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1.

Development of Ghazal since Its Emergence

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Abstract:

Ghazal is enjoying exceptional popularity today and it has won a wide acclaim as a successful poetic genre. Today many poets use ghazal form for their poetic expression. Previously, ghazal was introduced in the north and then it got the Urdu character in South and today we can find the widespread dissemination of ghazal in almost all of the major languages of the world. Ghazal which was originated in Arabic / Persian poetry is no longer a proud and privilege of Arabic, Persian and Urdu poetry but it attained special position in all vernacular Indian language like Hindi, Punjabi, Marathi, Bengali, Gujrathi, Telugu, Bhojpuri etc. and ghazal is also composed in many European language like German, English, Italian, French, Spanish etc. The present article is an attempt to trace the development of the ghazal since its emergence and it aims to focus on the noteworthy contribution of the ghazal writers who glorified and flourished the poetic genre of ghazal in the world literature.

Keywords: Ghazal, Poetic genre, Arabic, Persian, European, World Literature

Introduction:

Ghazal has its origin in Arabic poetry long before the birth of Islam. Ghazal is a series of couplets (sher) in which every couplet is an independent poem itself, like a pearl in necklace. A traditional ghazal consists of five to fifteen couplets (sher). "According to Urdu convention, a ghazal should be written in couplets and it must maintain a meter. It has both an end line refrain word (radif), which occurs without variation in both lines of the first couplet and on the second line of all following couplet and a mid-line rhyme (Qafiya) which immediately precedes the refrain".¹ Sometimes the number of couplets exceed than fifteen. These couplets are approximately of the same length and meter. The poetic structure of ghazal is precise and ghazal writer can never run away from the regular pattern of ghazal. The couplets of ghazal usually have a wide variety of subjects. There is a break in thought feeling in all the couplets of a ghazal and this diversity of subject, thoughts or feelings distinguish ghazal from other poetic genres. There is an epigrammatic terseness, yet each couplet is proposed to be separate lyric and evocative. Ghazal is commonly longer than other forms of poetry. In actuality, ghazal is a special attribute of poetically gifted and extraordinary geniuses.

Ghazal is originally an Arabic verse form dealing with the themes of loss and romantic love. But today, no subject is remained untouched from ghazal writing. The couplets and a ghazal are syntactically and grammatically complete and have intricate rhyme scheme. Each couplet ends with the same word or phrase which is known to be 'refrain' (Radif) and is preceded by the rhyming word 'monorhyme' (Qafia) which appears twice in

the first couplet. The similar refrain is used in the second line of each couplet followed by the monorhymes of similar sound. The concluding couplet of a ghazal includes the poet's name (Takhallus). The poet's poetic talent, his knowledge of rhetorics, his aesthetic sense, his mastery over diction, metre and structure and his sense of perception all combine together to make ghazal artistically, thematically and structurally perfect. 'The ghazal acquires its unity, not from its content, but from form, in particular, from the regularity of its rhythmic and metrical patterns.'²

As earlier discussed, the ghazal has its origin in Arabic poetry. Arabic language and ghazal has a very strong relation with each other. Long before the adoption of Islam, the Arabs sowed the seeds of ghazal in Arabian deserts. The Arabs were living in the deserts forming their groups and they called their groups as 'Qabeela'. To earn their livelihood and quench their water thirst the Arabs wandered from one place to another in the deserts like nomads. Their lives were full of hardships, difficulties and poverty. They could hardly find any opportunity for entertainment. But at the end of the day, they used to meet and shared their feelings with each other. Sometimes they engaged in group songs or group dance and some poetically gifted writers arranged so called 'poet's meets'. These poets performed public singing. These poets used to entertain the audience after their long hours of labour. 'Qasida' was one of the most preferred forms of singing which gained immense popularity. These Qasidas were the songs of appreciation, praise poetry. Qasida was usually a long poem written to praise the heroic deeds of their heroes, leaders, ancestors or some great people. Some selfish and money grubbing tendency was at the back of composing this type of verse. It was a general custom to introduce a 'Tashbeeb' of two lines before presenting Qasida. 'Tashbeeb' which was always abounding in love, romance was sung first and then the Qasida was presented before the audience.

Meanwhile the Arabs accepted the Islam and started the mission of spreading their religion. For Islam spread they announced a battle of religion called 'Jihad' against many countries. They announced 'Jihad' against Persia/Iran also. Consequently, some Persians accepted Islam and some Persians strongly resisted Islam, left the country and migrated to India whom we call today as Parsis. As a consequence of war and acceptance of Islam, the cultural dissemination took place in Persia (Iran). Qasida which was popular among the Arabs, also gained special position in Iran.

The Persian poets were the worshippers of beauty, aestheticism and literature. Their attention was captured by 'Qasida' and 'Tashbeeb' which was abundant in romance appealed their minds and hearts. It is mentioned in the history that a noted Persian poet Ki Rudaki (880-941) took an initiative to separate Tashbeeb from Qasida. 'Qasida' was from Arabic, but the beginning of it from which Ghazal developed was developed by Persian poets'.³ Due to the romantic nature of Tashbeeb, it attracted Ki Rudaki's attention. He composed a poem of these two lines (couplets) and this was the first ghazal. Persian poets were attracted towards this newly formed poetic genre. The first ghazal was thus composed in Persian language and as a result of muslim invasions and the mission to spread Islam religion, the Muslims introduced ghazal in India and since then it has proved to be one of the most popular poetic forms.

The word 'Ghazal' is of Arabic origin which literally means 'conversation with women', or 'talk about women'. In Persian or Urdu, ghazal has different meaning 'the last melancholic cry of deer cornered by hunters'.

The soul of ghazal is love and all facets of love. In Urdu poetry, various poetical types like ghazal are found i.e. rubaiyat, nat, mercia, qasida, qawwali, hamd, munajat, sehra, tazmeen, takhmees etc. But due to its beauty, modesty, youthful vigour and the sudden response from the audience, ghazal has become universally most liked of all poetic genres. As 'ghazal' means 'conversation with women' or 'talk about women' the earlier topics of ghazal were love and romance. Then wine was added to these topics and today ghazal is written on almost all the Topics.

Monorhyme (Qafia) and refrain (Radif) are the constituent elements of a ghazal. A traditional ghazal consists of 5 to 15 couplets (sher). But in some ghazals over 30 couplets are found. A refrain (a repeated word or a phrase) appears at the end of both line of first couplet and at the second line in each succeeding couplet. The refrain provides a link among the couplets, but they should be detachable, quotable and grammatical units. In addition, one or more words before the refrain are rhymes / partial rhymes and they are called as monorhymes. Monorhyme is a rhyme scheme where each line has an 'identical rhyme'. The term 'monorhyme' describes the use of one (mono) type of repetitions of sound (rhyme) usually at the end of each line. The ghazal places the monorhyme before the refrain in each line.

The first couplet of a ghazal is known as Matla. In fact the purpose of the Matla is to define the monorhyme (Qafiya) and refrain (radif) for the rest of the ghazal. Makta is the last sher (couplet) of a ghazal in which the poet's 'takhallus' (signature) or pen name is employed often in very creative ways.

"Meer in neembaazankhonmein

Sari mastisharabkisi hai" (Meer Taqi Meer)

The ghazal writer may use the final couplet as a signature couplet. He/She often uses his or her name in first, second or third person gives a more direct declaration of thought or feeling to the reader. 'A number of contemporary Urdu ghazals use alternating meter for each hemistich of the sher and many poems dispense with the takhallus while retaining the radif'.⁴ First couplet Matla consists of two rhyming lines. After the first couplet (Matla), the second line of each couplet rhymes the Matla. Each couplet in ghazal consists two lines where the first line of each couplet is called as 'Ula Misra' while the second line is 'Sani Misra'. This is in short the structure of a ghazal.

Ghazal may be understood as a poetic expression of both - pain of loss or separation and the beauty of love in spite of that pain. Its style and content it is a genre that has proved capable of an extraordinary variety of expression around its central themes of love and separation. It specifically deals with love, an unconditional and superior love. Thematically, ghazal is of two types -i) Musalsalghazal and ii) GairMusalsalghazal. Every couplet is an independent poem in itself. It means there is no continuity of thought among all couplets. But there are many ghazals where all the couplets have the same theme. The ghazals having all the couplets on the same theme are called as Musalsalghazal (ghazal having continuity of thought). GairMusalsalghazal do not have a continuity of theme. The ghazals having all the

couplets on different - different themes are called as GairMusalsalghazals(ghazal having different themes or thoughts).

Structurally there are two types of ghazal - i) Muraddaf and ii) GairMuraddafghazal. There are some ghazals which do not have refrain (radif). Such ghazals are known as 'gair - muraddaf' ghazal. In these gair - muraddafghazals we can only find qafiya (monorhyme). But the number of gair - muraddafghazals is small as compared to muraddafghazals. But in most of the cases the ghazals have monorhyme (qafia) and refrain (radif). Ghazals having both monorhyme and refrain are called as Muraddafghazals.

With Mughal invasion, ghazal came to India. As recorded in 'ShirineKhusrawi' Amir Khusro points out that ghazal entered India via Iran, Gazani, Multan and Lahore. Long before the birth of Urdu, ghazal in Persian language existed in India. Amir Khusro created Hindi or Hindavi which was a mixture of Persian, Turkey and many loan words of many languages. This 13th century poet bitterly criticized ghazal but later he realized the beauty of ghazal and edited 540 ghazals. Urdu was born after 400 years of the death of Amir Khusro. It is said that Urdu was born in India in 17th century. Urdu received recognition in 17th century and WaliDakani (1668-1744) is considered to be the father of Urdu ghazal. His poetry is abound in inconstancy in love, God, life, travel experiences etc. His famous contemporaries were Siraj, Daood, Ibrahim Adilshah, Mohd. KuliQutubshah, Sultan Abdulla Qutubshah, Abdul HasanTanashah. Of these, Mohd.KuliQutubshah was the first Urdu poet who could publish his poetry.

18th century witnessed a fall of Mughal Empire but it was a flowering period of Urdu ghazal. In the medieval Urdu period, Urdu ghazal was flourished and glorified in the hands of Urdu craftsmen like MeerTaki Meer, Sauda, Sauj, Dard etc. These ghazal writers gave a new dimension and different honour to ghazal. Mohd.Sauda (1714-1781) stayed in Lucknow and he handled all genres in Urdu poetry. He was a contemporary of Meer Taki Meer and Urdu critics considered him inferior as compared to Meer's poetic genius. Meer Taki Meer (1709-1809) is appreciated by MirzaGhalib -

“Rekhtake (Urdu) tumhiustadnahi ho 'Ghalib'
Kahatehainaglejamaanemein koi Meer bhitha”.

Meer's life was full of poverty and hardships and his 1839 Urdu ghazals express his agony, poverty, personal loss which born out of his whimsical nature.

The history of ghazal is incomplete unless and until we mention MirzaGhaib's poetry. Ghalib's interest and command over Persian and Urdu are well acknowledged. This poet of extraordinary calibre was proud of his god gifted poetic genius. 'It points out that to understand Ghalib'sghazals, one should be familiar with the long tradition of Persian poetry, since the style and language of Persian and Urdu poets are deeply rooted in this tradition'.sGhalib'sghazals are beyond the understanding of common readers because of their complexity, far-fetched images, metaphors and philosophical nature. Ghalib's Persian ghazals are comparatively more than the Urdu ones. His ghazals are dealt with love, separation, isolation, evanescence of life, wine addiction, sufismetc. BahadurshahJafar, Jauk, Momin, Mammun, Daag, Shefta, Hali, Anwar, Atish were the contemporaries of Ghalib who wrote notable ghazals.

JigarMuradabadi (1890-1960) is an important name in the history of Urdu ghazal. This poet of ugly face used to invoke some magical effects while presenting ghazal in Mushairas. FiraqGorakhpuri, Faiz Ahmed Faiz, MajruhSultanpuri, QateelShifai are the famous ghazal writer of 20th century who won a worldwide recognition. DushyantkumarTyagi, BasheerBadra, NidaFazli, HasratJaipuri, MunawwarRana, RahatIndori, Dr. AllamaIqbal, QamarJalalabadi, NasirKazmi, SahirLudhianvi, Hasratmohani, Hafiz Jalandhari, ParveenShakir are the prominent and widely acclaimed ghazal writers of 20th century.

Ghazal which entered India as a guest poetic genre has today become the most popular Indian poetic genre and India became the host of ghazal in world literature. Throwing away, the old torn out themes, ghazaltoday is talking about society, philosophy, politics, life and death, evanescence of human life, disillusionment and degeneration of the present world. Ghazal which was once sung in the royal courts and reputed poet's meets, today it is hoping around the streets of the metros as well in the world of slum areas. A number of themes are added in ghazals but the ghazal writer can't run away from the regular structure of a ghazal. The quantity of ghazal writers has been increased but there are a very few poets that can be counted on the fingers of a hand who possess quality of genius. Ghazal is not only written in India, Pakistan, Iran but it has earned a special fame in Spanish, English, German, French, Latin, Hebrew and many European languages. Ghazal's widespread popularity in Indian languages like Hindi, Punjabi, Marathi, Bhojpuri, Urdu, Kannad, Oriya, Malayalam etc. clearly indicates how ghazal culture has been uprooted in Indian Literature.

Conclusion:

It is almost impossible to cover the history and development of ghazal since its emergence within such a short length of an article. This paper is a brief introduction of this vast subject. Ghazal came to India from Arabia / Persia and soon captured the minds and hearts of Indian poets and today it is flourished in all major languages in India. Ghazal which was once revolved round the general themes of wine and love has widened its scope and today in the hands of great craftsmen ghazal has represented a diversity of themes and there is no subject in the world which is remained untouched by ghazal writers. This article is an attempt to pay tribute to representative ghazal writers of every age for their tremendous contribution to ghazal.

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2.

Impact of Connected Speech: Functions of Strong and Weak Forms of English Words

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Abstract

The study shows that the strong and weak forms of words in English play a vital role for connected speech. It functions for rhythmic speaking, fast speaking, effective reading and proper understanding while listening to native speakers. This study reveals how and why the lack of functions of connected speech in sentences loses the euphonious beauty in listening, rhythm in speaking and reading a text aloud. It also highlights that in the absence of connected speech, non native speakers become puzzled to get the proper meaning and also it hinders fast speaking. For this study, the researcher has examined some tertiary level learners and as a method of data collection, he has used listening, speaking and reading skills and as a tool he has used an audio recorder.

Key words: *strong forms and weak forms, connected speech, fast speaking, reading, listening*

1. Introduction

English is a stress-timed language which means it demands stress, intonation and rhythm during conversation. But all words are not stressed in a sentence. In English sentences, there are two types of words – content or informative words and structural or grammatical or functional words. Content words are – nouns, adjectives, verbs, adverbs, interjections, etc., and these words are stressed in speech. On the other hand, structural words are – pronouns, auxiliaries, prepositions, conjunctions, articles, etc., and usually, these words are unstressed. All these structural words have one or more weak forms of pronunciation. These weak forms of words link the stressed content words together to make a thought group or sense group and thus the speech becomes natural, rhythmic, fast and euphonious. This linking for forming thought groups is also essential for the intelligibility of the speech of native speakers. Native speakers use weak forms of words frequently in their speech. Due to the absence of the smooth linking among the words in a sentence, in most cases the non native speakers pronounce the words separately; fail to give proper intonation and to convey the message clearly.

2. Problem statement

The problem is prominent in non-native speakers or the people who are learning English as a second language. Problems start the moment when the learners begin to learn English speaking and reading. At the initial stage, the learners pronounce all the individual words using strong forms. They hardly give attention or keep any option for learning weak forms of the grammatical or functional words and keep continuity of that practice, as they grow up.

The impact is reflected clearly while reading sentences. They read a word, stop, and then say the next word without applying the principles of connected speech and thought group. As a result, they try to give emphasis equally on each and every word and fail to give proper intonation, pitch, pause

and voice modulation. Then the speech loses its rhythm, impression and real expression and the listener does not get the euphonious beauty in listening. In this way, their habit grows up and they pass primary, secondary and tertiary levels.

As a result, when they listen to the native speakers i.e. BBC news, English songs, movie dialogues and any academic listening lessons, in most cases, they fail to understand them properly as usually native speakers speak in a rhythmic way applying the principles of connective speech, using weak forms and sense groups. When weak forms of grammatical words are used to connect content words to make a sense group, some new forms of phrases or fragments are created and pronounced like a big word which become unfamiliar and impossible to guess for the non native speakers as their understanding schema is developed with the chopping pattern and strong form of words. It also hinders fast speaking.

For example 'I had a fried egg in the breakfast' - in this sentence when 'fried egg' is pronounced together like a single word (friedegg /fraɪdeɡ/), creates a new unknown word to get the meaning. Again in the sentence 'Mom and dad are ill', when the sentence is pronounced using all words together applying the weak forms of 'and' and 'are', it becomes (momandadarill /mQm@nd&d@rɪl/) an unknown big word.

So the problems can be summarized as follows:

- a) For the lack of the knowledge of connected speech the speakers cannot connect the grammatical words with the content words and fail to make a sense group while speaking and reading aloud. As a result their speaking and reading do not add any attraction and also it fails to convey the message clearly.
- b) For giving emphasis on all words in a sentence, it loses the pitch, pause and rhythm. Consequently, the listeners do not get euphonious beauty in listening from the speakers. It creates a monotonous rambling.
- c) The native speakers naturally speak applying all the principles of connected speech which make their speech comparatively fast and smooth. Here the non native speakers fail to understand them as well as speak like them.

3. Significance of the research:

The functions of the strong and weak forms are an integral part in English listening, speaking, as well as reading, but still there is a gap on adequate study on these strong and weak forms. This study will open a new approach in the field of English language. The author believes that the outcome of the study will reveal a new arena of research interest for the language learners as well as teachers.

4. Research objectives

4.1. General objective:

The general objective of this study is to find out the functions of the strong and weak forms of English words in connected speeches and their impact on English language skills.

4.2. Specific objectives:

- a) to define the impacts of connected speech in listening skill
- b) to reveal the cause of euphonious beauty of speaking resulted from connected speech

c) to identify the mechanism of fast English speaking for the effect of connected speech

d) to notice the effective reading a text aloud for the cause of connected speech

5. Literature review

5.1 Strong forms of English words

In English language, content or informative words are considered as strong forms. In a sentence, these are the full forms of words which carry the meaning and also are stressed during speaking. These words have no short forms to pronounce. These forms are the higher syntactic units in a sentence containing more semantic contents. These are the core words in a sentence for forming or conveying the message. i. e. 'He teaches us English' in this sentence the words – 'teach' and 'English' convey the core meaning of the sentence and without these two words, the sentence is meaningless. So the strong forms of words are- nouns, adjectives, main verbs, adverbs and interjections. These are huge in number; most of these are disyllabic and polysyllabic; there are a small numbers of monosyllabic words.

5.2 Weak forms of English

In English language, the grammatical or structural words have their weak forms of pronunciation. These all are mono syllabic and very limited in number; but these words have a wide range of uses for forming sentences. These words have less semantic contents and do not have fixed meaning or have no meaning. e.g. 'The baby is in the room.' In this sentence the grammatical or structural words are respectably 'The, is, in, the'. If the content words 'baby' and 'room' are omitted from this sentence, the grammatical words together have no definite meaning to convey the message. Actually, these are the closed or short forms of grammatical words. These words play the vital role to form the sentences grammatically or structurally correct. These words connect the content words together in sentences to create the sense groups or thought groups which make the speaking smooth and fast. Their main function is to serve as "grammatical cement" holding content words together, as well as maintaining relationships between higher syntactic units such as phrases and clauses (Collins & Mees, 2003). These words are pronouns, prepositions, conjunctions, auxiliary verbs and articles. The lists of weak forms of words are as follows:

Pronouns

words	Strong forms		Weak forms	
	Pronunciation	Uses	Pronunciation	Uses
We	/wi:/	*contrastively- We , not they, will win it *for emphasis – we are the winners *in final position – So are we	/wI/	Elsewhere: *usually speaking, for less important, in the middle – As we can see - /&z.wI.k@n"si:/
You	/ju:/	*Contrastively - Will it be you or me? *emphatically – It was you that broke it	/jU/, /j@/	Elsewhere: usually speaking, for less important; *before consonant /j@/ - if you can /If.j@"k&n/ *before vowel /jU/ - you are /jU@(r)/ in the final /jU/ – thank you /"T&Nk.jU/
He	/hi:/	*contrastively – Was it he , not you? *for emphasis – He is the one	/hI/, /i/	Elsewhere: *usually speaking /hI/ – Does he live here? /dVz.hI.liIv"hi@/ *in rapid speech /i/ – What does he want - /wQt.dVz.i"wQnt/
She	/Si:/	*contrastively – I wouldn't go, so she went	/SI/	Elsewhere: *usually speaking – Off she went -

		*emphatically – What does she want?		/Qf.SI"went/
Us	/Vs/	*contrastively – A them and us attitude *for emphasis – This land belongs to us	/@s/, /s/	Elsewhere: *usually speaking /@s/ – write us a note - /raIt.@s.@n@Ut/ *in the final /@s/ – They joined us - /DeI"dZOIn.@s/ *in rapid speech /s/ – Let us go - /let.s"g@U/
Him	/hIm/	*contrastively – This gift is for him , not her *for emphasis – I know him	/Im/	Elsewhere: *usually speaking, in rapid speech – Tell him to go – /tel.Im.t@"g@U/
Her	/h3:(r)/	*contrastively – His or her bank *for emphasis – It was her fault	/h@(r)/, /@(r)/	Elsewhere: *careful speaking /h@(r)/ – I admired he r skills- /aI.@d.maI@.h@s"kIlz/ *in rapid speech /@(r)/ – Ask her name /A:sk.@ "neIm/
Them	/Dem/	*contrastively – Them and us *for emphasis – Look at them	/D@m/, /Dm/, /@m/, /m/	Elsewhere: *usually speaking /D@m/ – Leave them alone /li:v.D@m.@l@Un/ *in rapid speech /Dm/, /@m/, /m/ – Run them out /rVn.Dm"aUt/, Tell them to go - /tel.m.t@"g@U/,
My	/maI/	*contrastively – My or your friend *for emphasis – It's my turn	/mi/, /m@/	Elsewhere: in common phrases – *before a vowel – On my own /Qn.mi"@Un/ *before a consonant – On my back /Qn.m@"b&k/
Me	/mi:/	*for emphasis – That was me	/mI/	Elsewhere: *usually speaking, in rapid speech – That's up to me /D&ts.@p.tU.mI/
His	/hIz/	*contrastively – It's his not hers *for emphasis – He said it was his	/Iz/	Elsewhere: *usually speaking – On his back /Qn.Iz"b&k/
Their	/De@(r)/	*in normal pronunciation – It is their right.	/D@(r)/	Elsewhere: *In common phrases – On their own /Qn.D@r"@Un/
Any	/&ni/	*in normal pronunciation, in complex pronouns like anyone , anything . Etc.	/@ni/	Elsewhere: *occasionally after 'd' and 't' sounds – Have you got any change /h&v.jU.gQt.@.ni"tSeIndZ/

Table 1: (Adapted from Jones, Daniel, Cambridge English Pronouncing Dictionary, 17th Edition, Cambridge University Press, 2006)

Prepositions

words	Strong forms		Weak forms	
	Pronunciation	Uses	Pronunciation	Uses
At	/&t/	*in the final in a sentence– What are you playing at ? *in the initial position – At the same time	/@t/	Elsewhere: *mainly in the middle of a sentence, in phrases – She's at home /SIz.@t"h@Um/
By	/baI/	*in normal speaking – By the way, By any chance	/bI, b@/	Elsewhere: *rarely used, occasionally in measurements - two by three /tU.b@"Tri:/
For	/fO:/	*contrastively – For and against *in the final position – That's what it's for	/f@(r)/, /fr/	Elsewhere: in the middle /f@(r)/ - *before consonant – Thanks for coming /T&Nks.f@"kVmin/ *before vowel – One for all /wVn.f@r"O:l/ in rapid speech /fr/ – Time for another

				/tʌm.fr.@"nVD. @/
From	/frQm/	*contrastively - Traveling to and from Landon *in the final position – Where is it from ?	/fr@m/, /frm/	Elsewhere: *in the middle of a sentence /fr@m/ – Back from abroad /b&k.fr@m.@"brO:d/ *in rapid speech /frm/ – One from each /wVn.frm"i:tS/
Of	/Qv/	*usually at final position – He's the one I'm fond of *in initial position – Of course	/@v/	Elsewhere: *in the middle of a sentence – It's made of plastic /Its.meId.@"v"pl&stIk/ *in rapid speech – Think of it /TINk.@"v.It/
To	/tu:/	*contrastively – The letter was to him, not from him *in the final position – I don't want to	/tU/, /t@/	Elsewhere: usually speaking, in rapid speech – *before consonant /t@/ – to cut /t@"kVt/ *before vowel /tU/ – to eat /t@"i:t/

Table 2: (Adapted from Jones, Daniel, Cambridge English Pronouncing Dictionary, 17th Edition, Cambridge University Press, 2006)

NB: The prepositions like in, on, out, up, with, etc. etymologically have no weak forms or a form reduced to 'schwa'/@/' sound.

