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PT1

Re-examining the Folklore and Folk Festivals of the Oraon or Kurukh Tribe with Special Reference to the Oraons of Dooars

Pawan Toppo

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Abstract

A festival is a community event in which members of a particular social or religious group take part. It acts as markers of social, historical or mythological events by recalling the heroes and legends of a particular community. It also indicates the beginning or ending of a season and other important phases of a year and serves as a medium of understanding a particular community as it's through their institutionalization that one can witness the tradition, the legends and the folklores which are associated with a particular community. It begins as mere occasion but ultimately turns into deep rooted tradition of a community. The Oraon or Kurukh are the men of festivals. The most of the festivals of Oraon are seasonal involving the whole village community and are attached closely to agriculture activities which reflect the relation that exists between the tribe, nature and their religious beliefs such as DhanBuni, Hariari, Ban-gari, Kadleta, Nawakhani, Khaliyani (Xalxo, 2007) etc. In the past, the Oraons celebrated almost all these festivals, but at present these festivals can hardly be found in one village (Roy, 2019). The Oraons who are living the tea estates (especially in Dooars) are unaware or indifferent of these festivals as these festivals are mainly concerned with agriculture. So, it's a matter of serious concern as many of their festivals are moving towards extinction. But the major festivals like Fagua, Sarhul, Karam and Sohrae are celebrated by the entire Oraon community irrespective of their different religious identification.

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(Special Issue)

“Twenty-First Century: Cultural and Economic Globalization”

The Play of Biopolitics in Mahasweta Devi's *Draupadi*

Dr. MD Masihur Rahman

DOI: <https://doi.org/10.22271/allresearch.2021.v7.i7Sa.8652>

Abstract

Critically considering the Agambenian status of “Camp (which) is the very paradigm of political space at the point of which politics become Biopolitics and Homosacer is virtually confused with the citizen” and the Foucauldian concept of Biopolitics –a system of regulation of the human body both biologically and politically, this article would like to explore the biopolitical praxis in Mahasweta Devi's *Draupadi*– a short story which tells about the explicit and exploitative representation of state-sponsored violence and resistance to it by the subaltern representative. The state-sponsored violence and the activities of the rebels set in a fictional but politically reverberating setting is an attractive field of exploration. Looking at the short story through the Foucauldian and Agambenian concept of controlling Bios both biologically and politically, this article would like to assess the ways in which Biopolitics coerces the population. This article would like to explore the biopolitical subjugation of the subaltern and contributes to the discussion on Biopolitics.

Keywords: Biopolitics, Foucault, Agamben, State, coercion, incarceration, subaltern

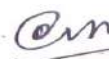
Introduction

Biopolitics emerged in the 1970s as a distinct sub-discipline in the powerful work of Michel Foucault who first extensively examined the power of the state over the individual as well as its citizens. Foucault used the term to denote the social and political power over life. Biopolitics signifies the strategies and mechanism which directly or indirectly manage /channelize the individual as well as the population under the regime of authority. Often political systems resort to surveillance, incarceration and killings in order to regulate the thought process of the population as well as individuals. Foucault felt the ever-increasing danger of “an omniscient government which conforms to the rule of right” (Foucault, 296). This omniscient government accomplishes what is dictated by the capitalist economy. He used the term “the polymorphous technique of power” (P-11) to express a particular phenomenon in the modern political context, to point out the confluence/ “deployment of power and knowledge” (P-73).

Political structures are moulded aiming at controlling people working at a different level. Foucauldian biopolitics concerns itself with such production and management of power. Such understanding expands the dictionary definition. According to Oxford English Dictionary, “Biopolitics is the interaction between politics and biology; specially politically motivated intervention in the growth and development of a population.” Foucault expounds on the regulation of the population using various devices. Political belief /position determines the living condition of the population/individuals.

Giorgio Agamben's work is vitally important in the context of 20th-century Biopolitics- “Modern Biopolitics: the politics of the great totalitarian states of the 20th century (Agamben, p- 119). Agamben concentrates, as part of modern biopolitics, on bare life – a status in which the biological life of human beings becomes subject to political decisions and objectification. He observes how ‘bare life’ is subjected /projected to a status of exception –

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Education becomes 'Online' in the Covid Era: The World Scenario

**Dhiman Chakraborty
&
Monotosh Pramanik**

Abstract:

There is a time when a teacher can recognize a student's mind with his facial expressions and tried hard to reach out to the difficult areas! Now everything is under lockdown for more than 15 months and we are struggling to cope with the new normal— work from home. Everybody is used to the circumstances and schools and colleges are now like archaic museums. The sea-change of educational circumstances is the basic need to adjust both by teacher and students. There are huge obstacles and challenges that we have to overcome— survival in a pandemic, economic and physical well-being, and mental trauma. The scarcity of online infrastructure and the internet make a huge task to overcome. Governmental schemes to provide tablets and computers sometimes helps but only a drop of water in the ocean! Whereas developed countries administered more vaccines to cover herd immunity we are still lagging to produce enough vaccines to coverup our countrymen against the timely decision!

