminist perspective discussing how it challenges traditional gender roles.

The Social Pictures

In order to attract more audiences to the cinema, filmmakers used mythological themes as they were more appealing to regular Indians. Rachel Dwyer draws upon the mythological genre in her lively discussion in order to convey the Hindu myths and legends through sources such as the *Mahabharata* and *Ramayana* epics. As a result of the nationalist movement in the 1930s and 1940s, Dyer argues, devotional films flourished, as well as films produced in Bombay which depict Indian Islamic culture, such as historical and courtesan films as well as 'Muslim social' films.(Dwyer110) The use of mythical themes in films was also a great way for filmmakers to create stories that were larger than life and could capture the audience's imagination. This was very attractive to regular Indians, who often didn't have access to other sources of entertainment. However, beginning in the early 1930s, this pattern started to shift. This shift was due to the emergence of social realism, which focused on representing the everyday experiences of regular Indians and telling stories much closer to their everyday lives. This genre became more popular with regular Indians, who found the stories more relatable and realistic. This shift was due to the influence of the Indian freedom struggle, gaining momentum in the 1930s. There were more historical and biographical films produced. However, these films were not genuinely historical or biographical; they did focus on a historically significant figure, but the portrayal of the topic was nearly always fictionalized to appeal to and amuse the public. This was seen as a way to create films that could capture the general public's attention and be grounded in history to lend the film a sense of relevance and importance. While the historical figures may have been accurate, the events and story elements surrounding them were often exaggerated or fictionalized to make them more entertaining for audiences.

Based on this concept, Sohrab Modi's 1939 film *Pukar* was a tremendous hit. Shantaram's *Udaykal* (1930) and *Dharmatma* (1935), and Modi's and Prithvi Vallabh's

Sikandar (1941) were other famous films produced during this period. These films were popular because they used real-life characters of ancient Indian rulers but intertwined them with fictional plots, creating an entertaining mix of fact and fiction. They also used spectacular sets and costumes, great musical scores, and dramatic performances to add to their appeal. *Achhyut Kanya* (1936), a renowned social play made during the period leading up to independence, dealt delicately with the issue of untouchability in Indian society. These films were part of a movement towards making films with greater social relevance and suggesting reforms for social issues.

Rani wrote an article titled 'The Power of the Screen' that shows that she was well-informed about modern politics, social issues, and the film industry. She emphasized that social imagery was more exciting and helpful than historical and mythological information. She believed that knowledge of modern media and social issues was more relevant to the needs of the people and that it could be used to instil positive values and inspire people to take action. She said that when it comes to social cinema, there aren't too many movies that exhibit social consciousness as most are made only for entertainment purposes. She argued that social imagery was more engaging and useful than old-fashioned stories because it was more relatable and could educate people on current events and social issues. She further argued that it could motivate people to become more involved in the community, particularly by providing them with a better understanding of the issues they were facing.

She, in a caustic remark, says , "… for instance, the picture of the Bombay talkies with the inevitable zamindar and well-dressed village belle and the usual damsel-in-distress situation, and tell me what social purpose do these pictures serve beyond a temporary and frivolous entertainment?" (Patel 1942) She suggests that such films while providing temporary entertainment, do not address significant social issues or have any lasting impact. She believes such films rely on outdated stereotypes and do not challenge the status quo.

She used the film *Padosi* (1941) as an example of a good social film since it dealt with the contentious Hindu-Muslim topic. The films of the time were often seen as escapist entertainment, and Sushila's critique was that they were not tackling social issues that were present at the time. She wanted filmmakers to be more conscious of the day's issues and use films as a vehicle for positive social change.

The role of women

Women in Hindi cinema were often marginalized within patriarchal socio-cultural frameworks, fighting to break free from ideological stereotypes that denied their self-identity and self-expression. Hindi cinema represented women's identity tied around traditional values during the 1940s. Women were portrayed as ideal mothers, submissive homemakers, dependent daughters, immoral prostitutes, cabaret dancers, and strippers. Sushila Rani attempts to challenge such representations and values associated with them through her writing in her article 'The Power of the Screen'. These were some of the issues that she dealt with.

Marriage

During this period of film-making, some fundamental guidelines needed to be observed when depicting women in films, such as, prohibition of premarital affairs and the presence of no more than one romantic interest. Women needed to adhere to the traditions and rituals of their particular religions and follow the established norms of marriage, prayer, religion, and practice. Being married, fulfilling the obligations and responsibilities of the conventional Indian wife according to family norms, being the ideal mother, daughter, and daughter-in-law, etc., were all prominent themes in Indian cinema narratives. Belonging to a patriarchal social framework and performing the function of a woman within the limitations of this structure and social order had also become the role of women in films.

Chakravarty (1989), commenting on realism in Indian films, says, "A woman's social and individual identities are therefore both conferred by marriage… while part of

this has a dramatic function…the overall traditional attitude to women remains in place…" (p. 46-47).

Sushila Rani points out in her article that such representations of women were dependent on the cultural ethos of Indian society and similar manifestations in cinema are constructed through a patriarchal ideology. Sushila Rani remarks, regardless of the role given to women, whether as wives or daughters, they are always depicted as a companion or sidekick to the male protagonists. According to the film industry, a predominant notion is that the wife is the main caregiver for the husband, she cares for the children, and she plays the role of the weak link in the hero's life. When the villain kidnaps or threatens the wife, the protagonist or hero has to rescue her in a dramatic action scene. A wife is nothing more than a satellite to her husband; her work and life revolve around him.

Sushila Rani in the article expresses her dismay over the depiction of or mocking the use of the word 'marriage' and expresses her desire for change. Most of the films, according to her, seem to convey that women provide comfort to their husbands when they return home after work and provide assistance and support to their husbands whenever they are having trouble. She argues that in the depiction of women in Indian cinema, new forms of self should emerge and need to be articulated. There are a range of injustices and oppressions that women face in society, and the purpose of redressing these injustices and oppressions is not only to remove them but also to recover and restore the voice and position of women which had been erased and taken away earlier by patriarchal discourses. The purpose of this article is to challenge the rules of female morality and at the same time to expose some of the hypocrisy in the behaviour of men.

Prostitution

In the early days of cinema, when Phalke was beginning to make films, women were unwilling to act due to the stigma attached to public performance. This was because

women were expected to be reserved and modest, and public performance was viewed as inappropriate for women. Conversely, men were seen as more socially and culturally acceptable on stage and in films. Acting, singing, or dancing for an audience was associated with prostitutes and courtesans, outside the boundaries of decent societies. This meant that women were typically restricted to backstage roles such as set designers, costume designers, and other behind-the-scenes roles. Women were also typically restricted to playing female roles, and these roles were often less complex than those written for men. This created an imbalance in the industry and perpetuated the idea that women could not perform as well as men.

