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7th August, 2021



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PORTRAYAL OF THE UNDERPRIVILEGED IN ROHINTON MISTRY'S A FINE BALANCE

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Abstract:

*In the Indian social structure, caste system, which is the product of Chaturvarna system, has always played a pivotal role in the determination of the role which an individual has to play. It pays no heed to the dignity of an individual as a human being. Consequently, the untouchable suffered untold miseries. Mistry has a psycho-social affinity and enumerates the moral crisis through which these underprivileged go through in **A Fine Balance**. He expresses profound concern for the social evils associated with the caste system and the class system. He exposes the satanic devices of man to subject a part of the community to eternal subjugation and humiliation.*

Keywords: Untouchables, Parsi, upper caste, injustice, humanity, freedom.

The term 'Underprivileged' implies for those who cannot enjoy the same rights or standard of living as the majority of the population. The foremost in this canon are the socially segregated untouchables, who are subjected to utter poverty and inhuman treatment due to their filthy vocation. The minority communities too face the discrimination and identity crisis in every field of life and so are underprivileged. For centuries, women were kept within the four walls and subjected to insults, deprived of their fundamental freedom, dominated and given inferior status in the male-dominated society. Thus, she too belongs to this canon.

Mistry portrays well-rounded portraits of the underprivileged in his novel **A Fine Balance**. His novel embraces the social reality of India, and leads to more profound reflections on questions regarding the role of caste.

Mistry's **A Fine Balance** focuses on lower caste Hindu untouchables, Muslims and Parsis who are the marginalized and dispossessed and who find themselves at the mercy of the Brahminical and pseudo-secular elites. He explores the experiences of two of the central characters, the *chamaar-turned-tailors* *Ishvar* and *Om* and chronicles the

atrocities flung on these untouchables right from *Dukhi*, the father of *Ishvar* and *Narayan* and the grandfather of *Omprakash* alias *Om*.

The novel covers a span of nine years, from 1975 to 1984. It is evident that the novel begins with the imposition of Emergency by Indira Gandhi and ends with her assassination. It reveals Mistry's expanding field of vision, now moving beyond Parsi life to embrace the fate of the wider Indian community during Indira Gandhi's infamous State of Emergency (1975-1977). The novel focuses on the story of horrors and barbarity of sub-continental life, especially, lived by the underprivileged.

The theme is brought forward by expertly interwoven stories of its four protagonists: two Parsis and two *chamaar-turned-tailors*. *Dina Dalal* and her young paying guest, *Maneck Kohlah*, are the Parsi protagonists whereas *Ishvar* and *Om*, the uncle and nephew, are the *chamaar-turned-tailors*. The life of these four protagonists intersects with some minor characters like *Dukhi*, the father of *Ishvar* and *Narayan*; *Vasant Rao Valmik*, the proofreader; *Beggarmaster*, the paid caretaker of the army of beggars; the *monkey-man* and the hair-collector *Rajaram*.

Mistry explores the horrors of *Chaturvarna* in the rural milieu of India in the novel **A Fine Balance**, where *Dukhi* is the harbinger of changing the traditional profession of his forefathers. He is docile and tame with inherent characteristic of tolerance, the peculiarity of his fellowmen, inherited from ancestors. Besides tanning and leather working, *Dukhi* learned what it was to be a *chamaar*, an untouchable in village society. Like the filth of dead animals which covered him and his father as they worked, the ethos of the caste system was smeared everywhere. Besides, the talk of adults and the conversations between his mother and father filled the gaps in his knowledge. Whatever he learns from others leave a deep impact on his conscience which enables him to survive in a village where the upper castes Hindus are a law unto themselves and they impose any punishment from cutting fingers, hands, and

FEMALE CHARACTERS AND THEIR SENSIBILITIES IN KHUSHWANT SINGH'S TRAIN TO PAKISTAN

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Abstract:

Women were the worst victims of Partition. The ordeal had ghastly tempered the women folk, physically, psychologically and emotionally. Women folk presented in Khushwant Singh's novel Train to Pakistan are presented as those involved mechanically in the routine menial household chores. Throughout the length of the novel the women are described doing nothing else other than this. Endowing women with no individuality displays a patriarchal approach of Khushwant Singh towards women.

Keywords: *Partition, communal frenzy, patriarchal, ghost train.*

Partition Novel is a genre in which the plot is set amidst historical events, in which the author uses real events and adds one or more fictional characters or events, or changes the sequence of historical events. Partition Novel may center on historical or on fictional characters, but usually represents an honest attempt based on considerable research to tell a story set in the historical past as understood by the author's contemporaries.