Conjunctions

words	Strong forms		Weak forms	
	Pronunciation	Uses	Pronunciation	Uses
And	/&nd/	*for emphasis – The price included and breakfast *for contrast and citation - It is not trick and treat, it's trick or treat	/@nd/, /@n/, /n/	Elsewhere: *form /@nd/ is used in slow, careful speaking – I went and met him /aI.went.@"nd"met.Im/ */@n/ is more often – come and see /kVm.@"n"si:/ */n/is in rapid speaking – wash and dry /wQS.n"draI/
Or	/O:(r)/	*for contrast – It may be good or bad *for emphasis and in normal speaking – He may come or send me an email	/@(r)/	Elsewhere: *especially in phrases – two or three pounds /tu:.@.Tri:"paUndz/
But	/bVt/	*for emphasis – ifs and buts *in the final – it's nothing but	/b@t/	Elsewhere: *careful and rapid speaking – it's good but expensive /Is.gUd.b@tIk"spen.sIv/

Table 3: (Adapted from Jones, Daniel, Cambridge English Pronouncing Dictionary, 17th Edition, Cambridge University Press, 2006)

Auxiliaries

words	Strong forms		Weak forms	
	Pronunciation	Uses	Pronunciation	Uses
Be	/bi:/	*for emphasis – What will it be ? *for contrast– To be or not to be	/bI/	Elsewhere: *in slow, careful and rapid speaking – We'll be going /wiI.bi" g@UiN/
Am	/&m/	*for emphasis - I am going to leave *for contrast - I know what I am and am not capable of *in the final - That's who I am	/@m/, /m/	Elsewhere: *form /@m/ is used for usually in speaking - How am I going to pay? /, haU.@"m.aI.gəU.ɪŋ.tə'peɪ/ *frequently shortened to /m/ - 'I am (I'm) here' /aɪm hɪə/
Is	/Is/	*for emphasis – He is the person	/s/, /z/	Elsewhere:

		<p>*for contrast – Is it or not</p> <p>*in the final position - Here it is</p>		<p>frequently used –</p> <p>*form /z/ is used after vowel sound and voiced consonant– How is that /həʊz.D&t/,</p> <p>A young man is here /@.jVN.m&nz'hI@/</p> <p>*form /s/ is used after voiceless consonant – What is your name /wQts.j@'neIm/</p>
Are	/A:(r)/	<p>*for emphasis - You are stupid</p> <p>*for contrast - You are rich, but you aren't handsome</p> <p>*in the final position - Here you are</p>	/@(r)/	<p>Elsewhere:</p> <p>*usually speaking –</p> <p>These are mine / ði:z.ə'maɪn/, T</p> <p>these are old / ði:z.ər'əʊld/</p> <p>*when the weak form precedes a vowel, it often happens that the word is pronounced as a syllabic /r/ - These are old / ði:z.r'əʊld/</p>
Was	/wQz/	<p>*for contrast - I don't know whether it was or it wasn't</p> <p>*for emphasis - I was right!</p> <p>*in the final position - That's where it was</p>	/w@z/, /wz/	<p>Elsewhere:</p> <p>*form /w@z/ is for usually speaking – there was a problem /De@.w@z.@'prQb.l@m/</p> <p>*form /wz/ is used in rapid speaking – It was very easy /Itwz.ve.rI'i:zi/</p>
Were	/w3:(r)/	<p>*for emphasis - You were a long time</p> <p>*for contrast - what they were and what they might have been</p> <p>*in final position - We didn't know where we were</p>	/w@(r)/	<p>Elsewhere:</p> <p>*Usually and in rapid speaking – They were present in the meeting /DeI.w@'preznt.In.D@'mi:t.IN/</p> <p>Students were intelligent /stjU.dents.w@rIn'telidZnt/</p>
Have	/hæv/	<p>*as a full/main verb - to have and to hold</p> <p>*is used contrastively - I don't know if you have or haven't</p> <p>*for emphasis - You have to see it</p> <p>*in final position - I've got as much as you have</p> <p>*in initial position - Have you seen my book?</p>	/həv/, /əv/, /v/	<p>Elsewhere:</p> <p>*weak form is commonly used in the middle – They have done their job /stjU.dnts.həv'dVn.De@'jQb/,</p> <p>*form /əv/ is used after voiced consonant – You should have done it /jU.SUd.əv'dVnIt/</p> <p>*form /v/ is only found after vowels – They have been noticed /DeIv.bi:n'n@Ut.Ist/</p>
Has	/hæz/	<p>* as a full/main verb - He has some money</p> <p>* contrastively - I don't know if she has or she hasn't</p> <p>* in final position - I've read as much as he has</p> <p>* frequently in initial position - Has anyone seen my glasses</p> <p>* for emphasis - She has to have one</p>	/həz/, /əz/, /z/, /s/	<p>Elsewhere:</p> <p>* the weak form is usually /həz/ or /əz/ - Shumon has written the report /SUMn.həz'rItn.D@.rI'pO;t/</p> <p>*The shortest weak forms are /s/ and /z/ used in rapid speaking:</p> <p>- the form /s/ is used only after voiceless consonants other than /s, ʃ, tʃ/ i. e. What has been done? /wQts.bIn'dVn?/</p> <p>- the form /z/ is used only after a vowel or a voiced consonant other than /z, ʒ, dʒ/ i. e. How has been done that? /həʊz.bIn'dVn.D@t/</p> <p>** After /s, z, ʒ, ʒ, tʃ, dʒ/ the weak form is usually /əz/ - She has done the job duly /SI.əz'dVn.D@.dZQb'djUII/</p>
Had	/hæd/	<p>*as a full verb - We had some tea</p> <p>* Contrastively - I don't know if she had or she hadn't</p> <p>* in final position - I'd read as much as he had</p> <p>* frequently in initial position - Had</p>	/həd/, /əd/, /d/	<p>Elsewhere:</p> <p>* the weak form is usually /həd/ or /əd/ - You had an innovative idea /j@.həd.@n'In@.v@.tIv'aIdI@/,</p> <p>* The form /d/ is usually used only after vowels - They had collected all the items</p>

		anyone seen it before? * for emphasis - It had to break down when it was raining		before you did /DeId'kQlek.tId.O:l.D@'aItm.bI.fO:;jU'dId/
Shall	/ʃæl/	* for strong insistence or prediction - You shall go to the ball, Cinderella * in final position - And so you shall	/ʃ@l/	* Elsewhere: What shall we do today?" /,wDt.ʃəl.wi.du:.tə'deɪ/
Will	/wɪl/	*for emphasis - I will do it * for contrast - I don't know if I will or not * in final position - I think they both will	/w@l/, /@l/	* Elsewhere the weak form is used. This will be an exceptional /DI.s.w@l.bI.@n.Ik'sep.Sn.@l/ * often contracted form as 'll It'll be an effective way /It@l.bI.@n.I'fek.tIv.weɪ/
Can	/kæn/	* for emphasis - You can do it * for contrast - I don't know if he can or he can't * finally in a sentence - I don't know if I can	/kən/, /kn/	Elsewhere: * usually in speaking – She can do it /Si:.kə'ndu:.It/ * in rapid speaking – You can do it /j@.kn'duɪt/
Could	/kʊd/	* for emphasis - You could be right for contrast - whether she could or not in final position - as well as he could	/kəd/	Elsewhere: * usually in speaking – That could be better /D&t.kəd.bI'be.t@/
Should	/ʃʊd/	* for emphatic pronunciation - He should have asked first * for contrast - Don't tell me what I should or shouldn't do * in final position - We both should	/ʃəd/, /ʃd/	* The most usual weak form is /ʃəd/ - When should it arrive? /,wen.ʃəd.ɪt.ə'raɪv/ * in rapid speech: - /ʃd/ before voiced sounds - I should go now /,aɪ.ʃd'gəʊ.naʊ/ - /ʃt/ before voiceless sounds - You should try to finish /ju.ʃt.traɪ.tə'fɪn.ɪʃ/
Would	/wʊd/	* contrastively - I don't know if he would or he wouldn't * emphatically - I certainly would * in final position, even when unstressed - I knew she would	/wəd/, /əd/, /d/	Elsewhere: The forms /əd/ and /d/ are usually represented in spelling as 'd - - John'd do it' /'dʒɒn.əd.du:.ɪt/ - I'd do it' /'aɪd.du:.ɪt/

Table 4: (Adapted from Jones, Daniel, Cambridge English Pronouncing Dictionary, 17th Edition, Cambridge University Press, 2006)

Articles

words	Strong forms		Weak forms	
	Pronunciation	Uses	Pronunciation	Uses
A	/eɪ/	* for contrast - This is a solution, but not the only one * For emphasis – I saw a person wearing a green shirt	/@/	Elsewhere: * before consonants, and is usually pronounced /ə/ In rapid speech, as an article in the initial and in the middle - got a pen /,gDt.@'pen/
An	/&n/	* for contrast - This is an ideal, but it's not the ideal * for emphasis – It is such an idea that can change the situation	/@n/, /n/	Elsewhere: * Usually speaking form /ən/ - make an excuse /,meɪk.ən.ɪk'skju:s/ * in rapid speech, and particularly after an alveolar or palate alveolar consonant, it may be pronounced as a syllabic /n/ - find an example' / faɪnd.n.ɪg'zɑ:m.pəl/
The	/Di:/	* for emphasis - This is the place to eat * for contrast - It's not a solution, but the solution	/DI/, /D@/	Elsewhere: Weak forms are – * /ðə/ before consonants – the cat /ðə'kæt/ * /ði/ before vowels –

				The apple /ðɪ'æp.əl/
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Table 5: (Adapted from Jones, Daniel, Cambridge English Pronouncing Dictionary, 17th Edition, Cambridge University Press, 2006)

5.3 Phonological aspects of the grammatical words:

Phonologically, in speaking and reading aloud, grammatical words form a set of modifications for fast and smooth speech. Usually, all the functional words have double forms of pronunciation – a) strong form and b) weak form. According to Brown & Kondo (2006), “The strong form (also called citation form/ full form) is stressed and it is the pronunciation form that is usually found in the dictionary entry of the word.” Dalton & Seidlhofer suggested that weak forms and sentence-stress are “as inseparable as two sides of a coin” (1994: 113).

The weak forms of English words are phonetically shortened and different from strong forms. Basically, these words are not stressed and less prominent. One of the common ways of making weak forms of English words is reducing the vowel quality. Especially, it is done by the alternating of the word's central vowel by the weakest one, mainly the “schwa - /ə/”. As Selkirk, (1996) says “weakening may result from the change of consonants and appearance of syllabic consonants.” For Roach (2002), this variance in pronunciation is a significant characteristic of the way English pronunciation is modified. Some functional words have more than one weak form. Some weak forms vary their pronunciation following the vowel sounds, voiced consonants and voiceless consonants (table 1, 2, 3, 4 and 5 show the examples). These uses of pronunciation variance are rule-governed. According to Dretzke (1998), there are almost “forty weak forms which occur in the first two hundred most common words in connected speech” (1998: 103). In normal and usual speaking, weak forms are used more frequently than the strong forms. So these weak forms of the functional words play a crucial role in speaking, reading and listening. Mortimer (1985) stated that “a good practical grasp of the weak forms of English is essential to good pronunciation and listening comprehension” (1985: 4).

5.4 Syntactical aspects of the strong and weak forms:

Sentences are formed with content words and grammatical words. The grammatical words play a vital and inseparable role with the content words for making a grammatically correct and meaningful sentence. According to the person place and context, grammatical words vary in uses.

5.5 Semantic aspects of the strong and weak forms:

In a sentence, content words carry the information or dictionary meanings and grammatical words function for forming grammatical accuracy of the sentence without carrying any fixed meaning. From a sentence if the content words are removed, the grammatical words together do not make a sense of meaning. i. e. in the sentence ‘Be careful in answering the questions’, the words ‘be, in, the’ are grammatical words. Here without the content words ‘careful, answering, questions’, the grammatical words have no significant meaning.

5.6 Rhythmic aspects of the strong and weak forms:

For creating rhythm, in speech, it demands various pitch patterns i.e. high and low pitch or rising and falling tune. In this case, strong and weak forms play the vital role. Naturally, emphasis goes on strong forms and it creates high pitch. On the other hand, weak forms demand low pitch. If the speakers speak putting equal emphasis on all strong and weak forms, it becomes rhythmless. For Dretzke (1998), the rhythmic pattern of English is bound to the correct use of weak forms. He stated: “...the full pronunciation of [functional words] would distort the rhythmic pattern of English and

could lead to constant misunderstanding" (1998: 102-3). So for rhythm, application of weak forms in speech is a must.

5.7 Function of the strong and weak forms for fast and smooth speaking:

Compared to the non-native speakers, the native speakers are always fast and smooth in speaking and reading texts aloud. Here lies the function of the weak or shortened or modified forms of grammatical words. These words become very short to be attached and connected with the content words. As a result, a group of words can be pronounced fast and smoothly at a time. According to Buck, "The modification to pronunciation that takes place during fast speech is quite extensive. Hardly a word is left unaffected" (2001: 133).

6. Methodology

6.1 Selecting population: The respondents were selected from tertiary level students of a university who were not from English department or English background but they could speak in English as they learnt compulsory English as a subject in their previous academic classes. Some of them developed their speaking through practicing with their friends, watching English movies, listening to English songs, etc.

6.2 Sampling method: The researcher chose 'simple random sampling method' from different departments and different semesters of that university.

6.3 Number of population: Total numbers of respondents were fifty.

6.4 Methods of collecting data: Data collecting source was primary data. For collecting data, the researcher applied three methods - a) listening b) reading and c) dialogue participation

6.5 Tools of collecting data: Data collecting tools were audio recorder, listening test answer scripts and an audio player.

7. Data collection

7.1 Process of Data collection

For collecting data, the researcher invited all the students in a large hall room.

Firstly, the researcher made them understand about the listening topic and gave them the listening answer sheets. In the answer sheet there were ten questions and all the answers were filling in the gaps. The given three category questions were as following:

- a) 1-4 questions for '*one-word answer*' (a content word),
- b) 5-7 questions for '*two-word answer*' (a content and a grammatical word) and
- c) 8-10 questions for '*three-word answer*' (a content word and two grammatical words)

The researcher asked the students to go through the questions and played the audio. After ending the audio, he collected all the scripts to analyze.

Secondly, the researcher asked the learners to read an announcement which demanded proper pitch, intonation and rhythm in reading. While reading one by one, the researcher recorded to analyze principles of connected speech using strong and weak forms.

Finally, the researcher made 25 pairs and asked them to participate in dialogues based on their daily activities. The researcher did not fix the questions or contexts. He advised them to make dialogues on their own to make them more lively. The students performed and the researcher recorded all dialogues for critical analysis.

7.2 Data analysis

After editing, coding and data entry, the researcher found the following:

a) For the listening, the data were as follows -

Respondents	Gave answer to questions 1-4	Gave answer to questions 5-7	Gave answer to questions 8-10
3	Yes	yes	Yes
7	Yes	yes	no
26	Yes	1 out of 3	no
8	Yes	no	no
6	-	-	-

Table 6: listening analysis

Analysis: After analyzing the listening data, the researcher found that 44 respondents out of 50 gave answer to questions 1-4. Among those 44 respondents, 3 respondents gave answer to all other questions 5-10; 7 respondents gave answer to questions 5-7 and failed giving answer to questions 8-10; 26 respondents gave answer to one question out of three questions of 5-7 and failed giving answer to questions 8-10; and 8 respondents were unable to give answer to questions 5-10. Among 50 respondents, 6 respondents could not give answer to any one out of 10 questions.

Critical analysis: After analyzing critically, the researcher found that 88% among the participants could give answer to questions 1-4 as the answer words were content words and strong forms. 52% could give answer partially and 10% were able to answer properly to the questions 5-7 as the answers were both strong and weak forms of the content and the grammatical words. Only 6% could give answer to all the questions 1-10 though the answers were both strong and weak forms of the content and the grammatical words.

94% of the respondents failed to give answer to questions 8-10, 80% respondents could not give answer to questions 5-7 and 12% of them were totally unable to give answer to any of the 10 questions. So the reason is that this greater part of the students had no idea about the weak forms of the grammatical words and also they did not have any knowledge of the principles of connected speech.

b) For reading test, the data were as follow -

Respondents	Applied the principles of connected speech	Could divide the thought groups	Used intonation properly	Created rhythm in reading
50	5-7 respondents	3-5 respondents	None	none

Table 7: listening analysis

Analysis: After analyzing the audio recording of the respondents, the researcher found that no one among the participants could create rhythm in reading and use proper intonation. Only a few (3-7 respondents) could consciously divide the sense groups and apply the principles of connected speech.

Critical analysis: Almost all of the participants failed to use proper intonation and read the text in a rhythmic way. The reason was they all were in the habit of reading texts, word after word, uttering the strong forms of all words. For their chopping in reading, they created the same level of tone without any voice variation and voice modulation. Though very few of them (around 10-15%) could connect the strong and weak forms of the words and divide the thought groups, they failed to maintain the variation of the tone especially, the ending tone and modulation of the thought groups as well as sentences.

c) For dialogue recording:

Analysis: After listening to and analyzing the dialogue of participants' recording, the researcher found nearly the same result of their reading text. But differences were noticed that some of them tried to give more emphasis, pitch and intonation on 'one word' and 'two words' sentences i. e. *yes, Oh yes, exactly, of course, why not, ... etc.* which made some part of the dialogues rhythmic.

Critical analysis: Some respondents made dialogues monotonous because of their flat speaking style and uttering of all the words strongly and separately word by word. Some of them created rhythm perhaps for their habit of speaking which they picked up the style from movies' dialogues or listening to the songs and native speakers as their data from table 5, 6 showed their lack of knowledge of the principles of connected speech, thought group, intonation and rhythm.

8. Findings

From the summary of the above critical discussion the following findings can be highlighted:

a) In listening: Most of the respondents got listening problems. They could not understand well the words and sentences as those were in native speaker's voice with standard pronunciation. As the native speakers usually speak fast and smoothly applying all the principles of connected speech, pitch, intonation and rhythm, it was not easy for them to understand all the words and sentences properly. Another important incident happened during listening when the listeners failed to understand a word or a phrase; s/he tried to guess again and in the mean time audio went on and in the same way, s/he missed more words and phrases.

b) In reading: The participants could not read the announcement effectively. For their lack of knowledge of the functions of the strong and weak forms and the principles of the connected speech, they failed to pronounce the words together making sense groups; they uttered one word after another word putting the equal emphasis on both content and grammatical words and failed to use proper intonation and create rhythm. As a result their reading was slow, not smooth and pleasant to listen.

c) In speaking: Because of the habit of speaking all the content and the grammatical words were equally prominent and lack of the knowledge of sense groups, principles of connected speech and intonation, most of them spoke in a flat manner without any voice variation. Consequently, their speaking lost rhythm and euphonious beauty.

9. Recommendation

While learning English language, the learners and teachers should be aware about the application of strong forms and weak forms of the grammatical words. As all the content words have full forms and always are pronounced strongly, they create less problems in listening, speaking and reading. The grammatical words have one, two or more weak, shortened and modified forms. These forms and their uses in speech should be known and applied for reading and speaking effectively and understanding properly. As these strong and weak forms of the grammatical words are used in speaking frequently for making sense groups, putting emphasis, applying intonation and for creating rhythm, the knowledge of practical application of the uses of strong and weak forms of English words may enrich the learners' efficiency and effectiveness of listening, speaking and reading style.

10. Limitation of the study

The main limitation of the study was the small number of respondents. If the number of respondents were more, the result and findings could be more enriched. For the shortage of time, the researcher could not scrutinize all the aspects of strong and weak forms of the words. In reading and speaking,

the pronunciation and grammatical errors were not counted. So in future, more elaborate research study may be carried out in this area of English language learning.

11. Conclusion

From the above study, analysis and findings, it can be summarized that the impact of the connected speech by no means is avoidable for understanding speech properly, reading texts effectively and speaking smoothly and with rhythmic manner. Strong and weak forms of words function for rhythmic speaking, fast speaking, effective reading and proper understanding of listening materials. So for developing better listening, speaking and reading skills of the learners, the proper practice of the connected speeches along with strong and weak forms of words may be more fruitful.

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3.

Liberty, Fraternity and Equality in *Walt Whitman's* Poetry

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Walt Whitman is a born democrat and he believes in the inherent dignity and equality of all men and women. According to him all men are equal and all professions are equally respectable and honorable. Edward Dowden writes, 'Men of every class then are interesting to Whitman.' 'But no individual is pre-eminently interesting to him.' His sketches of individual men and women, though wonderfully vivid and precise, are none of them longer than a page; each single figure passes rapidly out of sight, and a stream of other figures of men and women succeeds. Even in Lincoln's Burial Hymn, he has only a word to say of the large sweet soul that has gone. No single person is the subject of Whitman's song or can be, the individual suggests a group and the group a multitude each unit of which is as interesting as every other unit and possesses equal claims for recognition. Hence, the recurring tendency of his poems to become catalogues of persons and things is obviously revealed. Selection seems forbidden to him and if he names one race of mankind, the names of all other races are pressed into his page, and if he mentions one trade or occupation, all other trades and professions follow. A long procession of living forms passes before him, each several form, keenly inspected for a moment, is then, dismissed. Men and women are seen 'en masse' and the mass is viewed not from a distance but close at hand, where it is felt to be a concourse of individuals. Whitman will not have the people appear in his poems by representatives or delegates; the people themselves, in their undiminished totality, marches through his poems, making its greatness and variety felt. The individual is all important, he is not to be sacrificed even for the good of society. Rather each individual personality should be developed so that all these personalities like the colors in painting may produce a harmonious and magnificent picture. A faith in the inherent dignity and nobility of the common people is the very root and basis of Whitman's democracy. What he preaches throughout the poem is not political but religious democracy. The democratic poet celebrates no individual hero, nor does he celebrate himself. Whitman sings, 'I celebrate myself' and the longest poem in leaves of Grass is named after his own name, but the self celebration of himself as a man and an American, it is what he possesses in common with all other that he feels to be glorious and worthy of song, not that which differentiates him from others; manhood and in particular American manhood, is the real subject of the poem. Although Walt Whitman has a most poignant feeling of personality, which indeed is a note of all he has written, it is to be remembered that in nearly every instance in which he speaks of himself the reference is as much impersonal as personal. In what is common he finds what is most precious. This paper attempts to unearth an undercurrents of liberty, fraternity and equality in Whitman's poetry. It also throws light on how these provide an opportunity for all-round development of human being.

The poet wants every being to live in harmony and to exist with compassion, love and sympathy. He wants people to have the zest to live a healthy happy life with the belief that there is one Almighty, who has been the Creator, the Mastermind behind the entire Universe. He does not want mankind to question about the existence of God. But we must accept HIM. This is the message of the poet. He emphasizes the idea of Bhagvad Gita that God is present everywhere and in everyone. But everyone does not realize it. It is the poets like Whitman,

who awaken the slumbering and mechanical minds to the realization of 'self' and soul. The people those who understand that the body is mortal and the soul is on a never-ending quest of the Divine soul. 'The Leaves of Grass' leaves the readers rich with the thoughts of the mystical experience of the poet.

As a prophet of democracy, Whitman manifests in his poetry the basic ideals of democracy ... liberty, fraternity, or brotherhood and equality... all based on the basic principle in the dignity of the human being. The poet sings of the need to be free and self-reliant to break off from dead convention. It is only when he is free in the true sense of the terms that the individual will be able to understand the truth of the Universe. He says:

I loafe and invite my soul . . .
I harbor for good or bad,
I permit to speak at every hazard,
Nature without check with original energy.

An individual must be from the 'creeds and schools' to think and act freely. Loafing and reflecting on a spear of grass may lead to great conclusions on the equality and need of brotherhood in mankind.

And that all the men ever born are also my brothers
and the women my sisters and lovers.
And that a kelson of the creation is love.

Edward Dowden writes, 'Men of every class then are interesting to Whitman.'¹ The poet is interested in all kinds of people . . . the proud. The old maid, the mother, the sweet-heart, the prostitute, the lunatic, the culprit, the felon; and he is interested in them equally. None is superior to another, for the individual suggests a group a multitude, Each individual is important and the individual's personality is to be developed; but none is more important than another. Men and women are seen 'En-Masse':

For every atom belonging to me
As good belongs to you

"What he preaches throughout the poem is not political but religious democracy."² The faith in the inherent dignity and nobility of the common is the basis of his being the first poet to speak boldly out of the equality of man and woman, body and soul:

I am the poet of the women the same as the man,
And I say it is as great to be a woman as to be a man.

It is not without reason that leaves of Grass is considered the 'Bible of Democracy.' It is a chant of democracy where he exhibits the democratic impulse:

... I give the sign of democracy....³

The traditional poetry of his day had ignored the basis human passions and appetites as something derogatory. Even Emerson could not escape the puritan inheritance. Though Emerson was a free thinker, theoretically there was an ascetic trait in his character. But Whitman is totally relaxed. No ascetic, he sings the 'Body Electric.' In the Leaves, he applies his inventory method to the part of the body from the head to the toes, without hesitation including all those organs which earlier writers would have strictly avoided from mentioning.

To Whitman all the parts of the body from the head to the toes, without hesitation including all those organs which earlier writers would have strictly avoided from mentioning. To Whitman all the parts of body are of equal worth as the human consciousness of "soul." All are equal to Whitman, all have the same dignity. He describes *Leaves of Grass* as "avowedly the song of Sex and Amativeness and even Animality."⁴ Indeed, if, Whitman emerges as the first poet in the history of world poetry to express not only respect but a sense of equality towards woman, it is because he respects the human body and he values sex as something essential for humanity. Whitman's men and women avow their sex "without shame"...not out of indecency but because there is nothing to be ashamed of.

Whitman made a noteworthy effort to liberate poetry from the tameness. The preciousness and the antiquarianism. He endeavored to create a new poetry for the modern democratic world, freed from the restraints of the feudal, aristocratic past, in order to express the life of the masses in the cities of the young United States. He sings of the common man... the sailor, the carpenter, the boatman, the vagabond, the prostitute. He sings of the working men in the factories. The subject of his poetry are no longer kings and queens, palaces and aristocratic people. Whitman created a poetry containing much that is not to be found in any of the classic bards of old, which, without a doubt brings him near to the proletariat (working class) and to socialist man.

In the preface Whitman writes: "Of all mankind the great poet is the equable man... he is the equalizer of his age and land"⁵. "He is more...he is one complete lover of the known universe. He is the individual, complete in himself. He is different from others only in that he 'sees' and others do not see. The poet prophesies about the future not through supernatural gift; but through a sensitive perception."⁶ According to Walt Whitman, everybody and everything in this Universe has a soul, a spirit or atman. So I take it for granted that everybody and everything in this world is equal. All they have the spirit within their bodies but the nature of the spirit is different. The spirit of a man and the universal spirit are equal for they are made up of the same essence. But they are not the same. So I take it for granted that we have the soul but our souls are different in their nature.

As the God is knowledge and everybody wants to know it as it is a secret hidden in the form of soul. We want true knowledge i.e. God. We want to merge our self with God's self. If one wants true knowledge, he must merge his spirit with the Universal spirit as Lord Buddha, an apostle of peace, aspired to know the reason behind the sorrows of mankind in this world. Lord Buddha merged his soul with the soul of Divine i.e. meditated and concentrated on the problems of life and was enlightened where he unlocked the reason for the suffering of human being. It was a selfishness, greediness and wantonness of a man that led him to the path of sorrow. The point is that Lord was not enlightened until he merged himself with the Supreme soul of the Universe to know whatabouts. In the same way, the poet wants our souls to be united with Universal spirit to acquire true knowledge. Nobody can obtain true knowledge without merging with the Universal self.

To the poet's mind, true knowledge is available to everyman and woman because everybody has a DIVINE SELF within their bodies. So all are equally divine. And the divinity of all implies the perfect equality of all. Hence, it has been the universal duty of all to love one another, for all of us have the equal spirit within our bodies.

