

**BIYANI**  
**GIRLS COLLEGE**



# DEPARTMENT OF HUMANITIES

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## *Art's Can*

*Volume-1*



Public  
Administration



E- WALL MAGAZINE

## **ACKNOWLEDGEMENT**

It is an honorable and a matter of pride to introduce the special edition of E-wall magazine. The magazine ART'SCAN from the Department of Social Science. This magazine is consolidating the various articles related to English, Geography, History, Public Administration, Political Science and Sociology for the students.

We are sure that the magazine will serve as a valuable addition to all and will also prove to be a feasible study material. We would also thank and give our sincere regards to Dr. Rajeev Biyani (Chairman), Dr. Sanjay Biyani (Director-Academics), Dr. Neha Pandey (Principal) and Ms. Malti Saxena (HOD-Humanities) implacable support. We sincerely thank and appreciate the hard work and efforts of Ms. Sonia Sharma (Graphic Designer), Mohit Rawat (Reviewer) and Ms. Pragya Verma (Proof Reader) for enhancing and bringing out the best for the magazine.

We are thankful to the faculty members of the Department of Humanities for their hard work. We are also thankful to the reviewers and the proofreaders for providing their valuable comments and suggestions.

We look forward to your comments and suggestions on the matter concerned to the magazine.

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## **INDIAN LITRATURE**

### **KAMLA DAS**



**I am simmering, I am saint,  
I am the beloved and the betrayed,  
I have no joy that are not yours, no aches which are not yours.**

**I too call myself i.  
Kamala Suraiyya Das.**

#### **Biography**

Indian author who wrote openly and frankly about female sexual desire and the experience of being an Indian woman. Das was part of a generation of Indian writers whose work centered on personal rather than colonial experiences, and her short stories, poetry, memoirs, and essays brought her respect and notoriety in equal measures. Das wrote both in English (mostly poetry) and, under the pen name Madhavikutty, in the Malayalam language of southern India.

Das was born into a high-status family. Her mother, Nalapat Balamani Amma, was a well-known poet, and her father, V.M. Nair, was an automobile company executive and a journalist. She grew up in what is now Kerala and in Calcutta (now Kolkata), where her father worked. She began writing poetry when she was a child. When she was 15 years old, she married

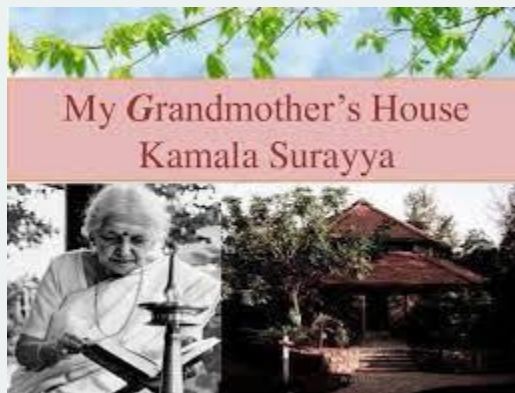
Madhava Das, a banking executive many years her senior, and they moved to Bombay (now Mumbai). Das had three sons and did her writing at night.

Das's poetry collections included *Summer in Calcutta* (1965), *The Descendants* (1967), and *The Old Playhouse, and Other Poems* (1973). Subsequent English-language works included the novel *Alphabet of Lust* (1976) and the short stories "A Doll for the Child Prostitute" (1977) and "Padmavati the Harlot" (1992). Notable among her many Malayalam works were the short-story collection *Thanuppu* (1967; "Cold") and the memoir *Balyakalasmaranakal* (1987; "Memories of Childhood"). Perhaps her best-known work was an autobiography, which first appeared as a series of columns in the weekly *Malayalanadu*, then in Malayalam as *Ente Katha* (1973), and finally in English as *My Story* (1976). A shockingly intimate work, it came to be regarded as a classic. In later life Das said that parts of the book were fictional.

In 1999 she controversially converted to Islam, renaming herself Kamala Surayya. She received many literary awards, including the Asian World Prize for Literature in 1985.

## MY GRANDMOTHER'S HOUSE

My grandmother's home is a poem written by Indian poet Kamala Das. The poem first appeared in an anthology of verse entitled 'Summer Time in Calcutta 1965). It's an autobiographical poem during which the speaker's nostalgic desire for home reflects through the lack to go to the happy past. The poem describes the speaker's happy life before her grandmother's death and sad life after her grandmother's death. The speaker of the poem may be a wife. She is reminded of her parental home which is that the symbol of immense love.



