

YOJANA SUMMARY

LITERATURE AND AZADI

AUGUST 2022

SALIENT FEATURES OF FLAG CODE OF INDIA, 2002

- The hosting/use display of the India National Flag is governed by the **Prevention of Insults to National Honour Act, 1971** and the **Flag Code of India, 2002**.
- Flag Code of India has been divided into three parts.
 - Part I of the code contains general description of National Flag.
 - Part II of the Code is devoted to the display of the National Flag by members of public, private organisations, educational institutions, etc.
 - Part III relates to display of the National Flag by Central and State governments and their organisations and agencies.
- Some of the salient features of the Flag Code of India 2002 are:
 - The Flag Code of India, 2002, was amended through an Order of December 2021, and National Flag made of polyester or machine-made Flag had been allowed.
 - A member of public, a private organisation or an educational institution may hoist/display the National Flag on all days and occasions consistent with the dignity and honour of the National Flag.
 - The National Flag shall be rectangular in shape. The Flag can be of any size but the ratio of the length to the height (width) of the Flag shall be 3:2.
 - Whenever the National Flag is displayed, it should occupy the position of honour and should be distinctly placed.
 - A damaged or dishevelled flag shall not be displayed.
 - The Flag should not be flown on a single masthead simultaneously with any other flag or flags.
 - The Flag should not be flown on any vehicle except of the dignitaries mentioned in Section IX of Part III of the Flag Code, such as President, Vice President, Prime-Minister, Governors, etc.
 - No other flag should be placed higher than or above or side by side with the National Flag.

HAR GHAR TIRANGA

- Under the Azadi Ka Amrit Mahotsav, 'Har Ghar Tiranga' envisages inspiring Indians everywhere to **hoist the National Flag at their homes**.
- Bringing the Flag home collectively as a nation in the 75th year of independence thus becomes symbolic of not only an act of personal connection to the Tiranga, but also an embodiment of our commitment to nation-building.
- The idea behind the initiative is to invoke the feeling of patriotism in the hearts of the people and promote awareness about our National Flag.

PARTITION LITERATURE

- Partition of the Indian subcontinent has devastating and cascading effects over generations. It changed the literary genres of many Indian languages.
- Literature produced with the **reflection of Partition anecdotes** has been classified as the Partition Literature- a new literary genre of 20th century which is paralleled with the holocaust literature, refugee literature, etc.

- The premise of Partition literature is developed as literary genre and accepted in 1970s, however it started with the advent of nation-state and the end of colonial enterprise.
- Few examples of Partition literature are –
 - Salman Rushdie's *Midnight's Children* (1980, Partition of India),
 - Hindi novel *Ret Samadhi* (*Tomb of Sand*, 2018, of free Indian Partition), the English title of whose won the International Booker Prize recently etc.

Background

- India is a thrice partitioned nation where three Partitions have taken place to form three separate states.
- If seen in the timeline, the subsequent events of 1905, 1947 and 1971 have shaped modern South Asia with the newly configured nation-state of Pakistan, Bangladesh and India.
- The Partition of British India, the Bengal province and the Punjab province completed the process of decolonisation of India.
- With the complex process socio-political and cultural progression, it is seen that language took an important role to integrate or disintegrate the historical realities. Urdu, Hindi, Punjabi, Bengali, Sindhi are major constituents of such language-driven identities.

Horrors Of Partition And Motivation For Indian Writers

- Riot-loot-terror-engulfed reality, loss of lives, crisis of refuge, psychological trauma and subsequently, the inheritance of loss has shaken the entire generation of Indian writers who have experienced Partition holocaust.
- It is now accepted fact that almost one million people were killed, however scholars have claimed much more than this (2,00,000 to 2 million). Recent scholarship has shown almost 4.5 million were displaced between India and Pakistan.
- Migration continued in eastern part after three decades, till 1971. In 1946, from the 'Great Calcutta killing' to Noakhali riot, from Amritsar to Lahore, all roads were flooded with bizarre and uncanny incidents.
- This created an unwanted binary of Partition over the emergence of new independent India- 'the other face of freedom'.
- Writers of Hindi and Urdu were pioneers in this field. Saadat Hasan Manto, probably the finest writer of Indian Partition, fictionalised the reciprocation of human instinct to Partition event.
 - Stories like 'Thanda Gosht', 'Toba Tek Singh', 'Khol Do', 'Dog of Titwal' may be read as the deepest remembrance of Partition trauma.