Keywords:

Online, Education, Covid era, pandemic, lockdown, internet, psychological health.

I

As an unprecedented crisis befalls the nation with Covid 19 wreaking havoc in all spheres of human existence, life seems to have come to a standstill. Naturally, with the primary instinct of survival being the priority, educational institutions have been closed since 24th March 2020, but apparently, in a bid to not let education take a 'backseat', the government insists on shifting the entire procedure of teaching to assessment on virtual platforms, underscoring the fact that digitization is the key for survival in today's world. However, the question that plagues our mind is that when in such a situation the focus should be actually on human life, why is the government busy with such schemes which do not help us any better in fighting this pandemic situation?

During a time of the pandemic, infused with failing economies, when man's survival and sustenance is at stake, there are no doubt that education is a privilege. Yet education is one of the limbs without which civilization cannot exist. When physical proximity is deathly dangerous, the twenty-first century, intoxicated by the virtual and practically living in it, quite obviously makes a move on that trajectory and pretends to call it 'online education'.

According to UNICEF, in 71 countries worldwide, less than half the population has access to the internet. Despite this disparity, 73 percent of governments out of 127 reporting countries are using online platforms to deliver education while schools remain closed. Even developing countries across Latin America and the Caribbean region emphasize learning through online platforms. As nearly 1.2 billion schoolchildren remain affected by school closures and as they grapple with the realities of

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সমাজভাবনায় বিষ্ণুপুরী রামায়ণ পায়েল সাহা

‘রামায়ণ’ একাধারে কাব্য ও ইতিহাসের সম্মিলিত রূপ। তাই রামায়ণের কাব্যরস যেমন রূপিপাসু ব্যক্তির চিত্তকে বিগলিত করেছে, তেমনি তার ইতিহাস ভারতীয় সমাজবন্দ মানুষের জীবনাচরণ, তাঁদের পারিবারিক জীবনের আদর্শ ও তৎকালীন সভ্যতার সমাজচিত্রকে বিশ্বের দরবারে তুলে ধরতে সক্ষম হয়েছে। তাই ‘রামায়ণী কথা’-র ভূমিকায় রবীন্দ্রনাথ বলেছিলেন—
রামায়ণের প্রধান বিশেষত্ব এই যে, তাহা ঘরের কথাকেই অত্যন্ত বৃহৎ করিয়া দেখাইয়াছে।
ইহাতে কেবল কবির পরিচয় হয় না, ভারতবর্ষের পরিচয় হয়। গৃহ ও গৃহধর্ম যে ভারতবর্ষের পক্ষে কতখানি ইহা ইহাতে তাহা বুঝা যাইবে।’

বহুতপস্বে এই গৃহধর্ম ও সমাজজীবনের সুমধুর আদর্শ আছে বলেই ভারতীয় জনজীবনে রামায়ণের এত কদর। আসলে একথা তো সত্যি যে, সাহিত্য যতই উচ্চাঙ্গের হোক না কেন, সমাজের সঙ্গে তার যোগ অনিবার্য। তাই বাম্পীকির মহাকাব্যের মধ্যেও ভারতবর্ষের একটি বিশেষ যুগ ও জীবনাদর্শের সংস্কৃতি প্রতিফলিত হয়েছে। অনুরূপভাবে রামায়ণের প্রাদেশিক অনুবাদগুলির ক্ষেত্রেও কবিগণ স্ব স্ব প্রদেশের সমাজপরিবেশকে সম্মান জানিয়ে প্রাদেশিক জাতির জীবনাচরণ ও তাঁদের সমাজকে নিজেদের রামায়ণে স্থান দিয়েছিলেন।