The poem describes the clear difference between past and present. In past, the life was filled with activity whereas now it's become deadly silence. The intensity of sadness is expressed by dark and negative imagery. Kamala Das is one among the three hottest Indian poets writing in English today, the opposite being Nissim Ezekiel and Ramanujan. Her poetry is all about herself, her deeply felt desire for love, her emotional involvement, and her inability to realize such a friendship. During this poem, "My Grandmother's House," Kamala Das remembers her ancestral home and her deceased grandmother. This poem takes the shape of a confession that contrasts her current fractured state thereupon of being unconditionally loved by her grandmother.

### *Summary*

The poem starts with the reference of a grandmother as 'that woman' which is particular and who is not any more now. The home is now distant and therefore the past happy condition is irretrievable. The house represents the sensation of affection which the speaker could get from her grandmother. But, now the home is silent. The poem moves through the happy past and sad



present. The poet uses the image of snakes moving among the books now that she was too younger in her childhood. Now fairly often she thinks to revisit the house but now it's very difficult now to peep through the blind windows. Here, the image of blind windows may represent the eyes which are now visionless. The air is frozen and now she wants to bring the little darkness. The poet uses the simile where she compares herself with the brooding dog that is helpless. The sudden regard to the reader as a 'darling' is striking. The speaker again mentions the love which she once received but now her condition is sort of a beggar asking the change of affection. The poet in intense terms expresses the sadness. The utilization of language represents the strangeness and unhealthy relationship between people and this woman. Note the words- House, that woman, asking love as a change etc.

### *Themes within the Poetry of Kamala Das*

The poetry of Kamala Das is that she goes after the essential woman, and hence the lady, the individual of her poems, assumes the various roles of the unhappy woman, the unhappy lady, the mistress of the lustful men, the reluctant nymphomaniac, the mute Devdasi and therefore the love-lorn Radha. Kamala Das was also named a confessional poet. Confessional poets struggle with emotional experiences that are usually taboos. There's a merciless self-analysis and a tone of total honesty. As E.V. Ramakrishnan appropriately points out, "In her poetry, Kamala has always addressed private humiliations and sufferings which are the stock themes of confessional poetry."

### *Critical Appreciation of Poems My Grandmother's House*

'My Grandmother's House' is one among the best poems in Kamala Das's maiden publication summer in Calcutta. Though short, it touches upon many favorite themes of her favourite. It's a poem of nostalgia, uprootedness and therefore the poet's eternal go after love during a 'loveless' world. Relationship together with her grandmother is that the poet's favorite relationship and grandma may be a symbol of harmony, affection and security in her poetry. In her poem 'Composition' Kamala Das discloses two of her guarded secrets:

*I am so alone*

*And that I miss my grandmother*



The poem also brings out the poet's loneliness and her fondness for her grandmother. Both the wife and therefore the ancestral home at Malabar delivered to Kamala Das the sensation of belongingness.

The poet has provided detailed information about the origin of this poem in her autobiography *My Story* (Chapter 33): After the overtime of my granduncle followed by that of 'my dear grandmother,' the old Nalapat House was locked up and its servants disbanded. The windows were shut, gently because the eyes of the dead are shut... . The rats ran across its darkened halls and therefore the white ants raised on its outer walls strange forms—totems of burial.

After growing up, the poet shifted to a different house which was distant from her beloved ancestral house. She still misses the place 'where I received love' with great intensity.

The memory of these days when she was loved chokes her with emotion. The poet recalls the death of her dear ancestress – "That woman died" dwells on the difference the death made to the house and therefore the poet's life. Grandma was the very life and soul of this house. When she gave up the ghost, even the house couldn't take the grief and 'withdrew into silence'. it had been an environment of all-round mourning and desolation. At that point the poet was a really young child who couldn't read books but even at that age, she had a sense of 'snakes' moving among books – a sense of deadness, horror and repulsion. She recollects how the death of her grandmother had affected her as a toddler. It had a benumbing and chilling impact on her. Her blood lost all its invigorating power and its color came to resemble the color of the pale lifeless 'moon'.

Her grandmother's house always had a special significance for Kamala Das. During one among her serious illnesses, she had taken shelter in Malabar and was nursed back to health by her caring grandmother. The grandmother is not any more, yet the poet often yearns to go to her beloved house. She would once more look around its windows. The windows are 'blind' - shut, covered with coloured windowpanes and with the overwhelming sense of death. Death haunts the house and even the air is 'frozen air'. A visit to the present house would revive memories of her childhood and grandmother within the poet.