Chronicles, Collections & Initiatives

- Indian Partition historiography has been well-developed since 1950s. In first five decades, it was committed to 'high politics' and gradually new lights of feministic stance, oral narratives from the survivor, caste angle, etc., have got incorporated.
- Starting from *Pakistan or Partition of India* (1945) by BR Ambedkar, *Awake Hindustan!* (1945) by Dr Syama Prasad Mukherjee, *Divide & Quit* (1961) by Penderal Moon, *Freedom at Midnight* (1975) by Larry Collins & Dominique Lapierre to *India Wins Freedom* (Maulana Abul Kalam Azad), the non-fiction narrative goes on with argument and counter argument.
- After fifty years of independence of India, a new wave of studying Partition with new perspective was created by some of the feminist scholars.

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- This included scholars like Urvashi Butalia (The Other Side of Silence: Voices from the Partition of India), Jashodhara Bagchi (Trauma & the Triumph), Veena Das (Mirrors of Violence: Communities, Riots and Survivors in South Asia), etc.
- After seven decades of Indian Partition more new approaches are coming in the name of 'new history' where people from the margin and third generation approach to interpret history have created more space.
- Several collections of short story and poetry in Bengali, English and Hindi can be identified in this regard to see how this literary genre continued to exist among the readers.
- A series of personal narratives of some Hindu refugees published in Amrita Bazar Patrika in 1950s and subsequently compiled by Dakkhinaranjan Basu titled Chere Asa Gram (1975).

Conclusion

- The aftermath of Partition in Indian subcontinent and its neighbouring nations with its complex trajectories has given the rise to new genres like Borderland studies, Migration studies, Dalit studies, Memory Studies and other interdependent state affairs emerged after the Partition.
- Consequently, the focus has shifted to ordinary lives along the border with different layers of livelihood. After 75 years of independence, the re-reading of Partition literature can essentially be an exposition of a new life of Indian sub-continent.

LITERATURE DEFYING THE RAJ

Oppressors around the world in different eras tried to discourage the ideas that were against the established system. But despite this suppression, human civilisation and culture have developed along with the freedom of ideas and resistance.

Regulation To Control Freedom Of Speech During British Era

- During the colonial rule, the printing press and newspapers grew and the **first Indian, rather Asian, a weekly newspaper, Hicky's Bengal Gazette, edited by James Augustus Hicky**, came out on 29 January 1780.
 - Warren Hastings, the first Governor-General of India, crushed the Gazette within two years thereby ceasing its publication from 30 March 1782.
- Lord Wellesley, the Governor-General enacted the first **Censorship of Press Act in 1799, Regulation III of 1818**, under which Lala Lajpat Rai was sent to Mandalay jail in Burma.
- Later a series of oppressive laws like Licensing Regulations Act 1823, Press Act of 1835 or Charles Metcalfe Act, Licensing Act 1857, etc., were enacted during East India Company rule.
 - Payam-e-Azadi (Message of Freedom), an Urdu paper under the editor **Mirza Bedar Bakht**, supported the first war of Indian Independence in 1857.
- Post-1858, the **Sedition Act 124-A** was enacted and used to suppress the ideas of freedom fighters like Bal Gangadhar Tilak, who was sentenced to six years of imprisonment and his paper Kesari was subjected to prosecution.

National Archives of India (NAI), New Delhi, and **British Library, London**, are the two biggest repositories of banned Indian literature.

British colonial rulers used to send a copy of each banned publication to London, where these publications are preserved.