Since the prostitute is specifically a performing woman living in a brothel where the women sing to entertain their clients, the entire discourse on her position in society also represents the position of an actress in society. The prostitute is seen as a representation of the female role in society, so when a woman takes up a profession as an actress, it is often seen as a reflection of the same societal expectations that the prostitute is subjected to. The film's sympathetic delineation of the actual moral worth of its fictional prostitute parallels reformist journalistic arguments, which condemned the social ostracism of film actresses. This idea is reinforced by the fact that both prostitutes and actresses were seen as "fallen women" in the eyes of society, and both were subject to the same expectations and judgments. As such, cinema, therefore, needed to present both professions in a way that challenges the traditional notions of morality and allowed viewers to consider the humanity of all women, regardless of their profession.

The sad way the movie shows the actual moral worth of its fictional prostitute is similar to how reformist journalists criticized how society treated movie actresses. Both groups of people were subject to judgment by society, yet cinema portrays the protagonist's value beyond her supposed profession. This idea mirrors the same

sentiment of reformist journalists, who argued that women should not be judged solely on their public persona. (Majumder 84)

As Sushila Rani argues, a prostitute is always shown in Indian movies as a miserable woman who doesn't belong. She gets no salvation, no hope, and no mercy. Still, the economic part of a prostitute's life—the urgent need to support oneself in a society that doesn't accept her—is ignored, and every day she is overwhelmed with criticism. This is because prostitution is seen as a shameful profession, even though it is often the result of poverty and lack of education or opportunity. The economic side of the profession is often overlooked, and so these women face not only economic hardship but also social stigma and discrimination. "Couldn't Indian screen extend more human treatment to our discarded step-sister and pleading for greater understanding and toleration provide the prostitute with a better means of livelihood." (Patel 1942, 31) Questioning their authority to humiliate them, Sushila argues that women can create spaces for themselves to express their opinions and reject the notion that their voices are not important.

Kissing on the Screen

One of her well-known articles for Filmindia is titled "Give us a real kiss" - a plea for more realism. In this article, she argued that filmmakers should not just focus on glamorous scenes but also portray real-life situations and emotions. She believed that this would make films more enjoyable and relatable to the audience. In this article, she asks the director and screenwriters why this false sense of decency and humility exists in depicting the actual tenor of romance on screen. She argued that by showing more realistic and honest portrayals of love, filmmakers could make films that appeal to a wider audience and show how real people in the real-world experience romance. She believed that this would make films more meaningful and engaging for viewers. She further adds that in India, personal values are constantly tied to religious impulses. By creating more authentic and honest portrayals of love,

filmmakers can create stories that are more relatable to Indian audiences and better reflect their values. This can help bridge the gap between the stories filmmakers tell and their audiences' experiences. Through the years, our people have come to see kissing as disgusting behaviour that is, thus, morally wrong. Therefore, filmmakers must create stories that are more accepting of these intimate acts as they can help to shift the Indian society's perception of them. This will encourage more people to embrace love and express their feelings more positively and healthily. In a humorous tone, she argues that if the objection to kissing was made for hygiene reasons, it might be tolerated until pyorrhoea was considered incurable. If a couple are on a river bank, this procedure is repeated from stone to stone or from tree to tree. This can be done by showing that these intimate acts are natural, accepted, and a sign of love. It is also important to normalize conversations about hygiene and sexuality. This can help to reduce the stigma associated with these topics.

She is, however, al the time aware that she could face criticism and knew that many will criticize her for writing this truthfully. She can already hear thousands of voices shouting at her (Patel 31). She is aware that the truth she speaks may challenge the status quo, and this could lead to criticism from those who wish to maintain the status quo. She also knows that many may think that her speaking the truth would create unrest in her community, but she is confident that her words will not lead to any upheaval.

Love is already a great feeling; how much more so would it be? The on-screen value would be appreciated if it was delivered with integrity and passion. (Patel 1942,31)

In the same year Horniman a well-known British editor of the *Bombay Chronicle* supported Sushila Rani's "Kissing is the thing." He says, "Miss Sushila rani's outspoken demand for real kisses on the screen. That is the thing! She had greatly served the Indian film world through her courageous articles. And that is the correct attitude for all romance and kisses will continue to dominate in the world, whether

some people like them or not" (Patel1943, 35) Horniman recognized the importance of Rani's opinion, and saw the value in her argument that real kisses should be allowed in films. He felt that her opinion was important and should be given a platform, and that romance and kisses would continue to be a prominent part of films in spite of all opposition.

She wrote copiously, often using her by-line. At one place, she described in a humorous vein the cinema-going experience in Bombay - a sophisticated theatre, a black market for tickets, a loud audience and sleazy men who tried to touch women in the darkness. As she says, "you are in a seat now, and suddenly you become aware of a stink pervading the auditorium." (Patel 1944,33) Her writing style was a mixture of humour and sarcasm, which enabled her to paint a vivid picture of the cinema-going experience in Bombay - from its luxurious theatres to the black market for tickets to the unsavoury characters who would harass women in the darkness.

Years later, in 1985, for the magazine's 50th birthday, Sushila Rani published a lengthy article expressing her love for Baburao Patel. She wrote about how she had admired him since she was a child and how his work had inspired her to pursue a career in writing. She described how the magazine had been an integral part of her life, and how it had shaped her views and values. "He had been by my side for nearly forty years, and now the man who dominated my life was no more. I have loved and married despite it not being a perfect match". (Bhatia 82) This was her last message to the publication. The magazine had ceased operations the same year.

Sushila Rani as an Actor
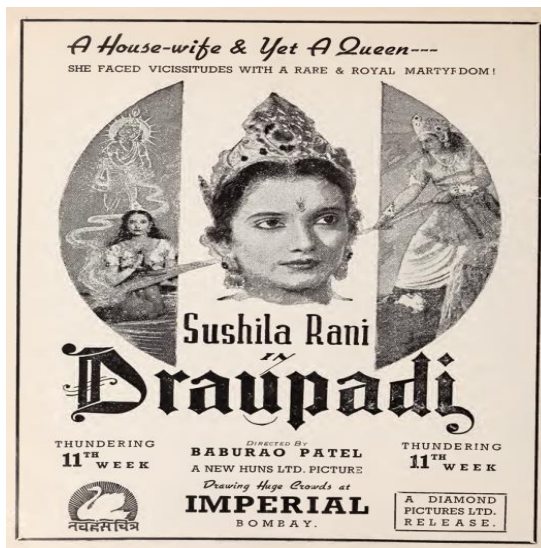

Fig 4 (*Draupadi* 2)   Fig 5 (*Sushila Rani* 14)

Sushila Rani stated that she was not interested in acting in movies. She wanted to pursue a career in music and felt that acting would be a distraction from her goal. She also felt that she would not be able to fully commit to acting and the lifestyle that comes with it. She claims in her introductory article published in 1942 that one of the producers offered her Rs. 1500 per month before she even had a screen test. She was wary of the glamour and attention that comes with being a movie star, feeling that it would interfere with her focus on music. She also didn't want to be viewed as someone who was only in the business for the money. She valued her craft and wanted to be recognized for her skill and dedication.