Her grandmother's house has been a citadel of security and protection which is conspicuously missing from the poet's later life. For her, even the darkness of this home is not terrifying in its impact. It's rather a faithful companion providing comfort and security. The poet wishes to move a number of this comforting darkness and memories of this house to her new house. These memories are going to be her constant assuring companions in her married life. In his article on Kamala Das, O.J. Thomas has observed, "Memory of that house at Nalapat comes back to her as a soothing thought. The very thought created a kind of energy in her and inspiration to measure and love."

As the poet remembers her present life, she is once more crammed with grief over her loveless state. She badly misses her grandmother, the ancestral house and her secure and loved childhood: You cannot believe, darling are you able to, that I lived in such a house and was proud and loved.

That early stage is in painful contrast together with her present state sans love and sans pride. The 'proud' and 'loved' child is now a beggar, begging at the 'stranger's doors' for love "at least in small change" i.e. a touch measure. Since love isn't to be found within the company of individuals on the brink of her, she knocks at the stranger's doors and begs for it. In her go after true love, she has 'lost her way' and wanders here and there. This wistfully nostalgic poem thus ends on a tragic note.

For Kamala Das, her grandmother was her mother-substitute. "She was the primary I loved," says the poet in her poem 'Captive'. None of her later relationships could match the heat and tenderness given by her grandmother. The oft-repeated desire to be together with her, to be in her house, is an expression of Kamala Das's natural desire to be one with the mother within the womb.

In its overall impact the, poem may be a forcefully moving poem fraught nostalgically and anguish. The poet has intensified the emotion by presenting the contrast between her childhood and her grown-up stages. The fullness of the distant and absent and therefore the reform the emptiness of the near and the present give the poem its poignancy. the pictures of 'snakes moving among books', blood turning 'cold just like the moon', 'blind eyes of windows', 'frozen air' evoke a way of death and despair. The house itself becomes a logo – an Ethnic

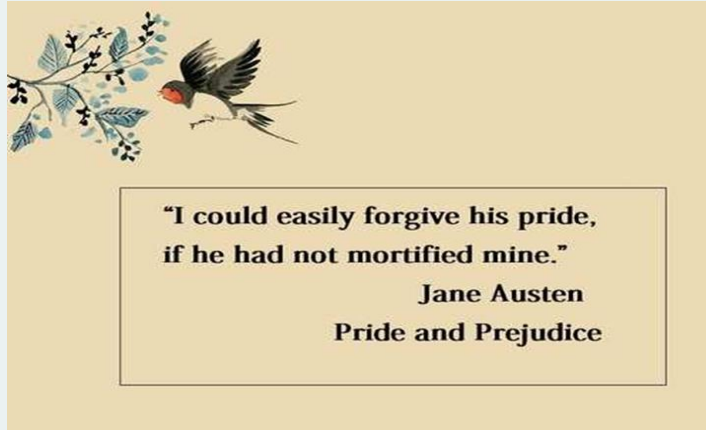
world, a cradle of affection and joy. The escape, the poetic retreat is actually, the poet's own manner of suggesting the hopelessness of her present situation. Her looking for the home is a symbolic gets back a world of innocence, purity and ease.

Kamala Das has resorted to her favorite technique of using an ellipsis to convey the intensity of emotion. Ellipsis also serves another purpose of suggesting a shift in mood and tone. She has used a spread of sound patterns, assonance, alliteration and particularly consonance. Consonance (e.g. line-1 house, once: /s/) and assonance (e.g. line-11 – bedroom, brooding: /u/) create the drowsy somnolence apt for the atmosphere. Frequent alliteration (e.g. behind, bedroom, brooding) gives emphasis to the poet's meaning. The statement spread within the last four lines underlines the spirit created by the absence of affection. The poem is remarkable for its utter simplicity of diction and intensity of emotion.

## JANE AUSTEN



## PRIDE AND PREJUDICE



### MARRIAGE AND CLASS IN JANE AUSTEN'S NOVEL PRIDE AND PREJUDICE

Jane Austen, (born December 16, 1775, Steventon, Hampshire, England—died July 18, 1817, Winchester, Hampshire), was the English writer who first gave the novel its distinctly modern character through her treatment of ordinary people in everyday life. She published four novels during her lifetime: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1815). In these and in *Persuasion* and *Northanger Abbey* (published together posthumously, 1817), she distinctly portrayed English middle-class life during the early 19th century. Her novels characterized the period's novel of manners, moreover they also became timeless classics that remained critical and popular successes for over two centuries after her demise.

