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Dalit Autobiographies: An Overview

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Dalit writing in Marathi emerged as a powerful stream after 1960s. This literature representing darker side of human life enriched not only Marathi literature but Indian literature in general. The roots of this literature necessarily come out of the philosophy of two great Indian social thinkers and reformers Dr. Babasaheb Ambedkar and his source of inspiration Mahatma Phule. This literature is essentially different from other writing since it deals with the harsh reality of human life.

Dalit writings are a revolt against the existing social system. The central theme of Dalit writings is to raise the voice of protest against the established norms of caste and class of the society. Basically, Dalit writers prefer the autobiographical form of writing to represent the hideous reality of the community. Dalit writers try to recover the oral and written culture. They believe that the social reminiscence is the source of knowledge. Dalit literature has enriched itself with the authentic representation of Dalit struggle against all odds of life for human dignity. One can say that this literature is an attempt to translate the life of marginalized people into symbols of protest and pride. It is a literature written by the Dalits for awakening Dalit consciousness and also make one aware of the slavery and pain that this society experience.

There are numerous writers who tried to

catch world's attention towards Dalit sentiments after Dr. Ambedkar's death. Following the pioneers of Anand Bhaui Sathe and Shankarrao Kharat, there come the groups of writers like Baburao Bagul, Daya Pawar, Waman Nimalkar, Pambalkar Sapkale, Arjune Dangle, Namdeo Dhasal, Umakant Randhir, J.V. Pawar, Tarachandra Khandekar, Yogiraj Waghmare, Manohar Jithe, Avinash Dolas, P.E. Sonkamble, Yogendra Meshram, Bhimrao Shirvale, and many more.

Baburao Bagul's stories created upheaval in the literary scenario that is of 1960 that had the readers numb. His stories like *Maran Swast Hot Ahe* and *Javan Mi Jaat Chorli Hoti* keep the readers in frozen state while depicting stark reality of Dalit lives that highly shocked the readers. Daya Pawar's *Kondwada*, and Balute of are also attracted society's attention towards suffering of untouchables. Whereas Namdeo Dhasal's writing upset the readers from within. As it is a case with Limbale's *Akkamashi* and Sonkamble's *Athwaninche Pakshi* as heart-rending autobiographies.

Compared to other genres, the autobiography is most powerful mode of writing among Dalit writers. Having face traumatic life right from their birth, it seems that these writers prefer to write whole stories of their life. Such a tragic life cannot be romanticized and need not be artistically presented. The life of a Dalit is just a plain truth that has to be represented in a plain manner. Due to the same reason, Dalit writers might have chosen the autobiographical form for the authentic representation of their lives. Here are some accounts of autobiographies at a glance to know how effective they are. *Tarai Antarai* by Shankarrao Kharat is the autobiography that deals with the life story of a Mahar as an untouchable who has suffered a lot on the basis of his lower caste status throughout life. It is a saga of a person who suffers all travails and ignominy within Hindu community. The text depicts the social

upheaval of a Village Mahar (Taral). For instance, in the episode of 'corpse in the well', narrates how the Mahar has to dispose the dead body without any wages, food, and so on. There are many such episodes that expose cruelty of life undergone by the subaltern. P. E. Sonkamble's *Athvaninche Pakshi* focuses on the life of a subaltern orphan dominated by hunger and thirst as where animals can drink the water from spring but the subaltern is denied a sip of it even from the same. The text expresses the exploitation and suffering of the downtrodden in the Indian society. Berad of Bhimrao Ghasthi brings in light the life of a Tribal community that is branded criminal. The text raises many questions about the difficult lives of the tribal community. It highlights painful life of the tribe and the voices of protest against the established power and rigid caste system. The life of Phoolan Devi in her autobiography- *The Bandit Queen of India* deals with the volcano of suffering of lower-caste Mallah's (boatmen) girl who is the victim of tyranny at the hands of the upper caste Thakurs of the village. The text graphically depicts the angry subaltern who wants to take revenge of her agony and injustice against the upper caste men. As She says- 'I wanted to prove that we all have our honour, whatever our origins, our caste, the colour of our skin or our sex' (496). Laxman Mane's *Upura [An Outsider]* (1980) deals with the life of backward castes like Kaikadi. The protagonist's autobiography is a sad tale of a miserable person who gets exploited, crushed at every step of life. It is a story of those who are deprived of all the refinement of life like education and health, even denied the basic human rights for ages- stamp as the untouchable. Here is plea of such an individual so that so as to get the attention of the society as the author says: 'It will be worthwhile if society begins to understand the sufferings of nomadic tribals who live out their lives, generation after generation, carrying hearth and home on the backs of the donkeys, whom they re-