There are different flowers of varied colours having different shapes and fragrance, but all these are identified as flowers. The flowers are classified under different categories of names like lotus, rose, lily, showflower, mogra, jasmine, lilacs and daffodils.

In the same way, there are different people in this world having varied colours, religions, languages, styles, traditions and nations. But they are called men irrespective of their differences of nation, colour, language, sex and so on.

The birds fly in the sky. It is a common feature of bird. So they are all equal in their nature. Flying in the sky on the feather is the feature of the bird. But the varied birds have different kinds of wings. We find peacock, parrot, sparrow, hawk, crow, nightingale, cuckoo, bee, dove and so many birds with their feathers of varied colours and varied shapes. These different birds are equal, for they have the same nature of having the wings but they are not the same. They have different shapes and colours. Even the men have equal and similar brain, for they have the similar structure of the brain but they are not the same, for many men many minds. The thoughts and feelings within the brains are different as every man thinks and feels in a different way.

In order to understand the depth and intensity of the wounds and pains of others, it should be our duty to merge our self with the wounds and pains of others. We must unite our own spirit with the wounded's spirit to have a real experience or real knowledge of the wounded's griping pain. We must endeavour to be sympathetic with the others to perceive their pains and experience their sufferings.

The poet merges with the Leaves of Grass. The spirit of the poet is united with the spirit of Grass. Both the spirits... the spirit of Grass and the spirit of the poet are merged and united with each other. Thereafter the poet perceives the real nature of grass or he knows what the grass is. All are equal in this Universe though not the same. We all have equal self though we do not have the same self. And if one wants to know real or true knowledge of the things of the world, one must merge his spirit with the spirit of universe. The poet wanted his self to be merged and united with the spirit of the universe in order to understand the true knowledge of the world. We should be enlightened with the problems of the world. In order to enlighten and illuminate our self, we should merge our self with the divine soul of the Universe as far as Whitman is concerned.

The mystic is conscious of the unity of the Universe and he seeks to merge his personality and his identity in the absolute which is All... whom we call God. Whitman constantly leads the diversity to unity of all. According to Walt Whitman all are equal, for they are made up of the same soil, probably, of different-colors.

What I assume you shall assume,
For every atom belonging to me
As good belongs to you.

Conclusion:

At the end it is to be concluded that all men and women are equal as they have been created by the same Almighty God. The spirit of all of them is the same, though they have different and varied form. As the different colors of flowers make a beautiful garland, the diversity of all human beings irrespective of all their caste, creed, color, countries sex and languages makes 'En-Masse', the unity of all people of the Universe. Thus, the spirit of equality – the basic principle of democracy unlocks the gates of all-round development of the human being in the Universe.

Equality provides an opportunity to every human being for their all-round development. A faith in the dignity and welfare of the commonest people of the society is the very root and foundation of the democracy of Walt Whitman. He seeks in the democracy the

possibilities of Universe peace, tolerance and brotherhood and so he is a spiritual democrat. Society could progressively improve and purify itself through Democracy. The individuals are constantly tested, exercised to grow stronger in the struggle. The faith in regeneration of humanity through democracy runs through the Leaves of Grass. The very basis of democracy-equality of all-runs through Whitman's poetry for the all-round development of each and every citizen. The spirit of equality flows through the river of Walt Whitman's poetry, hence, he may appropriately be called the 'Voice of Equality,' the 'Spirit of Equality.'

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4.

Blending Of Humour & Pathos in *Mr. Sampath*

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ABSTRACT:

R. K. Narayan is a writer of versatile qualities which depict in his novels. In writing "Mr. Sampath- The Printer of Malgudi", Narayan shows his maturity as a novelist. Narayan in general wrote about the people who only lives and have no special purpose or goal in their life. They do not follow a clear direction and striving for some goal, which is not sure to them. In this form the novel begins with faults and move to some other directions. In this way the characters also may be a lack of resolution, and become a victim of some faults. In the novel Mr. Sampath the characters are ambitious dreamer whether we talk about Mr. Sampath himself or about Ravi. Both have a same dream and a want to fulfill it brought their downfall as well as a comic and tragic scene to the novel.

Key Words: peculiarities, humour, pathos, irony, conscience, comic, tragic.

R.K.Narayan is a well known writer of several novels, short stories and is famous for "Malgudi Days". His full name is Rashipuram Krishna Swami Iyer. He was born on 10th October 1906 in Madras. Narayan studied in different schools in Madras including the Lutheran Mission School, C.R.C High School and the Christian College High School. After completing high school, he appeared in the University entrance exam but failed, he spent a year at home and gradually started reading and writing. Next year in 1926 again he appeared in the exam and took admission in Maharaja College of Mysore and obtained his bachelor degree in four years.

As a famous and well known writer Narayan's novels are marked with certain peculiarities. His humour is a direct course of his intellectual analysis of human experiences, whether tragically or comically. Narayan's ironic vision is very strong and deeply rooted with the human conscience. Comic situations in Narayan's novels are deviation from the plot of his novels. In his novels irony and humour co-exists. His comedy is self-development, joys and have happy ends also, but sometimes it divert to tragic end. Narayan's tragedies are common but deviates the situation, which make his novels unique. R. K. Narayan is a writer of versatile qualities which depict in his novels. In writing "Mr. Sampath- The Printer of Malgudi" Narayan shows his maturity as a novelist. Narayan in general wrote about the people who only lives and have no special purpose or goal in their life. They do not follow a clear direction and striving for some goal, which is not sure to them. In this form the novel begins with faults and move to some other directions. In this way the characters also may be a lack of resolution, and become a victim of some faults. In the novel Mr. Sampath the

characters are ambitious dreamer whether we talk about Mr. Sampath himself or about Ravi. Both have a same dream and a want to fulfill it brought their downfall as well as a comic and tragic scene to the novel. Srinivas who is a serious and responsible character in the novel is seriously busy in his writings he is doomed to failure because the life in which he live brings down to his morass. He wants to achieve but, India is such a domestic crowded and complex country that it is difficult for a person to achieve what he wants.

In “Mr. Sampath” it has two stories in the beginning it starts with the carrier of Srinivas in search of Banner. And in the later the owing of a film studio by Mr. Sampath. In this novel the three major characters who brings twist in the novel through humour and irony. The one is old man the owner of the house a complete money-minded person, who tried to earn the maximum sum of money but spend rather than ten rupees on himself. He was, an ascetic and known to have declared to everyone concerned:

“The true *sanyasi* has no need to live on anything more than the leavings of God”

(“*Mr. Sampath The Printer Of Malgudi Page 7*”)

Further proceeding to his conversation we find that when his tenants were fighting for the tap water, he threats them in the same way of removing the tap. And further explain to hide his miser-hood he said irrelevantly:

“Give them twenty more taps, they would still behave in the same manner”(*Mr. Sampath The Printer Of Malgudi Page 50*)

Instead of cursing, scolding, and saving money this old man has a sensitive and emotional part of life too. He was very much caring about his grand-daughter whom he wants to marry Ravi a bank clerk, his own tenant. For, the purpose of this proposal he approached Srinivas his another tenant to convince Ravi. He insist him saying I’m very old and may die any moment, he begged:

“I want to see this girl married” (*Mr. Sampath The Printer Of Malgudi Page 57*)

This old man has a big family of three sons and two daughters whom he hated at the core of his heart. When he was asked about his son, he replied:

“In heaven or hell, what do I care?” (*Mr. Sampath The Printer Of Malgudi Page 56*)

For the daughters too, he has a deep hatred the one who is in Karachi he said:

“I’m not concerned with her, because her husband is a customs officer, and she thinks it is not in keeping with her status to think of her father and the rest of us. It is over twelve years since she wrote. She pretends that she is of Persian royal descent, I suppose, and not an ordinary South Indian.” (*Mr. Sampath The Printer Of Malgudi Page 56*)

About the second daughter whose husband is a teacher in the Methodist girls’ school he said:

“They neglected their mother and wouldn’t spend even an anna when she was ill. I had to pay doctor’s bill- one hundred and seventy-five rupees-all myself. Not an anna was contributed by any of them.” (*Mr. Sampath The Printer Of Malgudi Page 57*)

Arguing and requesting for his grand-daughters marriage, and one morning a ball hit to his head and he was found dead in his chamber. Though nobody was sure for the reason of his death, but it was only obstructive.

Now, we talk about the second character Ravi obtaining a bank job, having lots of dependents on one salary. The Irony to his character which Narayan bought, by describing his family background that he has old father and mother having innumerable siblings of lower age. Ravi faces the critical situation in his life, which he himself created. Though Ravi was a good artist too, he made a sketch of a girl whom he once saw in a temple and fall in love. He never met that girl again but sudden she appeared in front of him, in the film studio where she was playing a role of Parvathi against the printer who became Lord Shiva in the movie “The Burning of Kama.”

Ravi’s passion for Shanti evokes and he hated anybody to go to near her and touch her but at one of the scene he screamed and shouted:

“I’m not to be cheated again. She is ___” (*Mr. Sampath The Printer Of Malgudi Page 189*)

He uttered aloud a piece of ribaldry.

“And if anyone goes near her I will murder him.” (*Mr. Sampath The Printer Of Malgudi Page 189*)

And he whoop and cried in joy “Here she is ___” (*Mr. Sampath The Printer Of Malgudi Page 189*)

Ravi lost his conscience and become insane he acted like a mad man mumbled for the passionate love and lust. When De Mello gripped him he struggled and mumbled:

“You are hurting. Love me, darling. Love me, darling,” he said in a sing- song. “Darling, love me. Love is lust. Lust is portrait in oils, Editor. And all his colour of rain. What colour is lust?” *Mr. Sampath The Printer Of Malgudi Page 192*)

Narayan through Ravi’s behaviour brought humour in the novel and make his reader laugh, but his madness brought a tragedy to his life as well as to his family.

Ravi was sent to jail and now he completely lost his senses and started repetitions, instead of hearing or listening something. He has forgotten the art of eating, it was difficult to feed him with spoon as well as he did not swallow the morsel until he was persistently told to do so.

Ravi’s misery was that his youngster’s laugh at him or sometimes they run-away in fear, his father stopped talking to Ravi and scold every time. Only his mother, who was worried and wants his son to be cured. The family was suffering with great poverty, by means

of Srinivas help Ravi's mother manage to run home. She against her husband's wish took Ravi to the temple at Sailam, to stay for a week as a belief that he will be quite well.

The third and the lead character of the novel is Mr. Sampath the printer of Malgudi. A man of full confidence and sure of his work, he has also a big family of four daughters and a son of two years old. Sampath has a quality to assure people by his talk as a business-man he attracted Srinivas for his speech to be print on time. Sampath said:

"My dear sir, I don't know what you think of me, but I treat this bridge-opening as my own business. When a customer steps over this threshold all his business becomes mine: if you have trust in Sampath you will be free from many unnecessary worries." (*Mr. Sampath The Printer Of Malgudi Page 71*)

Sampath a versatile character of qualities becomes a singer, an actor, a lover and at last elope with the girl Shanti who plays a role of Parvathi in the movie The Burning of Kama. In the beginning he introduced the girl as his cousin, he said:

"Meet my cousin Shanti, who is going to act Parvathi," (*Mr. Sampath The Printer Of Malgudi Page 139*)

Sampath decided to marry Shanti though possessing a big family he gave an example of religion to prove himself worthy instead of hurting anybody. He said broodingly:

"Well I'm going to have different establishments. I'm doing nothing illegal, to feel apologetic. After all, our religion permits us to marry many wives." (*Mr. Sampath The Printer Of Malgudi Page 180*)

He even promised to give full facilities to both of them to console Sampath with mock humility said:

"Here goes my solemn declaration that my wife and children shall lack nothing in life, either in affection or comfort. If I buy Shanti a car my wife shall have another; if I give her a house I will give the other also a house; it will really be a little expensive duplicating everything this way, but I won't mind it. Later on, when they see how much it is costing me, I'm sure they will bury the hatchet and become friends again..." (*Mr. Sampath The Printer Of Malgudi Page 180*)

The critical situation for Sampath came when he ran-away with the actress to Madras to marry her and live happily the rest of the life. But the jolt fall on him when he found the girl left him with the letter mentioning about the disgusting life of marriage which frightens her, and also she has to look after her son, who is growing up with the strangers. She further warned him not to follow her, if she find pursuing him she shave off her head and disfigure herself. Even she accepted that she is a widow and can do anything. This hurt Sampath so deeply that while telling the true story of his doom, he become emotional and burst into tears. Sampath pulled out his kerchief, dabbed his eyes and blew his nose. In this way Sampath life came to an end who himself responsible for this destruction first, the closing of printing press than, Ravi's insanity seeing his beloved in Sampath's arm collapsed the studio, and at last his

decision of elopement brought nothing to him he totally destroyed. When he was asked about the film by Srinivas he simply said:

“It must be dropped. We’ve been abandoned by both Shiva and Parvathi. And only kama, the God of love, is left in the studio.” (*Mr. Sampath The Printer Of Malgudi Page 218*)

Summing up the novel and its characters we find how they brought tragic and comic elements through their activities. They are capable to bring humour in the comic episodes and irony in the tragic episodes. Ravi is the central character of the novel whose surroundings the events goes on, whether, we talk about old man’s wish to marry his grand-daughter to him, which was not fulfilled because of his death. Or, the girl whose poster he made came sudden in front of him as an actress, before, he proposes her he became insane.

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5.

Black-White Relationship in Doris Lessing's *The Grass is Singing*

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Abstract: This paper studies Doris Lessing's The Grass is Singing in order to explore in it the complex and ambivalent relationship between a White woman and Black man. This novel probes deep into the psychology of female character whose background is exactly opposite of her condition after her marriage. As a writer Lessing sheds light upon the cruelty of the real world instead of creating something imaginary which cannot be felt by people around the world. The novel depicts a complex clash of value system. What is known to all is in White settlers society men outrank women even more than they do at home in middle class England. This natural relationship of dominant man and submissive woman becomes problematic in this society only when the man is black and the woman white. And a result of it the female characters undergoes many emotional upheavals and at last succumbs to her own tragedy. Though this paper analyzes this work from the point of view of Black White relationship, the reader can also opt for psychoanalytical, feministic, racial and autobiographical analysis of this work. Through these viewpoints, one can glean the fact that this novel is a multi-thematic one.

Doris Lessing is a British writer who was born in 1919 in Kermanshah, Iran. Her parents moved to Southern Rhodesia (South Africa) when she was five years old. She went to England in 1949 to live there permanent. Her parents moved to southern Rhodesia in order to earn money because the European people believed that they will become rich once they go to Africa and work in farming. Her parents did not succeed in achieving their goal since her father's health condition got worse. She attended the convent where she learnt sewing, cooking and taking care of animals. She did not complete her education because she left school at the age of 14 to find a job. She got married twice and got two children from her first marriage and a child from the second. She met her second husband Gottfried Lessing when she was a member in the communist party. She worked hard to achieve social justice for the black Rhodesian people who were suffering from poverty and cruel treatment of their white masters.

She published her first novel, *The Grass Is Singing* in 1950 and began her career as a professional writer. Her fiction is deeply autobiographical, much of it emerging out of her experiences in Africa. Drawing upon her childhood memories and her serious engagement with politics and social concerns, Lessing has written about the clash of cultures, the gross injustices of racial inequality, the struggle among opposing elements within an individual's own personality, and the conflict between the individual conscience and the collective good. Her stories and novellas set in Africa, published during the fifties and early sixties, decry the dispossession of black Africans by white colonials, and expose the sterility of the white culture in southern Africa. She wrote the *Children of Violence* series (1951-1959), a formally conventional bildungsroman about the growth in consciousness of her heroine, Martha Quest. She broke new ground with *The Golden Notebook* (1962), a daring narrative experiment, in which the multiple selves of a contemporary woman are rendered in astonishing depth and

detail. Her other novels include *The Good Terrorist* (1985) and *The Fifth Child* (1988); she also published two novels under the pseudonym Jane Somers (*The Diary of a Good Neighbour*, 1983 and *If the Old Could...*, 1984). In 2007 she was awarded the Nobel Prize for Literature. Her final novel was *Alfred and Emily*. She died on November 17, 2013.

The Grass is Singing a story of a girl namely Mary who is satisfied in living single life with her job and freedom. But as she crosses her age of thirty, she overhears the comments of her friends that she lacks something and that is why she is not getting married. This enrages her and she decides to marry. After a brief courtship with Dick/ Richard Turner, she gets married with him. Actually she is not interested in marriage but to shut the mouths of her friends she marries. She does not even love Dick but as she did not get any body of her age, she was forced to select him as her husband.

As she goes with him, at first she tries to take interest in keeping house tidy. But as it was two room shack, there was nothing more she can do with it. Gradually it was difficult for her to do with it. The relation between the husband and wife was also not intimate. Since Dick was poor, he did not even agree to give her child. She is cut off from her city friends, isolated in a ramshackle farmhouse in a hostile landscape, and married to a farmer whose every venture is an abysmal failure. At one point her discontent reaches such a pitch that she runs back to the city where she had been so happy before. But starting again is impossible. She has been so long away that even her clothes mark her off as being of the poor farmer class. Her attempt to get her old job back fails badly and leaves her humiliated.

Eventually, her husband arrives to bring her back to the farm. She is so dispirited that she goes with him uncomplainingly. Her mental health deteriorates still further. She is filled with a profound hatred of her social situation. Meanwhile Dick falls sick and she has to go into the fields to look after the niggers who were employed by Dick. Now the fact is that she is utterly feministic and she has an impulse of dominating the males. This is actually an account of her childhood experiences when her mother suffered a lot at the hand of her drunkard father. She treats the poor niggers with Cruelty. Actually she forgets that the condition of the black people in that area is as subordinate as her condition is. She hates those people. Once she whips one of them namely Moses in such a manner that scar appears on his face. Mary is overtly racist, believing that whites should be masters over the native blacks. Dick and Mary both often complain about the lack of work ethic among the natives that work on their farm. While Dick is rarely cruel to the workers that work for them, Mary is quite cruel. She treats herself as their master and superior. She shows contempt for the natives and finds them disgusting and animal-like. Mary is cross, queenly, and overtly hostile to the many house servants she has over the years. When Mary oversees the farm labour she is much more repressive than Dick had ever been. She lets them work harder, reduces their break time, and arbitrarily takes money from their pay. Her hatred of natives results in her whipping the face of a worker because he speaks to her in English, telling her he stopped work for a drink of water.

But, gradually her condition deteriorates. She is unable to cope up with her loneliness and futility. She starts to lose her mental peace. As Dick gets well he appoints one of the niggers as her maid servant in the house. He is no other than Moses. At first she refuses to accept him as her servant but as Dick insists, she has no option. Her relationship with him is highly ambiguous. At first she hates him but she is also attracted toward his strong body. The fear of his physical power and of her own sexual impulses, combined with her frustration at Dick's inability to run the farm, challenge her to dominate the native. But when her condition becomes worst, she is totally depending on him. He helps her wearing dress and other such activities. On the one hand, it is governed by her received ideas about class and colour; on the other, she becomes ever more dependent on him. These mixed dispositions cause confusion for both of them.

After many years living on the farm together, Dick and Mary are seen to be in a condition of deterioration. Mary often goes through spells of depression, during which she is exhausted of energy and motivation. In her frailty, Mary ends up relying more and more on Moses. As Mary becomes weaker, she finds herself feeling endearment towards Moses.

Once their neighbour, Slatter visits them and Mary is seen being carelessly and thoughtlessly kind to Moses. This enrages Slatter. Slatter demands that Mary should not be allowed to live with that worker as a house servant. Slatter sees himself as defending the values and integrity of the white community.

Slatter uses his authority and influence to convince Dick to give up ownership of his farm and go on a vacation with his wife. This vacation is to be a sort of convalescence for them. Dick spends his last month on his farm with Tony, who has been hired by Slatter to take over the running of the farm. Tony has good intentions and is very superficially cultured, but he finds himself having to adapt to the racism of the white community. One day Tony sees Moses dressing Mary and is surprised and somewhat amazed by Mary's breaking of the colour bar.

The book closes with Mary's death at the hand of Moses. Mary is expecting his arrival and is aware of her imminent death. Moses does not run from the scene as he originally intends but waits a short distance away for the arrival of the police.

Moses symbolizes a warning to the oppressive establishment of what is going happen if they continue dehumanizing an entire race. The narrator says, "The newspaper did not say much. People all over the country must have glanced at the paragraph with its sensational heading and felt a little spurt of anger mingled with what was almost satisfaction, as if some belief had been confirmed, as if something had happened which could have been expected. When natives steal, murder or rape, that is the feeling white people have." Any revelation of the real motive behind the murder would have been a serious affront to the colonial establishment as it upset their sense of superiority. How could they come to terms with the fact that a white woman had sexually desired her black servant? But not everyone in the white establishment is fooled by the article. Tony Marston questions its credibility as he has witnessed Mary being somewhat cosy with Moses. Marston sees Moses buttoning Mary

Turner's dress in the bedroom, and thus he is not convinced that this is a simple murder case as the newspaper article would want the country to believe. The murder of Mary Turner is not even a crime of passion. This is a clearly calculated murder whose genesis can be traced to the time when Mary whipped Moses when Moses, after working for several hours without rest, decides to take a break but exceeds the stipulated time. This infuriates Mary who is supervising the black servants in place of Dick who has fallen ill. Moses asks for water but instead Mary responds by lashing, leaving a painful cut in his forehead. Symbolically, the request for water represents the first, non-violent attempts to end colonialism and how they are met with even more oppression by the settlers.

It is only with the murder that we realize that he wanted to get closer to his oppressors so that he could cut them down when they least expected it. Once Moses has gained Mary's confidence, he begins treating her as an equal; asking her questions previously considered taboo in the realm of colonial black-white relations. Mary, who is not happy to live the isolated life of a farmer's wife, starts degenerating mentally. And soon she is haunted by the presence of Moses: he is someone she looks at as both a father figure-lover, as well as a hulking menace. When she is at her most vulnerable, from a psychological point of view, Moses strikes.

Thus Moses embodies important aspects of black-white relations. He feels that he has the responsibility of redemption of his entire race. Therefore, the murder of Mary is treated to the mentality of British people who have been oppressing and exploiting the black for ages. As such, through this story Doris Lessing has brought into the light the true nature of complex relationship of the White and Black people. The racial discrimination which has been a tool in the hands of White people turns as a boomerang on them. The story also reveals the fact that women and blacks are both oppressed by the collective, the dominant white male British culture.

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6.

INVERT-RELATIONSHIP IN “*ON A MUGGY NIGHT IN MUMBAI*”

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Abstract:

Mahesh Dattani is a modern Indian playwright and is one of the most outstanding practitioners of performing art. Mahesh Dattani is one of the famous Indian – English playwrights. He has successfully launched the Indian theater in English. In many of his plays, he deals with various issues like homosexuality, gender discrimination, communalism and child sexual abuse. This paper is a modest attempt to explore the problems of marginalization and homosexuality faced by the Indian community. He deals with a variety of homosexual sensibilities, including men and women, showing how they react to societal pressures in the present scenario; even he portrays the theme of marginalization through his characters like Kamlesh and Sharad.

Keywords: *marginalization, homosexuality, discrimination, sensibilities, materialistic*

The play *On a Muggy Night in Mumbai* is one of the first plays in the Indian theatre to handle openly the gay themes of love, companionship, trust and betrayal. Conflict is the essence of the play: Kamlesh, Sharad, Ranjit, Bunny, Ed and Deepali are all homosexuals who have to struggle in a society that does not accept them. They hide their real identity and behave as if they conformed to the society’s expectations. In this play Mahesh Dattani makes a “burgeoning scrutiny of homosexual life”.

The postcolonial literature has been very successful in the representation of social conflict. Contemporary Indian drama has very beautifully dealt with the complex issues and depicted the aspects of this conflict with utmost precision uncovering many layers of complexity and offering new tentative definitions of ethics and ethical crisis. Vijay Tendulkar, for example, has dealt with social ethics in his dramas such as *Silence; the Court is in Session, and in Kamala and Sakharum Binder*. Girish Karnad has taken up political and religious ethics in plays like *Tughlaq, Dreams of Tipu Sultan* and *Bali* while Mahesh Dattani's major concern has been forging newer sexual ethics through plays like *On a Muggy Night in Mumbai, Bravely Fought the Queen* and *Do the Needful*.

On a Muggy Night in Mumbai consists of three acts, each building to a climax of revelations and self discoveries. In the first act, Kamlesh is lovelorn and traumatized because he cannot forget his past relationship with Prakash; further he has recently broken with Sharad after living with him for a year and he is so desperate to pick on even the guard in his complex to alleviate his sense of loneliness. His fellow gay friends have been invited to his flat. Irony and tension are built as they discuss their problems. Except Sharad and Deepali, others are not comfortable with their sexuality. Their arguments and counter-arguments are interrupted by the entry of Kiran, Kamlesh’s sister.

Dattani in his preface to *Collected Plays* says that *On a Muggy Night in Mumbai* is from the travails of gay men and women, some of them strongly anti heterosexual. He grounds his plays on “the play ground of the mind”. He examines the “psychological scars” of his characters and suggests a cure. In other words, he makes “an investigation into the complicity of the private and the familiar in oppressive systems of power and prejudice”. *On a Muggy Night in Mumbai* throws new light on a photographic representation of the private entrance of two male lovers “in the face of public”. Dattani boldly articulates the private sphere that is largely prohibited in the Indian visual media such as “Cinema, television, theater and photography”.

Playwright McRea in his note writes of the background of *On a Muggy Night in Mumbai*. The flat of the protagonist Kamlesh is a rendezvous for a few homosexuals. The outside skyline of Mumbai suggests the real world of heterosexuals indicated by the niggling presence of the wedding going on at ground level of the flat. The heat and sounds of the outside world, the people pestering a popular television star and a photograph taken by two homosexuals in a narrow entrance stimulate Dattani to give his audience a “sense of whole society”, with its “openly gay themes of love partnership, trust and betrayal”. The play is about “how easy it is for individuals to fall victim to the expectations society creates”, thus, it develops tension in a social context. (45-46)

In this play, Dattani throws lights on the three individual psyches. They are Kamlesh, a homosexual who is ready to assert his sexual identity but is tormented by the partner who is not willing to accept this openly. Kiran, the second character, is troubled owing to her gender. Women continue to suffer because of a hierarchical society and frailty from within. The third character is Ed (Prakash), a closet homosexual who is not willing to come out into the society with his identity. All these characters are caught in the social and psychological web.