Jane Austen's 1813 novel *Pride and Prejudice* begins with one of the famous lines, "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife." This line sums up successfully the underlying theme of Austen's work- marriage and social class. The nineteenth century English society was one where marriage and courtship were linked with one's social class and status directly, more so for the women of the time. Through the family of Bennets, we see the desperate need of Mrs. Bennet to secure marriages and potential grooms for her five daughters. Marriage is not just a matter of romance but through an unsentimental consideration for financial security.

Charlotte Lucas in contrast to Elizabeth Bennet provides a practical and unsentimental mindset of the society in which 'happiness in marriage is entirely a matter of chance.' She marries Mr.

Collins, who was rejected by Elizabeth because for Charlotte having a secure stable financial future was more necessary than harboring romantic ideals. In the Regency period, young girls would come of age at the age of fourteen, referred to as 'coming out' which means they were of a marriageable age, like all the Bennet sisters who were of courtship age. Restraining of age further restrains women's choices. Charlotte Lucas was twenty seven in the novel which was considered old for a girl. Her outlook toward marriage is a means for social and financial stability in the society.

Even the main romantic interest of the two protagonists, Mr. Darcy and Elizabeth faces a rocky start from the beginning not only because of 'prejudiced' first impressions but also due to the difference in family upbringing and values. Marriage between them is a possible prospect because of the same social class and standing of Gentry. Elizabeth's visit to Pemberley shows a different side of Mr. Darcy to her. She views the grandeur and economic prosperity along with the generosity of Mr. Darcy and it produces a slight difference in her perception toward his marriage proposal and character.

Austen in her novel presents a critique of societal values and satirizes society obsessed with class distinction and vanity. Obsession with social rank and status which becomes a deciding factor of many to 'marry up' is ridiculed through her minute observation of ordinary families and society of that time.



# HISTORY



## **Swami Vivekananda: What we learn on his Birthday?**



Swami Vivekananda was born as Narendranath in a Bengali family in Kolkata on January 12, 1863. National Youth Day, also known as Vivekananda Jayanti, is observed on January 12th, Swami Vivekananda's birthday. This day was named National Youth Day by the Indian government in 1984, and it has been commemorated in India every year since 1985.

Swami Vivekananda is the most famous youth figure. Rabindranath Tagore urged people, particularly young, to learn from Swami Vivekananda. "Study Swami Vivekananda," he said. Nothing can be said about him that isn't positive.

He made the decision to follow the path of spiritual awareness. He encouraged young people to be strong in body, mind, and spirit, and he emphasized their importance in nation-building. He proposed that the Indian society be rebuilt; Education was the most important tool for empowering people. He emphasized the importance of education for all. From Osaka (Japan), Swami Vivekananda conveyed a message to the country's youth: "Let us be human." Take Careful Risks, he advised. You can lead if you win. He also stated, "Pick one concept." Make that one concept your life; dream about it, think about it, and live for it.

Swami Vivekananda was a prominent social reformer who lived in the nineteenth century. He urged people to fight untouchability, poverty, social evils, and injustices in order to construct a new India.

Vivekananda's lessons appear to be very relevant in today's world, and the youth may learn a lot from him.

### **Bhirrana: The newest discovery, the oldest site**



According to C-14 radio-dating done by ASI, the oldest site discovered in the Indus Valley Civilization is at Bhirana village in Fatehabad district, and has been dated to around 7500 BC.

Between 2003 and 2006, Shri L.S. Rao of the Archaeological Survey of India excavated this site.

Excavations of a 4.20 m thick deposit have revealed a four-fold cultural history. Period IA: Hakra Wares Culture, Period IB: Early Harappan Culture, Period IIA: Early Mature Harappan, and Period IIB: Mature Harappan Culture were discovered during the excavation, according to Rao. Bhirrana and Rakhigarhi have been continuously occupied from the eighth millennium BC.