semble in many ways' (6). It was for the first time that the text voicing unvoiced, speaking unspeakable. Laxman Gaikwad's *The Branded* brings in light the life of a Tribal community that is branded criminal. The text raises many questions about the difficult lives of this community. The writer's urge is 'to write to awaken this bourgeois society to the sorrows and plight of my unfortunate community' (viii). The text depicts the inner feelings, sufferings, and emotional trauma of their life. The narrative also highlights the painful life of the tribe and records the voices of protest against the establishment in the form of riding caste system. Sharankumar Limbale's autobiography *Akkrmashi* (1984) [*The Outcaste* (2003)] is the painful narrative of the anguish of not belongs to any caste, an unwanted, and unwelcome human being in the society. Along with the men narrative of the text also expresses the fate of discarded women by her husband who latter on suffers wretched life not better than whore. Limbale systematically and graphically narrates the life of an illegitimate son and his mother who bears many men as husbands from time to time. As if Limbale here is deconstructing the hypocritical, materialist, and ethnical stance of a society and a religion that celebrates the epic heroine like Dropadi. Limbale's life story rises many questions moral and humanitarian ground. Kishor Santabai Kale's *Kolhatyacha Por*, (1994) [*Against All Odds* (2000)] focuses the life story of an illegitimate son of a Kolhati tamasha dancer. The book reveals the wretched life of the protagonist and his mother as a subaltern. An illegitimate child suffers abuse, starvation, and humiliation on account of being a lower caste, that too without a father's name and fights against all odd of life even after being a doctor of medicine. The author writes- 'I had been tried and tested every step of the way, but at last my dream had come true: Kirsya had become Dr. Kishore Shantabai Kale' (197). The protagonist here narrates the horrible experiences of his life that

essentially deserve sympathy and reflection on the part of society as at the same time. It throws light upon the fate of women of Kolhati community. Omprakash Valmiki's *Joothan: A Dalit's Life* is a heart-rending cry of the protagonist against the established social system. The text points out the agony of the subaltern of the Chuhra community. The text presents the wretched living conditions, unhygienic surroundings, and sub-standard treatment given to the lower caste people. Urmila Pawar's *Aaydan* (2003) [*The Weave of My Life: A Dalit Woman's Memoirs* (2008)] reveals tragic life of a subaltern woman amidst a paradise of nature's beauty and bounty of the Kokan region of Maharashtra. The protagonist is the victim of social injustice and cruel exploitation for being a lower caste woman. As she acknowledges: 'I must first mention a longstanding debt that I owe. The toiling women of my village climbed up and down the hills with terribly heavy loads on their heads in order to make ends meet.....I wanted to repay this debt, however inadequately' (x). The text portrays life of the oppressed women under heavy burden of poverty, caste and gender discrimination. The researcher has focused on the ceaseless suffering and protest of an activist against inhumanity of the society in this autobiography. The texts reveal constant conflict among the lower caste subalterns and high caste people of the village. The protagonist fights not just for survival but she fights for justice, seeking respect from the society that practices the gender and caste discrimination.