Women were the worst victims of Partition. The ordeal had ghastly tempered the women folk, physically, psychologically and emotionally. Though not directly, they were involved in the development of the Partition. The Partition novels try to mirror this condition of women in their novels. Women became the easy targets of the communal frenzy unleashed by the fanatics. Women have to endure not only the destruction of their homes, displacement and violence, but also abduction, prostitution, mutilation and rape as they became "a sign through which men communicated with each other" (Das 56).

Atrocities were done upon the bodies of women as men of one religious group. It was a way to dishonour the men of another faith by proving that they are impotent due to their inability to protect 'their' women. In the post partition period women suffered once more as the newly independent states of India and Pakistan attempted to reinforce

their legitimacy by forcibly recovering abducted women, a process in which women's own wishes were considered irrelevant. Furthermore, many of the women who desired to be reunited with their families had to suffer the humiliation of rejection by their communities which viewed their experience as too shameful to facilitate reintegration. The novelists under study have tried to portray these sensibilities of the women towards Partition.

Train to Pakistan is a magnificent novel where Khushwant Singh tells the tragic tale of the partition of India and Pakistan and the consequent events. On the eve of the partition of the Indian sub-continent thousands fled from both sides of the border seeking refuge and security. The natives were uprooted and it was certainly a ghastly experience for them to give up their belongings and rush to a land which was not theirs. Partition touched the whole country and Singh's attempt in the novel is to see the events from the point of view of the people of Mano Majra, a small village. Though the novel does not portray any strong women character, Nooran and Haseena play minor roles in the development of the storyline of the novel.

Women folk in the novel are presented as those involved mechanically in the routine menial household chores. Throughout the length of the novel the women are described doing nothing else other than this. Endowing women with no individuality displays a patriarchal approach of Khushwant Singh towards women.

The only two very insignificant female characters that one finds in the novel are Nooran, the object of Jugga's passion and Haseena, the object of Hukum Chand's lustfulness. Haseena at that tender age is a victim of the typical Indian representative of bureaucracy in India under the British Raj and ironically not of the Partition.

The women in Singh's fictional world are silhouette against the great human catastrophe of the Partition as depicted from men's point of view. It merely indicates and suggests the awful and

PUBLIC HISTORY VERSUS PERSONAL HISTORY IN AMITAV GHOSH'S *THE SHADOW LINES*

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Abstract:

Amitav Ghosh's novels are characterized by a fusion of history and imagination. Each of his novels presents intermingling of fictional lives with grand historical events. The objective behind putting the fictional alongside the real is to offer a view of the past from the perspective of ordinary individuals. The monologic narration of history is replaced with a narrative that projects multiple readings and interpretations of the past. The main narrative in his novels links multiple narratives which are, often, directly reported by individual characters. A plethora of stories recounted in mode of oral storytelling is a significant feature of Ghosh's narrative technique. Personal histories and perceptions are thus allowed to exist independently without attempting authorial intervention. Ghosh's writing constantly endeavours to explore personal histories of ordinary people that have been silenced or appropriated by grand narratives of history.

Keywords: *Deconstruction, Fragmentary Memories, Personal Memories and Grand Narratives*

Introduction:

Amitav Ghosh's novels excavate suppressed/silenced individual histories and amalgamate them with the grand narratives of history to give a round picture of human history. Ghosh takes recourse to narrative devices like personal/collective memories, oral storytelling and deconstructive strategies. The writers mistrust for borders of every kind gets revealed in his novels that are characterized by crossing borders between different times and places, and also between different literary genres. An exploration of narrative strategies and style adopted by Ghosh for his novels reveals the writer's ability to communicate weighty issues and ideas through deceptively simple narrative structures.

A Case Study of Amitav Ghosh's *The Shadow Lines*:

Ghosh's *The Shadow Lines* employs a first person narrative frame work to present multiple stories.

The writer's departure from magic realist technique he had employed in his debut novel *The Circle of Reason*, and the skillful representation of a stark reality of the post-colonial Indian subcontinent through "tightly plotted structure and greater realization of individual characters" in this second novel signalled the arrival of Ghosh as an original voice in Indian English Fiction. The story of the novel unfolds through the unnamed narrator's consciousness wherein memories of past get artistically woven to project a personal history of his extended family that intersects with some major events of public history. The intermingling of private and public history, of fiction and reality through a collage of memories of different characters that get filtered through the narrator's act of remembrance makes the novel a complex work of art.