# **GEOGRAPHY**

### ***THANDESERT OF RAJAS***

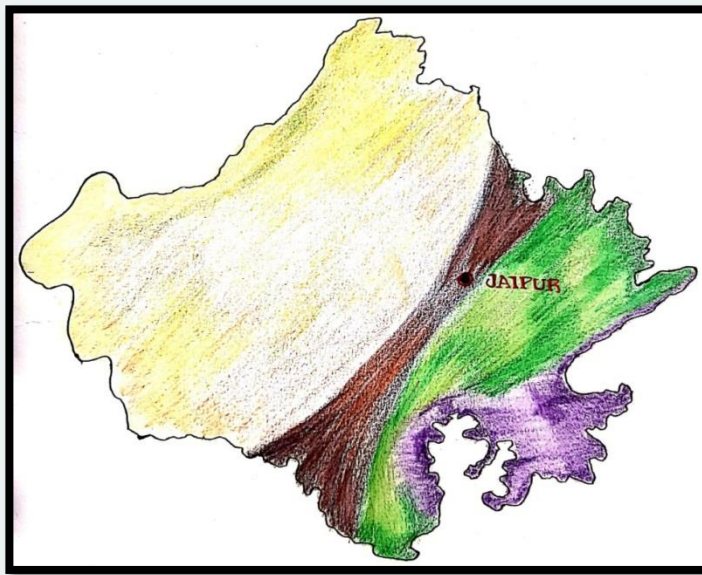
Rajasthan, the largest state of India has an area of 3,42,239 square kilometer but from the point of view of population, it occupies 8<sup>th</sup> place. It is a land of lofty Hills and shifting sand dunes of scorching heat and freezing cold of fertile pain rugged ravines and dense forest. Aravalli range that divide the land into two natural divisions. A rally is one of the oldest mountains ranges in the world which straddle the Plains like a curved similar.

The rallies intersect Rajasthan from end to end in a line running from Delhi to Plains of Gujarat at distance of about 690 kilometers they divide Rajasthan into two natural divisions. It slopes gradually on its eastern side towards the poor. The reason through the bananas and Jumble Rivers that flow north eastward.

#### ***Physiographical:***

Rajasthan state stretches into two of India's major physiographic divisions namely: The Great Plains and Central Highland. The area line west of the arrival is known as Western Sandy Plains occupies the western part of the Great Plains. While the area east of the Aravalli falls in the northern part of the central Highland.

On the basis of present landforms we can divide Rajasthan into the following physiographic divisions:-



## **1. Western Sandy Plain**

### **a) Sandy Arid Plains**

- i. Marusthali
- ii. Dunes free tract

### **b) Rajasthan Bangar**

- i. Ghaggar Plain
- ii. Shekhawati Regions
- iii. Nagaur Uplands
- iv. Luni Basin

## **1. WESTERN SANDY PLAIN :-**

This plane includes the mostly and the adjoining Bangar to the West of the Aravallis. The Western Sandy Plain is a wide expanse of wind-blown sand, Poorly water and sterile. The eastern portion of this is known as the third desert. Which is perfectly dry and insulate with thin patches of prickly grass and other desert plants? The reason comprises Bikaner, Barmer, Churu, Jodhpur, Jaisalmer, Nagaur, Hanumangarh, Sriganganagar, Pali, Sirohi, Sikar and Jhunjhunu district and contains about 58% of the area and 30% of the population of the entire state. It covers an area of about one like 96,747 square kilometers and extending for 6:40 kilometres from North East to South West with an average width and 300 kilometres from West to East. The eastern boundary of this reason is marked by the Western Sub Mountain zone of the Aravalli range up to the northern point of Udaipur District. Beyond which the boundary is marked by the 50 centimeter rainfall line as well as by Great Indian watersheds.

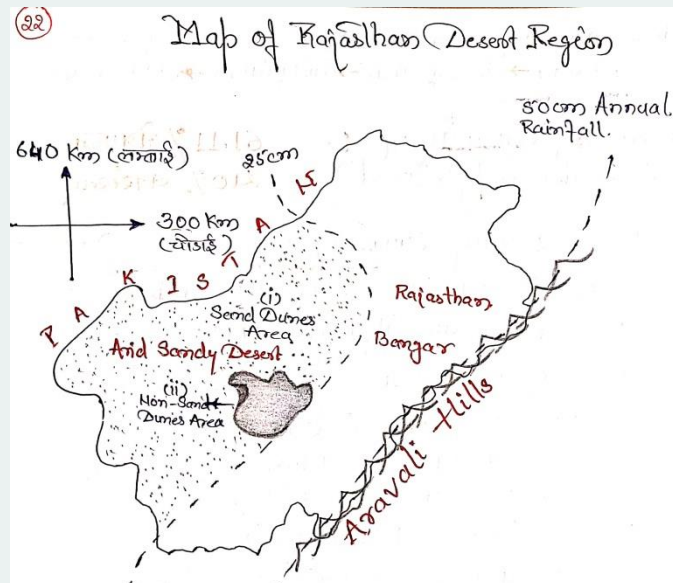
The North eastern part of the region has a general elevation of about 300 meters, but towards the South the elevation is about 1:50 meters. Accepting the Jalore - Siwana upland which lies about 300 meters. The most important River flowing in the region is the Luni, which rises in the South West of Ajmer and flows towards the South West.