In the play *On a Muggy Night in Mumbai*, Ranjit who works with the Indian HIV counselors is proud that the gays are accepted in England. He had been happy there with his English lover for twelve years. But in India ‘homos’ are in an awkward predicament. For example Sharad observes that Kamlesh’s past gay relationship with Prakash is contrary to the concept of marriage in the Indian society.

The gay in Kamlesh’s party represent the speckled faces of the homosexual community. Sharad, the ostentatious gay cares a fig about how the world view him, Bunny, his antithesis, the clandestine homosexual who plays happily married father on a television sitcom as well as in real life; and Dipali, the sensible lesbian, whose portrayal subtly implies that it is the woman who is Sensible, even in gay culture.

DEEPALI: If you were a woman, we would be in love.

KAMLESH: If you were a man, we would be in love.

DEEPALI: If you were heterosexual, we would be married (65)

The light gradually grows brighter, but the homosexuals in India are in anguish as their issues remains invisible, except in shadows. It has of course been often argued that same sex relationships whether they are between men or women, have always existed in India, often even with social sanction. Yet it is also true that sanction even when it was forthcoming, was covert, and such relationships have always been the exception not the norm.

Dattani treats their gays' dilemma symbolically "to foreground his idea to gay relations and he contrasts Kamalesh's small, congested gay-flat with a useless air-conditioner and the vast imposing outside heterosexual world". (193-94)

On a Muggy Night in Mumbai is about the gays' 'struggle for recognition in the society'. Alka Tyagi, a critic of Indian Drama, says, "Dattani deals with a difficult subject with a bold pen and lays open the hypocrisies of social life which impose stereotypical roles to men to women and acknowledges only these roles". This is a subject "often not touched upon". (120)

The play is about "homosexuality in all its colours". In this play, homosexuals express their resentment against the society and hold a heterosexual marriage in abhorrence. Sharad (one of the gays in the play) contemptuously describes the shaadi 'marriage' of the Kapoors which is going on at the ground floor of Kamalesh's flat as a great fun. Ranjit 'the coconut' considers the traditional marriage unnatural. He wants that the gays should be allowed to marry the people of the same sex.

Dattani boldly attempted to reveal the impacts of the western culture. He also points out the cultural change that has affected the powerful and crucial areas of society like marriage, taboos regarding sexual identities, moral and ethical values. Therefore the cultural changes occurring in urban India are by-products of rapid urbanization and industrialization which are in turn associated with modernism.

The play raises serious ethical questions as to whether suppressing one's real sexual identity could create long-lasting social well-being and happiness and whether it would not be better to come out openly once for all than to make lives miserable. The conflict in terms of normative heterosexual behaviour and alternative sexuality forms the major concern here.

In *On a Muggy Night in Mumbai* the gays feel that the heterosexuals in their neighborhood are perverts who indulge in extramarital sex. Sharad, who is getting bored by watching too much of blue films, finds the perverse sex of heterosexuals interesting. Ranjit is afraid that the fine cool air in Kamalesh's air conditioned flat is likely to be contaminated by the muck outside because of the din of the heterosexual marriage taking place below their flat.

The flat occupied by Kamalesh, the fashion-designer becomes a world of his own. His bedroom suggests some mystery. Kamalesh has gay relationship with Prakash and Sharad. He suffers the pangs of separation from Prakash. He cannot choose any other person because he

continues to love Prakash. He tries to love Sharad but in vain. It pains Sharad that he, as Kamalesh's housewife, has wasted one year of his life.

The fashion-designer, Kamalesh can never ignore Sharad's efforts to make him happy for a year and forget his liaison with Prakash. He has actually moved from Bangalore to Mumbai to be rid of his relationship with Prakash. Sharad is not actually hurt because of Kamalesh's use of him for sex, because he feels that he has used Kamalesh well. But he is angry that Kamalesh has not loved him in equal measure. Kamalesh's predicament results from the memory of his liaison with Prakash who has already left him.

Bunny, the Sardarji, a friend of Kamalesh suggests to him to marry for his own convenience. He asks him to marry a nice girl and then enjoy extramarital sex. Bunny also wants to be gay like the other homosexuals. But he is different from them in that he pretends to be straight and makes himself acceptable to the whole world. He is a closet-homosexual, always conscious of his native culture and pretending to be ashamed just to cover up his shame.

Despite its offbeat subject--gay love--the play manages to convincingly show its moorings in family relationships within its chosen milieu. McRae the critic in his introduction says:

...as the characters' masks fall, their emotions unravel, and their lives disintegrate. For the fault is not just the characters'-it is everyone's, in a society which not only condones but encourages hypocrisy, which demands deceit and negation, rather than allowing self-expression, responsibility and dignity.

Bunny asks the other 'homos' not to deny themselves the basic animal instinct for camouflage. He acts well like an ideal husband and as a father in the television serials. He is chosen for his role in the serial. His wife is satisfied with his consideration for her feelings. He loves her and gives her more than a heterosexual's man.

Unlike Kamalesh, Bunny is a hypocrite and a conscious liar. He survives among the homos and common middle men. He looks like a liberal and ideal middle-classman who fits into the common perception about a family man. Dattani obviously has a point to make to his audience when Sharad asks Kamalesh to forget Prakash. He advises him to decline to admit it. He mocks the rituals that run the whole heterosexual world and its wedding ceremonies when Sharad proposes a small ritual for this purpose.

Sharad asks Kamalesh to stand near the window. He says that the sea breeze coming through the window, instead of fire, would be the witness. The 'homos' may play some music or chant a few mantras. Sharad then binds Kamalesh to a vow to sever all ties with Prakash. Then he asks him to destroy the picture showing Prakash and Kamalesh in a tight embrace and throw it out of the window. Kamalesh goes through the whole ritual.

Unlike his contemporaries, Dattani probes deeply into the problem of middle class society of homosexuals and heterosexuals. When Sharad asks Kamalesh to perform rituals and mantras, Dattani goes back to myths and legends with a view to making them a vehicle of a new vision to mock at the modern society. By employing rituals and mantras, he shows the absurdity of modern life with all its elemental passions and conflicts.

Dattani creates tension when Kamalesh's sister Kiran comes on the scene. Dattani times Kiran's entry at the crucial moment when Kamlesh is on oath to break all ties with Prakash and prove it by tearing the photograph into pieces and throwing away his 'intimate' photograph with Prakash. Kamlesh throws the photograph out of the window but it falls on the ledge. Kamalesh's problem is that his sister loves his lover and is going to marry him. Kamalesh does not want his sister to know his past relationship with her fiancé as that would ruin her happiness but all 'homos' except Bunny urge Kamalesh to let Kiran know everything about it, and are distressed to see that they have been tricked into his game.

Kamalesh strongly believes that his sister's marriage with Prakash will console her. Kamalesh sends Ed the photographs they had taken together and also the negatives through post, but he keeps the picture that shows the tight embrace of Kamalesh and Ed.

When Prakash plans his marriage with Kiran, Kamalesh believes that Prakash having turned a heterosexual, his sister's marriage to him would be a happy union. Kamalesh strongly believes that Prakash goes to church every week to consult a visiting psychiatrist and has forgotten his love for him as the devil's work.

Ed makes an attempt to commit suicide, but is prevented from doing so. The depression in him and the confusion in Kamalesh's flat are in marked contrast to the blast of fireworks, the coloured lights, and the loud lusty yells of delight at the heterosexual wedding party taking place in the ground floor.

Ed's visit to Kamlesh's flat precipitates matters. The situation is full of dramatic irony. Deepali supports Sharad's efforts to be 'straight'; Kiran entreats Sharad to continue loving Kamlesh; Bunny talks at length about how he has tried to survive in two worlds; Sharad too wants to be accepted by all.

SHARAD: ...You see, being a heterosexual man-a real man
As Ed put it – I get everything, I get to be accepted-
Accepted by whom? – well, that marriage lot down

There for instance. I can have a wife, I can have children
Who will adore me simply because I am a hetero – I beg Your
pardon – a real man... (101)

Ed's heterosexual, Sham is to marry for his own convenience. His marriage with Kiran would help him to see Kamlesh frequently without causing any suspicion. He tells Kamlesh, "I will take care of Kiran, And you take care of me" (105).

Ed's behavior shows that he is the victim of his own insecurities. He has betrayed both Kamlesh and Kiran. The final blow is struck at the critical moment when the guard brings the photograph with the news that the photograph fell down and was picked by a little boy in the marriage party. The little boy's father saw it and eventually every one there had a look at it and decided to report it to the secretary of the housing complex.

Kiran gets the shock of her life when she learns that Ed is Kamlesh's lover. The photograph is the sordid proof. Kiran substitutes this picture in the place of the picture of Ed and completely loses her balance, runs to jump out of the window but she is saved by Kamlesh, Bunny, Ranjit and Sharad. Ed is the most deluded of all the characters and abusive words pour out of his emotional turmoil. But all this is a kind of defensive mechanism when he pathetically declares to Kamlesh: "I didn't mean to harm you. I only wanted to live". (110)

The play *On a Muggy Night in Mumbai* also shows the sharp differences among the homosexuals. They are "sailing in the same boat", but they have their own oars to pull on. Kamlesh is a "weak and sensitive" person; the jaunty and nonchalant Sharad is Kamlesh's "exact opposite"; Ed's "second avatar" as Prakash gives him husband "a double identity"; Bunny, a good companions to his companions in the homos, Ranjit gay life is acceptable, and, Deepali, conscious of her having grown to womanhood only in menstruation and without guilt, is "a militant lesbian" with the strength and boldness to strike the aggressive Ed.

On a Muggy Night in Mumbai gains its effect by a dramatic language of contrast, violent shock and great surprise between the surge of activity, the passion, the upward aspiration towards crisis and lies in the choice of the unusual themes, sets, costumes and lighting that can be fully realized by the audience when actors embody these essentials in the theatrical space. A superficial reading of the play might lead to the conclusion that they gain their dramatic force for the only reason that they deal with problems unfamiliar and disgusting to most of us. But it can be seen how strongly the pressures of

modern environments impress Dattani. His only ambition in these plays is to present the truth as he sees it, as his characters pursue it and gripping with it his readers or his audience, to produce in them a kind of mental and moral fermenting whereby their vision may be enlarged discriminating assumptions from realities.

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7.

European Language Hegemony in African Society and Culture: A Case Study of Chinua Achebe's Novel *Things Fall Apart*.

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Abstract:

Language is considered to be the cultural identity of a particular group of people. The language of any country is the pride of that country. It not only defines the culture but also tells us about the people, literature and history of the country. The writers of the contemporary literature used the tools of literature namely language to reveal power structures in society. Africa is a continent which ethnically and culturally diverse. The literature of Africa and the writers that emerge are equally diverse and multifaceted. The contemporary African writers deal with a range of social and cultural issues, from women's rights and feminism to post-war and post-colonial identity. Chinua Achebe is one of the most widely recognized and praised writers of the continent. He laid foundation for African literature. His writing style moulds the English language to the rhythm and lyrical quality of the Nigerian language his characters speak. His novel *Things Fall Apart* is a devastating depiction of the clash between traditional tribal values and the effects of colonial rule, as well as tension between masculinity and femininity in highly patriarchal societies. The present paper study Achebe's language attitude within the discourse of the text and his contribution to English literature. Achebe chose to write to African's, but he wrote in English so that the world could take part in the African narrative. Achebe's novel reveals a paradoxical linguistic situation. It will also study how Achebe in the novel *Things Fall Apart* is encouraged himself to accept the English Language without hesitation and his practical way to enhance his African story and it also study Achebe's lexicon and his use of different language within the story.

KEYWORDS: African literature, Language, Chinua Achebe, *Things Fall Apart*, Culture, Society.

Introduction

If we recall our history we may remember that at one time in the past, Britain had taken control of many region and ruled many parts of Africa, Australia, Canada, Caribbean India, Sri Lanka, and South Pacific Island. The new literature deals with the places that have once been colonized. The literature of this colonized countries are also called as postcolonial literatures. The term postcolonial refers to all the culture affected by the imperial process from moment of colonization to the present day. Ania Loomba in *Colonialism/Postcolonialism* (1998) defines it as a vague concept with no crystallized definition. One of the important reflections of post-colonial theory is that it addresses issues of power using as its tool, Language. Therefore, "Post-colonial" writing abrogates the privileged centrality of "English Language" to signify difference. The writers used the tools of literature namely language to reveal power structures in society. The present research will study the influence of language over African Postcolonial Literature and in culture and society through the interpretation of Chinua Achebe's novel *Things Fall Apart*. An objective analysis of a fundamental piece of world literature reveals that language influences the creation of good literature, and thus that language has the power to change the readers of the world.

Language in African Post-Colonial Literature

A linguistic stereotype is the conscious and subconscious biases that shape cultural beliefs and behavior. There are two linguistic stereotypes in African postcolonial literature. One stereotype argues that post-colonial African writers should write only in their African tongues, while the other language stereotype encourages the incorporation of English within Africa. Recent discourse on the relationship between language and literature has faded into uncertainty and subjectivity. But an objective analysis of a fundamental piece of world literature reveals that language influences the creation of good literature, and thus that language has the power to change the readers of the world. Despite the unification of two 'pillars' (African tongue and English) the majority of texts in African literature is written in English due to the effects of cultural diversity on African authors. Currently the continent Africa have alienated villages, diverse people groups and warring governments. Bureaucratic groups attempt to control most African nations. They are slowly and deliberately shaking off the cloudy remnants of British imperialism. Hundreds of spoken languages of African divide the African states. The Africans were unable to communicate with the members outside of the native speech community which negatively affect the sense of nationhood and belonging. African first written literature appears into English in the dilemma of this convoluted mix of cultures and languages.

The African writer Tanganyika has been heralded as one of the great chroniclers of African life but he lost in the melee of postcolonial literature because his works are hardly read due to his insistence on writing in the Swahili language. This choice to retain his native language has cost Tanganyika both a transcontinental audience and majority of African audiences. Tanganyika gave to Achebe one of his books in 1960 which remained unread by Achebe due to his inability to read the Swahili language. Achebe publically later shares his sadness over this lost communication between African brothers and writers, concluding that until he learns Swahili, he will never be able to fully know his African compatriot (English and African Writer, 28).

However, postcolonial African literature and the development of a cohesive African canon is not simple issue. Before colonialism there was variety of mutually unintelligible language groups in Africa. The entrance of European linguistic hegemony (language wars) brought a more conscious and pronounced feeling of linguistic separatism. Heidi Grunebaum-Ralph suggest creating community building projects to unite postcolonial Africa, arguing the more access Africans have to stories about their collective pasts, the more citizens can embrace a united literature. She also says that with shared stories "the individual becomes metonymy for the collective". For Grunebaum-Ralph, the communal aspect of literature is valued more than the individual author or reader. He values the rich oral and tribal narratives from the post-colonial time and encourages that postcolonial African use the gift of writing and written literature to capture the same oral traditions of the past which is now only in written form as well. This approach to African literature focuses not on specific criticisms in African literature, but on the holistic need for African people to embrace the past and present literary traditions. In an argument concerning the creation of Holocaust literature, Schwarz in

his *In Defense of Reading: Teaching Literature in Twenty-First Century*, (2008) notes that it is 'when abstractions and numbers give way to human drama that the distance between us and the victims closes'. Schwartz agreed that good the power of good cultural literature transcends borderlines and ethnical divisions (Schwarz 7).

African Language Attitude

The present study fixed on Chinua Achebe and his use of language within the novel *Things Fall Apart* and how the language influence on African society and culture. The use of textual analysis as a form of authorial discourse is not original idea. The study of language attitude in Africa is not simply a sociolinguistic concern. African have been defining language attitudes in literature and society for decades. Joanna Sullivan in his *The Question of a National Literature for Nigeria* (2001) highlights the language-dilemma that African authors face when writing: to write in their disintegrated native language or to bow to the hegemonic language of English. Thus, when writers like Ngugi Wa Thiong'o see other authors choosing to write in English language, they label these people as contributors and advocates of European culture. Wa Thiong'o in the depths of his disappointment towards such 'betrayers' in *Decolonising the Mind* (1986) states that it is the final triumph of a system of domination when the dominated start singing its virtues. Many African today writes in English language, but the journey has not been an easy one. Thiong'o's strict division between language use and beliefs about language are mistaken, and this study shows how Achebe's use of Igbo and English within his novel adds a unique language attitude to African cannon (Thiong'o 20).

Igbo language is one of the most prevalent African 'lingua francas' which is spoken extensively both pre and post colonization in the country of Nigeria. Igbo is one of the national language of Nigeria and most commonly used for commerce, multi-tribal communication and politics. Igbo first received global attention during British colonial expansion. Igbo, at first welcomed the British because the Europeans brought good trading in their land. However, Britain officially declared Igboland in 1900 to be a province of Europe and thus subject to colonization. The passive Igbo citizens began to resent European control. Once European explorers and missionaries entered the African continent then it began to change language dynamics in two ways, first in a linguistic way and second through the literature of post colonialism. The shifting tide of language dynamics was one of the primary catalysts for mid twentieth century debates over language attitude. As colonialism restructured the nation the African writers picked up their pens and began to fight fervidly for African rights and culture. Many Africans wanted literature to remain purely African, written in African tongues and for the African people. But percentage of the population decided to write African stories in the English language.

Textual Analysis

Chinua Achebe was born on the 16th of November in 1930 at Ogidi, a town east of Onitsha. He was the son of a Church Missionary Society catechist. After his graduation he studied medicine at University College at Ibadan. Later on he changed topic and started to

devote himself to study of English literature. After his university education, embarked on a 12 years carrier at Nigerian Broadcasting Corporation. During that time he published the first novel *Things Fall Apart* in 1958. This was the beginning of his literary life and also towards the first step in international recognition of the West-African novel in the English language. His role in development of the African novel in the English language is quite significant. He is called the father of modern African literature. He is not only the first writers to make his appearance on the literary scene but he influenced quite number of young writers of the next generation. Chinua Achebe the Nigerian author recognized English as a powerful presence in his society and chose to implement it as the primary language within his literature while many African felt attacked by presence of Europeans within the borders of their homeland. Achebe in his essay *The African Writer and the English Language (1964)* states that African literature should be defined as having “the complexities of African scene” in material time, otherwise it is “doomed to failure” (Achebe 75). Achebe presents to us an all-encompassing and meticulous depiction of the pre-colonial Igbo society in *Things Fall Apart*. One major purpose of his writing the novel is writing back to the Europeans or the colonizers who have long been misrepresented Africa through their fabricated stories about Africa’s long-practiced traditions and cultures. Fakrul Alam in *Reading Chinua Achebe’s Things Fall Apart Ecocritically (2012)* states the same opinion one of Chinua Achebe’s goals in writing *Things Fall Apart* was to correct a whole history of misrepresentations of his people and country in occidental discourse.

Achebe uses the English language-a foreign and colonial language in *Things Fall Apart* to carry the native values. The English language is able to bear the burden of Achebe’s cultural experiences, at least he thinks so. In his another essay *The African writer and English Language (1964)* Achebe feels that the English language will be able to carry the weight of his African experience. The English language suits his purpose of writing back to the center. He makes the language fit for his project of telling the story about Igbo culture, and religion. He uses the English language in such a way that it is able to convey his best message without risking its value as a medium of international exchange. In the course of writing counter-narratives to Euro-centric misrepresentations of Africa, he successfully harnesses the colonizer’s language to make it bear the burden of his native experience. The influence of Achebe’s novel *Things Fall Apart* has been recently discussed by two African writers, Adebayo Williams and Olaniyan Tejumola. William contrasts Achebe’s character and his success with the more bitter and caustic author, V.S. Naipaul. According to him Naipaul fails where Achebe succeeds, Naipaul writes to his society but cannot transcend outside of it. On the other hand, Achebe realized that the colonial presence in Africa would be lasting. In a historical act of prophetic humility, Achebe chose to write to Africans, but he wrote in English so that the world could take part in the African narrative. Chinua Achebe looks to the unification of African storytellers and the collective efforts of African people to produce African literature.

Another African influence writer Tejumola Olaniyan takes a reader-centered approach to Achebe’s success. He argues that Achebe’s writing can be reinterpreted by twenty-first century reader audience. For example, Olaniyan cites passage in Achebe’s *Arrow of god* as

being an anti-religious and specifically anti-Christian statement. Olaniyan argues in *Chinua Achebe and an Archaeology of the Postcolonial African's State*, (2001) that Christianity, unlike Igbo religious, is monotheistic and therefore selfish, jealous, violent (its military arm is the colonial administration), absolutist, tyrannical and univocal. Olaniyan's interpretation of Achebe and of his novels presents a clear picture to the twenty-first century reader. The reader accepts Olaniyan's article without any further biographical analysis and surprised to find Achebe did in fact value much of colonial influence, and heralded the English language as a gift to African literature (Olaniyan 24)

The novel *Things Fall Apart* set in the outskirts of Nigeria in a small fictional village, Umuofia, a heart of Igboland just before the arrival of white missionaries into their land. Before *Things Fall Apart* published, most novels about Africa had been written by Europeans and they largely portrayed Africans as savaged who needed to be enlightened by Europeans. Joseph Conrad *Heart of Darkness* for instance, was one of the most read novels around the time of its publication in 1899. Conrad described Africa as a "wild, 'dark', and uncivilized continent". This novel is an opportunity to Achebe to provide a description of his home and culture that is more realistic than Conrad and his followers. A close reading of *Things Fall Apart* reveals the way in which the characters find strength and dignity when faced with colonialism, and how that same struggle forms Chinua Achebe's own language attitude. In the writing of *Things Fall Apart* Achebe describes the history of Igbo society whose culture and traditions are different from western cultures. The Igbo society is one that values hard work, discipline, and authority. Although the arrival of the missionaries had some benefits to Igbo, there were also a number of challenges that faced the future of Igbo. The novel takes a turn in plot when Igboland suddenly becomes a target of cultural and political imperialism. Thus far, Achebe has focused on a descriptive identification of the African lifestyle and lives of one village, Umuofia. When Umuofia encounters the white man, the novel begins to reflect the convergence of cultures and the outcome of a societal clash. The village of Umuofia has its first interaction with the white man when missionaries come from Europe and make their way into the heart of Igboland. The first Europeans enter Nigeria and begin to establish education and trade but later on overwhelmed politically and socially. Achebe captures this social change through the introduction of outside characters, specifically Mr. Brown and his interpreters. When white man enters into Mbanta, another Igbo village in Nigeria, they bring with them several Igbo translators who, although capable of speaking the language, come from a different dialect and are thus perceived as outsiders by the Mbanta villagers. At first, Mbanta attempts to ignore the influence of the Europeans.

However, as time passes the Igbo speakers realize that the white people settled in their land. Soon the white missionaries approach the Igbo villagers and ask for land to build a church. The Nigerian provides the white men with the Evil Forest, the cursed plot of land reserved for the unburied dead. As the missionaries begin to establish their church on the Evil Forest, the Mbantans wait expectedly for the gods to destroy the sacrilegious white man but: *the first day passed and the second and third and fourth, and none of them died. Everyone was puzzled. And then it became known that the white man's fetish and unbelievable power*

(TFA 86). It is at this point, after the white man has successfully denied the god's and lived, that the citizens of Igboland begin to question the truth behind the white man's ways.

The entrance of the white missionaries threatens the proud Igbo villagers, whose lifestyle and customs have always relied on communal strength and dignity. Achebe explanation of the Igbo mindset helps to clarify the strange relationship that Igboland and Britain shared during the early homestead years. Achebe explains that the Igbo insist that any presence which is ignored, denigrated, denied acknowledgement and celebrations can become a focus for anxiety and disruption. It is this belief that governs the Igbo's response to the British presence, even as elders of the longstanding community begin to leave the shelter of the village and cross into the forbidden realm of the white man. After the establishment of the church in the village, one prominent Igbo tribesman named Ogbuefi Ugonanna cuts ties with his village and casts away his two titles, turning instead to the Christians and becoming a member of the established church. This switch evokes two significant changes in Igboland. It encourages the missionaries in their goal; *for the white missionary was very proud of him and he was one of the first men in Umuofia to receive the sacrament of Holy Communion, or Holy Feast as it was called in Ibo. Ogbuefi Ugonna had thought of the Feast in terms of eating and drinking, only more holy than the village variety (TFA 99).*

The missionaries achieve something significant here, for not only is their newest convert a man and a member of the community, but he is a man who has earned honour and titles within Umuofia and has given them up for the sake of the church. Umuofians prided themselves on being united, on maintaining the same ritual, beliefs, the same gods and the same way of life for their whole lives but convert begins to grow in their society. Soon the acceptance of white man's influence causes a disruption in the typical Igbo ideology. Men and Women begin to question their status, and some begin to see a benefit to changing over to a new regime. Umuofia adapts to the British presence in Igboland, remaining divided on the effectiveness and influence of the governments and school. The situation never gets resolved within the novel, for the text ends with Umuofia in crisis, attempting to decide what to do about the white man's treason but Okonkwo kills himself because he can only see one option before the village: the choice to submit to the European influence and become subjects of the British crown. The novel ends with tragic suicide of Okonkwo but the implications allow the reader to see that cultural apathy and linguistic atrophy help to bring the once proud village to its knees. Partick C. Nnonromele, an Igbo member and literary critic writes about Okonkwo's suffering from a fellow Igbo's perspective. He claims that Okonkwo's refusal of British influence and his decision to remain separate from the failure of the people is the sign of strength, not of weakness. Okonkwo the hero of the novel can neither embrace the totality of European culture, nor sit idly by while the world changes around him. His only choice is to kill himself, effectively ending his long struggle.

THE CHARACTER OF NWOYE

The European influence has a powerful effect on the character of Nwoye in the novel. While Umuofia remains undecided concerning the foreign intruders, Nwoye risks the status quo and comes to his own conclusion about the white man. Nwoye is one of the characters in

Things Fall Apart who sees the coming of the white man as a benefit of his society. He finds himself captivated with the ideology of the white man. Achebe describes Nwoye's response to the Christian ideology with poignant clarity: *It was the poetry of the new religion, something felt in the marrow. The hymn about brothers who sat in darkness and fear seemed to answer a vague and persistent question that haunted his soul-the question of the twins crying in the bush and the question of Ikemefuna who was killed. He felt a relief within as the hymns poured into his parched soul.* (TFA 85). For Nwoye, the religion introduces him to filial side of life that he has never known. Nwoye has always craved the kindness of a father and the gentleness of a mother, but he never found himself satisfied with the relationship he had with Okonkwo. The new religion offers something new to Nwoye; it offers a community with a fresh start, and it does not ask him to be more manly or strong. It accepts him as he is, which is something his father could never be done.