An autobiography as a genre emerged in the late nineteenth century. The Webster Dictionary gives its meaning as 'autobiography' as 'the biography of a person narrated by himself or herself'. So an autobiography is a self-narrative about the life of a person. This form of genre was popular during Renaissance. The autobiography of Benvenuto Cellini's (1500-1571), a sculptor and goldsmith, entitled *Vita* means 'life' is one of the great autobiographies during

that Renaissance. The aim of writing autobiography is to bring ones personal experiences in the public domain. It incites others to peep into the life of the narrator and relate their own human emotions and circumstances to that of writer. D. G. Naik's comments 'It gives the reader a sense of sharing in actual human experience, it offers scope to estimate and urge it at the same time. There is an opportunity of coming in touch with living persons, not with legendary figures, of realizing that each character, each destiny is moulded by influence of heredity, environment and circumstance outside individual control' (45). In the same manner, this genre is useful for the Dalit waiters to present their life as a narrative of pain. These writers use the autobiography as a genre to represent their agony, suffering and inhuman treatment by the society. This form provides them a platform where they can share so far hidden world of brutality and injustice to the larger world. The genre is more effective for them to unfold the harsh reality of their subaltern lives compare to any other artistic literary form. It is rightly puts in the word of N. Gajarawala, the contemporary Dalit critics 'Because of the importance of autobiography, that "artless" genre, to this literary movement, Dalit literature is read as a process of transcription and recovery' (2). The scholars seem to be aptly pointing out the reality about this literature as Dalit lives is so humiliated and pathetic that there is no room for aestheticism and romance. Even, Dalit writers have been criticized for the autobiographical writing as artless, amorphous and unconventional. Arun Prabha Mukherejee too defines their use of the genre as:

Autobiography has been a favourite genre of Dalit writers. This is not surprising, in light of the emphasis placed by them on authenticity of experience. Here again, Dalit writers have faced criticism from mainstream critics who say that autobiography is not a literary genre. They have questioned the literariness of

the Dalit autobiographical narrative, claiming that Dalit autobiographies are unstructured, artless outpourings of Dalit writers' unmediated experience and have become repetitive and stereotypical. Valmiki says that even some dalit writers have internalized this negative view of autobiography. Valmiki quotes Das's defence of the genre: 'Dalit writers should write autobiographies so that not only our history will stay alive, but also our true portrayals of wrongdoers. Dalit autobiographies will provide inspiration to our future generations' (Valmiki: 20) (xxviii).

It means the motive of Dalit authors is to present reality of their life in an authentic manner. They want to recover and reconstruct their past and stimulate the consciousness of the subaltern throughout the world by deconstructing their own lives as Kancha Ilaiah, a Dalit critics and activist, claims in his introduction to *Why I am not a Hindu*:

Narratives of personal experiences are the best contexts in which to compare and contrast these social forms. Personal experience bring out reality in a striking way.....Further, Indian Dalitbahujan thinkers like Mahatma Phule, Ambedkar and Periyar E. V. Ramsamy have also used this method. Instead of depending on Western methods, Phule, Ambedkar and Periyar spoke and wrote on day-to-day experiences of Dalitbahujan castes. I would argue that this is the only possible and indeed the most authentic way in which the deconstruction and reconstruction of history can take place (xii)

Dalit writers have succeeded in raising their voice so far muted for justice to international level by using the form of autobiography for presenting the personal narratives in the public sphere. As Gajarawala claims 'The genre of Dalit autobiography offers us a particularly salient opportunity to dissect the problem of historicity. Undoubtedly one of the most important genres of modern canon of this literature of protest, autobiography is in fact inaugural; it marks

the start of Dalit literary movement' (177). Autobiography as a genre serves on two levels: it describes personal experiences of the narrator representing as the same time cultural, social, economic, and political life of the community concerned with. It means the autobiography is not only the individual life story but the story of the whole community. In the same line one can quote Guy Poitevin regarding the span of this genre of the autobiography to include within itself the story of both the individual and his/her group of community. Guy Poitevin rightly points it as the feature of an autobiography:

Another essential feature of the dalit autobiographical narratives is that they do not isolate the individual from his whole historical environment, family, community and society at large. The distinctive difference does not seem between the individual as an isolated subject and the context against which he/she carves out his/her subjective identity as a world by itself. The oppression, struggles, assertion and quest of identity of the individual who is the subject-matter or the 'octant' of the narrative seem never dissociated from the shape that the systems of social relation and history have given him/her. (27 April 2013)