In an interview published in *Filmindia* in 1942, Sushila Rani reminisced:

"When I came to Bombay, the talent scouts of a couple of studios spotted me. I don't know how but without even giving me a screen test, I was offered Rs.1500/- a month by one producer and Rs.2000/- by another producer… "The job of a secretary in "filmindia" suits me and pays me just enough to meet my needs …" The work I am doing is good and interesting, and I like helping in the editorial work." (Patel, 1942)

Initially, she was drawn in and seduced by the beauty of films, but when she stopped and thought objectively about her whole movie career later, she decided it was not worthwhile. In the interview conducted by Abbas on 1942 in *Filmindia*, she conveyed her opinions: "Baburao Patel may not like my honesty, but he is performing his job as a publicist for the Indian cinema business." However, she added that Patel shouldn't be offended if he encounters certain people who have independent thoughts. She enjoyed working as a secretary for *Filmindia*, which satisfied her need. She was always fond of writing and editing; her work was outstanding and interesting.

In 1944, while she was actively working on the magazine, Baburao Patel desired to return to filmmaking, intending to produce a film titled *Draupadi*.. His new secretary, Sushila Rani, was the ideal heroine since she was a fresh face, composed, and conventional, and she was within reach. Soon after she started working in his office, he began marketing the film in his magazine using his flair. Whether he was attempting to pursue Sushila or using her as a new face is unclear, but it is evident that he ensured that she remained in Bombay.

A few days before filming started, tragedy struck. Anandrao (Sushila Rani's father), who was in poor health, fainted while climbing the steps of the building one morning. He suffered a heart attack and died as a result. She was heartbroken, but she had a film to complete. Despite her grief, she was determined to finish the film as a tribute to her father, who had been an avid movie fan. She continued to work, relying on her determination and strength to carry her through the tragedy and complete the project.

Baburao dived headfirst into his film. Chandra Mohan, Mazhar Khan, K.N Singh, David, and Baburao Pendhakar rounded up the remarkable cast. Govardhan Patel and Jatin Das were responsible for the disrobing sequence and the camerawork respectively. In the January 1944 edition of *Filmindia*, a two-page advertisement

entitled "*From the Blackboard to the Silver Screen*" was prepared. (Bhatia 31) The advertisement highlighted the film's star cast and its production team, as well as giving readers an insight into the behind-the-scenes techniques and processes used by the film crew. It was an innovative and ground-breaking way of promoting the film and created a buzz within the Indian film industry.

Sushila Rani's rendition of the enthralling melody in Draupadi was a distinctive and original element. In 1944, Sushila Rani was featured on the cover of the *Filmindia* magazine, and several images of the film's spectacular set were scattered throughout the publication. As the film received widespread acclaim, she was portrayed as a multitalented, highly brilliant woman with not just a university degree but also a beautiful, melodic singing voice. She was a perfectionist who wanted jewellery crafted from her designs and songs created to her specifications. Her own *Filmindia* magazine characterized her as "irritatingly dictatorial yet a popular taskmaster." (Bhatia 32)

Later, Sushila Rani felt oppressed and powerless due to Patel's constant desire for her and his increasingly overbearing and possessive behaviour. "He could not stand anyone else talking to me. There was a jealous side to him that remained till the last day of his life". (Bhatia 32) She recalls that when Baburao approached her for marriage, she was shocked : "I did not want to get married, but not to someone so much older." (Bhatia 32) This oppressive behaviour was further enforced by Patel's age and power, which left Sushila Rani feeling like her opinion was not valued and that she had no choice but to accept his offer of marriage. This further increased her feelings of powerlessness and oppression.

Sushila Rani was overwhelmed by the loss of her sister and the guilt of not being able to save her, as well as the pressure from Baburao to continue her film career. She felt like she needed to get away and start over, so she decided to flee Bombay and the film industry. She returned in early 1945 under this immense strain when

the movie, *Draupadi* was still playing. B. G. Horniman, a well-known British editor of the *Bombay Chronicle* and a frequent writer for *Filmindia*, gave the film a review. He called it a "powerful and moving drama which grips the attention and holds it until the end," praising Sushila Rani's performance as a "brilliant piece of acting." Horniman further added that " Draupadi sprung Sushila Rani at one bound into stardom. She dominates the whole production with a wholly dominating personality that overwhelms one with the compelling sense of modesty, sweetness, and purity of Indian womanhood" (Bhatia 36). His review gave her the validation she needed to continue her career and put the tragedy of her sister's death behind her.

Filmindia's readers speculated that Baburao Patel may have hired people to carry out counter-propaganda to boost interest in *Draupadi*. Despite the overwhelming dominance of stars in the general discussion on cinema at this time, the idea that stars were a purposefully created commodity was still new. Baburao Patel strategically used the experiment to push his agenda and ensure that Sushila Rani's story was seen as more important than other films at the time. He manipulated the narrative surrounding his film, creating a sense of urgency and importance that other films did not have. This helped to make it stand out from the crowd. By focusing on the star as the main marketing element, and creating an aura of urgency and importance around them, the film was able to capture the attention of both the audience and the industry. This allowed the film to stand out from the rest, as it was not relying on traditional film marketing methods but rather on the star's presence and influence. Since stars existed in both real life and media texts, the mechanical explanation of their use and existence is a simplification of the difficult work that went into repressing and limiting unexpected and contradicting portions of a star's public persona. This strategy was designed to give the star a level of control over how they were portrayed and protection from any negative publicity that might arise from their public actions.

Furthermore, it allowed them to create an image that was appealing to a wider audience and that had the potential to be profitable. Sushila's many on-screen performances helped her develop these surprising traits. As a result, the star's strategy became a success, enabling her to craft an appealing persona that resonated with audiences and opened up a range of business opportunities for her.

She started working on another movie, *Gvalan*, directed by Baburao Patel, soon after. It was the story of a village girl. The movie was set in the backdrop of pre-independence India and highlighted the importance of religious harmony and understanding. It was a story of a village girl who had to face life's various challenges, but with her friend's help, she overcame them and achieved her dreams.