- In 1898, **the scope of 124-A was widened** by inserting Clause 153-A for causing disaffection among classes. Later, 295-A was also made part of that law.
- In 1898, the **Official Secrets Act** and later, **Indian Post Office Act and Indian Customs Act**, all controlled the books and publications.
- Finally, the **Indian Press Act of 1910 became the master act** which was amended from time to time.

BENGALI THEATRE: DEFYING COLONIAL BAN

- By depicting India's heroic past, the dramatists inspired patriotism, encouraged participation in the freedom struggle, and offered an antidote to spreading cultural colonisation.
- The colonial public theatre in this way became reflective of national character and in a sense was a system of organisation and consumption that modelled national behaviour.

Origin & Development

- The proscenium theatre in India began in the two colonial metropolises of **Calcutta and Bombay** towards the second half of the eighteenth century.
- However, it was not before 1850s that plays written in Bengali started to be staged in the lavish private theatres of the Calcutta aristocracy with very limited viewers.
- Throughout the 1860s, these elite controlled theatres presented a number of outstanding plays addressing contemporary, social themes like widow remarriage, polygamy, class and racial oppression, etc.
- The theatres aroused popular interest and the very restrictive nature of these theatres led to the **emergence of the public theatre**.
- Public theatre grew upon the enthusiasm and determination of the educated, middle-class youth for whom the new medium held enormous scope for entertainment and voicing their opinions.
- The new public theatre embraced a wider audience and preferences as its ingredients.

Control of Theatre

- The colonial government had to employ a strategy to control institutions like the theatre that would prohibit any tendency likely to excite feelings of disaffection to the government established by law in British India, or likely to deprave and corrupt persons present at the performance, or was otherwise prejudicial to the interests of the public.
- The increasing popularity of the plays made the government sensitive towards portrayals that were obscene, lacked in morality and went against public interests. The actor or owner of the theatre flouting these conditions was liable for punishment on conviction.
- The **Dramatic Performances Act (1876)** was passed and public theatre was effectively barred from using overtly subversive political messages. The Act could stop the performance or forfeit any drama, which, in its opinion, may be considered seditious, obscene or defamatory.
- Within the next three months, the **Vernacular Press Act** was also passed into law by Lord Lytton. Thus, both the stage and the press were suppressed.
 - Though the latter was removed by Lord Ripon, the Dramatic Performances Act continued to operate for the next seventy years.
- The Dramatic Performances Act effectively marked the end of direct political activism.

How Theatres Were Successful In Reflecting The Freedom Struggle?

- The political and social concerns of the Swadeshi Movement were aptly reflected in the theatre of the period. Nationalism and patriotism were propagated in the garb of other themes.
 - The playwrights gave political interpretations to history and myth, motivating people to adopt the way of Swadeshi.
 - Nationalism was used as an effective way of pulling audience. It becomes evident from the way a victory over the colonisers by a native football team was used for advertising the successful running of a play (*Baji Rao*).
- A further problem was posed by what British officials referred to as the **gag; the practice of actors interpolating lines that were not part of the scripted dialogue.**
- The plays successfully performed the idea of nationalist resistance of imperial dominion on the public stage and thus, inevitably, on the political stage of colonial India. Thus, nationalism as a subject was ably exploited for the cause of theatre.

Goals Achieved By Theatres

- The commercial theatre **made the principle/ideology of nationalism accessible to an indefinitely large and undifferentiated audience.** More than historical authenticity, the stage used history to promote nationalism.
- The public that this stage addressed was treated as equal, emptied of specific characteristics of status, family and individual personal identity.
- Finally, in the context of the Independence movement, simply by depicting India's heroic past, the dramatists inspired patriotism, encouraged participation in the freedom struggle, and offered an antidote to spreading cultural colonisation.
- The colonial, public theatre in this way became **reflective of national character and in a sense was a system of organisation and consumption that modelled national behaviour.**

CINEMA AS VANGUARD OF NATIONALIST MOVEMENT

The Dramatic Performances Act, 1876 was imposed to check the revolutionary impulses of Bengali theatre. Playwrights who wished to attack the colonial rule soon turned to mythological plays to shield their nationalist messages to evade censor's actions.