Having discussed so far the proximity of the genre of autobiography to the Dalit expression making that the Dalit autobiography is the 'testimonio' because of the authenticity of expression of an individual to public realm. The term 'testimonio' is a recent Latin American literary genre of authentic narrative, as explained by Coral A. Walker: 'In the recent decades there has been a new emergence in Latin American literature, testimonial literature, or the testimonio. Testimonial literature is "an authentic narrative, told by a witness who is moved to narrate by the urgency of a situation" (e.g., war, oppression, revolution, etc.) (03 May 2013.) The most striking feature of the testimonio related to the life of Dalit protagonist is need to recall the memory and goes through the same pain again. Such deconstruction of his or her own life provides the insight of fighting against injustice not only for self but for humanity at large. Such life testimony essentially awakens the consciousness of the subaltern people in particular



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An Account of Women's Autobiographies

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Introduction:

Literature discloses the reality of life. The woman is at the centre of every society. One cannot imagine the society without woman. The woman is responsible to form the society. Besides, treated subordinate, the woman is the whole and sole component of the society. Understanding woman in general and in writing as an author in particular, the studying woman literature is much more important. One of the major sources to comprehend the woman life is the autobiographical form of literature.

The woman autobiography is the self-revelation of inner feelings and thoughts. Writing life narrative is a tough task for any woman writer because she has to write her personal life against established social norms. The woman writers in general and Dalit woman writers in particular have a major difference of acceptance and resistance of the social norms in the manner of writing life narratives. Earlier woman autobiographies deal with emotional sentiments and turmoil of life but the recent woman autobiographies expose the darker side of woman life in bold manner as a protest against the established norms of the society.

The decade of 20th century is rich with personal narratives by both men and women writers. It's a fact that women in all societies throughout the world are treated as 'others'. "The notion of 'double colonization'... women

in formerly colonized societies were doubly colonized by both imperial and patriarchal ideologies..." (233) say Ashcroft Bill and others. In India, the tradition of personal narrative by women begins with Rassudari Devi, a Bangali high caste writer. Her *Amar Jiban* (1876) depicted the burden of domestic affairs as a wife and mother. She raises many questions about women's education, problems of motherhood and their status as a widow. Similarly, Ramabai Ranade's, an upper caste writer, *Amchya Ayushatil Kahi Athvani* (1910) (*The Reminiscences of our Life Together*) exposed the problems of early marriage and cruelty of widow life. Laxmibai Tilak, a Brahmin writer, in her autobiography, *Smriti Chitre* (1930), *I Follow After* (1950) takes stock of the struggle of a woman against religious traditions. However, the autobiographies of the upper-caste women writers are in indirect form. They talk about the common issues of women in domestic affairs, education and religious conventions of the society. It shows the subordination on account of gender and patriarchy.

On the contrary, the Dalit women's autobiographies are in direct form to talk about marginalization in consequence of caste and gender. Dalit women writers quite openly represent the triple oppression: caste, class, and gender. Kumud Pawade, Mukta Sarvogod, Baby Kamble, Shantabai Kamble, Shantabai Dani and Urmila Pawar fetch attention of academic and non-academic world. Kumud Pawade's *Antasphat* (1981) takes an account of the brutality of caste institution of the society and exploitation of women in the patriarchy of community. Likewise, Mukta Sarvogod's *Closed Doors* (1983) describes the plight of a Mahar woman and illustrates the impact of Ambedkarite ideology. Baby Kamble's *Jina Amucha* (1986) [translated as *The Prison We Broke* (2009)] displays the mirror image of oppression of Dalit women based on caste and gender within and outside of the society. Shantabai Kamble in her autobiography