In his essay "The Ghost of Mrs. Gandhi" Ghosh has made it clear that *The Shadow Lines* is his creative response to the 1984 anti-Sikh riots in Delhi, and that the novel is "about the meaning of such events and their effects on the individuals who live through them." In the novel the unnamed narrator's memories are activated by the death of his dear uncle, Tridip in the 1964 Hindu-Muslim riots. The incident occupies a central place and the narrative hovers around the incident moving back and forth without disclosing the central event till the last part of the novel. Through fragmentary memories of the narrator, the novel first develops the major characters and, in the process, also unfolds the personal history of the narrator's family. The criss-crossing of the personal history with public events like the Second World War, the Partition, the Indo-China war, the communal riots of 1964 and the Bangladesh War of Independence enable the novel to document the impact of historical events on ordinary people.

Personal memory is the main narrative device employed by Ghosh in this novel. Commenting on the role of memory in the novel, Manjula Saxena rightly observes:

Just as the table is made of wood and nails and adhesives, similarly, Ghosh's novel is...made up of the narrator's memories relating to Tridip, his

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English Language Teaching and Learning in the Present Context : Issues, Practices and Challenges



Guest Editors

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Learner Centred Methods of English Language Learning

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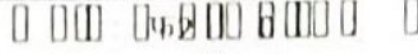
Abstract-

The potential for change in education today lies in the radical changes that have taken place over the last fifty years, mainly in technology and the sciences that support education. Psychological research, developed in the late nineteenth and early twentieth centuries, provided a strong psychological basis for contemporary pedagogy. The resulting teaching methods are called 'behavioral pedagogy'. This method of teaching, which emphasizes on 'teaching' students, is still ingrained in education and in the minds of the people. Naturally, a new alternative pedagogy has emerged out of it. The basic feature of this new pedagogy is that the whole educational process that results from it is more focused on the 'teaching' of the students than on 'teaching'. This is an alternative form of education that emphasizes 'student-centered' education over today's 'teacher-centered' teaching method. This is the type that gives top priority to education. While talking about the learning of language, the importance of language too must be understood. It is through language that society is approached. We communicate with our intuition through language. Language is the main tool of all kinds of education. Many questions are asked in this science from how human language was formed, from language system, grammar, semantics to first language and how second language is learned. How a child learns his or her first language is a key issue in education. In the last fifty-five hundred years, many new ideas, new theories have been put forward in linguistics. This research paper deals with different learner centered methods being used in the classroom for the English language learning.

Key words- Learner Pedagogy, Linguist Acquisition, Constructivism

Introduction :-

At a very young age, without learning from anyone, just listening to others, and observing their lip movements, children learn the language of their home, their surroundings. This is their 'first language'. According to psychologist Piaget, as children reach physical maturity, and as the structure of the brain cells required for it develops, they begin to learn the basics of language and language. According to linguist Noam Chomsky, the human brain has a genetic scheme for language development. The very principles that determine the nature of human language are inherent in the human mind. As a result, as each part of the brain develops, children begin to assimilate the signals and systems in the language they are listening to. Chomsky referred it as 'universal principles'. Jerome Bruner, a philosopher of perception, says that for a child's instinctive language acquisition, the child must have ample opportunity to interact with the adults in the immediate environment. Bruner refers to this as 'auxiliary system of language acquisition'. Generally, the age of twelve to thirteen is the fastest time to learn a language. Such a period is known as the 'window of opportunity' in the technical definition of neuroscience. Eric Lenneberg, in his study, concluded that the age of puberty should be the upper age of language acquisition. This is because at this age, the brain's development of language has reached maturity.



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जोतीराव फुले हे एकोणिसाव्या शतकात उदयाला आलेले क्रांतिकारी महापुरुष होत. भारतीय समाजजीवनाला स्वऱ्या अर्थाने आकार देण्याचे कार्य या महापुरुषाने केले भारतीय समाजजीवनात अस्तित्वात असलेल्या वर्णव्यवस्थेला जोतीराव फुले यांनी मुळासकट समजून घेतले होते. या वर्णव्यवस्थेनेच देशाचे फार मोठे नुकसान केले. देश समतेच्या दिशेला न जाण्याला वर्णव्यवस्था कारणीभूत असल्यामुळे या वर्णव्यवस्थेचे समूळ उच्चाटन होणे आवश्यक आहे या निर्णयाप्रत फुले आल्यामुळे त्यांनी वर्णव्यवस्थेविरोधात युद्ध पुकारले. समता, स्वातंत्र्य, बंधुता आणि न्याय या मानवी मूल्यांचा आविष्कार समाजजीवनामध्ये व्हावा यासाठी ते आयुष्यभर झटलेत. देशातील काही धर्मग्रंथांनी चातुर्वर्ण्यव्यवस्था बळकट करण्याचे काम केले. या धर्मग्रंथांनी सहजीवनाला निकालात काढले. त्यामुळे या अरिष्टाविरुद्ध जोतीराव फुले यांनी आपली लेखणी चालविली. देशाने धर्मनिरपेक्षतावादी मूल्यांचा स्वीकार करावा आणि येथे निखळ मानवतावाद निर्माण व्हावा या उद्देशानेच जोतीराव फुले यांची कविता जन्माला आलेली दिसून येते.