### **MARUSTHALI:-**

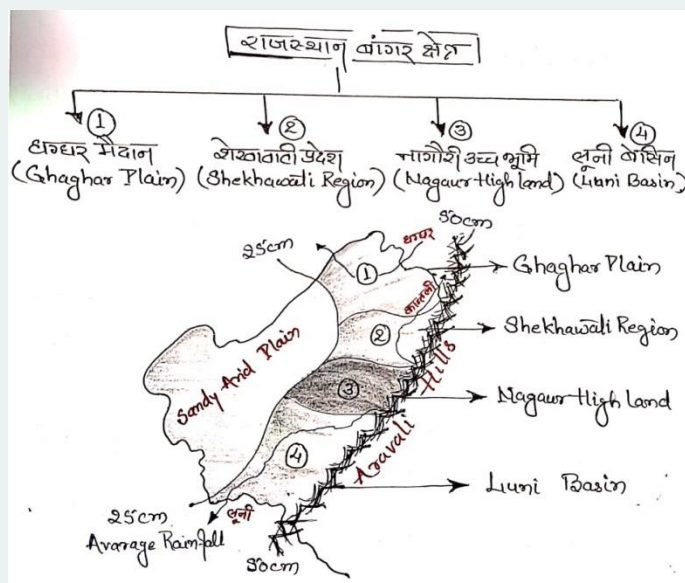
The dominant dune covered western sandy plain with a thick layer of aeolian sand visible in the form of shifting and permanent sandy dunes is known as Marusthali. The uncovered rocks and sand dunes topography are found in this region the longitudinal transverse and compound parabolic dunes are the major high dunes in the region

### DUNES FREE TRACT:-

This region has isolated hills of granite and rocky pediment covered with limestone and sandstone topography around 65 kilometer area and Jaisalmer, Pokaran and Phalodi tensile. The run of Bap, Pokaran, Lunkaransar and those between Jaisalmer and Ramgarh are the major saline depressions with shallow soils.



### SEMI -ARID PLAIN OR RAJASTHAN BANGAR REGION



The region between the Aravallis and sandy arid plain with an area of 75,000 square kilometer is called Bangar region. The four major free geographic reasons of Bangar are as follow:-

**GHAGGAR PLAIN:-**

This is a flood plain formed by the Alluvial tract brought down by the Ghaggar River from the Shivalik hills. The wide, dry valley of the Ghaggar is known to be that of legendary saraswati river which originated in the Himalaya. The dry valley passes through Hanuman, Suratgarh and Anupgarh before entering Pakistan in the West. It is found in the district of Sri Ganga Nagar and Hanumangarh low sand dunes and sandy hummocks are scattered distributed on the deep sandy level plains in this region.

**SHEKHAWATI REGIONS:-**

The Shekhawati tract of low dunes and sandy plains in the North East is an internal water flow planes which occurred in Jhunjhunu, Sikar and Churu district in the North East of Bangar is an this reason is infested by sand dunes of low to medium height over much of its area as well as deep sandy plains. The only major stream the Kantli River flows northwestward from the Aravalli the maximum area covers with parabolic dunes but longitudinal and transverse dunes are also notice in this reason.

**NAGOUR UPLAND:-**

As per the name this region consist of Nagaur district with some areas of near by the district it is characterised by ancient rocks barren topography inland drainage and salt lakes the interdunal plains have developed in this region The Mendha and Rupangarh streams originate in the Aravalli range is and drains into the Sambhar Salt Lake.

**LUNI BASIN:-**

The landform present in the Luni basin are the result of aquatic and dry erosion, where the hills are of steep slopes and alluvial plains with sand dunes. this basin occurs in the district of Jodhpur, Jalore Pali, Sirohi and the southern part of Nagaur the mainstream Luni river originates in the Aravalli range is near Ajmer and flows South westward to the Great Rann of Kutch. it is joined by numerous tributaries like the Jawai, Bandi, Guhiya, Lilri, Mithri and Sukri all these streams are temporary and have white sandy beds these streams form a vast alluvial plains through which they flow these salt affected alluvial planes are more numerous near the confluence of the Luni with the Great Rann.