Mjhya Jalmachi Chittarkatha (1988) described the suffering of lower caste women in relation to patriarchy and poverty. Shantabai Dani's autobiography *Ratradin Amha* (1990) has elaborated on how Dalit women have been motivated by Ambedkarite philosophy for their active involvement in Ambedkarite movement. A Tamil Dalit writer, Bama's (*Bama Faustina Soosairaj*) *Karukku* (1992) presents the plight of Dalit Christian women as well as discrimination and oppression in a new religion. Kaushalya Baishatri, an activist of Ambedkar Movement, in her autobiography, *Dohra Abhishaap (A Double Curse)* (2002) accounted the plight and suffering of Dalit women as victims of gender and patriarchy. Consequently, Urmila Pawar in her autobiography *Aaydan* (2003) has quite skillfully and boldly depicted the relationship of woman and man, woman and society, woman and family, and especially woman and subaltern patriarchy. Overall, the upper-caste women's autobiographies demonstrate gender-related persecution whereas that of Dalit women display their triple subjugation based on caste, abject condition, and gender. Challapalli Rani acutely illustrates as: "The problems of upper-caste women and those of dalit women are not the same in shape or in quality. If other women are the victims of gender-related oppression, dalit women are also the victims of caste and class exploitation. Compared with the oppressions of caste and poverty, which chase them at every step, their gender problems don't seem so immediate. It's not that dalit women don't face domestic violence and physical problems. Patriarchy, braminism and the capitalist system are all their enemies. From the day of dalit woman's birth, this system creates difficulties for her, piles her with humiliations under all conditions, without the least acknowledgement of her humanity... Dalit women are cruelly humiliated in public places and in buses as a matter of routine exploitation. Seeing their rustic appearance, lack of education, and poverty, everyone from the bus con-

ductor onwards makes disparaging remarks and crushes them. The harassment meted out to them in their places of work is beyond description" (705).

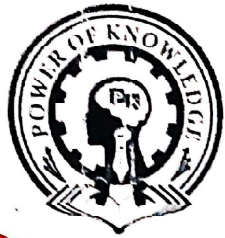
Autobiographical account of Dalit women writers are presenting the triple oppression and marginalization of Dalit women at the hands of patriarchy, caste system, and gender inequality. Exploitation of Dalit women as rustic, lower caste, and working women is graphically exposed in the personal narrative of Urmila Pawar. Urmila Pawar is a leading figure in contemporary Marathi literature. She is particularly known as a radical feminist. She is a Dalit activist, actor, playwright and social reformer especially working for empowerment of women. Her writing deals with the issues of social, political and domestic oppression of women in general and Dalit women in particular. She is an active leader of Women's Liberation Movement. Pawar is also the most renowned personality in Marathi literature because of her strong feminist stance as a Dalit woman writer. Urmila Pawar draws upon different experiences of broken, toiling, and struggling Dalit women seeking justice throughout her writing.

One can observe the major difference in the women's autobiographical writing of upper-caste writers and Dalit woman writers: Dalit women autobiographies are written in bold manner to expose the triple marginalization on the basis of caste, class, and gender. The upper caste women writers prefer the indirect form as the collective identity instead of 'I' to depict double oppression of patriarchy and gender.

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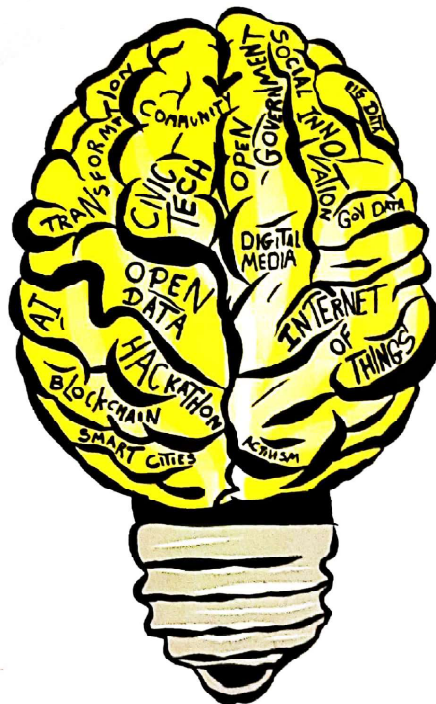


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Soft Skills and Personality Development

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Introduction:

Owing to internet and technology, every one's life has been changing drastically. Any kind of information is available on a click. The current education system is availing the use of ICT to enhance learning process rapidly. But one has to update himself/herself as per the age of internet and technology. One has to adapt new skills to develop the overall performance in every field. To improve the ability, one has to learn hard/ technical as well as soft skills. For the sake employability, one needs to master hard and soft skills. The hard skills are related to use of modern technology effectively. The hard skills are to be learnt by proper education. So far as soft skills are concerned, it has to learn with proper intention. Both the skills are important to sustain in every field. In job market, any organization asses the soft and hard skills of the candidate. Hence, soft skills play an important role in every one's life to achieve success in every field.