Sushila Rani, who portrays *Draupadi* with poise and dignity, does a full romp as Shyama, the milkmaid in *Gvalan.*. She sings, dances, and flirts with creative and passionate recklessness. She elicits the audience's emotions and garners the sympathy of the enormous crowd with her masterful emotional performance. Sushila Rani's performance is a testament to her skill and understanding of the character and the scene. She fully embodies the character of Shyama and captures her personality, emotions, and the arc of the story. She manages to elicit the desired emotions from the audience and creates a lasting impression.

After the film's release, she ceased acting and continued contributing to the magazine. She wanted to share her story with a larger audience and saw the magazine as an opportunity. During this time, Baburao Patel relocated with his first wife, Shireen, so she just brushed off her problems and began working. She felt that writing would provide her a platform to express her thoughts and feelings and to reach a wider audience. She also wanted to take advantage of the new opportunity to make a living while Baburao moved in with his wife. She began managing a significant portion of the letters, picked questions from the many received each week, spoke with printers, block builders, and authors, including the all-powerful

editor. Taking on this new role allowed her to use her education and knowledge of the industry to her advantage. She was able to leverage her experience in the industry to navigate the complex relationships within the publishing industry and to use her skills to create a career for herself. Her increased confidence in her abilities allowed her to take on more challenging tasks and connect with people in the industry more meaningfully. This enabled her to start her journalism career and pursue her passion for music.

Conclusion

Sushila Rani witnessed a changing India; she was born and grew up in a colonized country, finished her studies when the world went to war. She had married a man fourteen years older than her; she saw India gaining independence, successive governments, four big wars, innumerable new laws, and much social change. Her significant strength was that she remained a modern woman in temperament and outlook, though firmly rooted in Indian tradition. She was more than a witness to history in some respects; she epitomized that history. She continued missing from the archives as a journalist, an actress, and an entrepreneur and was made invisible inside the movie industry. This article is an attempt to recover that elusive past.

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The Role of Discourse Markers in Promoting Productive Skills Development for Commerce Students

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Abstract

This research paper investigates the role of discourse markers in promoting productive skills development among commerce students. Effective communication skills are vital for success in the business world, and discourse markers play a crucial role in enhancing clarity, coherence, and organisation in written communication. The objective of this study is to examine how the comprehension and application of discourse markers can facilitate the development of productive skills, such as academic writing and critical thinking, specifically designed to the needs of commerce students. The research employs a mixed-methods approach, combining qualitative analysis of discourse markers in authentic business communication samples with quantitative assessments of students' language proficiency and productivity. The study includes a sample of commerce students from diverse academic backgrounds, ranging from undergraduate to undergraduate levels.

Keywords: discourse markers, academic writing, commerce students, mixed methods.

1. Introduction

Effective writing skills are crucial for English as a Second Language (ESL) commerce students who are preparing to enter the competitive business world. Writing proficiency plays a significant role in their academic performance, as well as their future professional success. However, ESL students often face challenges in expressing their thoughts coherently and organizing their written work effectively.

One important aspect of improving writing skills is the comprehension and application of discourse markers. Discourse markers are linguistic devices that serve as signposts in writing, facilitating the coherence, cohesion, and overall quality of the text. They help connect ideas, establish relationships between sentences and paragraphs, and guide readers through the flow of information. Renowned scholars have recognized the vital role of discourse markers in writing instruction for ESL

students. According to Swales (1990), discourse markers are essential for creating well-structured texts that meet the expectations of academic and professional audiences. Similarly, Hyland (2008) emphasises the importance of discourse markers in achieving coherence in writing, particularly for non-native speakers of English.

By understanding the significance of discourse markers and their application in writing, ESL commerce students can enhance their ability to convey ideas effectively and persuasively. This research aims to investigate the role of discourse markers in improving the writing skills of ESL commerce students through an analysis of relevant literature and qualitative and quantitative data, this study seeks to contribute to the field of ESL teaching by highlighting the benefits of discourse markers in fostering better writing proficiency among commerce students.

2. Literature Review

Discourse markers have gained significant attention in the field of language teaching, particularly in teaching English as a Second Language (ESL) to students. According to Smith (2012), discourse markers are linguistic devices that aid in the organization and coherence of spoken and written communication. They serve as signposts, guiding the reader or listener through the discourse by establishing connections between ideas and highlighting relationships between sentences and paragraphs.

As stated by Halliday and Hasan (1976), discourse markers play a crucial role in achieving cohesion and coherence in written texts. They provide cues for the reader, helping them understand the logical progression of ideas and facilitating comprehension. For example, the use of markers like "however" or "on the other hand" signals a contrast or counterargument, enhancing the clarity and structure of the text (Smith, 2012).

In the context of ESL learning and teaching, the importance of teaching discourse markers to students has been highlighted by numerous scholars. According to Johnson (2010), ESL students often struggle with expressing their thoughts

coherently and organizing their written work effectively. By explicitly teaching discourse markers, instructors can help Students bridge the gap between their ideas and their ability to convey them clearly, leading to improved writing proficiency.

One effective approach to teaching discourse markers to ESL students is through explicit instruction and guided practise. According to Celce-Murcia and Larsen-Freeman (1999), providing students with explicit explanations of the different functions and meanings of discourse markers, followed by opportunities for guided practice and application, can significantly enhance their understanding and use of these linguistic devices.

Moreover, incorporating authentic texts and real-world examples that contain discourse markers can be highly beneficial. As suggested by Ellis (2003), exposing ESL students to authentic language use allows them to observe and analyse how discourse markers are employed in context, promoting both comprehension and production skills.

3. Research Methodology

3.1 Objective of the Study

The objectives of the study are given below:

1. To teach discourse markers with the help of various tasks.

2. To help them read some authentic material themselves and understand it with the help of a questionnaire.

3. To use discourse markers for comparing two ideas and express similarities.

4. To identify the problem of using discourse markers of graduate students.

3.2 Research Methodology

A true experimental design was used in the study, with participants divided into two groups—control and experimental—and a pre- and post-test to assess their writing skills. And the sample group for this research consisted of thirty students

studying in S.Y. B. Com 2019–20 with Communication English as a core module at Chaudhari Commerce College in Gandhinagar.

3.3 Data Analysis

For the quantitative study, the data analysis for assessing language test scores was conducted using SPSS (Statistical Package for Social Science), a commonly employed software in this field (Jin & Que, 2018). The study followed a true experimental design with two groups: an experimental group and a control group. The data collected included pre-test and post-test scores, which were analysed to ensure data validity and obtain results for the independent t-test and paired t-test conducted on both groups.

3.4 Research Hypothesis

The following hypothesis guided the study:

1. The use of discourse markers will enhance the speaking as well as writing skill of the learners.

2. There will be no significant difference in the use of Discourse Markers to enhance the productive skills of Learners.

4. Data Analysis

4.1 Hypothesis 1

The use of discourse markers will enhance the speaking as well as writing skill of the learners.