जोतीराव फुले यांच्या 'गुलामगिरी', 'शेतकऱ्यांचा आसूड', 'सार्वजनिक सत्यधर्म' यांसारख्या ग्रंथांशी महाराष्ट्राचे वांड्मयीन विश्व परिचित आहे. पण कवी म्हणूनही ते श्रेष्ठ आहेत. 'शिवाजीचा पवाडा', 'भट कामगार इंजिनियर खात्यात कशी पेंढार गर्दी करतात याविषयी पवाडा', 'कामगाराचे कसब' या पवाड्यातील सात अभंग, 'दस्यूचा पवाडा', 'अखंड काव्यरचना' तसेच आरत्या, आर्या, दिंडी आणि पद्यामध्ये त्यांचे काही पत्रलेखनही आहे. खरे पाहू जाता जोतीराव फुले यांचे हे कवितालेखन फार विपुल प्रमाणात नाही; परंतु जोतीराव फुले यांनी या काव्यलेखनातून जे विषय हाताळले आहेत, ते अत्यंत मोलाचे आहेत. व्यवस्थेची चिरफाड आणि तथाकथित संस्कृतीचे विकृत रूप जोतीराव फुले यांनी आपल्या कवितेमध्ये अत्यंत ताकदीने साकार केले आहे. "सर्वकश क्रांतीचे तत्त्वज्ञान त्यांनी जसे आपल्या गद्यलेखनातून मांडले तसे आपल्या कवितेतूनही मांडले. जोतीरावांची कविता प्रयोजनव्रती आहे. तिने वैचारिक प्रयोधन करण्याचे व्रतच स्वीकारले. ही कविता लोकहितार्थ जन्मलेली आहे." विवेकवादाचा पुरस्कार करणारी त्यांची कविता समाजजीवनाचा केवळ वरवर विचार न करता धुमश्चक्रीत शिरते. कुठल्याही वाद-संवादापासून दूर न पळता या कवितेने मुलभूत प्रश्नांनाच हात घातला आहे.

महाराष्ट्रात जोतीराव फुले यांच्याअगोदर कविता लिहिली जात होतीच; परंतु या कवितेने कधीही माणूसपणाची साक्ष नोंदविली नाही. किंबहुना मानवी मनाचे विराट सौंदर्य नाकारण्याचे पातक या प्राचीन कवितेने मोठ्या अभिमानाने केले. समकाळात निर्माण झालेले दुःख, दैन्य, जातीयता, पराकोटीची विषमता, धर्माने घातलेला नंगानाच या गोष्टींकडे प्राचीन कवींनी हेतुपुरस्सर दुर्लक्ष केले. अधाराशी नाते जोडत केवळ वरवरची काव्यरचना करण्यात त्यांनी धन्यता मानली. फुल्यांच्या कवितेने पारंपरिक कवितेत येणाऱ्या सर्व द्वेषमूलक भावना नाकारल्या. जाती-धर्माचे प्राबल्य असणाऱ्या मूल्यांचा