Soft Skills:

Soft Skills and Personality Development are the interchangeable terms taking into account the present situation. Soft skills or life skills are related to the qualities of a person. It includes behavior, living style, language, attitude, habits, managing people, friendliness, listening to others, self assessment, self awareness, assertion, communication, etiquette, etc. The psycho-social ability of the person helps to form image of the personality for others that comprises decision making, problem solving, critical thinking, effective communication, leadership, time management, stress management and so on. The combination of thinking and social skills forms a personality. The World Health Organization (WHO) defines the soft skills as: 'These are the abilities for adoptive and positive behavior that enable individuals to deal with the demands and challenges of everyday life'. The UNICEF defines it as: 'A behavior change or behavior development approach designed to address a balance of three ages: knowledge, attitude, and skills'.

Personality:

Personality refers to the characteristics, manner, mindset, and way of thinking and approach of a person. It can be defined as: 'the various aspects of a person's character that combine to make them different from other people'. For shaping personality of an individual, family background, culture, tradition, environment, and education play pivotal role in any individual life. In short, the personality is nothing but how we look, feel, understand, and behave. Developing personality is to understand and learn about one's inner and outer self in order to gain positive change in a person. The personality includes character, behavior, attitude, self-awareness, goal, creativity, innovation and human values.

Soft Skills:

Communicative Skills:

Effective communication is one of the aspects of soft skills. Whatever the language we use, it should be used with appropriate tone, intonation and pronunciation. Taking into account the variations of spoken languages, one has to use standard language for communication. The language standard depends upon the language (i.e.- Marathi, Hindi, English and so on), region, culture, and so on. For instance, Marathi language is used in Maharashtra state. There are many variations of Marathi language as per Districts, Talukas, and Villages. It clearly means the Marathi language is spoken differently in different regions regarding tone, intonation, and pronunciation. In this case, the Puneri Marathi (dilat) is considered as the Standard Marathi Language. So as the UP Hindi is considered as the standard one. So far as English language is concerned, BBC world/RP (Received Pronunciation) is considered as the Standard English language. To master the language skills, one has to learn/practice these aspects of languages. Besides, the theoretical deliberation of communication, one has the ability to deliver idea clearly and effectively using modern technology. Listening skill has to develop considering attention, assuming, eye contact, patience for being a good listener. One has the aptitude of identifying and analyzing problems in given circumstance. Communication skills include listening speaking, observing, empathizing, body language, and so on.

Critical Thinking and Problem solving:

Thinking is a crucial process of a person. The way of thinking shapes the deeds of a person. Thinking, whether positive or negative, is the part and parcel of an individual. Examining, analyzing, evaluating, and synthesizing the positive and negative thoughts help to develop critical thinking ability of a person. Critical thinking involves creative, innovative, analytical thinking process. It comprises the ability of a person to apply knowledge and understanding to new and different problems.

Team Work Skill:

Any one has to act or work at two levels i.e. individual and group or social level. To develop the ability of an individual to work in a team, one has to work with people from different social cultural background to gain the common goal. Contributing to group's plan and coordinating efforts are the necessary aspect to enhance skill of team work.

Life-Long Learning and Management:

Habit to learn new skills and knowledge is one of the aspects of life-long learning process. It helps us to enhance the knowledge and understanding about the world. One can learn it at two levels personal and professional level for the sake of self confidence and esteem as well as to execute our ideas, planning in the given circumstances. Managing time, ideas, plan, and deeds is crucial to materialize the things at ground level. Hence, life-long learning and management skills are essential in many ways.

Entrepreneurship Skills:

Skills of entrepreneurship are a must for personal and professional development of an

individual. The skills assist an individual to develop the ability of business skill and risk awareness. To enhance creative and innovative ideas regarding business tasks, one needs to have special training and practice. Entrepreneurship skills include business management, risk-taking, networking, critical and creative thinking, and problem solving skills.

Professional, Ethic, and Moral:

The main aspect of humanity is having a sense of responsibility towards the society. Being a human, one has his/her own ethical and moral value is a crucial aspect of soft skills. Professional, Ethical, and Moral skills need to have honesty, trustworthiness, loyalty, respect, fairness, accountability, socially responsible, and so on. Besides, impartiality, rationality, consistency are the other essential features to develop these skills.