বাংলাভাষায় রামায়ণ অনুবাদের শুরু কৃষ্ণিবাস থেকে (পঞ্চদশ শতাব্দী)। বলতে হয়, তাঁর যতই রামায়ণ বাঙালির ঘরের সম্পদে পরিণত হয়েছে। তাই সর্বত্রই কৃষ্ণিবাসের সমাদর। তবে সময় বিবর্তনের সঙ্গে সঙ্গে কৃষ্ণিবাসের পরবর্তী বেশকিছু বাঙালি কবি রামায়ণ অনুবাদ করেছিলেন। কিন্তু জনপ্রিয়তার অভাবে কিংবা মুদ্রণের অভাবে তাঁরা হারিয়ে গিয়েছেন চির অন্ধকারের অতলে। সেই সমস্ত রামায়ণ অনুবাদকদের তালিকায় বিষ্ণুপুর রাজসভার কবি শঙ্কর কবিচন্দ্র স্মরণীয় নাম। যিনি কৃষ্ণিবাসের ছায়াতল থেকে সরে এসে স্বকীয় ভাবনায় রামায়ণের বাংলা অনুবাদ করেছিলেন। প্রসঙ্গাত সমালোচক চিত্রা দেব মন্তব্য করেছেন—
শঙ্কর কবিচন্দ্র রামায়ণ রচনা করেন বিষ্ণুপুরাধিপতি মল্লরাজ দ্বিতীয় রঘুনাথ সিংহের রাজত্বকালে। তাঁর রামায়ণখানি কৃষ্ণিবাসী রামায়ণের অনুরূপ নয় বলে ‘বিষ্ণুপুরী রামায়ণ’ নামে আখ্যাত হয়। রামায়ণ অনুবাদকদের মধ্যে আমাদের কবি হয়তো বয়ঃকনিষ্ঠ, কিন্তু বাম্পীকি ও অধ্যাত্ম রামায়ণের সংমিশ্রণে রচিত ছয় কাণ্ডে সম্পূর্ণ এই রামায়ণটি স্বাতন্ত্র্যে সমৃদ্ধ।’

বর্তমান নিবন্ধে রামায়ণের বাংলা অনুবাদক তথা অষ্টাদশ শতাব্দীর অখ্যাতনামা কবি শঙ্কর কবিচন্দ্রের বিষ্ণুপুরী রামায়ণে প্রতিফলিত বাংলাদেশের সমাজ ও সমাজবন্দ মানুষের



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The Colonial Evils Depicted in Joseph Conrad's *Heart of Darkness*

Md Masihur Rahman

Abstract

Written in the colonial context, Joseph Conrad's *Heart of Darkness* is a potential exploration of the nature of colonial evils and hypocrisy. Set in an atmosphere of gloomy darkness dominated by criminality towards humanity the narrator reveals his agonising experience and realisation regarding organised plunder of the colonial human/natural resources. The novella published in book format in 1902, is partly based on the writer's experience in the Congo basin where he was appointed a captain of a river steamer named Roi Des Belges in 1890. The novella published during heyday of European colonialism represents in its multi-layered capacity some distinct forms of evils associated with Colonialism. As part of postcolonial study this article would like to explore forms of such colonial evils. Three distinct forms of evil are prominently found in the novella: the base, primitive instincts like lust and greed associated with individual take the shape of evil in some characters; the banality of ordinary mankind whose wilful silence and assumed denial helps the evil to grow; and the colonial European hypocrisy and trading secrets shows its evil aspects in Congo. Although *Heart of Darkness* has highlighted more the primitive and base evil, the other colonial evils have been depicted in its ugly shape through the images, metaphor and phrases in the novella. Going through these colonial evils this article would like to contribute to broader understanding of inclusive humanism.

Keywords: Evil, Colonial Site, Hypocrisy, Torture, Humanism.

Introduction

This section should be concise and define the background and significance of the research by considering the relevant literature, particularly the most recent publications. When preparing the introduction, please bear in mind that some readers will not be experts in your research field. While undertaking journey to visit a place of his childhood dream and fascination Conrad discovered how the place and its inhabitants are fast losing its lustre and it was transformed into a devil's playground. Congo was a childhood dream and its shocking revelation prompted him to write down and unmask the evils of colonial enterprise. The multi-layered text is rich in its depiction of Colonial evils manifested in multiple ways. Charles Marlow, the primary narrator, is seated aboard a yawl, Nellie, with his friends who are enjoying different position under the colonial rule: a Company Director, a Lawyer, an Accountant and an unidentified narrator who like Marlow, has much similarities with Conrad himself. They are enjoying each other's company. The atmosphere is gloomy. The narration of Marlow's strange and unfamiliar experiences made it gloomier. Firmly setting a sinister echo of the story at the outset of the novel that would hover in the air throughout the novel. Conrad wished to bring the processing of evil before the readers. Marlow, seated in a