In 1795, a Russian linguist and Indologist, Gerasim Stepanovich Lebedev started proscenium drama in Calcutta.

Evolution

- During the middle of the 19th century, the Bengali bard **Madhusudan Dutt** was involved with the theatre at Belgachia.
- Dutt composed the play, *Sharmistha*, in the western style, in 1858, based on the story of Debjani-Yayati of Mahabharata. It is considered the first original play was written in Bengali language.
- The first Swadeshi play was *Dinabandhu Mitra's Nil Darpan* that depicted the horrific tragedy of indigo farmers in rural Bengal and the British atrocities against them. The play written in 1859, portraying the contemporary indigo revolt.
- With the heightening of the 'Swadeshi' movement at the turn of the 19th century, Bengali theatre tended to venerate the past more than any time before.

Jatra And The Freedom Struggle

- It was **Lord Curzon's implementation of the partition of Bengal in 1905** which served as fodder to strong nationalist sentiments amongst Bengalis. However, Curzon's 'divide and rule' policy actually angered the Bengalis prior to 1905.
- In Jatra, the indigenous folk version of proscenium theatre without walls, the winds of patriotic vigour started flowing freely during that time.
- 'Jatra' had always drawn heavily from mythology. Drawn between black and white representing evil against the good, these plays inescapably portrayed the British as the new form of evil in juxtaposition with Indian revolutionary symbolising the good.

Challenges Faced By Cinema

- After implementing the **Dramatic Performances Act in 1876**, the British were quick to understand that cinema had a bigger potential to influence public opinion. Expectedly, **India's Cinematograph Act was passed in 1918** (came into effect in 1920).
 - Based on the British Cinematograph Act 1909, the Indian version's objective was nothing less than censoring the content of films to be exhibited for public consumption.
- On top of it, this cinema from its birth has remained an expensive affair.
- An art form that is **even now heavily dependent on the West**, not only for the ever-changing techniques but also for the raw materials no wonder intimidated the Indian filmmakers.
- However, the importance of cinema as a tool of propaganda was not envisioned by the British alone. Indian leaders also realized its potential.
- In a Congress conference from 30 October till 1 November 1939, at Calcutta, Netaji Subhas Chandra Bose advised the members from Faridpur district (now in Bangladesh) to form a film collective for the spread of cinema.

FREEDOM MOVEMENT IN CENTRAL INDIA

- Even before 1857, the tribal people had revolted against the British in India time and again.
- Under British rule, various factors affected the unique tribal culture associated with their rights to water, forest and land. This included - the new system for collection of rent, steps taken to change the traditional social, religious and political system, new rules implemented for forest management, and restrictions imposed on the production of liquor.
- By resorting to these measures, the British also bruised the independent tribal consciousness. The tribals resorted to these revolts to protect their culture and autonomy.

Tribal Uprisings Before 1857

- After winning the Battle of Plassey in 1757 and acquiring the Diwani of Bengal, Bihar, and Orissa in 1765, the East India Company began efforts to annex Chhattisgarh.
- Most of the central part of Chhattisgarh was under the **control of the Maratha rulers of Nagpur**, and the rest of the area was ruled by different Princely States.