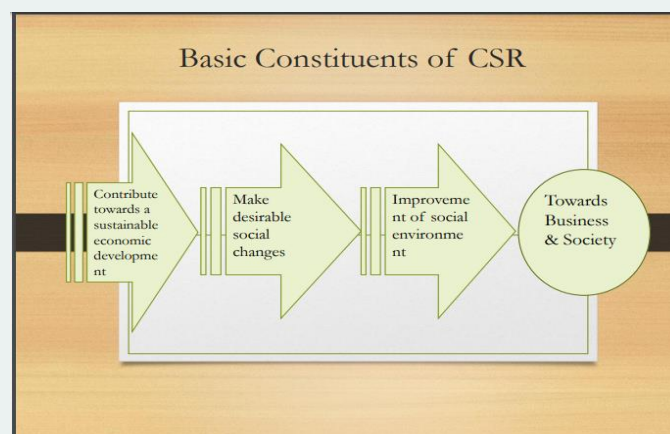
# **PUBLIC ADMINISTRATION**

## CORPORATE SOCIAL RESPONSIBILITY



CSR is a process by which a company considers and evolves its connections with stakeholders for the greater good, and then shows its commitment by implementing appropriate business processes and strategies. As a result, CSR is not the same as charity or donations. CSR is a method of doing business in which corporations make a visible contribution to the greater good. CSR is used by socially responsible businesses to integrate economic, environmental, and social goals into their operations and growth.

"The ongoing commitment by business to behave ethically and contribute to sustainable economic development while improving the quality of life of the workforce and their families, as well as the local community and society," according to the WBCSD (World Business Council for Sustainable Development).



## **Benefits of CSR**

1. Enhance Relationships With Stakeholders.
2. Access to Funding Opportunities.
3. Differentiating you From the Competitors.
4. Saving Money on Energy and Operating Cost.
5. Increase in Customer Retentions.

## **Types of Corporate Social Responsibility**

Corporate social responsibility is traditionally broken into four categories: environmental, philanthropic, ethical, and economic responsibility.

### **1. Environmental Responsibility**

**Environmental responsibility** refers to the belief that organizations should behave in as environmentally friendly a way as possible. It's one of the most common forms of corporate social responsibility. Some companies use the term "environmental stewardship" to refer to such initiatives. Companies that seek to embrace environmental responsibility can do so in several ways:

- **Reducing** pollution, greenhouse gas emissions, the use of single-use plastics, water consumption, and general waste
- **Increasing** reliance on renewable energy, sustainable resources, and recycled or partially recycled materials
- **Offsetting** negative environmental impact; for example, by planting trees, funding research, and donating to related causes

### **2. Ethical Responsibility**

**Ethical responsibility** is concerned with ensuring an organization is operating in a fair and ethical manner. Organizations that embrace ethical responsibility aim to achieve fair treatment of all stakeholders, including leadership, investors, employees, suppliers, and customers.

Firms can embrace ethical responsibility in different ways. For example, a business might set its own, higher minimum wage if the one mandated by the state or federal government doesn't constitute a "liveable wage." Likewise, a business might require that products, ingredients, materials, or components be sourced according to free trade standards. In this regard, many firms have processes to ensure they're not purchasing products resulting from slavery or child labour.

### **3. Philanthropic Responsibility**

Philanthropic duty refers to a company's goal of actively improving the world and society. Organizations inspired by philanthropic duty often donate a portion of their earnings in addition to being as ethically and environmentally friendly as possible. While many businesses donate to charities and non-profits that coincide with their core values, others donate to worthwhile causes that have nothing to do with their business. Others go so far as to establish their own charity trust or organisation in order to help others.

### **4. Economic Responsibility**

Economic responsibility is the practice of a firm backing all of its financial decisions in its commitment to do well in the areas listed above. The end goal is not to simply maximize profits, but positively impact the environment, people, and society.

### **Conclusion**

By their very nature, CSR activities encourage corporate leaders to assess procedures such as hiring and managing workers, sourcing products or components, and delivering value to consumers. This introspection can frequently lead to ground-breaking and inventive solutions that enable a corporation be more socially responsible while still increasing revenues. The production process is being rethought so that a corporation consumes less energy and produces less trash.



# SOCIOLOGY

## PANDEMIC EFFECTS ON MEDIA AND ITS FUTURE



As we all know what covid-19 pandemic changed in our daily life routines. And have spread all over the world. It did affect the various economic sectors. Few economic sectors have fared well – apparently – during the Pandemic crisis. The media sector is one of them. The need for information has never been more pronounced and the time available so critical. In this in-depth analysis, we propose to go through together the effects of Covid-19 pandemic on the different types of media: press, radio, television, internet, out-of-home (OOH), cinema, etc.