Leadership Skills:

Taking lead in various activities and tasks is the ability of a person's leadership skill. A leader must have the ability of motivation, delegation, positivity, creativity, communication. Leadership skills can be develop through disciple, taking more responsibilities, situational awareness, inspiring others, keep learning, listening others, and solving conflicts, etc.

Personality Development:

Self-awareness:

One has to know 'self' first regarding own character, strengths, weaknesses, desire, likes and dislikes. One can understand oneself when you are in stress or under pressure. Self-awareness can be referred to attitude towards life, people and work, moral and political beliefs; (moral, social, political) values as well as spirituals, material, social-self. Understanding self is the important element of developed personality.

Goal Setting:

Every individual has the goal in his/her life. One can observe that the great personalities have their visions and goals. To develop personality, one needs to know what they want in their life. Setting goal is an important aspect to groom one's personality. It is nothing but the action plan of a person or group to achieve the success. There are short term and long term goals: short term goal can be related to personal, group, educational level success but the long term i.e. ultimate one must be related to humanity for developing fascinating personality.

Creativity:

Creativity is another component of personality. Creative mind is always active in order to fulfill the dreams. Creative mind perceives the world in various ways and angles to find out new hidden pattern of things, situations and actions. Think differently and act accordingly is the process of creativity thinking.

Innovation:

Innovation is the product of creativity thinking. The process of innovation includes the creative thinking, association of ideas, observing, questioning, networking, and experimenting.

Human Values:

Human values are the core aspect of developed personality. It encompasses the qualities like affection, respect, openness, acceptance, consideration, listening, love and empathy towards other human beings. Shaping the human values of an individual depend upon the circumstances, interest, cultural and social backgrounds. Human values can be divided into three categories like Personal Values for instance honesty, courage, maturity, courtesy, loyalty, etc; Community Values such as justice, service, team spirit, non-violence, responsible to community. Social Values in order to cooperation, concern to others, secularism, awareness of social rights, sense of social responsibility.

Soft Skills and Personality Development are the very important terms in the recent academic circle. These skills are mandatory requirements for any professional organization. Educational qualification helps one to be specialist in the particular subject, but these skills helps one's to use that knowledge for practical purposes. Hence, Personality Development and Soft skills are the essential elements in today's hurly-burly modern world.

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Jai Bhim: Representing Tribal

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Introduction:

Cinema is the major source to represent the society. It is one of the means to educate the majority people particularly the young generation. Cinema is made for entertainment that purifies the feeling, emotions and passions of the spectators. The film like "Maherchi Sadi" purifies the feelings and emotions of the audiences in general and the village women in particular. The movie like "Baby" serves the purpose of nationalism and arouses the passion among the youths to serve the nation in every possible way. The film "Zingat" unfolds the reality of social system. Hence, Cinema is an important mean to inculcate the humanitarian values among people. It can be considered a branch of literature that has a huge impact on human psyche.

Not all films are equally effective for serving the purpose of human values because films are made for entertainment and entertainment only. But there are some films that leave the impact of social ethics. Such is the film "Jai Bhim" released worldwide on 2 November 2021. The film "Jai Bhim" is based on the true event of 1993 that represents pathetic condition of the tribal community-Irlua. The community Irlua is a scheduled tribe, inhabitant of Kerala, Tamil Nadu, and Karnataka states having the occupations of snake, rat catching, honey collection, as well as labourers.

The film begins with the scene where

the prisoners are realised on the basis of their caste identity exposing the centre theme of the film. Those prisoners who belong to low castes are being arrested again under the false case. In the next scene, a tribal couple-Rajakannu and Sengani- are seen who work for a landlord as farm labours. The colony of tribal community is rightly pictured to show poverty, hunger, and vulnerability of the community. Being the specialist in snake-catching, Rajakannu is summoned to take away the snake from the house of village head who represents the ruling party at the village. After taking away the snake, Rajakannu leaves the village for new job at a brick kiln. Main while the village head loges a compliant of theft from his house and the police assumes that Rajakannu is a culprit. Being an innocent and unknown about the incident, Rajakannu tries to visit his house. Owing to the pressure of ruling party, the Sub-Inspector, Bashim, has arrested Sangani and Rajakannu's companions and sister for investigation. The police in search of Rajakannu have tortured them inhumanely particularly the sister who is dishonoured publically. Coming to the home, Rajakannu has been beaten by men of the village head and hand over to the police. This is very typical condition of the tribal, it is acutely portrayed, that they are unable to protect themselves due to poverty, illiteracy, as well as considered being low caste. As a result, they have to surrender to the atrocity of the police.