Nwoye's movement towards the white man's religion begins with quite interesting in the novel. The young man begins to sneak out of his father's house to hear more about the European God. He eventually moves into the inner circle in the public square and he begins to sit under the tutelage of the British teacher, Mr. Kiaga, and other missionaries in Mbanta. Achebe uses Nwoya as archetypal figure for those African who decidedly embraced European culture and ideology. Nwoye after leaving his father completely convert to Christianity and takes the new name of Issac as a sign of his Christian faith and the turning from his Igbo religion. Nwoye is Umuofia's antithesis, Africa has two choices-to adapt as best as possible to the European existence in Africa, or to abandon cultural ties, turning from the African tradition and converting to the European ideology. Nwoye influences with Europeans and abandoning all aspects of Igbo traditions and culture.

CONCLUSION

In this study, we have shown the white man's condescension towards the Umuofia and how white language comes to overtake in Igbo culture and society. Achebe has nativized the English language to interpret his native sociolinguistic environment. The novel present a clear picture of Africa before and after the British came to colonize Okonkwo's village in Nigeria. Nigerian native had rich and fulfilling life before the British came to colonize it but after the Igbolands were affected by the British coming in and their installing a new set of cultural, social, and political rules. Achebe develops a bond with the reader to show the effects of colonialism on the Igbo society. Achebe's all three characters in the novel Umuofia, Nwoye and Okonkwo experience the elements of change and dislocation. These three react differently to the changes in their society on basis of their individual sources of strength and dignity. In the span of the novel Achebe manages to capture all of the archetypal African responses to colonialism. Umuofia adapts to the white man's way, Nwoye embraces it and Okonkwo rejects it. Although Achebe does not write Umuofia as a weak society, it does end up the novel by submitting to outside influences, allowing the Europeans to affect the course of the country's future.

The interpretation of Achebe's present novel leave the reader assuming it as a tragedy because the innocent country is invaded by hegemonic Europeans, the unity of Igboland is

torn apart and the main character commits suicide. Achebe exercises an impressive amount of control from the construction of the characters to the choice of each multilingual word. He dedicates himself for portraying his African and Nigerian reality in this novel. Achebe utilizes the English by rejecting ethnic language to write African stories and to proclaim a platform around the world. The literary sketch of Achebe's language attitude comes to the conclusion that Achebe desire to preserve a realistic depiction of Africa through an honest in-depth portrayal of the pre-colonial African archetypes. The linguistic analysis of *Things Fall Apart* finds an even deeper level of Achebe's language attitude. Although he writes the majority of *Things Fall Apart* in the Standard British English but he is unfailingly loyal to his first language. Although Achebe chooses to address the world in English, he finds value in the content words of Igbo. He cannot sacrifice his Igbo lexicon to a foreign tongue. Achebe is Igbo speaker so he made an important mark in the typography of his language. He will continue to inspire and convict readers of both worlds until the lions of the world have a chance to share in the glory of the tale.

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8.

A Study of the Nature of Teaching Methodology in the Context of Developing English Oral Communicative Skills**Kishore Ramrao Nikam**Assistant Professor, Dept. of English,
LVH College, Nashik (M.S., India)**Abstract:**

Though English is taught as a second language (L2) in India, it has yet remained just like a foreign language to most of the people in the country. For oral communication, it is not used at all in the rural society and to a very little extent in the urban society. That is why teaching of English in Indian classroom bears a different context. The students need to get the practice of these skills in the college campus itself as there is either no one or a very few of them to communicate with in English outside of the college campus. From this perspective, the researcher has tried to shed light on the nature of presently used teaching methods at the college level.

Key words: *second language (L2), oral communication, teaching methods*

The nature of teaching methodology is important from the point of view of the due development of English oral communicative skills in students. According to K.L. Sharma, "...nowadays, the only true form of a language is its spoken form, of which a written language is a reflection; that is why, the teaching methods should be arranged in such a way that the oral communicative skills get an ample focus. It is very often noticed that due to the use of unsuitable teaching methods, the students always remain the passive learners. Unfortunately, it is always observed that the students do not give their personal opinions or reactions in the classroom because "Perhaps their traditional mode of education has stressed rote learning and a rather authoritarian role for the teacher" (Gillian Lazar). So the teaching methods need to be arranged and used in such way that will enable to give ample practice of the oral communicative skills to students in the classroom itself and, thus, it will create opportunities to turn out them into active learners. The following is the picture regarding the use of the teaching methods to teach English at the college level:

1.1 Widely Used Teaching Method

In the college classrooms, the lecture method, whereby the teacher disseminates information through a talk on the chosen topic and the students usually are silent listeners, still remains a widely used teaching method for teaching English language. This method is based on the transmissional perspective of communication. The picture is almost the same in most of the institutions of higher learning. The proper combination of various teaching methods needs to be adopted for the development of oral communicative skills in students. The practice of the oral communicative skills should be given due importance and time to get fruitful results.

It is also observed that the teachers are not able to focus well on the teaching- learning activity due to the increasing number of co-curricular and extra-curricular activities in the colleges. It too directly or indirectly affects all types of learning. Another limitation seen in Indian teachers is that some of the English teachers are not familiar with the latest developments in ELT pedagogy. Most of the times, they themselves are not well equipped to teach English to students. The most serious problem in the teaching of English in India is the

small quantity and poor quality of English to which the learners are exposed. Unfortunately, the teaching of English in India is only examination-oriented.

1.2 Complementary Teaching Methods Adapted

There are some of the other teaching methods adapted by teachers to aid the regular teaching by using lecture method. All of them are only complementary in nature and not used fully to replace the traditional method of teaching English. There is a need to replace the traditional method of teaching English with these below mentioned methods in order to develop English oral communicative skills in students.

1. Group Discussions

Group discussion is important to develop skills to orally communicate in a group of peers. Teachers conduct group discussions, whereby the students are supposed to speak only in English. Here, they can share their views, ideas and thoughts due to which they develop the habit of speaking fluently in English as they do in their mother tongue.

2. Debates

Debates too play an important role to improve the speaking ability of the students. It makes students to speak boldly and fluently. It also helps them to take one stand and be firm and consistent on that. It also gives students some experience to control their emotions without losing their temper as well as to organize their thoughts and ideas in a particular way while speaking.

3. Role Plays

Role plays are another important task that can improve the basic colloquial English of the learners. In role plays, the students assume themselves as one of the characters and behave and speak accordingly. "Since the ability to manipulate language in a social context is an important aspect of communicative competence, most communicative materials include 'role play' as a part of the activities" (Geetha Nagaraj). But it is observed that the role plays are not used significantly in the classrooms.

4. Seminars and Presentations

Seminars and presentations help students to build confidence, to organize thoughts well, to think creatively, and to represent oneself before others. These methods are generally used as a part of the internal evaluation of students. They need to be used widely in order to prepare students well to face the global challenges successfully in their professional life.

5. Computer Assisted Language Learning (CALL)

Today computer has become a very important tool in the day to day life. It plays an important role in the process of teaching and learning. It can be used very effectively to learn a language like English with the help of different softwares designed for this purpose. Computers have made language learning easy and also made the language learning process interesting and enjoyable for both teachers and students. CALL has reduced the burden of the teacher whose teaching methods will be outdated to teach language to present day students. It is one of the interactive methods that can help a learner according to his/her own ability to learn. CALL enables the learner to look beyond the conventional mode of learning and encourages self learning.

6. English for Specific Purposes

As English has emerged as a global language, it plays a vital role in every profession with respect to its importance and demand. Every profession has its own terminology which is used frequently in that particular profession. To benefit these professionals, English for specific purposes is introduced so that specific English words related to that particular profession can be taught. Jargon related to one profession is different from the other. Hence every professional is taught in a particular manner that fits in well with his professional demands.

7. Teaching Language through Visual Aids

The students are given the visual aids and asked to speak about them after some time given to think about it. The visual aids can be used to help students develop their mental abilities like analyzing, describing, and creative thinking. This type of learning proves to be very much helpful for the slow/poor learners.

8. Language Games

Though not expected to be used much at college level the language games can prove to be very much useful for poor learners in the rural context. Language games help in developing vocabulary of the language being learned.

To conclude, the teaching methods used presently to teach English are not very much supportive to develop the oral skills. So they need to be improved and modified according to the need of present day situation. In fact, "...teachers need to use their discretion in deciding on what method to use and when. Any method that works is good. The objective of teaching ESL must be achieved, and all the choices that are made must ensure that the learner achieves second language competence" (V Saraswathi).

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9.

Reflection of Society in Anita Nair's Novel *Ladies Coupe*

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INTRODUCTION

Indian Writings in English (IWE) has proved its potential and utility in the world of literature. Now, it is a recognized literary genre. No doubt, it took a long period for its perceptible development. The big threes: R.K. Narayan, Mulkraj Anand and Raja Rao contributed a lot. They introduced Indian landscape and Indian life through their novels. The subjects or themes they handled are multidimensional. R.K. Narayan's fictional world deals with the life of poor people and workers. In addition to this, he unfolds the various shades of life. Raja Rao also depicted Indianess in his writings. Influence of west can be clearly seen on the technique or style, but themes are purely Indian.

In the nineteenth century, the women novelists entered the field of literature. A woman can better understand a woman and can better express her feelings. These women writers opened age-old closed windows. Kamal Das, Nayantara Sehgal, Kamala Markandaya, Anita Desai, Ruth Pravar Zabbawala, Shahi Deshpande, Manju Kapur and Anita Nair are few of them. These writers expressed voices of half of the society. The traditional bondage and social norms in which the women were confined, through their writings, tried to break it. They provided considerable strength to suppressed ones.

Society provides raw material to the writer. The writer being an inseparable part of the society takes into account each and every change. He or she minutely observes the society around and transforms it into literature. Society is formed of peoples and their personalities are different. Indian society is still traditional. No doubt, life in metropolitan cities changed considerably. A big part of society lives under the effect of western thoughts and life style, but the picture of rural India is not different. We have accepted modernism to some extent, but our attitude towards woman is still traditional. We still believe that they are inferior to man.

Anita Nair is one of the prominent women novelists of contemporary India. Her novels deal with sufferings, challenges and problems of woman, who is a half part of society. They not only express their feelings but raise voices against male dominated society. Her protagonists are daring once. They search their identity through their conflict. Born in Kerala, Nair beautifully describes Kerala landscape. She is the writer of *The Better Man*, *Ladies Coupe*, *Mistress* and *Lessons in Forgetting*. Apart from being a novelist, she is a well know short story writer as well as a poetess. She has also written five travel pieces. She also writes for *Indian Express*.

Ladies Coupe is a story of six ordinary women. Through these six women the novelist puts forth various facets of social reality. Akhila, a forty-five years old spinster is central character. She learns a lot from the stories of other five women in the ladies compartment. *Ladies Coupe* is a second-class railway compartment reserved for ladies. Akhila, tired by her stereotyped role and responsibility as bread winner, undertakes a journey to Kanyakumari, the far end of the country, during her journey she meets Janki, a pampered wife, Margaret Shanti, a chemistry teacher, Prabha Devi, a rich daughter, young Seela and Marikolanthu, an uneducated young girl. During their journey, five women tell the stories of their life to Akhila. Apart from these five stories, there is life story of Akhila. All the six stories unfold the social reality in modern India. The stories are of suppression, humiliation, rape and the injustice imposed upon women by the male-dominated society.

Society is made up of families. And relationship among the members of the family is crucial factor. It is the relationship that either uplifts or destroys the happiness of the family. One of such crucial relationships is mother - daughter relationship. Nair tries to focus on how mothers in the family behave like a medium to instill traditional values in daughters mind. *Ladies Coupe* is a fine example of this. In this regard, Mary Pipher writes, "Crash and burn in a social and developmental Bermuda Triangle, their voices have gone underground their speech is more tentative and less articulate".¹

In the novel one of the co-passengers of Akhila, Janki tells her, "I am a woman, who has always been looked after. First there was my father and my brothers; then my husband, when my husband is gone, there will be my son. Waiting to take off from where his father left off."²

The above statement of Janki suggests that girls are brought up with inferiority complex. Right from their childhood they have been given different treatment through rituals as well as traditions. Drawing Kolam is one of the rituals in Hindu families. Akhila's mother tells her.

"A sloppily drawn Kolam suggests that the woman of the house is careless, indifferent and incapable. And an elaborately drawn one indicates self absorption, a lavish hand and an inability to put other's needs before yours. Intricate and complicated Kolams are something you reserve for special occasions. But your every day Kolam has to show that while you are thrifty, are not mean. It should speak of your love for beauty and your eye for detail. A restraint a certain elegance and most importantly, an understanding of your role in life. Your Kolam should reflect who you are a good house wife".³

In Indian social milieu the patriarchal attitude gets an upper hand. It is carried by mothers and fathers also. In this context, Adrienne Rich comments,

"Patriarchy, the power of the father: a familial - social, ideological, political system in which men, by force, direct pressure, or through ritual, tradition, law and language, customs, education and the division of labour, determine what part women shall or shall not play".⁴

If there is no mother to teach or to haunt daughters mind, there is father to do this. Seela is a young girl and wonders towards changed attitude of her father. Her father gets angry with her now and then and tells her,

"You don't help your mother enough. Your friends are not our kind of people, they're riffraff! you watch too much TV. You wander around all the time. Who taught you to say 'Shit' in every sentence? Who is that boy I saw you talking to near the park gates?".⁵

Thus, Anita Nair depicts the real nature of our society. Every passenger tells the story of her life. These passengers come from different family background and live a typical life which leads them towards the search of their own identity. Akhila's decision to live alone is reflection of social change. The stories are told in direct narrative that held attention of the reader. Apart from being a novel, *Ladies Coupe* is an inner journey of the protagonist.

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10.

The Echo of Masculinity in *Sherlock*

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Research Scholar

The idea of hero is not divorced from the idea of masculinity: these two terms are interconnected. As Philippa Gates states in her book *Detecting Men: Masculinity and the Hollywood Detective Film* that, “The detective genre has traditionally been a male-centered one based on the social assumption that heroism, villainy, and violence are predominantly masculine characteristics” (7). The Television Series *Sherlock* falls into the detective genre and this TV series is primarily male centric. Philippa Gates further indicates that, “Not only is the genre male-centered, it is hero-centered, tending to adhere to a structure of binary oppositions –good/bad, civilized/uncivilized, law/crime, order/chaos, and heroes/villains” (7-8). *Sherlock*, the eponymous hero of the TV series, also echo these binary oppositions and yet these oppositions are problematized in them. *Sherlock* is a crime addict but does not commit crime, he just despises the mundane life. But he is a detective and a vigilante. His occupation as vigilante detective and his lifestyle opens the door to the idea of masculinity that he endorses.

What is masculinity? Is it a fixed term? Philippa Gates defines it as:

Masculinity, like femininity, is a product of culture, not of nature: it is constructed and performed. There remains an assumption, even in contemporary society, that gender differences are innate and reflect an underlying dichotomy between men and women based on sexual difference. The assumption arises from conflating biological sex with gender: sex – male/female is biologically determined; conversely, gender – masculinity/femininity – is a social construction. There is a cultural assumption that the qualities associated with each gender –for example, power with masculinity and emotionality with femininity – are biologically determined; but this ignores the influence of culture on the social subject. (28)

Masculinity is not a fixed concept: it is constantly evolving and redefining itself as time proceeds. What makes *Sherlock* a figure of masculinity? Is he subjected to it by choice or by force? Or is he trapped in his masculinity? These issues will be discussed elaborately in this paper. It is undoubtedly true that his masculine traits play a pivotal part in fashioning him as protagonist and somehow he subconsciously partakes in building up his masculinity. Masculinity in detective genres tend to be clear cut heterosexual masculinity. *Sherlock*'s masculinity appears to have either asexual or homosexual elements thereby problematizing the orthodox and established concept of masculinity, and in *Sherlock*, masculinity is highlighted through intellectual combat, and wit is used as a source to generate violence in *Sherlock*. But

the opposite sex finds Sherlock attractive. This paper will emphasize on Sherlock's projection of masculinity, and how the protagonist propose and recommend new and positive approach: an approach towards masculinity and wit in Sherlock. Sherlock's relationship with the main characters (especially the antagonists and female characters) will be discussed thoroughly to get a better understanding of the masculinity entrenched in the TV series *Sherlock*.

Sherlock establishes a different type of masculinity which does not necessarily conform to hegemonic masculinity. Is he promoting an alternative to hegemonic masculinity? He is not the typical urban heterosexual man. He is neither a husband/ boyfriend nor a father. He is a brother, a son and a friend. But does he perform these roles willingly and generously? He calls himself a "Consulting Detective" a job which he invented. His brother Mycroft Holmes tells John in "The Study in Pink" upon their first meeting that:

John Watson: Who are you?

Mycroft Holmes: An interested party. I am the closest thing to a friend Sherlock Holmes is capable of having.

John Watson: And what's that?

Mycroft Holmes: An enemy.

John Watson: An enemy?

Mycroft Holmes: In his mind certainly. If you were to ask him he'd probably say his archenemy. He does love to be dramatic. (*Sherlock*, Episode 1.01)

He is mocked by Donovan and even Mycroft for his inability to make friends. When his parents came to meet him in "The Empty Hearse" he dismisses them when John came to visit him. Sherlock does not conform to the role of a stereotypical heterosexual male who puts his family or friends above himself. His taste and choice is rather queer – from his sexuality to his choice of work. He does not comprehend how others feel. For instance, Molly is attracted to him but instead of reciprocating her feelings he used it to his advantage. As, Judith Butler emphasizes in her book *Gender Trouble: Feminism and Subversion of Identity*, gender is not only a construction but also a performance. Sherlock does not perform the standard heteronormative role assigned to him by society. He is not the quintessential male who safeguards his masculinity by conforming to the notion of hegemonic masculinity. Peter F. Murphy states in his book *Feminism and Masculinities* that it is "being embedded in the dynamics of institutions – the working of the state, of corporations, of unions, of families – quite as much as the personality of the individual" (153). Sherlock's idea of masculinity is deviant from the hegemonic masculinity.

The idea of heterosexuality always lingers in the process of formation of masculinity. Peter F. Murphy asserts that:

In our society heterosexuality as an institutionalized norm has become an important means of social regulation, enforced by law, police practices, family and social policies, schools, and the mass media. In its historical development heterosexuality is tied up with the institution of masculinity, which gives social and cultural meaning to

biological male anatomy, associating it with masculinity, aggressiveness, and an 'active' sexuality. 'Real' men are intrinsically heterosexual; gay men, therefore, are not real men. (166)

However, the BBC *Sherlock*'s sexuality is ambiguous. He is queer because of his sexuality, that is he may be asexual or homosexual, but his sexuality is not properly disclosed in *Sherlock*. Homosexuality is considered a threat to hegemonic masculinity. And what about asexuality, is asexuality a threat to masculinity? And does his asexuality make him a celibate? And his association with John Watson as his partner in solving case makes his sexuality questionable that is whether he is a homosexual. He seems to enjoy and prefer his flat mate John Watson's company which also makes people question John's sexuality. There are many incidents where people mistook John Watson as *Sherlock*'s boyfriend – from Mrs. Hudson's asking whether they would be needing two beds presuming John Watson as *Sherlock*'s boyfriend, to Irene Adler's assuming that John is more than a friend to *Sherlock* thereby probing *Sherlock*'s sexuality, and finally the Innkeeper's thinking in "The Hounds of Baskerville" that John and *Sherlock* are a couple. While *Sherlock* is oblivious or does not pay much heed to these assumptions, John Watson feels offended by them. His responses vary from – "I am not gay", "We are not a couple" and "He's not my date". John Watson constantly tries to maintain his hard earned heterosexuality and masculinity by not only telling people that he is not a homosexual but also by occasionally going on dates with women from time to time. John Watson, by claiming his heterosexuality, projects homophobia. Homophobia is a tool to fight homosexuality which is linked to homoeroticism. Peter F. Murphy states that:

Homoerotic desire is cast as feminine desire, desire for other men. Homophobia is the effort to suppress that desire, to purify all relationships with other men, with women, with children of its taint, and to ensure that no one could possibly ever mistake one for homosexual. Homophobic flight from intimacy with other men is the repudiation of homosexual within – never completely successful and hence constantly reenacted in every homosocial relationship. (188)

John Watson opposes any remarks made on his sexuality, but by denying it he is actually stating the possibility of a homoerotic relationship. Their comradeship is more than friendship: there is an element of platonic love in their camaraderie. For John Watson, *Sherlock* is more than a flat mate, he is a kind of a hero. John Watson's blog is also entirely on *Sherlock*. In spite of knowing *Sherlock*'s flaw, that is his incapability to feel emotion like others, John still roots for *Sherlock* and occasionally advises and teaches him in maintaining societal etiquette and decorum.

Unlike John Watson, *Sherlock* does not try to prove and validate his heterosexuality. He is a celibate to begin with. Mycroft in one of the episodes questioned *Sherlock*'s lack in sexual experience, Moriarty calls him "The Virgin" and John Watson asked on two separate occasions, first to Mrs. Hudson if *Sherlock* was ever in a relationship to which she replied that he is *Sherlock* and that no one knows what "goes on in that funny old head", and second

to Sherlock himself of his relationship status to which Sherlock replied that he considers himself “married to his work”. Sherlock finds crime and criminal cases far more important than validating his sexuality. He intervenes when Scotland Yard is faced with an unsolvable crime, and Greg Lestrade seeks Sherlock’s help in solving crimes. While Sherlock’s sexuality is ambiguous, he does not feel offended when people remark on his and John’s relationship. Moriarty first approach him in Saint Bartholomew Hospital under the guise of Molly’s boyfriend wherein Moriarty gave his phone number in a chit and Sherlock took him for a homosexual. As he tells Sherlock, “I gave you my number. I thought you might call” (*Sherlock*, Episode 1.03). Sherlock, on being asked about Moriarty in the court proceedings in “The Reichenbach Fall”, says, “I felt we had a special something” (*Sherlock*, Episode 2.03). Sherlock and Moriarty are intellectual geniuses; both despise each other. There are hints throughout the series that “the consulting detective” and “the consulting criminal” have a mutual attraction for each other. But their attraction can be attributed to their wit and love for crime. Sherlock likes to solve it while Moriarty likes to commit crime and the important fact is Moriarty competes with Sherlock which Sherlock finds inviting. Sherlock and Moriarty almost share a homosocial relation in this aspect. And they project and define their masculinity with their wit and intellectual prowess. Sherlock does not cater to the traditional notion of masculinity. As Phillippa Gates writes, “Positive masculinity is no longer defined as necessarily as active or muscular, but can be passive, boyish, spectacular, and more driven by brains than brawn” (41). It is apparent that Sherlock’s version of masculinity pertains to brain and wit and he takes pride in it. While masculinity in Sherlock is engaged in wit and intelligence his ambiguous sexuality poses a threat to hegemonic masculinity.

Moriarty and Sherlock share a homosocial space which is being used by the creators of the BBC *Sherlock* to deny the presence of homosexual elements between the two. Because the two compete each other and Nils Hammeren and Thomas Johansson in their article “Homosociality: In Between Power and Intimacy” assert that, “Homosociality is often seen as being based on and formed through competition and exclusion” (3). Does their homosocial relation uncover Sherlock’s sexuality as a heterosexual? Sherlock’s relation with John Watson is not homosocial and it is hardly possible to blossom into a homoerotic relation as John tries to prove his heterosexuality even if people assume otherwise. If not homosocial or homoerotic, their relation can be attributed to the popular cultural notion of bromance. Nils Hammeren and Thomas Johansson state that it is non-sexual. They further state that:

bromance, however, differs from traditional understanding of male homosocial relations and does not necessarily fit within the construct of masculinity found in some masculinity theories focusing on competition and hierarchies. Bromance emphasizes love, exclusive friendship, and intimacy that are not premised on competition and the often described “shoulder-to-shoulder” friendship, for example, watching football, playing golf, or training for a marathon together. (6)

Sherlock and John Watson enjoy each other’s company: John Watson tells Mycroft Holmes that he is never bored when he is with Sherlock and Sherlock tells John Watson that

he would be lost without his blogger John Watson. In fact, John asked Sherlock to be his best man in his wedding, which he did. He was shocked and surprised at first when John tells Sherlock that he is John's best friend. John assists Sherlock in solving crimes. Hammeren and Johansson further claim that, "The 'bro' aspect of bromance may perhaps emphasize heteronormativity, as well as homophobia, indicating that it is not gay because it is between men" (6).

While the notion of bromance clears John's sexuality as a heteronormative man who also loves to court women; it, however, does not clear Sherlock's sexuality. Will Sherlock's unidentifiable sexuality question his masculinity? And can the notion of masculinity exist outside the notion of sexuality? Is his sexuality absent or is he denying his sexuality altogether? While his association with John and Moriarty almost identifies his sexuality as that of a homoerotic and homosexual in nature, his unfeeling and asexual nature defends him.

His relationship with women is questionable because Sherlock does not seem to comprehend the feelings of the opposite sex. Molly Hooper is attracted to him to the point of dating a guy who resembles Sherlock but Sherlock does not play any heed to it. He takes advantage of Molly's attraction towards him. Sherlock is dead faced and expressionless towards her. Molly is aware that Sherlock is dismissive toward her and she accepts it. She too has had a string of unsuccessful relations with men and at one point she gets engaged to be married, but later the engagement breaks off. In "The Reichenbach Fall" Molly asks Sherlock if something is bothering him since he looks sad. Molly is quick to tell him that she does not count. But Sherlock adds that she is the one person who counts the most. It is not known if Sherlock's remarks were genuine or if he said so just to get Molly's help in faking his own death. After an exile of two years, Sherlock returns to London and confronts a hostile John. John was mad at Sherlock for hiding the secret behind his death and for letting him mourn for two years. Sherlock unsuccessfully tries to placate John; he then asks Molly to assist him temporarily which she does willingly. She does not work for long with him since she is engaged. Whenever she sees him, she knows and understands him; but Sherlock either is or pretends to be oblivious to her understanding of him.

He is incompetent when it comes to understanding and expressing emotions; so it would be wrong to presume him as sexist or misogynist. Irene Adler, who is also known as "The Woman" or "The Dominatrix" helps in probing Sherlock's sexuality. Unlike Molly Hooper, she is smart, manipulative and sexually provocative. Sherlock, who could deduce accurately about any new person he meets, could deduce nothing about Irene Adler when he is confronted by the flirtatious Irene Adler. Is Irene Adler pivotal in Sherlock coming to terms with his sexuality? It is not clear whether he is attracted to her sexually. It seems Sherlock is more attracted to her because of her wit and intellect. She is like the femme fatale, though her intention is to tease Sherlock in a game of wit. Sherlock's sexuality is not transparent, it is impenetrable. He is not vocal about his sexuality: it is unclear which one he finds attractive – man or woman or both. When John asked him about his sexuality in "The Study in Pink", he says he considers himself married to his work that is solving crimes (*Sherlock*, Episode 1.01).