Media is the only way which kept people connected even in this worst situation of Covid pandemic and helped people to stay close to each other even staying miles away. Media is just playing a vast role in our daily lives after the pandemic as each and everything has gone online for everyone's ease no matter may it be education, watching movies, surfing online, making something new, ordering something online, etc. Living in the days from where we all have interactions with each other we shifted to scrolling our mobile phones. And most importantly because of COVID in education we shifted from offline classes with books to online classes with mobile phones. Somewhere or the other which is directly or indirectly effecting the life of the children and may causing to slowing down of the concentration power are decreasing the eyesight.

But these aspects are mostly ignored and the main focus is that phones are the only alternative of having education if there is no offline education available. In the upcoming years media will surely have a great base in everyone's life not only for communication even for education as well.



# **POLITICAL SCIENCE**



## THE IMPACT OF COVID-19 ON HUMAN RIGHTS AND RULE OF LAW



The COVID-19 pandemic has hastened the deterioration of our society's democratic fabric, which is ultimately responsible for human rights protection. The COVID-19 issue serves as a stark reminder of the significance of achieving long-term progress in the enjoyment of social rights, particularly through the expansion of universal public health facilities. The pandemic demonstrates the indivisibility of human rights in practice. The enjoyment of rights is neither a "given" nor a "even playing field."

Countries have no choice but to take extraordinary steps in light of the unusual situation and to save lives. Extensive lockdowns, designed to slow virus propagation, obstruct freedom of movement and, as a result, freedom to exercise many other human rights.

Because of the growing influence of Covid-19, to safeguard everyone and prevent the spread of the corona virus, the government must reluctantly make decisions that may or may not be in the best interests of everybody. It may infringe on some human rights, but it is done solely to protect the country.

National governments take extraordinary measures to slow the spread of the virus during pandemics, and even in actual emergency situations, the rule of law must prevail.

In this tough scenario of the Covid-19 pandemic, the government has taken many important steps to safeguard people by enacting numerous rules and legislation like as the Right to Health Protection, Human Rights and Biomedicine, and others.

## **SPECIAL PROTECTION GROUP**



The Special Protection Group (SPG) is an agency of the Government of India whose sole responsibility is protecting the Prime Minister of India. The SPG protects the Prime Minister at all times both in India and abroad, as well as the Prime Minister's immediate family members residing with them at their official residence.

The Special Protection Group (Amendment) Act, 2019 reduced such mandate. Currently, Prime Minister Narendra Modi is the only SPG protectee.

In March 1985, following the recommendations of a committee set up by the Home Ministry, a special unit was created for this purpose under the Cabinet Secretariat. This unit, initially called the Special Protection Unit, was renamed as Special Protection Group in April 1985. Subsequently, the Parliament passed The Special Protection Group (SPG) Act, which was notified in June 1988 “to provide for the constitution and regulation of an armed force of the Union for providing proximate security to the Prime Minister of India and for matters connected therewith”.

Section 14 of the SPG Act makes the state government responsible for providing all assistance to the SPG during the PM’s movement.



### *Working of Special Protection Group*

The SPG is divided broadly into the following four categories:

*Operations:* Performs actual protection duties. In the Operations Branch, there are sub-components such as the Communications Wing, Technical Wing and Transport Wing.

*Training:* Trains new and existing personnel on a continuous basis. The SPG trains officers in physical efficiency, marksmanship, anti-sabotage checks, communication and other operative aspects connected with close protection drills and influencing security. The training program is constantly reviewed and updated to effectively thwart threats from newer areas and in keeping with existing threat perception.

*Intelligence and Tours:* Threat assessment, internal intelligence pertaining to personnel, verification of character and antecedents and other allied jobs.

*Administration:* Deals with human resources, finance, procurement and other related matters.

The "general superintendence, direction and control" of the SPG is exercised by the Government of India. The director of the SPG since its inception has been an officer of the Indian Police Service (IPS) and, today, holds the rank of Director General of Police.



The SPG does not directly recruit personnel. Recruits are instead drawn from enlisted ranks of the Central Armed Police Forces and Railway Protection Force. Personnel from these services may apply for deputation to the SPG and undergo rigorous physical and psychological assessments as well as enhanced security screening. Deputation to the SPG usually lasts five years, but may be extended at the Director's discretion. Officers of the SPG, responsible for leadership and coordination, are drawn from the IPS.

SPG protected, by law, are exempt from personal security screening at all airports in India and may access VIP lounges at airports operated by the Airports Authority of India. Additionally, they are exempt from security screening when entering certain official buildings, including the Prime Minister's Office and Residence.