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भारतीय समाजात विषमता ही वर्षानुवर्षांपासून जाणिवपूर्वक पायली गेल्या आहे. ही विषमता अनेक प्रकारची आहे. ज्यात स्त्री-पुरुष विषमतेचा इतिहासही फार वाढत पध्दतीने अधारयित झाला आहे. आपल्या देशातील स्त्रीजीवन म्हणजे अन्याय-अत्याचाराची न संपणारी काळोखी शृंखला ! आपल्या देशातील स्त्रीजीवन म्हणजे अंध-दृष्ट्यांनी भरलेले महाकाव्य ! आपल्या देशातील स्त्रीजीवन म्हणजे संस्कृतीने केवला कटोर प्रहार ! मुळात मानुसचाच असलेल्या आपल्या सुंदर देशाचा आयांच्या आयमनाने वेचिराव्य केले. आयानी स्त्रीविश्वाचे लचके सोडले. एका सुंदर 'जीवनसंस्कृतीचा' अंत केला. स्त्रीयांचे पराक्रमी रूपच आयानी 'उध्वस्त' करून गुलामीच्या शृंखलेत तिला करकून बांधले. तिच्या संवेदना फार नष्ट केल्या. जीवित असूनही तिच्या बाळगाला म्मशान आले. आपल्या स्वतःच्या पायघ्यामाठी आयानी स्त्रीयांच्या जीवनात असे जहर जन्माला घातले. परिणामी या देशात अनेक वर्षांपर्यंत पुरुषांची स्त्रीयांवरील दुष्कृत्यांची, अन्यायाची मानिका अखंडाण सुरू राहिली.

भारतीय समाजाचे जगणे सुंदर व्हावे असे वाटत असेल तर स्त्री-पुरुष समतेशिवाय अन्य कुठलाच पर्याय नाही. ज्या समाजात स्त्री सुरक्षित राहू शकत नाही आणि ताना पध्दतीने तिला नागविले जात असेल तर कुठलाच समाज प्रगती करू शकत नाही. स्त्रीयांच्या दृष्टण्या आयुष्यात आयानी अनेक अनर्थ निर्माण करू शकल्यामुळे आणि मानवी समाजाचे स्वरूप जगण्यायोग्य करण्यामाठी या कुरूप कोपानून स्त्रीयांना वाढेर काढणे आवश्यक होते. यामाठी या देशात सर्वप्रथम मंगर उभा केला तो चावांबाने आणि बुध्दाने ! स्त्रीयांच्या बाळगाला येत असलेल्या अनेक प्रकारच्या आणणाविरुध्द चावांक आणि बुध्दाने आवाज उठविला. तिच्यावर होत असलेल्या अन्यायाविरुध्दाने मुलगांणी आंदोलन उभे केले. स्त्रीयांचे जाणिवविश्व नव्याने पेट घेईल यामाठी त्यांनी अन्यायाविरुध्दाने आधाहीच निर्माण केली. स्त्रीयांमध्ये चेतना आणि जागृती निर्माण करण्याचे कार्य चावांक आणि बुध्दाने फार जाणिवपूर्वक केले. हा लढा पुढील एकोणिसाव्या शतकात फार मोठ्या प्रमाणात लढला गेला. स्त्रीयांच्या वेदखल आयुष्यात फार मोठी उर्जा पुरविली गेली. अर्थात हे कार्य केले जोतीराव फुले नायाच्या महानायकाने ! जोतीराव फुले यांनी या देशातील परंपरेचा फार कमी अभ्यास केला होता. या देशाचा वनव्हास अधिक वळकट, अधिक सुंदर करायचा असेल आणि पुरुषांच्या बरोवरीने स्त्रीयांना तिचे हक्क-अधिकार वहाल करायचे अगदील तर लढाईची धार तीव्र केल्याशिवाय पर्याय नाही या निष्कर्षापर्यंत जोतीराव फुले आले होते.

भारतीय समाजात स्त्रीयांवद्दल प्रचंड गैरसमज होते. स्त्री ही विश्वासाला पात्र असूच शकत नाही. तिला शिक्षण देऊ नये, अन्यथा घरपण नष्ट होण्याची भिती व्यक्त केली जात असे. लचक आणि अविचारी समजून तिच्या चांगल्यावद्दल भितीचे इहविले जात. स्त्रिया शिकल्या तर पती मरतील. त्या विधवा होतील ही भिती



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बाबासाहेबांचे शैक्षणिक चिंतन : आज-उद्याची अपरिहार्यता