The character of a teacher is quite suggestive to be humanistic towards the tribal. She tries to educate the tribal and help them in every possible way to avail the rights of democracy but fail due to the established norms of the social system. She tries to uplift the lives of tribal in her own way. She is the one who connects and establishes bond between Sengani and the advocate, Chandru.

Rajakannu is arrested as a main culprit due to the pressure of high authorities. The Sub-Inspector, Bashim and his team behave so cru-

cially towards Rajakannu and his family including companions. In the process of investigation, the police torture Rajakannu and the companions inhumanly. Rajakannu is beaten to death because he does not admit the theft. His body is thrown at Kerala border and his companions are transported to furlong jail of Kerala for keeping them away. Keeping themselves safe, the police spread the news that all the culprit escape from the jail. It shows that the tribal are treated inhumanly.

Sengani tries to search his husband with the help of the teacher and the advocate. The advocate, Chandu, has accepted the case of Sengani. The character of Chandu is shown as a dedicated personality who seems to live for giving justice to the downtrodden at the last drop of his blood. He ensures to earn justice for Sengani and to bring the guilty particularly Bashim and his team to book without indulging physical violence following all legal ways. Main while Sengani has been pressurized and attacked by the police team to withdraw her case but the advocate protects her legally. She has been tried to bribe and compensate but she denies the offer on account of self respect. The Public Prosecutor (PP) and the Advocate General (AG) are on the side of the police team owing to their personal interests. Instead of giving justice to the victim, the both PP and AG try to protect the police team in the name of honour. The advocate using his all skills demands the CBI inquiry of the case but the court allows him a special team to investigate the case. Chandu made the appointed Inspector General (IG) to listen the plight of the tribal. The IG, being an honest man, understands the reality of tribal life and knows the suffering of the tribal and the atrocities meted out by the police. It shows that the tribal are marginalized and subjugated. The tribal are treated inhumanly by the police. The downtrodden are booked under the false case. They have been beaten and tortured without their fault. They seem vulnerable due to poverty, illiteracy,

and being low castes. No one comes to their rescue except the person like Chandru. The film made the viewer to think about the plight of the tribal. They have been denied land, work and equal wages for their labour.

So far as the representation of the tribal life in the form of film, it looks real without any exaggeration. Besides, all the elements like locales, characters, dialogues, and plot seem natural. One can baffle about the title of the film-Jai Bhim that cannot be mentioned and uttered a dialogue about it in the film but still it reflects the meaning of the word 'Jai Bhim' as light, love, journey from darkness to light, tears, of billions of people!. The character of Sengani seems to be the role model of having self-respect and struggles to get justice. The character of Chandru fights for justice and civil rights and protects the downtrodden on the basis of moral and legal ways. His aim is to awaken the police and judiciary about the plight of the tribal. In short, he fights for justice, equality and fertility for all in general and the downtrodden in particular. The film reflects the ideology of Dr. Babasheb Ambedkar through the characters of Chandru, Sengani, IG, and the teacher. The character of Rajakannu is representing the whole tribal community as innocent and vulnerable. Rajakannu being an honest, loyal to his profession and work does not admit the guilt which is not committed by him at the cost of his death. The tribal, being detached from the main stream of society, have to travel from places to places in search of livelihood.

The film pictures the tribal community that is marginalized socially, economically and politically. They have to face many difficulties to satisfy their basic needs. The film is successful one to represent the tribal in authentic manner and fetches attention of the viewers to arouse the consciousness about the suffering of the tribal. Basically, the film reflects the ideology of Dr. B. R. Ambedkar with having the title Jai Bhim.

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