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Wesleyan Journal of Research, Vol 13 No 34 (October 2020)

Research Article in English

Confluence of the Idea of Wilderness and the character of Kurtz in Joseph Conrad's *Heart of Darkness*

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Abstract: With the rise of environmental concerns, the anthropocentric attitude towards nature has been subjected to severe examination to ascertain whether this philosophical construct has contributed towards the progress of civilization. Joseph Conrad's *Heart of Darkness* contributes to against the discourse of seeing nature as a source of merely resources used only for the selfish interest of human beings. Through the character of Kurtz Conrad draws a painful picture of Congo region and criticizes European civilization's ruthless and callous treatment of Congo region by highlighting Kurtz's bulky greed for natural resources and even his worrisome identification with nature and the resultant ecological collapse. But towards the end of his life, Kurtz had a different vision. He found his home in the wilderness and was willing to ally himself with natural habitat. Kurtz, a human being, is identified with nature and is presented as a composite part in a non-hierarchically constructed field. *Heart of Darkness* is a journey towards the destination of understanding nature/wilderness as an entity in the composite existence of many other living and non-living beings which contributes to the sustainable development and thriving of all the beings /species of the world. The article would like to contribute to the idea of Deep Ecology where there is no firm ontological divide in the field of existence.

Keywords: Wilderness, Colonial Exploitation, Anthropocentrism, Ecology, Composite Living.

Article History

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Introduction

The idea of Wilderness basically signifies a significant part of nature which remains untouched and uncontaminated by the progress of civilization. Such construction of nature is generally undertaken/assumed to protect particular habitats/species from the mindless fury of individuals/institution. Wilderness escapes the contamination of civilization. A deeper relation

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Sambodhi
(UGC Care Journal)

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DIMENSIONS OF EVIL IN CONRAD'S HEART OF DARKNESS

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Abstract

Written in the historical context of Belgian king Leopold's reign over the Congo basin, Joseph Conrad's *Heart of Darkness* is a potential exploration of the formation of evil and darkness in an atmosphere dominated by criminality towards humanity. The novella, published in 1899, is based partly on the writer's personal experience in Congo region where he went as a captain of the ship *Roi Des Belges* in 1890. In this multilayered novella the representation of evil is seen in three distinct perspectives: The base, primitive instincts like lust and greed takes a definite shape in some characters; The modern European civilization also shows its evil aspects in the African region and the banality of ordinary mankind whose willful silence and assumed denial acquiesced evil to grow portrayed in the character of Marlow. It can be argued that through the images, description of Charlie Marlow's experience of Congo, the author has more highlighted the allure of primitive evil to the detriment of more subtle manifestation of evil in civilized individuals. The article would like to contribute to the discourse on evil/crime against humanity as well as human rights.

Key words: evil, representation, instincts, civilization, banality.

Joseph Conrad's *Heart of Darkness* is a highly compact novella where the blending of elements of realism and dreamlike state in a format of outer frame and inner story creates aspects of multilayered understanding. Being a part of western canonical literature, it has attracted criticism. Chinua Achebe has criticized Conrad as a "throughgoing racist" (Achebe, 1988, p.256). Achebe's criticism has ignored the perspective of layers of evil and about the problem of evil. Primitive evil inside human heart, evil thought at the heart of civilization and tendency towards banal complicity and conformity of human being dominate the essence of the novella and contributes to the discourse of evil.

Marlow, the secondary narrator, is seated aboard a yawl, Nellie, with his friends who are enjoying different position under the colonial rule: a company director, a lawyer, an accountant and an unidentified narrator who like Marlow, has much similarities with Conrad himself. This coterie of civilized and much accomplished gentleman in their respective profession are enjoying each other's company at Thames. The atmosphere is serene, benign, immense and profound. The introductory pages also hint at primitive power of cruelty dominating a less domesticated nature. They are waiting for the tide. They know well about Thames, flowing by London, first quoted as the "biggest and the greatest town on Earth" and later it was mentioned as "monstrous" (Conrad, 2008, p. 103). A "mournful", "brooding gloom" comes above the dense fog and light of London firmly setting a fissure between wilderness and man-made civilization, hinting at the probability of evil things (Conrad, 2008, p. 103). Firmly setting a sinister echo of the story at the outset of the novel that would hover in the air throughout the novel, Conrad probably hoped to bring the processing of evil before the readers.