डॉ. अनमोल शेंडे

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भ्रमणमाप : ९६०८२२०६०९

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डॉ. बाबासाहेब आंबेडकर हे थोर शिक्षणतज्ज्ञ होते. शिक्षणाच्या विषय धोरणामुळे भारतीय समाज दुसगलला आहे याची बाबासाहेबांना प्रकर्षाने जाणिव झाल्यामुळे ते शिक्षणाकडे फार गाभीर्यान पाहत असत. शिक्षण हा सर्वसामान्यांचा जगण्याचा ध्येयवाद जोपर्यंत होत नाही तोपर्यंत देश प्रगतीपथावर जाऊ शकणार नाही ही त्यांची त्यामुळेच ठाम धारणा होती. ज्ञान हे बाबासाहेबांच्या आयुष्याचे प्रयोजन होते. या ज्ञानाकडे त्यांनी निरंतरपणे साधनेच्या रूपात पाहिले. शिक्षण ही राष्ट्राची शक्ती आहे. या शक्तीचा उपयोग समतोलपणे नि योग्य पध्दतीने झाला तर आपोआपच प्रगतीचे द्वार उघडे होत असतात. राष्ट्राच्या प्रगतीचा महामार्ग शिक्षणातूनच जात असतो. अनेक क्षेत्रांना प्राणवायू पुरविण्याचे कार्य शिक्षणच करित असते. जीवनाच्या धार्मिक, सामाजिक, सांस्कृतिक, आर्थिक नि राजकीय क्षेत्रात शिक्षणाच्या माध्यमातून आमुलाग्र बदल घडवून आणता येते. परिवर्तनाचे एक शक्ति हत्यार म्हणूनही शिक्षणाकडे पाहिले जाते.

शिक्षण हा देशाला उन्नतीकडे नेणारा एक महत्तम घटक असतांनाही आपल्या भारतीय समाजात समान पध्दतीने शिक्षणाची वाटणी होऊ शकली नाही. याला कारणीभूत आहे ती जातीव्यवस्था नि वर्णव्यवस्था! देशातील सर्वसामान्य घटकाला शिक्षण मिळू नये यासाठी उच्चवर्णीय मानसिकतेने या देशात पध्दतशीरपणे काम केले. कंवल ब्राम्हणांलाच शिक्षणसंधी असल्यामुळे उर्वरीत समाज शिक्षणापासून वंचित राहिला. सर्वसामान्य माणसाना शिक्षणाचा अधिकार मिळू नये यासाठी उच्चवर्णीय मानसिकतेने प्रतिभा पणाला लावल्यामुळे या देशातील फार मोठ्या जातीसमूहाला इच्छा असूनही शिक्षण घेता आले नाही. या देशाचे धर्माने असे अतोनात नुकसान केले. धर्माने ब्राम्हणांनाच शिक्षणाचे अधिकार बहाल केले, तर अस्पृश्यांना शिक्षण घेण्याचे अधिकार काढून टाकले. अस्पृश्यांच्या शिक्षण घेण्यावर बंदी आणली. या विषमतेने गरिब-श्रीमंतांमध्ये मोठी दरी निर्माण केली. शिक्षण न मिळाल्यामुळे स्वत्व निर्माण होणे, भान येणे या गोष्टी दूर राहिल्यातच, शिवाय जिवंतपणीच दुसऱ्याचा गुलाम होण्याची मानसिकता निर्माण झाली.

अस्पृश्यांना शिक्षण घेता यावे यासाठी डॉ. बाबासाहेब आंबेडकरांनी शैक्षणिक संस्था स्थापन केल्या. अस्पृश्यांना मुक्तपणे शिक्षण घेता यावे आणि या शिक्षणाचा उपयोग त्यांनी समाजपरिवर्तनासाठी, समाजबांधणीसाठी करावा असे त्यांना जाणीवपूर्वक वाटे. सामाजिक बदलाचे, परिवर्तनाचे मुख्य केंद्र म्हणून बाबासाहेब शिक्षणाकडे पाहत असत. मुंबई येथील सिध्दार्थ महाविद्यालय आणि औरंगाबाद येथील मिलींद महाविद्यालयामधून जे विद्यार्थी शिकून गेलेत, त्यांनी नंतरच्या काळात समाज उत्थानासाठी फार महत्वाचे कार्य केल्याचे दिसून येते. बहुजन समाजाच्या हितासाठी बाबासाहेबांनी आपले संपूर्ण आयुष्य खर्ची घातले. जोपर्यंत बहुजन समाज शिकणार नाही, तोपर्यंत त्यांना आपल्या अस्तित्वाची जाणिव होणार नाही असे बाबासाहेबांना सातत्याने वाटत असे. जातीय निर्मूलनासाठी शिक्षणाची आवश्यकता त्यासाठीच त्यांनी प्रतिपादीत केली. डॉ. बाबासाहेब आंबेडकर यांनी आपली संबंध हयात अस्पृश्यता आणि जातीयता यांच्या निर्मूलनाच्या संघर्षासाठी धातविली वर्ग-जात आणि व्यक्तित्व यांच्यासाठीच्या सर्व हितसंबंधांना भेदून डॉ. आंबेडकर बहुसंख्य वर्गाच्या