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Pre-test	17.50	30	3.712	.678
	Post-test	33.50	30	7.070	1.291

The provided table presents the paired sample statistics of the pre-test and post-test results from a group of 30 students who took both assessments. Utilising SPSS for analysis, the findings revealed that the standard deviation for the pre-test was 3.712,

while for the post-test it was 7.070. Notably, the standard error mean for the post-test, which was 1.291, exceeded that of the pre-test.

4.2 Hypothesis 2

There will be no significant difference in the use of Discourse Markers to enhance the productive skills of Learners.

Paired Sample Statistics						
	Mean	N	Std. Deviation	Std. Error Mean	CO-RELATION	t-TEST	SIGNIFICANCE
PRE_TEST	17.5	30	3.71	0.68	0.236	16.997	0.01
POST_TEST	34.6	30	5.05	0.92			

To analyze the data collected from the sample, paired sample statistics were employed. The provided table indicates that the average score of the pre-test was 17.5, whereas the average score of the post-test was 34.6. The correlation coefficient between the pre-test and post-test was found to be 0.236, and the paired sample technique yielded a t-value of 16.99. In order to examine the significance of the null hypothesis, a one-tailed test was utilized. The calculated t-value surpassed the tabulated value for the 0.01 significance level (2.33). This outcome led to the rejection of the null hypothesis at the 0.01 level. Consequently, the results demonstrate that the utilization of discourse markers proved to be beneficial in enhancing the learners' productive skills.

5. Discussion

By engaging in bilingual discussions, all the learners actively interacted and developed a deeper comprehension of discourse markers and their role in enhancing productive skills. Additionally, they gained an understanding of the significance of discourse markers in fostering coherence and cohesion in writing. The implementation of pair work proved to be an effective strategy, promoting a learner-

cantered approach. Furthermore, the researcher closely monitored the linguistic behaviour of the learners and noted their successful utilization of discourse markers. The practical application of discourse markers through classroom activities facilitates the attainment of language competence.

After engaging in a trial of discourse markers, learners have begun incorporating key discourse markers into their writing skills. The assigned tasks have proven to be valuable in providing learners with practical opportunities to apply the taught theory of discourse markers. As a result, learners have experienced notable improvements in their productive skills, specifically in writing and speaking, including their proficiency in general conversational use.

According to Smith (2016), "The practical application of discourse markers through purposeful tasks supports learners in integrating these linguistic devices effectively into their communication" (p. 45). The incorporation of discourse markers into writing and speaking tasks has demonstrated its effectiveness in enhancing learners' overall language proficiency and communicative competence.

When researchers introduced articles authored by Chetan Bhagat, learners gained practical insights into the application of discourse markers both in writing skills and everyday life situations. Through the provision of appropriate instructional materials, effective learning outcomes were achieved. The constant integration of discourse markers into classroom activities facilitated the development of productive skills, enabling learners to utilize them naturally in their communication.

As cited by Anderson (2019), "Exposing learners to authentic texts written offers valuable opportunities for learners to observe and internalise the practical usage of discourse markers in both academic and real-life contexts" (p. 82). Incorporating such authentic materials enhances the relevance and applicability of discourse markers, enabling learners to transfer their skills to various communicative settings.

6. Conclusion

In conclusion, this research paper explored the role of discourse markers in promoting the development of productive skills among commerce students. The study highlighted the importance of effective communication skills in the field of commerce discipline and the significance of discourse markers in enhancing clarity, coherence, and organization in written communication. Through a mixed-methods approach, incorporating qualitative analysis of authentic business communication samples and quantitative assessments of language proficiency, the study investigated how the comprehension and application of discourse markers can facilitate the development of productive skills, specifically tailored to the needs of commerce students.

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The Surge of ICT in Education after Covid-19

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Abstract

The entire planet has experienced a pandemic crisis. For instance, we observed that everyone is distressed. Covid-19 has an impact on all sectors. Additionally, the education sector is significantly impacted. However, both teachers and students find great value in ICT. These technologies make the teaching-learning process easier. ICT play significant roles in education in aiding teaching and learning. They need to modify the way they teach and redesign communication in the classroom. Additionally, ICTs have replaced the traditional teacher-talking, student-listening method with teaching and learning that is interactive and collaborative. Compared to the already used approaches, many people believe that using information and communications technology (ICT) is a more efficient approach to teach and study a particular language. New methods of learning will be implemented in the educational sector, with an emphasis on online education that employs the development of ICT (information and communication technology) for teaching via mobile devices. Teachers nowadays must include ICT (information and communication technology) into their lesson plans if they want their students to have the skills necessary to succeed in the twenty-first century workplace. It's hard to deny the impact that the internet and cutting-edge technical innovations have had on the educational systems of other countries in the modern era. The usage of ICT appears to be a "bridge" that helps individuals "survive" the surroundings and "break up" the monotony of training. Teachers who must adapt their methods of instruction or utilize ICT to hold video conferences with their courses in order to track their students' progress due to distance learning. The epidemic has raised awareness that blended learning may be used even in the most remote areas.

Keywords: Scenario, Covid-19, Remodelled, Victimisation, ICT, Pedagogy.

Introduction

COVID-19refers to a disease brought on by the SARS-CoV-2 virus. Wuhan, in the People's Republic of China, was the site of its initial discovery in December of 2019. The first incident was reported to authorities on November 17, 2019. COVID-19 is

the result of exposure to a recently identified coronavirus strain. **'CO' stands for corona**, **'VI' for virus**, and **'D' for disease**. Patients with this illness used to be diagnosed as having "2019 novel coronavirus" or "2019-nCoV." The global spread of this illness has led to a state of lockdown. This pandemic crisis has an impact across all areas. They are all forms of schooling. Additionally, the teaching and learning processes are altered. All colleges and faculties close as a result of this internment, and teaching and learning methods are discontinued. ICT technologies, however, are back to support professors and students. Online classes begin, and the educational system also receives a boost. These days, students coordinate with one another and complete their work while using completely distinct academic applications. Different applications were utilized, including Microsoft, Zoom, Google Meet, and a plethora of others. There are a variety of platforms available for teachers to arrange their online lessons with their pupils. Students are also learning.

Significance of ICT on a Common Platform

1. Because of the incredible advancements in ICT, the World Wide Web (WWW) has changed data warehouses for college students, professors, and others. Every day, someone from the Village will also refer to the most recent data and analysis. Open universities and online learning via ICT are new opportunities for working people to gather information and assess reception as well.

2. TV broadcasts are one of the easiest forms of communication for imparting the most recent information to students, farmers, and athletes through video clips. Viewed are the expensive and challenging experiments, advanced surgery for medical students, etc.