Marlow, seated in a Buddha like posture with legs crossed, back straight, arms dropped, palm in a prostrate mode started talking about his sojourn before the group of listeners. Evening darkness descends making the story teller a mystical non-corporeal voice recollecting strange and unfamiliar incidents to a coterie of friends who are "tolerant of each other's yarns and even convictions" (Conrad, 2008, p. 103). There is a vague yet slanting remark that one or more of the audiences have been lulled while listening "one of Marlow's inconclusive experiences" (Conrad, 2008, p. 107). But strikingly our narrator who is recollecting the whole thing before us is hypnotized, like the wedding guest (i.e.-the old mariner) in Coleridge's *The Rime of the Ancient Mariner*. In fact, the narrator who has been mesmerized by the magical style of the story-telling of Marlow, is feeling compelled to disseminate Marlow's story before the readers who would be awakened to a fresh way of ethical thoughts about imperialism and evil.

Conrad's contribution to reformation and humanity lies in the understanding and depiction of the origin and nature of evil in *Heart of Darkness*: the primordial and the corrupting and self-eroding temptation of evil inside the human heart, the darkness in the so-called progress of civilization and the banal evil found in decent and ordinary people like Marlow. Although there are other sources of evil found here, the novella is more fascinated with the primordial manifestation of evil.

Primordial evil: while absorbed in story-telling, Marlow is psychologically withdrawn from his present place-aboard *Nellie*. In the outer frame we see the order, efficiency, refinement and progressive idea of European civilization, but the inner story relating to Marlow's journey into interior parts of Congo is very much conspicuous by the absence of the attributes of civilization as mentioned above. The inner story is filled with dark things like inefficiency, chaos and fertile, base, primordial power and temptation of nature. The thoughtful Marlow telling his personal experience in a distant place seems guided by the urge not only for the clear understanding of other people including the reader, but also, he speaks out from his personal need "to dream the nightmare out to the end" (Conrad, 2008, p. 178). The sinister resonance hovering in the outer frame foreshadows the inner narrative of Marlow's facing forms of evil and his personal initiatives to save Kurtz, the principal character of *Heart of Darkness* from the captivity of jungle and his obsession with his own dark self.

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Education becomes 'Online' in the Covid Era: The World Scenario

**Dhiman Chakraborty
&
Monotosh Pramanik**

Abstract:

There is a time when a teacher can recognize a student's mind with his facial expressions and tried hard to reach out to the difficult areas! Now everything is under lockdown for more than 15 months and we are struggling to cope with the new normal— work from home. Everybody is used to the circumstances and schools and colleges are now like archaic museums. The sea-change of educational circumstances is the basic need to adjust both by teacher and students. There are huge obstacles and challenges that we have to overcome— survival in a pandemic, economic and physical well-being, and mental trauma. The scarcity of online infrastructure and the internet make a huge task to overcome. Governmental schemes to provide tablets and computers sometimes helps but only a drop of water in the ocean! Whereas developed countries administered more vaccines to cover herd immunity we are still lagging to produce enough vaccines to coverup our countrymen against the timely decision!

Keywords:

Online, Education, Covid era, pandemic, lockdown, internet, psychological health.

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As an unprecedented crisis befalls the nation with Covid 19 wreaking havoc in all spheres of human existence, life seems to have come to a standstill. Naturally, with the primary instinct of survival being the priority, educational institutions have been closed since 24th March 2020, but apparently, in a bid to not let education take a 'backseat', the government insists on shifting the entire procedure of teaching to assessment on virtual platforms, underscoring the fact that digitization is the key for survival in today's world. However, the question that plagues our mind is that when in such a situation the focus should be actually on human life, why is the government busy with such schemes which do not help us any better in fighting this pandemic situation?

During a time of the pandemic, infused with failing economies, when man's survival and sustenance is at stake, there are no doubt that education is a privilege. Yet education is one of the limbs without which civilization cannot exist. When physical proximity is deathly dangerous, the twenty-first century, intoxicated by the virtual and practically living in it, quite obviously makes a move on that trajectory and pretends to call it 'online education'.

According to UNICEF, in 71 countries worldwide, less than half the population has access to the internet. Despite this disparity, 73 percent of governments out of 127 reporting countries are using online platforms to deliver education while schools remain closed. Even developing countries across Latin America and the Caribbean region emphasize learning through online platforms. As nearly 1.2 billion schoolchildren remain affected by school closures and as they grapple with the realities of

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