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- The British got their first success in 1800, when the Raja of Raigad signed a treaty with the Company and made Raigad a part of the Government. They annexed the Maratha empire after its defeat in the war at Nagpur in 1818, and began to rule the central region of Chhattisgarh.
- However, in Bastar, the south of Chhattisgarh and Surguja in the north, several tribal rebellions arose to save tribal people from the slavery of the Company's Government.
- The **Halba rebellion** against the British (1774-1779) was marked by bloodshed and daring attacks. The British attacked *Ajmer Singh, King of Bastar* in 1774. Ajmer Singh's army of Halba tribesmen conclusively defeated the British army.
- Later, in December 1831, rebellion began in the **Chota Nagpur region**, when **Kol tribesmen rose in revolt** because of the discontent arising from the forcible occupation of tribal lands. This rebellion lasted till 1832, and then the British suppressed it by deploying a big army.
- It was followed by the rebellion in 1833 when the British wanted to capture Bargarh. Under the leadership of Ajit Singh, ruler of Bargarh, the tribal people of Raigad fiercely opposed the British army.
- After that, another rebellion took place in the **Tarapur region in Bastar in 1842**. The tribal people faced the British army under the leadership of Dalganjan Singh who was defeated and imprisoned.
- Another rebellion took place in Dantewada in South Bastar in 1842 by the tribals against the **order of the British regarding the custom of human sacrifice**. The British army from Nagpur was called to suppress this revolt. The tribal people fought fiercely with this army. After a struggle, the custom of human sacrifice was stopped and a permanent military system was established in Dantewada.

Tribal Revolt after 1857

- **First Revolt of 1857 in Sonakhan**
 - In 1857, Narayan Singh, the tribal landlord of Sonakhan of Raipur, revolted uniquely. A drought occurred in his zamindari area.
 - The paddy deposited with a moneylender was looted and distributed by Narayan Singh to save his people from starvation. Narayan Singh was arrested and publicly hanged.
 - He was declared the first martyr of 1857 in Chhattisgarh by conferring the title of 'Veer' in independent India.
- In 1858, tribal people revolted in Udaipur in the Raigad district. Following this rebellion, the brothers of the King of Udaipur were arrested and sent to the Andaman jail.
- The people of the **Muria tribe of Bastar revolted in 1876**.
- In 1878, the Rani of Bastar started a struggle against the British to protect her rights, lasting until 1882.
- **Bhumkal of Bastar**
 - In 1910, there was a fierce people's uprising in Bastar itself, known in modern history as '**Bhumkal of Bastar**.'
 - The Muria tribesmen of Bastar defeated the British state and look up armed revolution to **establish the 'Muria Raj' Led by Gundadhur**.
- The Northeast region of Chhattisgarh witnessed the **Tana Bhagat movement**, which started in 1916 and lasted till 1918.
 - In its initial phase, this movement was violent but later, the followers of this movement joined the non-violent, non-cooperation movement and became a part of the mainstream freedom movement of India.

• Jungle Satyagraha

- Jungle Satyagraha was launched in 1922 in a place named Nagari of Dhamtari district, Chhattisgarh.
- The tribals had staged a satyagraha against the authority, protesting over the low wages given by the forest department and the ban on carrying wood for use in cooking at home.
- Later, the Forest Department brought changes in its functioning, and this movement was called off. However, in August, 1930, Jungle Satyagraha started again at different places in Chhattisgarh.
- This movement continued till March, 1931, and it ended with the comeback of the Civil Disobedience Movement in India.

FREEDOM SONGS FROM THE NORTHEAST

- The struggle for freedom movement for the Northeastern regions of India began when British had started occupying the present-day Northeast since the Treaty of Yandabo, signed with the Burmese invaders in 1826.
- Prior to that, the Burmese had invaded Assam and Manipur thrice, in 1817, 1819 and 1821, and occupied both which were then independent countries.
- The British, who had entered Assam with a promise of going back after expelling the Burmese, however stayed on after discovering tea and petroleum.

Resistance Movement

- While the first resistance movement in Assam (1828) was easily crushed and its leader **Gomdhar Konwar** was sent to a prison in Bengal where he died in custody, Piyoli Phukan and Jiuram Dulia Barua - leaders of the second resistance were hanged in 1830.
- When **Maniram Dewan**, Assam's greatest hero of 1857, was hanged in February, 1858, the effect of folk songs and ballads was so strong that people continued to sing them.
- '**Phulaguri Dhewa**' (October, 1861; dhewa in local parlance is a battle or war)- India's first peasants' uprising against the British regime took place in Nagaon district of central Assam.
- In **Patharughat massacre** (28 January 1894), in Darrang district, anywhere between 36 and 140 peasants and other persons were believed to have been killed in police firing.