3. The curriculum information for textbooks, reference books, and references is available online. Even one will successfully complete a course at a foreign institution by abusing the incredibly cost-effective internet. The online certificate is administered by pro-metric centres in various locations across the world by industry heavyweights Microsoft and Oracle.

4. For students of all grades—from kindergarten to postgraduate—audio cassettes, video tapes, audio and video CDs, and video multimedia system interactive CDs are available on the market. Even professors will create the material CDs using computers. For the benefit of a wide variety of students, digital display projectors are employed instead of overhead projectors.

5. Generally speaking, online assessment avoids human errors. It upholds examination judgment. The state board is offering an online test for the data Technology topic in the XII normal grade, and it only takes a short amount of time even when the exam is done on demand. The MSCIT course is also conducted online by Geographical Region Data Corporation (MKCL), with results being made public as soon as a student hits the top test button.

6. Each of the three terms—data, communication, and technology—has a distinct meaning. But the combination of the three phrases suggests that ICT is becoming into a component of soul. ICT is very beneficial in most aspects of human life.

7. Information and communication technology (ICT) have assimilated into everyday life in all its facets. The use of ICT during the past 20 years has essentially changed the processes and procedures of almost every type of endeavour, including business and governance. Education might be a very socially oriented activity, and strong teachers who have extensive one-on-one time with students have historically been associated with higher levels of educational quality.

8. The use of ICT in education allows for more student-centred learning environments. However, as the world rapidly transitions to digital media and information, the function of ICT in education is becoming more and more important, and its significance can still increase and develop in the twenty-first century.

IMPLICATIONS IN TEACHING – LEARNING MODULES

1. One, it's good for the academics' long-term careers. With the help of modern technology, a coach may learn a wide range of languages. He plans to attend illustrious schools like Cambridge University, the British Council, etc., to get credentials in a number of areas. These tools help him refine his presentation skills, making his topic more accessible to a wide audience.

2. A coach will broaden his area of knowledge with the aid of electronic journals, periodicals, and libraries, which can only be done by using ICT. In order to improve his knowledge and abilities, he may also engage in conversations and conferences with the subject-area consultants via audio and video conferencing.

3. ICT enables a coach to identify creative instructional methods. He will collaborate with the students on a variety of projects and tasks. Additionally, it aids him in supplying lesson materials, homework, etc.

4. With the aid of ICT, he may take part in various in-service training programs and seminars that are crucial for his professional growth.

5. ICT enables a coach to advise his pupils on the training materials available online, such as e-books, e-journals, e-magazines, and social networking sites like joined - in that are helpful in advancing subject-matter expertise.

6. ICT also aids him in developing a course schedule. He will research educational policies from other nations in order to assess their advantages and disadvantages, difficulties, as well as social science and psychological issues related to students. These items help him develop a plan that achieves the goals and objectives of the teaching subject.

7. The student will use online resources to learn. There are several tools available that can help pupils better understand a subject. Students may learn at any time and from any location.

8. Students will connect with professors online and get the information they require about the subject. Students are not restricted by time or location.

The web applications make it easier for instructors and students to communicate and get information about certain subjects. Students are abused as learning tools while lecturers depend on a variety of various applications for instruction. In this way, ICT technologies are beneficial in the event of a pandemic. These resources are helpful for both instructors and students.

Rationale Aspects

1. **E-learning or on-line Learning:** The integration of information and communications technology into educational settings paves the way for innovative pedagogical practices that may be utilized by both students and instructors. E-learning, often known as online learning, is becoming increasingly common as a result of the proliferation of extraordinary events. This allows institutions to ensure not only those students have access to program materials when in class, but also that they will study while absent from class, such as while waiting at reception or in hospitals.

2. **ICT brings inclusion:** The fact that all students have an equal chance of learning something from class lectures is only one of the numerous benefits brought about by advances in information and communications technology. With the availability of adequate resources and the ability to make use of specific information and communication technology tools, students with special needs are no longer at a disadvantage in terms of their education. On the other side, there are additional worries brought on by the so-called "digital divide" and the attempts to give less privileged people with access to the tools and resources afforded by ICT.

3. **ICT promotes higher-order thinking skills:** Critical thinking, one of the most important talents for success in the twenty-first century, involves a variety of processes, including evaluation, planning, monitoring, and reflection. Certain abilities are needed to effectively implement ICT (information and communication technology) in the classroom. One of these skills is the ability

to defend and articulate the value of utilizing ICT to address problems. The students were able to brainstorm, try out, and hypothesize on the many approaches they may take.

4. **ICT enhances subject learning:** It is now generally accepted that the widespread implementation of ICT in schools vastly elevates the significance of accomplishment and skill acquisition.

5. **ICT use develops ICT accomplishment and ICT Capability:** Each of these is a competency for the 21st century that may be developed to its fullest potential when information and communication technology is clearly present within the context of learning a subject matter. The most effective method for acquiring skills in information and communications technology is to cultivate them by participating in purposeful activities that are rooted in relevant settings that are related to the topic at hand.

6. **ICT use encourages collaboration:** To have a better understanding of how this operates, just bring a laptop, iPad, or another portable device into the classroom where you are taking the lesson. Children are naturally accompanied by ICT to locations where they may speak and chat about their work, which opens up new channels for communication and fosters the development of language skills.

7. **ICT use motivates learning:** Children and the things they require are not being neglected in favour of the society's goals of developing cutting-edge technology. Children are mesmerized by technology, which in turn motivates and encourages them to learn while they are in school.

8. **ICT in education improves engagement and information retention:** After incorporating ICT into classrooms, there is a discernible rise in the level of involvement shown by students in their respective projects. This is usually the case as a direct result of the fact that technology provides a range of completely new possibilities to make learning interesting and engaging in a

variety of different ways. It is anticipated that, as a result of their participation in the hyperbolic activity, students would be able to recall information in a more effective and efficient manner.

9. **ICT use permits for effective Differentiation Instruction with technology:** Designs and technologies enable the potential for this to take place, taking into account the fact that we all learn in unique ways and at diverse rates.

10. **ICT integration could be a key of the national curriculum:** There is a possibility that the incorporation of ICT will play a big role in the curriculum in Australia, for instance, and this is a pattern that a growing number of governments in other countries are beginning to replace as they become aware of the value of ICT in educational settings.

Conclusion

ICTs will continue to play an important part in the future of mankind as they become connected to an increasing number of facets of our daily lives. As long as customers like us like having alternatives, it will continue to change and develop in response to our preferences. We like utilizing information and communication technology not just for our own personal growth and creative expression but also for our own entertainment and financial gain. In the age that follows COVID, the adoption of a blended learning strategy will be helpful in methodically bridging these gaps and preparing both students and teachers for the transition to digital learning. Because of the pandemic, it is now much simpler to comprehend how blended learning may be utilized to penetrate even the most inaccessible regions. In addition to this, it has assisted both teachers and students in exploring all of the learning opportunities that are available to them. They will have a greater sense of accountability for it, given that they are also responsible for their own education.