Sherlock is attracted and intrigued by crimes. Mycroft Holmes tells John in “The Scandal of Belgravia” that, “My brother has the brain of a scientist or a philosopher, yet he elects to be a detective. What might we deduce about his heart?” (*Sherlock*, Episode 2.01). Likewise, Sherlock’s sexuality is queer and nontransparent. Nevertheless, Sherlock upholds the notion of masculinity in his own way. Sherlock, by investigating Irene Adler, is also investigating his masculinity. As Philippa Gates puts it:

The protagonist must investigate the enigma of the woman in order to demystify her – to discover if she is a psychopathic killer or an innocent victim. Although the hero may seem to be investigating the nature of the woman he pursues or is pursued by, ultimately he – like his noir predecessor – is, in fact, investigating his own masculinity. (110)

Despite his queer sexuality, Sherlock exhibits many of the traits which are deemed masculine – his physical agility, resolute logical and rational mind, and lack of feelings and emotions, which are traditionally considered the traits of femininity. Sherlock is also a man of science and technology. His apartment is practically a laboratory for him. He keeps human heads and body parts in his refrigerator. He likes experimenting and he occasionally performs his scientific experiments in either Saint Bartholomew Hospital Morgue or his apartment. He is efficient and an expert not only in scientific experiments but also in technology. He dabbles with his smartphone and laptops. Sherlock is rational and is proficient in science and technology these traits are considered stereotypical assets of masculinity. He also has a website called “The Science of Deduction”. Further, he inhabits a society where men have the upper hand and more say in things – be it politics or social issues. And there is a competition and contest among these men to prove themselves as superior to other men. Peter F. Murphy professes that, “Other men: We are under the constant careful scrutiny of other men. Other men watch us, rank us, grant our acceptance into the realm of manhood. Manhood is demonstrated for other men’s approval. It is other men who evaluate the performance” (187). Sherlock likes to show off his knowledge and wit. It could be said that this competition which plays a pivotal role in construction of masculinity started early in Sherlock.

Further, Moriarty and Sherlock compete and contest each other in a game of wit. As Irene Adler points in “The Scandal of Belgravia” that, “Brainy is the new sexy” and of course it is quite true because Irene Adler and Molly Hooper find Sherlock appealing and attractive because of his uncompromising reasoning ability, John Watson and Greg Lestrade look up to him because of his brilliant intellectual prowess, and Moriarty who is Sherlock’s equal finds him interesting and “not boring”. The competition between Sherlock and Moriarty is a battle of wits. Moriarty invites and tests Sherlock’s capability and masculinity through a series of life threatening puzzles and Sherlock has to constantly prove his masculinity not only to himself and Moriarty but to others as well. In “The Great Game” (Season 1 Episode 3), Moriarty gives Sherlock a series of unsolved crime cases by taking a civilian hostage for each case where the abductor straps them with a vest fitted with bombs. He is given a specific time to solve each case. John Watson and Scotland Yard depend on Sherlock to solve this string of

cases as the lives of these innocent civilians are in Sherlock's hands. He manages to save their lives except one, when the hostage starts describing her abductor's voice to Sherlock which causes the bomb to activate and blow. Sherlock looks defeated and dismayed at the sound of the explosion. Though he technically solves the case, he could not save the hostage. It is evident that it is not only a game of wit between Sherlock and Moriarty but of authority and power which define masculinity. Moriarty's criminality becomes the catalyst for Sherlock to prove his masculine worth, not once but many times.

Sherlock solves cases without assistance from Scotland Yard; he sometimes approaches the Scotland Yard when there is an interesting case or the Scotland Yard seeks him out when it cannot solve a difficult case. Sherlock dabbles with law and order whenever he wants to. He conforms to society despite himself when he is left with no other option. Philippa Gates says:

The hero of the detective genre struggles between the two opposing forces of conformity and independence; he must assert his independence as a hero while working within the boundaries of the law and often within the bureaucracy of a law-enforcement institution like the police force or the FBI. He also exposes the contradiction between using his mind and his muscle in the right proportions: he must be smart enough to outwit the criminals but must also prove he is tough through performing violence. (35)

Sherlock uses his wit and brain excessively, which drives few people, especially Donovan and Anderson, to the point of exasperation. He likes to show off and by showing off he is professing his masculinity, that is his ability, and that he is above them all. Sherlock's lack of emotion and feeling is not alien to other characters. Emotional feelings and sentiments are considered feminine traits and are attributes of weaker sex. Sherlock by divorcing from these is rejecting the notion of femininity in him. He is a rational subject with feelings such as fear, love and compassion.

Moriarty taunts Sherlock by reminding him of all those people who meant a lot to him and who would cry if he dies – Mrs. Hudson, Sherlock's parents, The Woman, John Watson. Moriarty tells Sherlock that John would be in danger. Sherlock's greatest fear Moriarty brought Sherlock back to life and to humanity. Sherlock did not want to recognize fear in him but it is fear that made him realize that he too is human with emotions and shortcomings. As the series progresses, Sherlock becomes not only a thinking man but also a feeling man, who is ready to risk his life for those he cares for and values. It is undoubtedly true that Sherlock is proving his masculinity through his wit and intellect throughout the series. He may not cater strictly to the hegemonic masculinity; nonetheless he is a hero at the end of the day. He does not necessarily conform to societal etiquette and decorum befitting a gentleman. He is a part of London city whose streets he knows and memorizes. He is part of the society which is still dominated by patriarchy and where he has to prove his manhood and masculinity repeatedly, implicitly and explicitly. Sherlock does not perform his role as a man initially,

like Judith Butler stated on her idea of performativity. He takes on a different route to manifest his masculinity, that is through wit and intellect.

Sherlock is not only a vigilante detective hero but also a man who has to constantly prove his masculinity to the society he is a part of, even if he does not want to be so. So automatically, he is back to his original condition very frequently: he unknowingly does things which are deemed masculine. He cannot escape from his masculinity but rather a trapped masculine subject.

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11.

Diasporic Consciousness and Parsi Identity in Rohinton Mistry's *Such A Long Journey*

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Abstract : Rohinton Mistry a diasporic writer deals with migrant experience and his works depicts parsi culture ethos,dilemma of migration, love for the homeland, hybridity and quest for identity. Mistry's deep concern for his parsi community in india and the development of post colonial India in general. The paper seeks to explore the identity and voice of the surviving diaspora in India.The story of "such a long journey" aptly communicates the feelings and apprehensions of minority community and exploited history to explore into broader concern of parsi community. The picture of anguish, the apprehension, the insecurity, the sense of alienation and sense of displacement is strongly felt by the parsi

Mistry reflects the dilemma of his minority community and it's identity crisis. Parsi are a small closely related community who face the feeling of alienation and insecurity. Decline in parsi community as close to threat of extinction. Nw parsi writers maintain their ethnic identity through their creative writing.

Keywords :Diasporic literature, parsi minority community, dilemma of migration, displacement, alienation

Introduction:

In the Parsi English novel,Jaydipsin Dodiya remarks about Mistry:

"Mistry is sensitive to the various anxieties felt by his community. He has demonstrated this by responding to the existing threats to the parsi family and community in particular, and to country in general. He presents his community through the different narratives of the characters who invariably express their concern for their community and the changes that affect them".

According to Nilufer Bharucha there were 90,000 zoroastrian parsi in the last decade of the 20th century. Of this number,70,000 lived in India and rest in Europe and North America. There are unsubstantiated claims of another 20,000 zoroastrian in Iran and few more in Pakistan. However, even with these additional numbers,the law of statistics state the eventual annihilation of race. Khushwant Singh, showing his concern for the community has observed in his India :

"It is a dying community: the rate of death
Is higher than the rate of birth ; they admit
No converts nor recognize offspring of
Non- parsi father's as parsi.An increasing
Number of parsi girls now marry outside
the community".

Mahatma Gandhi reported to have said about parsi:" In number they are beneath contempt, but in contribution beyond compare".The parsi consider themselves as superior, hybrid westernized and idolized by the British. The post independent years left them feeling confused and bereft, hybrid community is uncertain whether to seek identity with mainstream in India or Pakistan or to seek migration to the west. Many emigrated to white land, those who remained in India needed to grapple with their loss and fit in as best as they could. In post independence period they suffered a declining status, thereby leaving many of them to crave for the good old days. The respect and admiration they coveted during British rule now replaced by scorn and mocking terms like" Parsi bawaji". The cultural differences has naturally led the native Indians to look upon them as strangers or as others. The position of parsi's in Indian society is neither socially peripheral nor central. The relationship of belonging and unbelonging are unsettled and confused.

The discontent and ridicule in ones land forces an individual to seek refuge in another. Many parsi's who are highly qualified and extremely good in communication have no dearth of jobs abroad and they easily emigrate and settle in white land. The unease with their own identity in post colonial India and consequent emigration to the west too have been the focal point of parsi writers. Parsi writers are self reflective and their writing reflect on the complexity of their cultural experience. Parsi writers often try to reposes their history and display various ethno- religious traits in the course of their writing in order to assert their identity. In this process, various issues concerning the community comes into focus.

In the 20th century, parsi's are in demographic decline. Late marriages, low birth rate,marriages outside the fold by parsi women whose offspring are then not accepted as parsi's and a ban on conversions had led to rapid declining population. Any ethnic group below the 30,000 count is termed as " tribe" not a community and at the present rate of decline it is estimated that parsi will reach that nadir in 2020. After independence majority of parsi writers went into a kind of hibernation. The independence of India created a rift between Hindus and Muslims parsi were between the devil and deep sea.The peace loving community did not know whom to affiliate with perhaps it is their non- alliance to either of the groups which led to their triumph. They withdraw into the cocoon of their and became silent on the matters of politics and communalism. The silence was sometimes punctuated by short stories, novels in English and plays in gujarati. The silence ultimately broke in late 1970 and early 1980 by writers like Rohinton Mistry, Dina Mehta and Boman desai. The writing in the texts of these writers displayed ethno-religious attributes. There was a feeling of alienation and insecurity experienced by diasporic community.

About the novel the critic Umaisa Parameshwaran comments that:

Rohinton Mistry's " Such a long journey "(1991) has recently won the Governor General award and the Commonwealth prize. Its strength lie in the authentic and delineation of parsi customs and way of life,the nobility of the central figure Gustad Nobel and the finely crafted language and prose style".

Sunitha srinivas says, the novel deals with an authentic portrayal of the parsi's, the customs and rituals related to their community. The novelist accustoms one to another way of life and graphically describe the parsi religious customs prayers and funeral rites. The cultural distinctiveness is asserted through the use of untranslated, specifically parsi words.

Gillian Tindall has similar observation in this regard. She writes:

....." It is also true that though they have played
Something of the traditional role of the Jews
In Indian society, living between the two worlds
Of the East and West, they have seldom if ever
Aroused the antipathy that has traditionally dogged
the jew in Europe and that their image is one of honesty".

Rohinton Mistry's " Such a long journey ", is enchanting account of the parsi's and their home Bombay, in general, and Gustad Nobel, a parsi protagonist and khudaya building, a parsi enclave, in particular. The novel is bf a continuation of the experience in vexation, anxieties and anguish as perceived by the characters belonging to the minority community of the parsi in the city of Bombay. The novel is a story of Gustad Nobel an ordinary pious parsi. The happy family of Gustad, his wife Dilnavaz, his two sons sahlab and Darius and his daughter Roshan- is met with certain inescapable adventure in life. The calamities they face are characteristically overcome by them in a manner of, as it happens in, an action and thriller movie.

Dinshawji has complaint against Indira Gandhi because she deprived the parsi's, as they feel, of their traditional business of banking. Dinshawji sadly remembers:

"What days those were, yaar, what fun we
used to have - parsi's were the kings of
banking in those days. such respect we
used to get now the whole atmosphere only
has been spoiled ever since that Indira
nationalized the banks".

In 2002, Mistry cancelled his United States book tour for his novel " Family Matters " (2002) because he and his wife were targeted by security agents at every airport he visited, apparently because Mistry appeared to be muslim. He reported that, " we are greeted by a ticket agent who cheerful told us we had been selected randomly for a special security check. Then it began to happen at every single stop, at every single airport".

J.G Duress in his review of political motifs in Rohinton Mistry's novel exposes as:

"Consequently, his Indian perceptions are colonised by his(Mistry) community consciousness and even by prejudices which are peculiar to the parsi race. In short, among the parsi writers who write about India,Mistry is the one who is hypercritical about even the frivolous political occurrences that may seem to affect the life of parsi in india".

The last epigraph of the novel is taken from Rabindranath Tagore's Gitanjali:

"And the old words die out on the tongue, new
melodies break forth from the heart; and were the
Old tracks are lost,new country is revealed with its wonder".

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12.

Merchant Banking in India: SEBI Regulations on Merchant Bankers

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Introduction

In banking, a merchant bank is a traditional term for an Investment Bank. It can also be used to describe the private equity activities of banking. Merchant banking is an important service provided by a number of financial institutions that helps in the growth of the corporate sector which ultimately reflects into the overall economic development of the country. Merchant banks were expected to perform several functions like issue management, underwriting, portfolio management, loan syndication, consultant, advisor and host of other activities. Merchant banking is a combination of banking and consultancy services. In the Indian context, merchant bank has been defined by V. Gangadhar and M. Sunder as a service activity. Accordingly, banking departments rendering non-fund based services of arranging funds rather than providing them to the needing industrial concerns is called merchant banking⁶. As per the Securities and Exchange Board of India (Merchant Banker) Regulation, 1992, a merchant banker has been defined as “Any person who is engaged in the business of issue management either by making arrangements regarding selling, buying or subscribing to securities as manager, consultant, adviser or rendering corporate advisory services in relation to such issue management.”

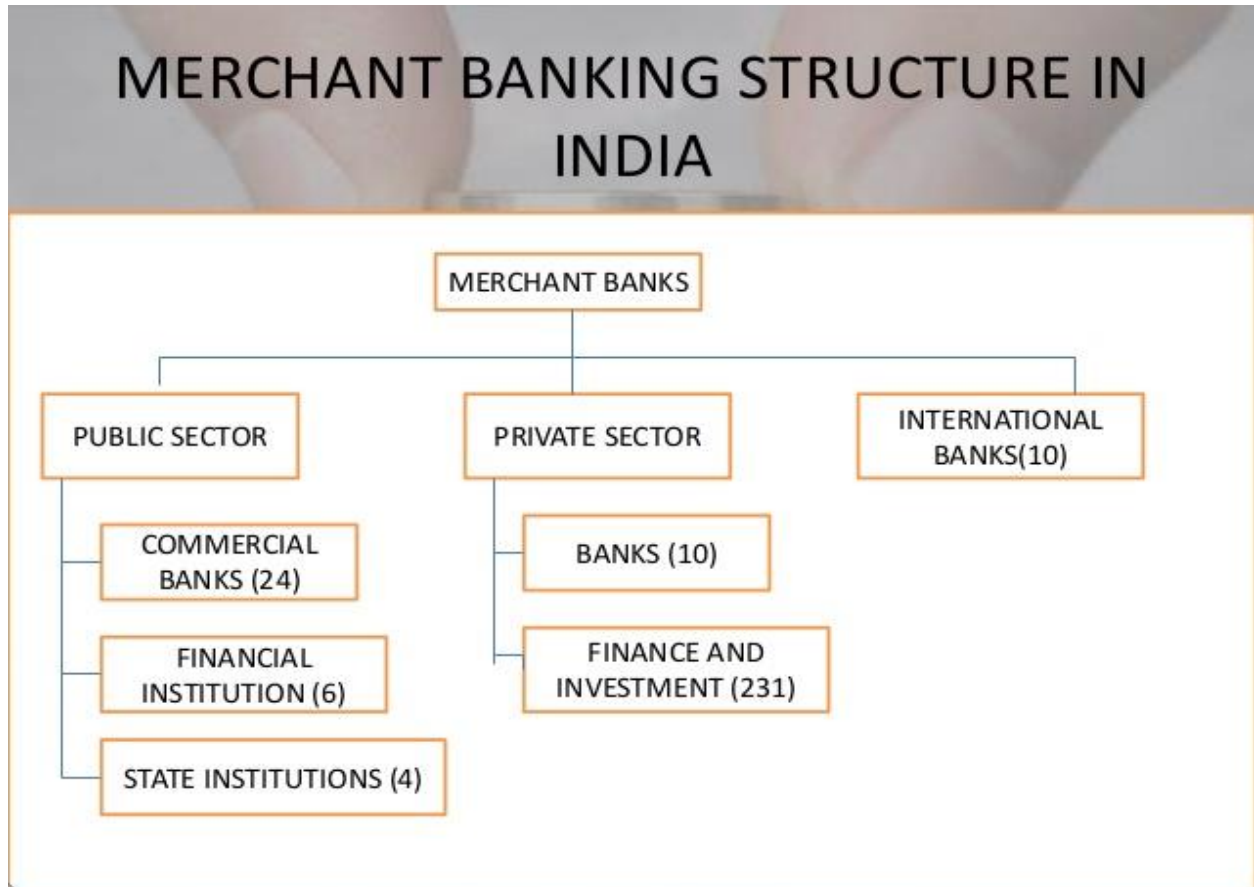
Merchant Banking in India

Agency houses were the traditional name given to the merchant trading in India and Far East. During 1813, trade and commerce developed in India through the ‘agency houses’ based in London. John Palmer & Co. was the leading agency house during this period and it operated the banking activities from Calcutta. These agency houses had employed their growing capital in trade and commerce. These banks were operating not only in the area of banking, but were also financing trade transactions. London based merchant bankers had full control over the management of these banks through their Managing Agents. The managing agency system devised by these merchant bankers gave major fillip to trading and banking activities of foreign merchants in India. The managing agency system enabled a single firm to look after a number of firms in complimentary industries⁷. As a result, the banking industry developed in India on the full support of London based merchant bankers.

Role of merchant bankers

Fundamentally, merchant banks are financial institutions. They engage in business loans as well as underwriting. They mostly cater to large enterprises and individuals of high net worth.

They perform a combination of consultancy and banking services. It was in 1967 that National Grindlays Bank introduced the concept of merchant banks in India. In 1972, the State Bank of India became the first Indian Commercial Bank to set up a separate Merchant Banking Division. Till date, however, merchant banks in India have been operating mostly as issue houses and not full-fledged merchant banks like in other countries.



SEBI Regulations on merchant bankers

SEBI has brought about a effective regulative measures for the purpose of disciplining the functioning of the merchant bankers in India. The objective is to ensure an era of regulated financial markets and thus streamline the development of the capital market in India. The measures were introduced by the SEBI in the year 1992. The measures were revised by SEBI in 1997.

SEBI has made the following reforms for the merchant banker

1. Multiple categories of merchant banker will be abolished and there will be only one equity merchant banker.
2. The merchant banker is allowed to perform underwriting activity. For performing portfolio manager, the merchant banker has to seek separate registration from SEBI.
3. A merchant banker cannot undertake the function of a non-banking financial company, such as accepting deposits, financing others' business, etc.
4. A merchant banker has to confine himself only to capital market activities.

SEBI (Merchant Bankers) Regulations, 1992

This regulation has five chapters pertaining to definitions, compulsory registration with SEBI, renewal of certificate and fee payable to SEBI, capital adequacy requirements, obligations and responsibilities, code of conduct, procedure for inspection by SEBI, of documents, records and books of accounts, procedure in case of default, i.e. the action to be taken against concerned merchant banker (cancellation or suspension of registration by SEBI).

Classification of Merchant Bankers

The SEBI has classified merchant bankers under four categories for the purpose of registration.

- Category-I can act as issue manager, advisor, consultant, underwriter and portfolio manager.
- Category-II can act as advisor, consultant, underwriter and portfolio manager.
- Category-III can act as underwriter, advisor and consultant only.
- Category-IV can act as consultant or advisor to the issue of capital.

Thus, only Category-I merchant bankers could act as lead managers to an issue. However, with effect from December 9, 1997, different categories of merchant bankers were abolished and only Category-I merchant bankers are registered by the SEBI.

Capital Adequacy Requirement

According to the regulations, the capital adequacy requirement shall not be less than the net worth of the person making the application for grant of registration. For this purpose, the net worth shall be as follows:

Category	Minimum Amount
Category I	Rs.5, 00, 00,000
Category II	Rs.50, 00,000
Category III	Rs.20, 00,000
Category IV	Nil

Conditions for Registration of Merchant Bankers (Rule 4)

The Board may grant or renew a certificate to a merchant banker subject to the following conditions, namely;

- a. the merchant banker, in case of any change in its status and constitution, shall obtain the prior permission of the Board to carry on its activities as a merchant banker'
- b. he shall pay the amount of fees for registration or renewal, as the case may be, in the manner provided in the regulations;
- c. he shall take adequate steps for redressal of grievances of the investors within one month of the date of the receipt of the complaint and keep the Board informed about the number, nature and other particulars of the complaints received;

- d. he shall abide by the rules and regulations made under the Act in respect of the activities carried on by the merchant banker.
- e. The certificate of registration or its renewal, as the case may be, issued under rule 4 shall be valid for a period of three years from the date of its issue to the applicant as per Rule 5.

Restriction on Appointment of Lead Managers

The regulations state that the number of lead merchant bankers (issue manager to the issue) may not exceed in the case of any issue of –

Size of the issue	No. of lead managers
(a) Less than Rs. 50 crore	Two
(b) Rs. 50 crore but less than Rs. 100 crore	Three
(c) Rs. Rs. 100 crore but less than Rs. 200 crore	Four
(d) Rs. 200 crore but less than Rs. 400 crore	Five
(e) Above Rs. 400 crore	

Conditions by SEBI for merchant bankers

SEBI has laid the following conditions on the merchant bankers, for conducting their operations. They are

1. SEBI will give authorization for a merchant banker to operate for 3 years only. Without SEBI's authorization, merchant bankers cannot operate.
2. The minimum net worth of merchant banker should be Rs. 1 crore.
3. Merchant banker has to pay authorization fee, annual fee and renewal fee.
4. All issue of shares must be managed by one authorized merchant banker. It should be the lead manager.
5. The responsibility of the lead manager will be clearly indicated by SEBI.
6. Lead managers are responsible for allotment of securities, refunds, etc.
7. Merchant banker will submit to SEBI all returns and send reports regarding the issue of shares.
8. A code of conduct for merchant bankers will be given by SEBI, which has to be followed by them.
9. Any violation by the merchant banker will lead to the revocation of authorization by SEBI.

Code of conduct for merchant bankers

Since merchant banking is a profession, like all other professionals, merchant bankers must abide by a specific and strict code of conduct. The code of conduct for merchant bankers states that a merchant banker must:

- Protect the interest of the investors to the best of his capabilities.

- Conduct business with a high level of dignity, integrity, and fairness.

Essential Requirements & Procedure for Registration as Merchant Banker (Regulation 3)

1. An application by a person for grant of a certificate shall be made to the Board in Form A given in the Schedule of the Regulations
2. The application under sub- regulation (1) shall be made for any one of the following categories of the merchant banker namely:-
 - a. Category I, that is -
 - i. to carry on any activity of the issue management, which will inter-alia consist of preparation of prospectus and other information relating to the issue, determining financial structure, tie-up of financiers and final allotment and refund of the subscription; and
 - ii. to act as adviser, consultant, manager, underwriter, portfolio manager.
 - b. Category II, that is, to act as adviser, consultant, co- manager, underwriter, portfolio manager;
 - c. Category III, that is to act as underwriter, adviser, consultant to an issue;
 - d. Category IV, that is to act only as adviser or consultant to an issue.

A) Notwithstanding anything contained in this regulation, with effect from 9th December, 1997,

- I. an application under sub-regulation (2) can be made only for carrying on the activities mentioned in clause (a) therein, and
- II. an applicant can carry on the activity as underwriter only if he obtains separate certificate of registration under the provisions of Securities and Exchange Board of India (Underwriters) Regulations, 1993, and
- III. an applicant can carry on the activity as portfolio manager only if he obtains separate certificate of registration under the provisions of Securities and Exchange Board of India (Portfolio Manager) Regulations, 1993.

Other guidelines in the SEBI (Merchant Bankers) Regulations, 1992

SEBI has laid down several other guidelines in that are a must to be complied with. These are as follows:

- Submission of the half-yearly unaudited result of financial documents to SEBI
- Compulsory Appointment of Compliance Officer.
- SEBI may send in an officer for inspection of records, books, etc.
- SEBI may collect an authorization fee followed by annual or renewal fees.
- There exists a minimum underwriting obligation upon lead managers to the extent of 5% of the size of the issue or of Rs. 25 lakh, whichever is lesser.

SEBI (Merchant Bankers) (Amendment) Regulations, 1997

CRB Scam in the capital market in 1997 led to the amendment in the SEBI (Merchant Bankers) Regulations, 1992. CRB Capital Market, which was registered with SEBI as category-I merchant banker and had also obtained license to act as non-banking financial company from RBI collapsed in May 1997 due to bouncing of cheques issued by the company in favour of its fixed deposit investors.

With the enactment of SEBI (Merchant Bankers) Amendment Regulation in 1997, the number of merchant bankers registered with SEBI also declined due to segregation of fund based and fee based activities, tightening regulations, increase in the requirement of net worth to rupees five crore and eligibility of only body corporate to be the merchant bankers. The number of merchant bankers declined from 802 in 1997-98 to 415 in 1998-99 and further to 186 in 1999-2000. From 2001-02 onward, the number of SEBI registered merchant bankers varied from 145 to 150. On March 31, 2008, their number stood at 155 which increased to 164 at the end of March 2010. As a result, there has been a quantitative and qualitative change in merchant banking scenario in India and only professional merchant bankers, committed to the profession remained in the field due to tight control of SEBI. After the above amendments, measures like more transparency in disclosure requirements in offer documents, submission of prospectus to SEBI for approval, size of the issue, its firm allotment to different categories of investors, free pricing through book building process and mandatory underwriting by lead managers have been introduced.

CONCLUSION

Merchant banking in India has vast scope to develop because of lot of domestic as well as foreign business booming here and also recent developments helpful to booming of Indian economy. Indian economy provides an amicable environment for these firms to setup flourish and expand here. With the abolition of CCI and the setting up of SEBI in 1992, the role of merchant banking in India has become more diverse and encompassing than even the past. In spite of diverse nature of merchant banking services and the responsibilities involved therein, issue management remains the major function performed by merchant bankers.