Assam Association

- The earliest recorded song is from 1916, when Ambikagiri Raichoudhury (Assam Kesari) composed a song, sung as the opening chorus, at the annual conference of Assam Association in Guwahati.
- Assam Association was the first political platform of the province which became the provincial Congress in 1921.

Jyoti Prasad, a poet, lyricist, singer, musician, playwright and pioneer Assamese filmmaker, is said to be the father of modern Assamese culture.

Labhita' is an Assamese play written by Jyoti Prasad Agarwala.

Manipur

- In Manipur, the most important popular piece of literary work that continues to instil a sense of patriotism among the people is '**Khongjom Parva**', a traditional ballad originally composed (orally) by Leinou.

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- He was a washer-man who happened to be a witness to the *Battle of Khongjom*, one of the most significant incidents of the Anglo-Manipuri War of 1891, in which several hundred braves Manipuris had laid down their lives.

KAZI NAZRUL ISLAM: A YOUTHFUL REBELLION

- Kazi Nazrul Islam (1899-1976) became a major icon of the national movement in Bengal. His role as the leading poet of the freedom movement in the long decade of the 1920s largely owed to the political situation of that time.
- He wrote novel '*Bandhan-hara*' amidst the war. Another masterpiece written by him is a war-time story '*Byathar Dan*' (A Gift of Agony).
- Nazrul with his friend Muzaffar Ahmad, brought out the stridently **anti-British daily Nabayug** (launched by A K Fazlul Haq as the mouthpiece of his Krishak Praja Party).
- After Non-Cooperation, Bengal politics searched for alternative paths. Nazrul clearly showed the way in this direction.
- His weekly, '*Dhumketu*' (The Comet) articulated the urge of the new age in a loud voice. It **announced the objective of complete independence**, this was at a time when the Congressmen were considering various options of constitutional covenants to be asked of the British rulers.

CONTEMPORARY WRITINGS BY WOMEN

- The woman issue was on the rise in the political scenario of the initial period of the nineteenth century, and both politics and gender were associated with each other at many levels.
- By the late nineteenth century, Indian intellectuals were also concerned that women were not getting the education they needed.

Few Examples Of Women Writers

- Around 1920, Muslim women of elite families turned to study English in India. This new era of education created a class of educated women, comprised of women like Muhammadi Begum, Nazar Sajjad Haider, and Abbasi Begum, who started writing and getting published in magazines.
- The **autobiography of Begum Sultan Jahan of Bhopal**, published in three parts in Urdu and English, appears to clash with parallel and intersecting currents of colonial power, the rise of nationalist ideology, and socio-religious reform movements.
 - She was the Sultan of Bhopal State between 1901-1926.
- Notably, most of the women rulers of Bhopal Princely State wrote autobiographies.
 - *Shah Jahan Begum* (1838-1901) wrote **Tehzeeb-un-Niswan-o-Tarbiyet-ul-Insaan** (1889) to teach women how to conduct themselves.
 - **Ghubar-e-Karwan**, written by *Begum Anis Kidwai* (1906-1982), was published in original Urdu.
- *Anis* wrote a memoir titled **Azadi Ki Chhaon Mein** (1949) in which she gives an eyewitness account of the riots during the India-Pakistan partition and the problems faced by refugees.

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- Ghubar e-Karwan and Azadi Ki Chhaon Mein- are a woman's journey to being established as a representative. It is the first notable attempt from a woman's point of view to look at India-Pakistan in the years around independence.
- The experiences of British colonial power are recorded in the autobiography of politically active *Begum Qudsia Aizaz Rasool* titled **From Purdah to Parliament**.
 - Qudsia served as the Deputy President of the Council from 1937 to 1940. She was the first Indian Muslim woman to reach such a high position.

Conclusion

- Women's autobiographies in the post-Independence period can be seen as their literary evidence. They depict how society views women and vice versa, and what do women think of the socio-political changes around them?
- Reading these self-experiences unfolds the layers of conflicts of these women- be it with society, with family, or with themselves, as well as the contradictions of personality.