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Teaching English Language to ESL Learners through English Literature

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Abstract

With the advancing years, the approaches and strategies of teaching English language as a second language has changed. Not just the technological revolution has changed the way is English is taught and learnt but also the perception of teaching English through several techniques have witnessed a change. ELT practitioners since long have been brainstorming about the strategies through which English language can be taught creatively. One such practice is teaching English through English literature. Here, the literary text is used as authentic material for teaching English language to the English language learners. It is asserted that using literary texts not only help in developing language skills but also retains the motivation and interest level of learners. Therefore, this paper attempts to present the advantages and strategies in teaching English language through literature. Furthermore, this paper would also highlight the challenges faced by teachers in using literary texts in the classroom for teaching English language to the ESL learners.

Keywords: English Language Teaching (ELT), English as Second Language (ESL), literary texts, language skills, linguistic competencies.

1.0 Introduction

English language is an international language. It is the language that connects the world globally and that's why it has been identified as a 'lingua franca'. And that is why learning of English has become inevitable in today's scenario. Scrase (2004) states that English is identified as an essential international and global language for professional employment. English is the language of law, business, trade, medicine, research, media etc. Because of this, teaching of English as a second language has been given importance in Indian schools and colleges. V.V Yardi (1977) remarks that English as a second language means a scenario in which language is used for education, administration and as common link language. Thus, the importance of learning English has given English language teaching a prominent place in Indian education system.

Since English language teaching occupies a prominent place in Indian education system, ELT practitioners have continuously brain stormed the idea about the innovative ways of teaching English language to the ESL learners. One such innovative practice of teaching English language creatively is to use English literature in the classroom.

1.1 Using English Literature in the ESL Classrooms

Using literary texts in the English language classroom opens up many opportunities for the teachers as well as learners. In ESL classroom, literature based teaching comprises of teaching and learning of English language by making ESL learners participate in tasks and activities that are based on literary text's characters, plot, settings, themes, motifs, literary devises etc. It is asserted that students can learn English language effectively through literary contexts, characters and plot. Povey (1972) asserts that literature helps in developing all language skills as it provides learners with evidences of subtle vocabulary usage and using appropriate syntax. By using literary texts, firstly, students' motivation and interest level can be retained in the language classroom. Secondly, students' interpretative as well receptive skills can be harnessed through structured lesson plan. More important of all, learners' communicative as well as linguistic competence can be developed through using literary texts in the language classrooms. Writing about the use of fictional prose in teaching English language to the learners, Abedi (2004) remarks that fictional literature provides an opportunity for the learners to give their opinions about different aspects of literary story.   Using literary text can help the students develop the ability of understanding the language and using the language creatively. Students not only learn about new words, sentence structures but also develop an art of appreciating the literary text. Thus, the use of literary text in the teaching of English language in language classroom cannot be undermined.

1.2 Teaching English Language Through English Literature: Challenges

Even though ELT practitioners and experts have talked about advantages of using literary texts like novels, dramas, poems and short stories for teaching English to the ESL learners, there are few challenges that are encountered by teachers in using literature in teaching English in the ESL classrooms. Firstly, due to heterogeneous classroom, the linguistic competence of students is not always at the same level. The selected text does not always cater to the linguistic competencies of the all students and therefore many a times students struggle to even read the literary piece that is used for classroom tasks and activities. Secondly, classroom with large number of students also becomes a barrier in executing creative tasks related to using literary texts for language learning. Thirdly, the changing perspective towards education i.e students being more oriented towards scoring marks also hinders the classroom teaching. Ling and Chen (2016) assert that examination-oriented system is one barrier in teaching English language through literature. Fourthly, using literary text in the classroom for teaching English language requires more time due to the interpretation activities and other creative tasks involved. Sometimes it becomes difficult for the students to complete the task/ exercise in the given time. Furthermore, the literary texts selected for teaching English language are cultural specific as well as region specific. Therefore, many a times students are not able to connect to the text and therefore are uninterested in understanding the text and become unresponsive to the task and activities.

It takes lots of time on the part of the teacher to carefully select a text that can be used in classroom for teaching English language to students through several language learning tasks that are based on the reading of the text. However, if the teacher fails to select the appropriate text, the purpose of using literary text for teaching English language in the classroom may not be accomplished. Additionally, if the teacher is not competent and creative enough to use literature in the classroom, the purpose of teaching language through literature may not be served. Adeyemi (2008) reflects on the same assertion stating that if teachers themselves are L2

speakers, they may find it challenging to use language creatively in the classroom. However, in spite of the challenges faced, if the teachers are enthusiastic and work on the lesson planning well, a significant improvement can be bought in students as far as their improvement in the English language competency is concerned.

1.3 Teaching Language through English Literature: Strategies

In order to make the teaching and learning of English Language through literature more effective, there are few strategies that can be considered during lesson planning and execution of the tasks in the classroom. Firstly, before planning a lesson and designing the language tasks for students, it is essential for the teacher to determine the language competency level of the students, their interest, age group etc. If selection of the text and designing the lesson plan is according to these criterions, productive learning can take place where students feel motivated to get involved into the task rather than feel uncomfortable. Additionally, Hişmanoğlu, M. (2005) remarks that the lesson should be planned in a way that leads the learners from comprehension of the literary text at literal and inferential level to collaborative work. Secondly, selecting smaller literary text can help to retain the interest level of the students. While selecting the text, students' level of understanding should be considered. Thirdly, if the learners belong to beginner or intermediate level, selecting of short stories rather than essays, poems and novels would be more ideal. This is because, the short stories have lesser word count and this in turn helps the students to focus more on vocabulary and sentence structures. Fourthly, using audio-visual aids would also generate interest in the students for learning English language. Short films that are based on literary texts can be selected for screening in the classroom. Students analytical ability and listening skills can be harnessed through such activities. Furthermore, short plays and dramas can be used for teaching language skills. The technique of dramatization, improvisation and role play can be effective in enhancing the speaking skills of the learners. The students could be assigned characters from the story/ drama and thereby they should be instructed to prepare a

small act. Soliloquies and its performance can also be an effective task for developing speaking skills in learners. The activity of storytelling using timeline of events from the text is also one of the effective technique of practice speaking skills. Thus, based on students' language competencies, there are several constructive activities and tasks that can be incorporated into teaching English language through literary texts.