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13.

Role and Problems of Small - Scale Industries (SSIs) in India

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Abstract:

In a developing country like India, the role and importance of small-scale industries is very significant towards poverty eradication, employment generation, rural development and creating regional balance in promotion and growth of various development activities. It is estimated that this sector has been contributing about 40% of the gross value of output produced in the manufacturing sector and the generation of employment by the small-scale sector is more than five times to that of the large-scale sector. The Micro, Small and Medium Enterprise (MSME) sectors contributes significantly to manufacturing output, employment and exports of the country.

Key words: *Small scale industries- role - problems - Indian economy*

Introduction:

The Small-Scale Industries (SSI) gathered momentum along with industrialization and economic growth in India. It started growing due to the vision of our late Prime Minister Jawaharlal Nehru who sought to develop core industry and have a sustaining sector in the form of small-scale enterprises. Being a labor-intensive sector, they offer a higher productivity of capital than capital-intensive enterprises due to low investment per worker. The SSI today constitutes a very important segment of the Indian economy as they help in dispersal of industries, rural development, and the decentralization of economic power.

The Micro, Small and Medium Enterprise (MSME) sectors contributes significantly to manufacturing output, employment and exports of the country. With the promulgation of MSMED Act, 2006, the ambit of small scale industries now called Micro, Small and Medium enterprise has widened.

The investment limits for defining “small” have been raised and the sector encompasses medium enterprise and service sector. The Micro, Small and Medium Enterprise are a critical segment of the economy. It has large share in employment generation and significant contribution to manufacturing outputs and exports of the country. It’s not only play crucial role in providing large employment opportunities at comparatively lower capital cost than large industries but also help in industrialization of rural & backward areas, thereby, reducing regional imbalances, assuring more equitable distribution of national income and wealth.

Meaning of SSI:

According to Micro, Small and Medium Enterprises Development (MSMED) Act 2006, the micro, small and medium enterprises (MSMEs) are classified into two classes, namely, manufacturing enterprises that are engaged in the manufacture or production of goods pertaining to any industry specified in the first schedule to the Industries (Development and Regulation) Act, 1951 and service enterprises. The limit for investment in plant and machinery equipment for manufacturing/service enterprises is shown in Table.

Limit for Investment in Plant and Machinery Equipment

Enterprises	Investment in plant and machinery	
	Manufacturing sector	Service sector
Micro enterprises	<` 2.5 million	<` 1 million
Small enterprises	>` 2.5 million but up to ` 50 million	>` 1 million but up to ` 20 million
Medium enterprises	>` 50 million but <` 1 million	>` 20 million but <` 50 million

The development of SSIs is being given due importance by the Government in order to achieve the following objectives:

- To provide additional employment opportunities.
- To mobilize resources of capital and skill from various parts of the country.
- To provide a more equitable distribution of national income.
- To provide a helping hand to large industries and facilitate them in their work.

Role of SSIs in India

Economic development of a country is directly related to the level of industrial growth. India has also been striving to develop the country's industrial base since independence. SSIs have played a key role in planned development with its advantages of low investment and high potential for employment generation. SSI has emerged as a dynamic and vibrant sector of the economy. At the national level, this sector has performed extremely well and enabled our country to attain industrial amplification and diversification.

The small-scale industries have been playing an important role in the growth process of Indian economy since independence in spite of stiff competition from the large sector and not very encouraging support from the government.

After implementation of 1991 new industrial policy resolution, there was a threat for the very survival of small scale industry in India during the post reform periods. The government apart from encouraging high rate of foreign investment in the Indian industries it has been also liberal in extending relatively more number of foreign good is available everywhere in India at cheaper rate. Small scale industrial sector to contribute to increase of industrial productivity, rise of exports, generate more employment opportunity and also contribute very impressive of the GDP. In view of this, the government of India has rightly recognized small scale industries as the engine of growth in the present millennium.

- **Employment Creation:**

The basic problem that is confronting the Indian economy is increasing pressure of population on the land and the need to create massive employment opportunities. This problem is solved to larger extent by small-scale industries because small-scale industries are labour intensive in character. They generate huge number of employment opportunities. Employment generation by this sector has shown a phenomenal growth. It is a powerful tool

of job creation Small-scale industries generates large number of employment opportunities. At present, the small-scale industries sector is providing employment to over 40 million people.

- **Improvement of standard of living:**

The expansion of industrial sector also leads to improvement in the general standard of living.

- **Distribution of income:**

The Small-scale industries ensure equally distribution of income and wealth in the Indian society which is largely characterized by more concentration of income and wealth in the organized sector keeping unorganized sector undeveloped.

- **Reduce regional disparity of industries:**

There has been massive concentration of industries in a few large cities of different states of India. This problem of Indian economy is better solved by Small-scale industries which utilize local resources and bring about dispersion of industries in various parts of the country thereby promoting balanced regional development.

- **Mobilization of resources:**

Small-scale industries can mobilize a good amount of savings and entrepreneurial skill from rural and semi-urban areas which remain untouched from the clutches of large industries and put them into productive use by investing in small-scale units.

- **Technology development opportunities providing:**

They provide ample opportunities for the development of technology and technology in turn, creates an environment conducive to the development of small units. The entrepreneurs of small units play a strategic role in commercializing new inventions and product.

- **Exports promotion:**

Small-scale industries have registered a phenomenal growth in export over the years. Thus they help in increasing the country's foreign exchange reserves thereby reducing the pressure on country's balance of payments. Small-scale industries have emerged as a vibrant and dynamic sector that contributes around 40 per cent of the total industrial production and over 34 per cent of the national exports to the Indian economy.

Problems faced by the SSIs in India

The SSI sector now faces problems such as fierce competition and natural threat to indigenous technology. The process of liberalization, privatization and globalization (LPG) posed several threats and challenges for SSIs in India. SSIs in India could not progress satisfactorily due to various problems that they are confronted with while running enterprises. In spite of having huge potential, the major problems faced by SSIs are given below:

- Delay in sanction of working capital and time gap between sanction of term loan and working capital
- Poor and obsolete technology Problems related to availability of raw material
- Inadequate demand and other marketing problems
- Erratic power supply, Labour problem , Infrastructural constraints
- Inadequate attention to research and development
- Inability of the units to face growing competition due to liberalization and globalization, Slow technology adaptation in mitigation of environmental management
- Technology system and lack of enforcement of existing procedure

Suggestions:

The Indian government has given due importance to SSIs in the five-year plans because of their immense advantages. All five-year plans have stressed the need to develop SSIs in India. Today, the status of SSI is better than the past years.

- Financial assistance and training programmes through the industrial promotional agencies (IPAs) must be improved in order to generate employment opportunity.
- Credit rating agencies need to improve their credibility and promote this awareness amongst entrepreneur an effective monitoring mechanism, creation of credit rating facilities, adoption of standards for quality and environmental management, promotion of SME brands and development of appropriate capital markets can improve the situation.
- The banks must become more liberal to strengthen the SMEs and efforts are needed to achieve a high degree of success by focused programmes and policies.
- Focus on cluster development and innovations must be encouraged.
- If the potential of SSI is properly harnessed, it can help in accelerating the pace of socio-economic development and balanced regional growth apart from creation of employment opportunities.
- It is very essential to develop the industrial sector of India mainly through the development of SSI sector.

Conclusion:

The small scale sector forms a dominant part of Indian industry and contributing to a significant proportion of production, exports and employment. For sustainable higher growth of the small scale industrial sector, top priority should be given to financial support state and central government should facilitate the growth of small scale industry mainly through creating conducive environment for producing and marketing of products and services of small scale sectors.

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14.

Farmer's Suicides in India**Dr. V. S. Kshirsagar**

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Introduction:

In 2014, the National Crime Records Bureau of India reported 5650 farmers' suicides. The highest numbers of farmers' suicides were recorded in 2004 when 18,241 farmers committed suicides. The farmers' suicide rate in India has ranged between 1.4 to 1.8 percent (for 1,00,000 population considered for percent) over a 10 year period since 2005. India is an agriculture based country with around 70% people dependent directly or indirectly on agriculture. The advisors and scholars have offered a number of conflicting reasons for farmers' suicides, such as monsoon failure, high debt burdens, government policies, public mental health, low rate of agriculture products, uncertainty of climate, and high cost of inputs, personal issues and family problems.

The historical records relating to this subject are:

Ganapathi and Venkoba Rao analyzed suicides in part of Tamilnadu in 1966; they recommended that the distribution of agricultural organo-phosphorus compounds be restricted. Nandi, in 1979 noted the role of freely available agriculture insecticides in suicides in rural West Bengal and suggested that their availability be regulated.

Hegde, studied rural suicides in villages of Northern Karnataka over 1962 to 1970, and stated the suicide incidents rate to be 5.7 per 1,00,000 population.

Reddy, in 1993, revived high rate of farmers' suicides in Andhra Pradesh; its relation to farm size and productivity.

Statistics: Farmers' suicides- 2012 (State figures and state percent rate per 1,00,000 people)

State	Number of farmers' suicides	Rate per 1,00,000 people
Maharashtra	3,786	3.3
Andhra Pradesh	2,572	3.0
Karnataka	1,875	3.12
Madhya Pradesh	1,172	1.59
Kerala	1,081	3.09
Uttar Pradesh	745	0.37
Gujarat	564	0.94
Tamil Nadu	499	0.73
Assam	344	1.11
Haryana	275	1.06
Rajasthan	270	0.39

Odisha	146	0.35
Jharkhand	119	0.37
Punjab	75	0.27
Bihar	68	-
Himachal Pradesh	29	0.42
Sikkim	19	3.05
Tripura	18	0.49
Uttarakhand	14	0.14
Arunachal Pradesh	11	0.87
Meghalaya	10	0.38
Mizoram	10	0.98
Jammu and Kashmir	10	0.10
Chhattisgarh	4	-
Goa	1	-

Source: Wikipedia website

India's average rate- 1.36

The National Crime Records Bureau of India's report:

- In 2011 total suicides 1,35,585 of which 14,207 were farmers. (Farmers - 10.48%)
- In 2010 total suicides 1,34,599 of which 15,963 were farmers (Farmers- 11.86%)
- In 2012 total suicides 1,35,445 of which 13,755 were farmers (Farmers- 11.2%)
- 5 out of 29 states accounted for 10,486 farmers' suicides (76%)
- Maharashtra, Andhra Pradesh, Karnataka, Madhya Pradesh and Kerala.

Reasons of Suicides:

There are many reasons for suicides as follows:

- Monsoon failure
- High debt burdens
- Govt. policies
- Public mental health
- Low rate for agriculture products
- Nature uncertainty of climate
- High cost of input
- Personal issues
- Family Problems
- GM Crops
- Drought

An Indian study conducted in 2002, indicated an association between victims.

Reasons for farmers' suicides in 2002:

Reasons for farmers' suicides	Percent of Suicides
• Failure of crop	16.81
• Other reasons (ex. Chit fund)	15.04
• Family problems	13.27
• Chronic illness	9.73
• Marriage of daughters	5.31
• Political affiliation	4.42
• Property disputes	2.65
• Debt burden	2.65
• Borrowing too much	2.65
• Losses in non-farm activities	1.77
• Failure of bore well	0.88

Note: Reasons given by close friends and relatives. Every case of suicide cited more than one reason.

Drought:

As much as 79.5% of India's farmland relies on flooding during monsoon season, so inadequate rainfall can cause droughts, making crop failure more common that have experienced droughts, crop yields have declined, and food for cattle has become scarcer. Agricultural regions that have been affected by drought have subsequently seen their suicide rates increase.

GM Crops:

A number of social thinkers and studies proposed a link between genetically modified crops and farmers' suicides, BT cotton was claimed to be responsible for farmers' suicides. The BT cotton cost thrice as much as ordinary seeds, the higher costs forced many farmers in to taking larger from private money lenders charging maximum interest rates (60% per year) and farmers to sell his cotton to money lenders at a price lower than it in the market, these create a debt and economic stress, ultimately suicides among farmers.

Government Support:

The govt. appointed a number of inquiries to look into the causes of farmers' suicides and farm related distress in general, Krishak Ayog visited all suicide farming regions of India,

then in 2006 published three reports with its recommendations, subsequently visited former Prime Minister Manmohan Singh and he promised a package of 110 billion.

In 2006, the govt. of India identified 31 districts in four states of Andhra Pradesh, Maharashtra, Karnataka and Kerala with high relative incidence of farmers' suicides.

A special rehabilitation package was launched to mitigate the distress of these farmers; the package provided debt relief to farmers, improved supply of institutional credit and other farming support services and introduced income opportunities through horticulture, livestock, dairy and fisheries. The govt. of India also announced ex- grain cash assistance from Prime Minister National Relief Fund to the farmers.

- In Vidarbha region of Maharashtra, the state govt. gave a cash sum of 5 million, to help pay the debt principal.
- 7.12 billion for interest as of 30 June 2006, was waived.
- The govt. of India next implemented the agri. Debt waiver and debt relief scheme in 2008 to benefit over 36 million farmers at a cost of 653 billion.
- The state govt. of Maharashtra passed the Money lending Regulation Act, 2008 to regulate all private money lending to farmers.
- The bill set maximum not legally allowed interest rates on any loans to farmers, setting money lending rates by Reserve Bank of India.

Other:

The state health department has registered 1,417 farmers' suicides in districts of Marathwada and Vidarbha from Oct 2015 to June 2016, and two surveys have identified over 1.27 lakh farmers with medical problems. Dr. Manish Renge, Assistant Director (mental health), Maharashtra told the Indian Express that suicides are multi-factorial and while agrarian crisis was among the many reasons that led farmers to take the extreme step, the Prerana Project setup to identify and treat medical grievances, both physical and psychological that farmers face.

Conclusions:

The farmers suicides in the country is a very sensitive subject for our whole society, there are so many reasons for their suicides which has given above. The conclusions of the study are:

- Maharashtra, we say the most progressive and developed state in a country but it revolts high mortality rate among farmers' suicides in India.
- Particularly Marathwada and Vidarbha, most of the farmers' crop is BT cotton, and it yields down from past 5 to 6 year and input expenses are increased.
- Prices are fixed by the Central Govt. of India, for various crops are lower than its basic expenses or its level.
- Maximum use of chemical fertilizer continually and now yield of crop is down day to day.

- The structural changes in the macro-economic policy of Indian govt. favored privatization, liberalization and globalization is the root cause of farmers' suicides
- The available data found that Southern Indian states have ten times rates of suicides than some northern states.
- Farmers' suicides rates in Bihar and Uttar Pradesh- two large states in size and population have been about 10 times lower than Maharashtra, Kerala and Karnataka and Andhra Pradesh.
- The govt. support and packages are not sufficient and not for the needy farmers.
- The govt. response and relief packages have generally been ineffective, misdirected and flawed.
- In 2006, a documentary by Indian film maker Sumit Khanna titled 'Mere Desh Ki Dharti' did a comprehensive review of the way we grow our food.
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15.

**Analysis of Mutual Funds as
a Tool of Investment in Lucknow City**

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ABSTRACT:

These days we are hearing more and more about mutual funds as a means of investment. A mutual fund is a professionally managed investment scheme, based on asset Management Company who invests the savings of a number of investors sharing same goal of dividend earning and investment appreciation. In India, Unit Trust of India was the first mutual fund set up in the year 1963. Nearly, after three decades in 1990's Securities Exchange Board of India (SEBI) came into existence and issued guidelines about mutual funds and its regulation in the securities market.

Since then, mutual funds have gained popularity among small investors because of professionally managed, diversified portfolios of equities, bonds and other securities. But, there are lots of risks and disadvantages involved in mutual fund investments which any investor cannot overlook. The fund manager not always creates profits and it might suffer losses also. Investors have many complaints regarding procedures, selection and time horizon involved in mutual funds. As per Association of Mutual Funds of India Data (AMFI), top mutual fund houses (ICICI Prudential MF, HDFC MF, Reliance MF, Birla Sun MF and SBI MF) receives 17,569 complaints from investors in 2016-17 showing an increasing trend from 2015-16.

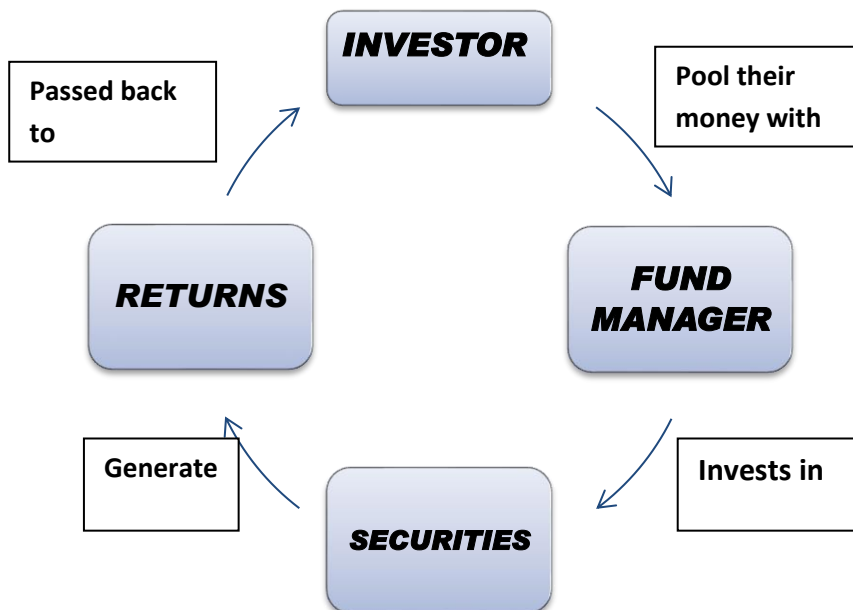
In this paper, various risks and complaints involved in mutual fund investments scheme are studied and analyzed from the investor's point of view. This paper also focuses on the recommendations and considerations to be kept in minds by the investors at the time of portfolio investments.

KEYWORDS: Dividend earnings, Investment appreciation, diversified portfolios.

INTRODUCTION

It is well known to all of us that a mutual fund is a pool of money and a professionally managed investment scheme, usually managed and run by Asset Management Company that brings numerous investors together who wish to save or make money just like each other i.e. they all share a common monetary goal. These mutual funds are based upon the financial intermediaries known as portfolio managers. The profit earned or capital appreciated by the mutual funds scheme is shared by its unit holders in the proportion to the number of units owned by them. The value of each unit of Mutual Fund is Net Asset Value which is calculated on daily basis on the total value of fund divided by number of units purchased by investors.

CONCEPTUAL FRAMEWORK



Besides a professionally managed investment scheme, mutual funds do not always possess returns for the investors. Many mutual funds investors are not pampered with good returns. Various complaints are lodged with SEBI regarding mutual funds investment by the investors in India. Analysis of these complaints and its increasing trend is necessary to be dealt with. Major focus has been made in this paper regarding this. SEBI needs to strengthen the mutual funds segment in India.

OBJECTIVES OF THE STUDY

- To find out the motive of investors while investing in mutual funds.
- To analyze the nature of complaints of mutual fund's investors.
- To find out the reasons of growth of investor's complaints in 2016-17.
- To find out a way to minimize the complaints of investors.

REVIEW OF LITERATURE

Dr. Ravi of Altius Institute of Universal Studies, Indore, M.P. in 2012 states that Mutual fund companies should come forward with full support for the investors in terms of advisory services, participation of investor in portfolio design, ensure full disclosure of related information to investor, proper consultancy should be given by mutual fund companies to the investors in understanding terms and conditions of different mutual fund schemes, such type of fund designing should be promoted that will ensure to satisfy needs of investors, mutual fund information should be published in investor friendly language and style, proper system to educate investors should be developed by mutual fund companies to analyze risk in investments made by themetc

MuralidharDunna, a research scholar of Lingaya's University states in his paper that introducing the next generation products to the investors, funds house have to now roll up their sleeves and get back to the drawing board to find effective solutions to newly emerging challenges. These are interesting times for the mutual funds industry. It is rightly said that change is the only constant. The sea of changes in the financial and economic scenario in our country has brought with it a fresh wave of opportunities.

Kulshreshta(1994) in his study suggested some guidelines to the investors' that can help them to select needed mutual fund schemes and investments.

Madhusudhan V Jambodekar (1996) conducted his study to size-up the direction of mutual funds in investors and to identify factors influencing mutual fund investment decision. The study tells that open-ended scheme is most favored among other things or close ended schemes. News papers are used as information source, safety of principal amount, risk factors and investor services are priority points for investing in mutual funds.

V. Rathnamani (2013) states that many investors prefer to invest in mutual funds in order to have a high return and low level of security as well as safe liquidity.

METHODOLOGY

This part of paper explains the methodology used for the study. It includes sources of data collection, methods used for data collection and statistical techniques used for data analysis. **This study is based on primary and secondary data. For the study, we have taken a sample size of 100 respondents in Lucknow city. Data is collected through questionnaire regarding motive of investment, preference of investors and areas in which maximum complaints are registered as well as readdressed by the Asset Management companies and SEBI.** The secondary data has been collected from newspapers, magazines journals and research papers.

SAMPLING: Out of 100 respondents 77 respondents provided full information required for the study. The respondents are segregated on the basis of different variables such as age, income, expected benefit from investment, risk factor anticipated and annual saving. The data has been collected from residents of Lucknow city only.

TOOLS OF DATA ANALYSIS

The data and information collected has been classified, tabulated and processed and its findings are presented in a systematic manner. Percentage of frequencies and correlation method has been used to draw inferences between the variables. Diagrammatic presentation of data has been done. Out of 100 respondents, 77 respondents provided full information required for the study.

INFERENCES FOM DATA COLLECTED

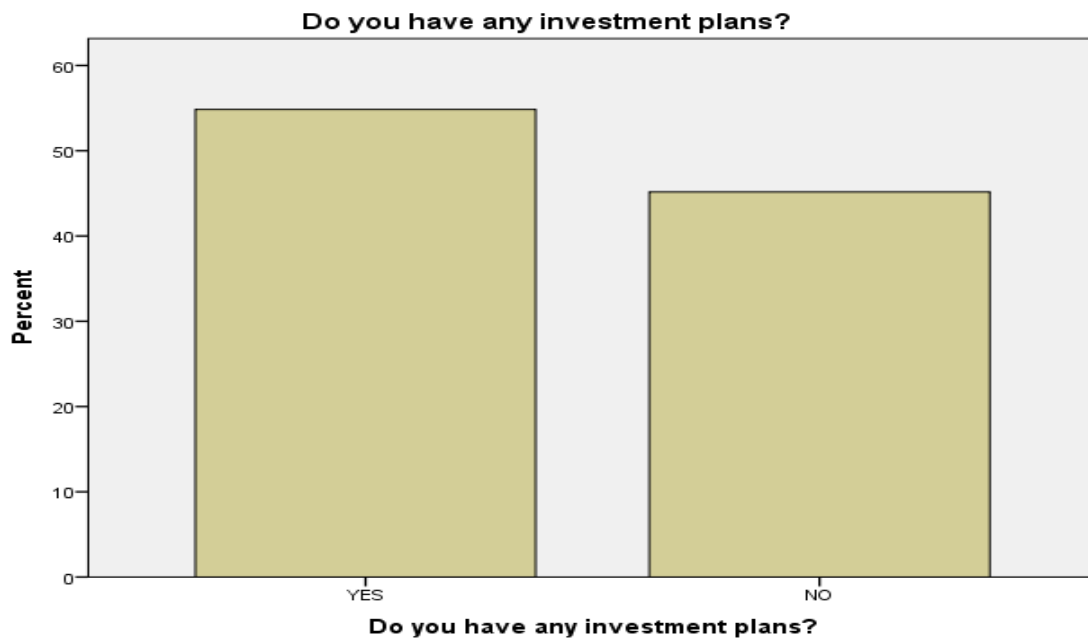
Data collected from respondents on various parameters connected with investments in Mutual Funds was drawn into tables, bar diagrams and represented on pie charts toanalyse and draw inferences.

- **Investment Plans**

Out of 77 respondents, there were only 62 respondents who are planning to save in present or in near future. Only 54.8 % respondents (34 in numbers) possess any sort of investment plans. Rest 45.2% (28 respondents) still does not have any kind of investment plans in today's modern world.

Do you have any investment plans?

	Frequency	Percent	Valid Percent	Cumulative Percent
YES	34	54.8	54.8	54.8
Valid NO	28	45.2	45.2	100.0
Total	62	100.0	100.0	



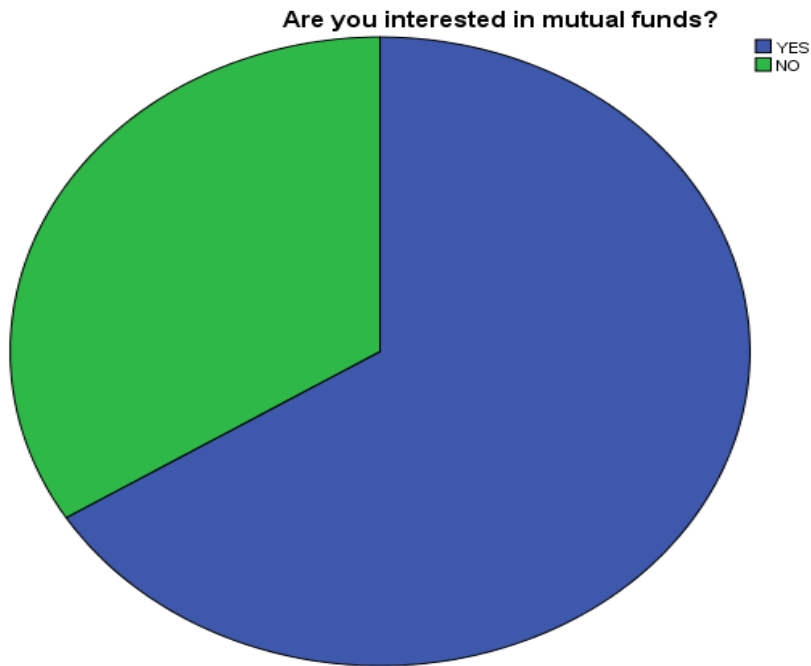
- **Interest in Mutual Fund**

Are you interested in mutual funds?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid YES	41	66.1	66.1	66.1
Valid NO	21	33.9	33.9	100.0
Total	62	100.0	100.0	

Among the percentage of people planning to save that is 54.8% (62 respondents), 66% of respondents are interested in mutual funds schemes. But 34 % of the

respondents might have some traditional investment plans.