1.4 Conclusion

Literature plays an important role in the English language classroom. Literature not only helps in developing language competency but also the art of critical appreciation. If learners are made to learn using diverse literary texts, their interest and motivation level can be fostered. Thus, literary texts and the activities based on it, gives the learners opportunity to communicate, discuss and involve themselves in the tasks and activities that results into productive learning making classroom teaching and learning lively and fruitful in true sense.

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New Directions for English Education in India with NEP 2020

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Abstract

By expounding that there is no National Language in India, we have a multilingual country and English Education, was in fact the demand of Indians. English was considered as a language for privileges only in the past and now with the introduction to the New Educational Policy 2020, English will be considered as equivalent as other Indian languages. With the implementation of 5+3+3+4 formula, the focus will be given on the regional / home / first language till Grade 5.

The present paper will explain the paradigm shift English Education since the beginning till now, and the suggest made by NEP 2020. Macaulay's aim of providing English education to Indians was to create a class of subordinates. Instead, the New Education Policy 2020 focuses on to create a group of skilled experts. Furthermore, this paper will also elaborate decolonization of English as a language.

Key Words: National Education Policy 2020, English Education in India

"The end-product of education should be a free creative man,

who can battle against historical circumstances and adversities of nature"

- Dr. Sarvepalli Radhakrishnan

English has made its status as a 'Language of Wider Communication'. In addition to a 'link' and a 'living' language, English has spread its roots as a Lingua Franca in all over the world, from being a pidgin to prominence in all aspects. The first blueprint on English Education in India was set by Charles Grant in 1767. He suggested a policy to bring changes in education in India through his work, "Observations on the State of Society among the Asiatic Subjects of Great Britain" in 1792 (first printed in 1813). He endorsed the adoption of English in India for the flexibility in communication between the Government and the Subjects.

> "The acquisition of a foreign language is, to men of cultivated minds, a matter of no great difficulty. English teachers could therefore be sooner qualified to offer instructions in the native languages, than the Indians would be prepared to receive it in ours" (Grant: 1813, 77).

Gradually, English was accepted in Education System in India as a 'Library Language'. In 1968, the 'Three-Language-Formula' was introduced which enabled learners to learn their native or local language, Hindi and English or any other European language. With this, English became one of the official languages of the country and now most of the Indian universities have English as a medium of instruction.

> "…the study of a modern Indian language, preferably one of the southern languages, apart from Hindi and English in the Hindi-speaking States, and of Hindi along with the regional language and English in the non-Hindi speaking States." (*National Policy on Education*, 1968:3)

Kothari Commission made some suggestions to improve education in Indian schools and colleges. The first National Policy on Education was introduced in 1968. Along with the "Three-Language-Formula", the policy also aimed to provide compulsory and free primary education for all children under the age of 14 years. The National Policy on Education in 1986 suggested initiatives to provide equal education to the ST and SC communities. "Operation Blackboard" was launched to provide adequate funds to the schools and colleges in rural areas. It also ensured to build primary schools in tribal areas. Later, the policy was modified through "Programme of Action" in 1992. It introduced 'Common Entrance Tests/ Examinations' for the admissions in higher education institutions. It also criticized the Annual Based Examination.

After around two decades, the New National Education Policy was introduced 2020 by the Government of India. It echoes with revolutionary changes in the education system in India. The major lacunae were the categorizations of the streams i.e., Arts,

Commerce and Science, after Secondary School Education (10th Std.). Thus, learners were not able to choose the subjects of their choice. With the implementation of the NEP 2020, students will be given flexibility to select any course of any of the streams provided.

Another major progress in the recent education system is the elimination of the 10+2 academic structure. The new academic structure will be sub categorized into Foundation Stage (3+2), Preparatory Stage (3), Middle Stage (3) and Secondary Stage (4). After Class 12, the Multiple Entry-Exit Programme will ensure the credits earned by the students at any stage of four-year of undergraduate level will be useful for them via Academic Bank of Credits (ABC). Students will also be able to track their progress through PARAKH i.e., Performance, Assessment, Review and Analysis of Knowledge for Holistic Development. Self-Evaluation will be a very beneficial step to develop critical thinking among the students.

> "The three-language formula will continue to be implemented while keeping in mind the Constitutional provisions, aspirations of the people, regions, and the Union, and the need to promote multilingualism as well as promote national unity. However, there will be a greater flexibility in the three-language formula, and no language will be imposed on any State. The three languages learned by children will be the choices of States, regions, and of course the students themselves, so long as at least two of the three languages are native to India." (*National Education Policy*, 2020: 14)

English, being communicated world-wide, is still in priority today. It is essential to adopt English for competing at an international level. A seminar was held on "National Education Policy 2020, in Regard to the English Education", at Knowledge Consortium of Gujarat (KCG), Ahmedabad. In his lecture "Introducing NEP 2020 and Breaking the Myths Regarding the New Policy, Prof. Jagdish Joshi quoted Dr. Sarvepalli Radhakrishnan, "The end-product of education should be a free creative man, who can battle against historical circumstances and adversities of nature", thereby stating the current pandemic situation and the paradigm shift in English

Education in India since Macaulay's idea of introducing English education to Indians. He broke the myth whether English should be abandoned, and further specified that the demand for English in this global world cannot be ignored.

Thus, the New Education Policy 2020 suggests that the Primary Education should be provided to the students in their native or home or regional language and they further can opt the medium of the instruction of their choice. The emphasize is given on the idea that the new policies are a makeover of the system. National Education Policy 2020 focuses on a holistic and integrated approach where the students can enjoy the process of unlearn, learn, and relearn from the courses of their choice. There is a remarkable change in paradigm shift, where Macaulay's aim of providing English education to Indians was to create a class of subordinates. Instead, the New Education Policy 2020 focuses on to create a group of skilled experts.

Prof. Hitesh D. Raviya in his seminar on "Decolonizing English Education in India", suggested that the colleges and universities should have textbooks of their own and the focus must be set on the local context. For instance, rather than referring and recommending a text for English Grammar by any foreign authors or publications, the textbooks which is Indian in context should be provided. It is also affirmed that introducing textbooks in the schools in dual languages i.e., English, and Regional / Vernacular language, will bring the positive changes in the learning and it will promote English language as Skill rather than just a language for privileges.

For Undergraduate Courses in B.Com., B.A., and B.Sc., especially in Foundation or Compulsory Courses in English, where English can be taught only through Indian texts i.e., Indian Prose and Poetry. He indicated that the curriculum of English must focus on life skills, such as communication and teamwork rather than typical British Canonical texts. For example, instead of introducing Shakespeare, students must be familiarized with Kalidas. Thus, efforts should be made to encourage the

Indianization of English through 'Local-Based Needs Textbook', i.e., Decolonizing the Indian Minds, then English Education.

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