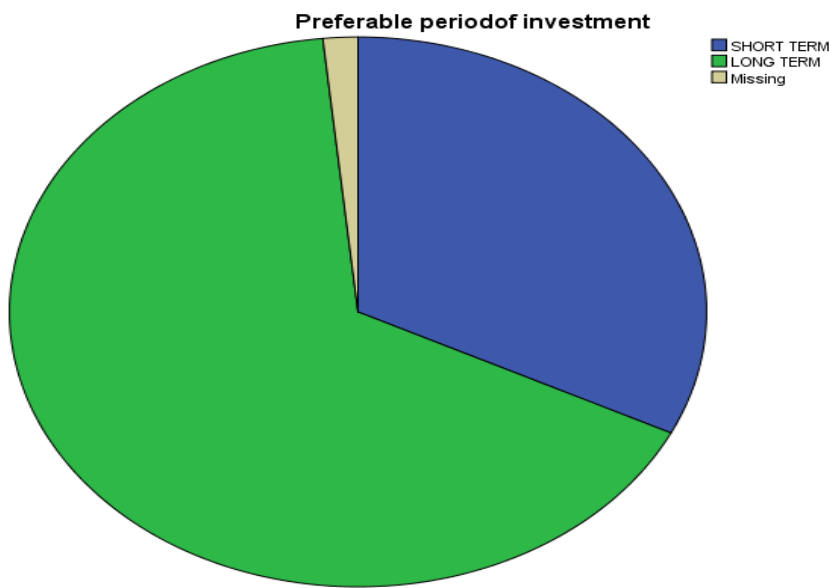


• **Period of Investment**

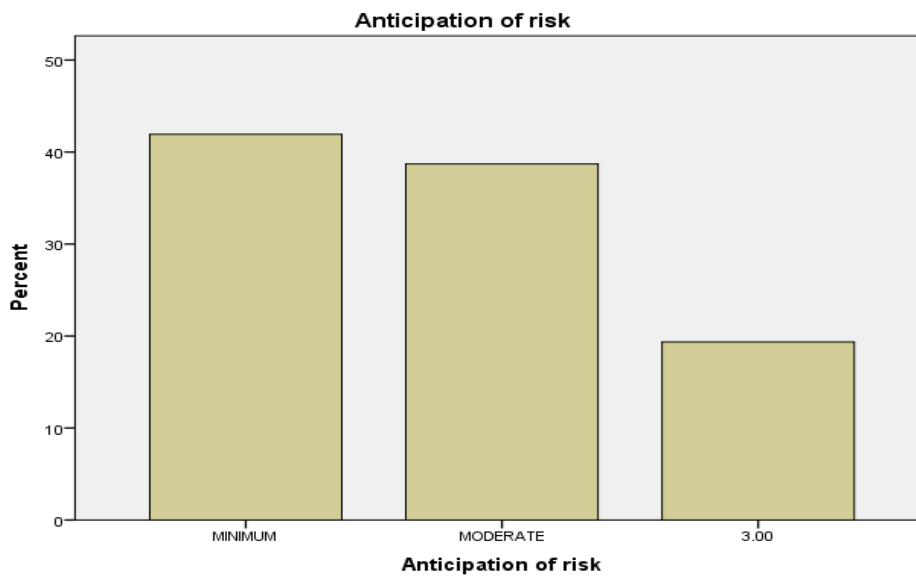
What is Your Preferable period of investment?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SHORT TERM	20	32.3	32.8	32.8
	LONG TERM	41	66.1	67.2	100.0
	Total	61	98.4	100.0	
Missing	System	1	1.6		
Total		62	100.0		

Most of the respondents 67.2% are interested in long term investments that are in the age group of 20-40 years .Therefore, it can be said that young generation possess a futuristic approach in case of investments.



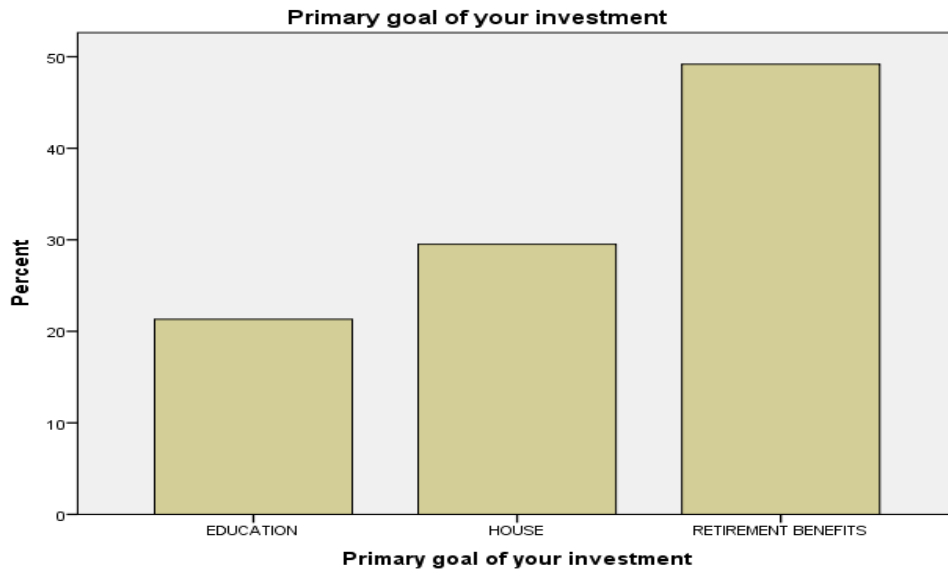
• **Anticipation of risks**



	Frequency	Percent	Valid Percent	Cumulative Percent
Valid MINIMUM	26	41.9	41.9	41.9
Valid MODERATE	24	38.7	38.7	80.6
Valid MAXIMUM	12	19.4	19.4	100.0
Total	62	100.0	100.0	

Anticipation of risks depends on various factors. 41.9 % and 38.7% respondents anticipate minimum risks and moderate risks respectively. On the contrary, only 19.4% anticipate maximum risks while investing in mutual funds.

• **Primary goal of investment**

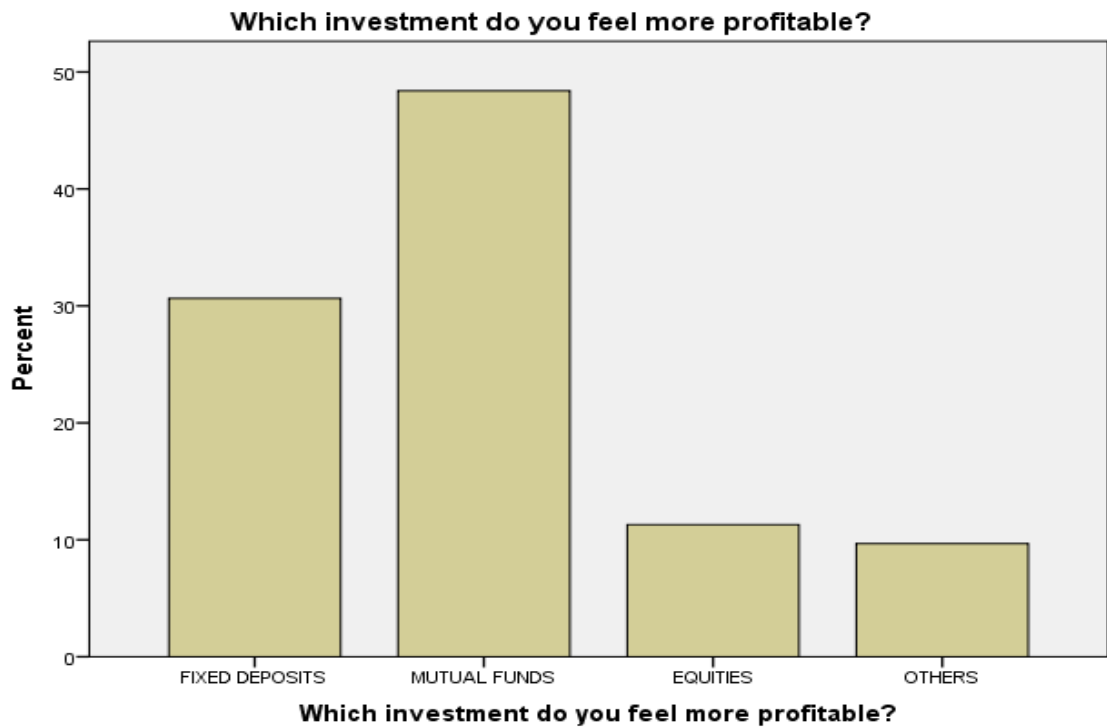


	Frequency	Percent	Valid Percent	Cumulative Percent
Valid EDUCATION	13	21.0	21.3	21.3
Valid HOUSE	18	29.0	29.5	50.8
Valid RETIREMENT BENEFITS	30	48.4	49.2	100.0
Total	61	98.4	100.0	
Missing System	1	1.6		
Total	62	100.0		

Primary goal of investment is retirement benefits for most of the respondents (49.2%), it implies that mutual fund investments should primarily meet this goal of respondents (mainly belongs to age group of 50-65).

• **Comparison of Investment Plans**

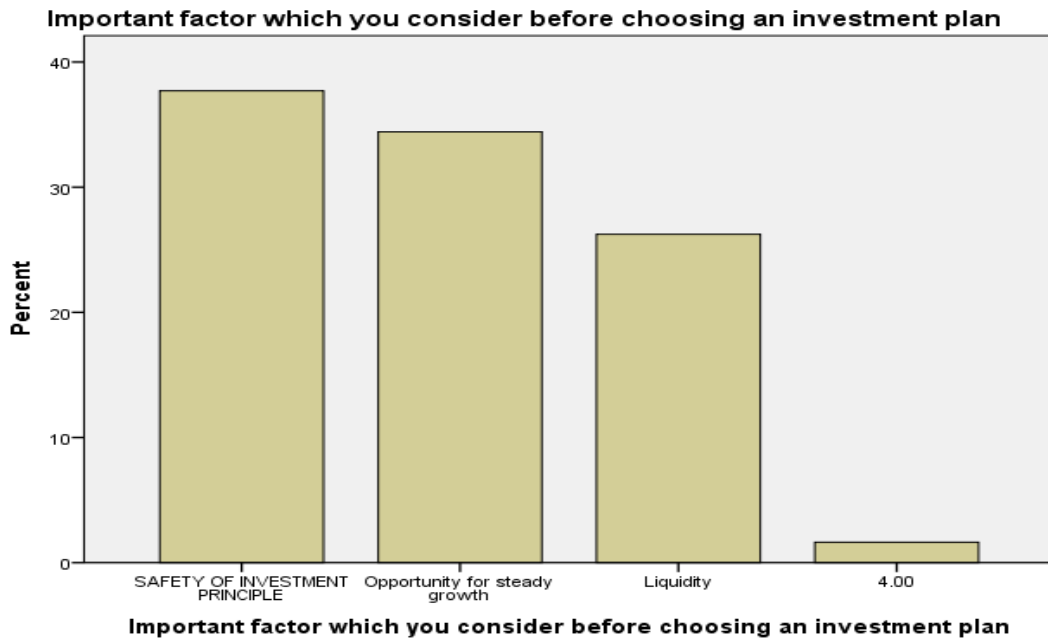
Which investment do you feel more profitable?



	Frequency	Percent	Valid Percent	Cumulative Percent
FIXED DEPOSITS	19	30.6	30.6	30.6
MUTUAL FUNDS	30	48.4	48.4	79.0
Valid EQUITIES	7	11.3	11.3	90.3
OTHERS	6	9.7	9.7	100.0
Total	62	100.0	100.0	

Around 48.4% of the respondents strongly feel that mutual funds can be more profitable investment plan over Fixed Deposits 30.6% and other options of investments.

• **Important factors for investment decision making**



	Frequency	Percent	Valid Percent	Cumulative Percent
Valid SAFETY OF INVESTMENT PRINCIPLE	23	37.1	37.7	37.7
Opportunity for steady growth	21	33.9	34.4	72.1
Liquidity	16	25.8	26.2	98.4
Others	1	1.6	1.6	100.0
Total	61	98.4	100.0	
Missing System	1	1.6		
Total	62	100.0		

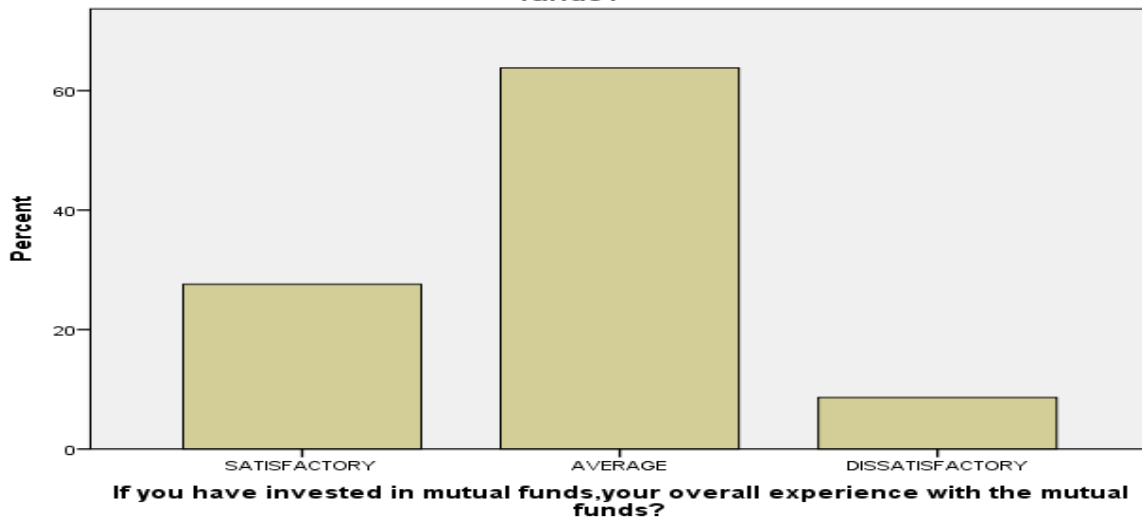
Safety of investment principle, opportunity for steady growth and liquidity all these factors are somehow equally important for the respondents. Therefore mutual fund should possess all these factors to attract prospective investors in investment market.

• **Overall experience with Investment in mutual funds**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid SATISFACTORY	16	25.8	27.6	27.6
AVERAGE	37	59.7	63.8	91.4

	DISSATISFACTORY	5	8.1	8.6	100.0
	Total	58	93.5	100.0	
Missing	System	4	6.5		
Total		62	100.0		

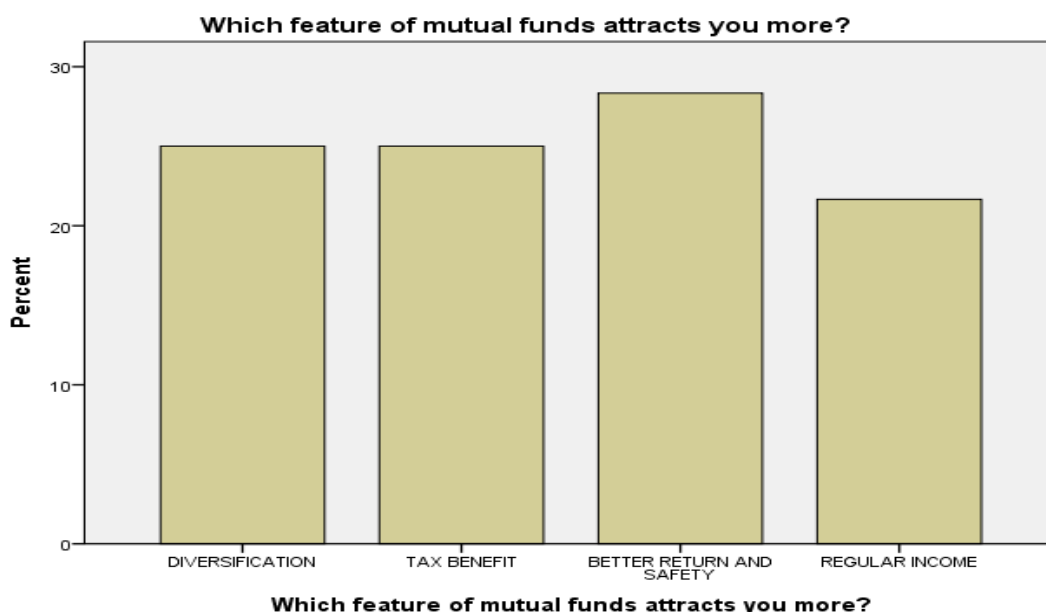
If you have invested in mutual funds,your overall experience with the mutual funds?



In the above frequency distribution, it is clear that only 27.6% of the respondents are satisfied with overall performance of the mutual funds, rest 63.8% have an average response regarding overall performance of the mutual funds and 8.6% are not satisfied with the overall performance of the mutual funds. Hence, it can be said that, investors are not very satisfied with the performance of the mutual funds in one or another way.

• **Most Attractive Feature of mutual fund**

	Frequency	Percent	Valid Percent	Cumulative Percent
	DIVERSIFICATION	15	24.2	25.0
	TAX BENEFIT	15	24.2	50.0
Valid	BETTER RETURN AND SAFETY	17	27.4	78.3
	REGULAR INCOME	13	21.0	100.0
	Total	60	96.8	100.0
Missing	System	2	3.2	
Total		62	100.0	



Nearly all of the stated feature of the mutual funds attracts the respondents equally. In the frequency distribution table, it can be seen that the percentage of all features i.e. diversification, tax benefits, better return and safety as well as regular income are relatively same and not very diversified.

• **Registering of complaints regarding mutual funds**

	Frequency	Percent	Valid Percent	Cumulative Percent
YES	20	32.3	32.3	32.3
NO	40	64.5	64.5	96.8
Valid 3.00	1	1.6	1.6	98.4
4.00	1	1.6	1.6	100.0
Total	62	100.0	100.0	

As it can be seen from the frequency distribution table that 64.5% of the respondents does not registered their complaints with any authorized mutual funds institution or to fund manager. It means that the investors are not very aware regarding their complaints about mutual funds or they do not know about the authorities where they can register their complaints.

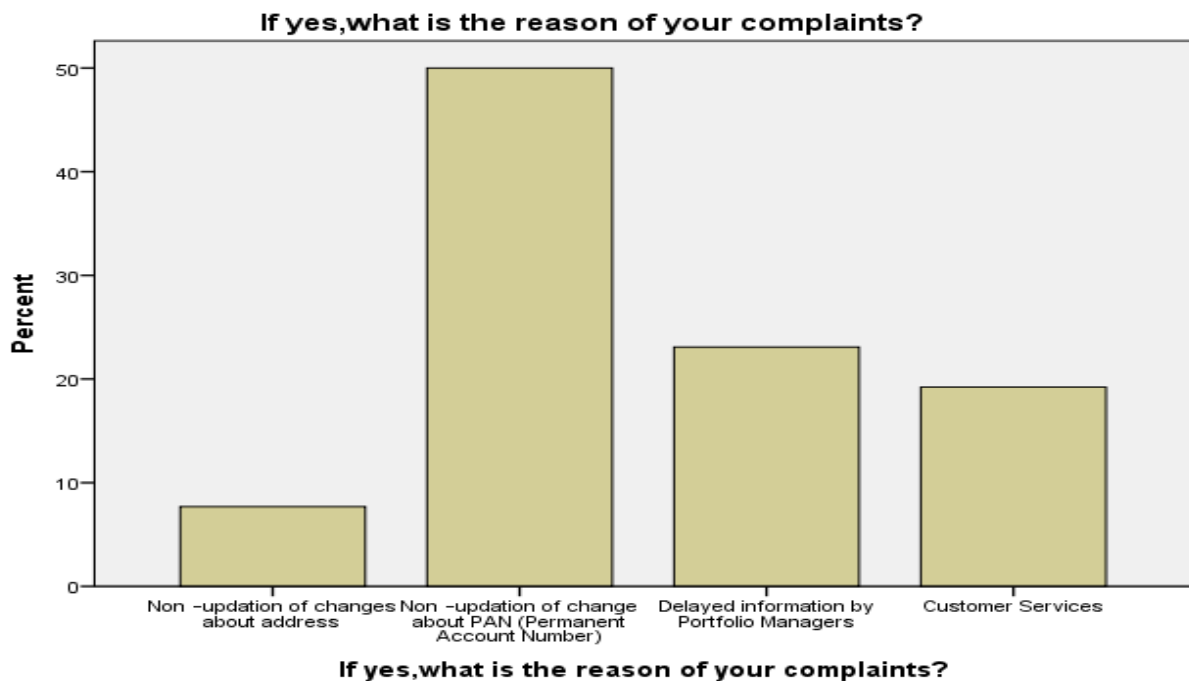
• **Grounds for complaints**

N	Valid	26
	Missing	36

If yes, what is the reason of your complaints?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Non –updatation of changes about address	2	3.2	7.7	7.7
Non –updatation of change about PAN (Permanent Account Number)	13	21.0	50.0	57.7
Delayed information by Portfolio Managers	6	9.7	23.1	80.8
Customer Services	5	8.1	19.2	100.0
Total	26	41.9	100.0	
Missing				
System	36	58.1		
Total	62	100.0		

In this question, most of the respondents choose more than one complaints regarding mutual fund. Nearly 50% of the respondents have complaints regarding PAN and documents updating and 23.1% have complaints regarding delayed information by portfolio managers. These complaints can be resolved by a well trained and aware fund manager.



Redressal of Complaints



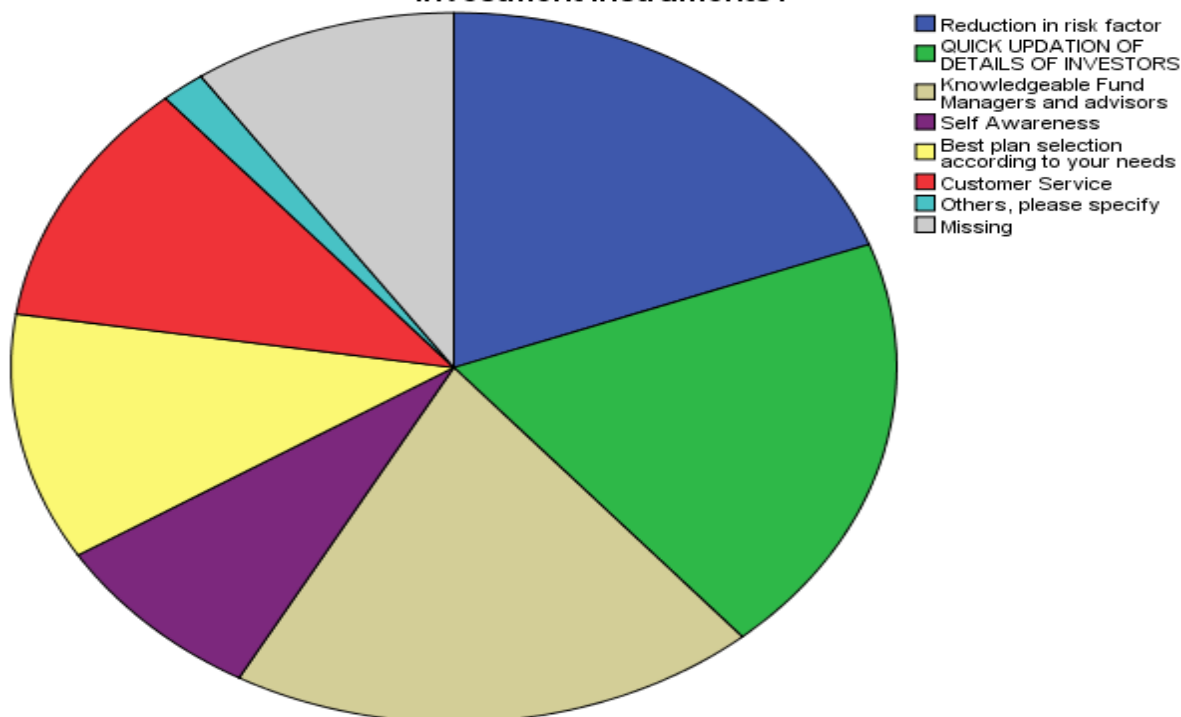
Nearly 45% of the respondents does not get their complaints readdressed which is a point to be noted and steps should be taken by AMFI, SEBI and fund managers to readdress the complaints of investors.

- Suggestions for better performance of Mutual Funds as an investment instrument**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Reduction in risk factor	12	19.4	21.4	21.4
QUICK UPDATION OF DETAILS OF INVESTORS	12	19.4	21.4	42.9
Knowledgeable Fund Managers and advisors	12	19.4	21.4	64.3
Self Awareness	5	8.1	8.9	73.2
Best plan selection according to your needs	7	11.3	12.5	85.7
Customer Service	7	11.3	12.5	98.2
Others, please specify	1	1.6	1.8	100.0
Total	56	90.3	100.0	
Missing				
System	6	9.7		
Total	62	100.0		

Reduction in risk factor, quick updating of details of investors and knowledgeable fund managers and advisors (nearly 22% each) are most recommended features of mutual fund which are required to be worked upon for the betterment of mutual funds as an investment instrument. Selfawareness, customer services, selection of best plans according to investor’s need are other suggestions.

What are your recommendations for better performance of mutual funds as an investment instruments?



CONCLUSION

Following conclusions can be drawn from the following study:

- From the above study, it can be said that even in this modern era of investment, many(45.2%) of the respondents do not do investment planning. The reason of this might be low level of personal income and savings. Long term investments (mainly from the age group of 20-40 are preferred (67.2%). It seems younger generation are futuristic in their planning approach.Safety of investment is the basic principle driving investments (37.7%), followed by opportunity for steady growth (34.4%), liquidity (26.2%) and other factorswhile choosing an investment plan.
- The Primary goal of investment is retirement benefits for most of the respondents (49.2%), it means mutual funds investment are able to meet this goal of investors.About 66%of the respondents are interested in mutual funds which reflects that many investors are ready to take risks involved in the mutual funds. 48.4% of the respondents felt that mutual funds are most profitable followed fixed deposits, equities etc. Thus proving that more the risk more is the gain.

- For 63.8% of the respondents the experience with mutual funds was average and only 27.6% of them were satisfied with overall performance of the mutual funds. Thus many of the investors are dissatisfied with the performance of the Funds. Diversification, tax benefit, regular income, better return and safety, all factors are equally important for the investors of the mutual funds.
- About 64.5% of the respondents are totally ignorant about complaint redressal mechanism (Only 32.3% of the respondents have registered their complaints). The main type of complaint of the investor was non-updating of PAN and other details (50%). This situation depicts the lack of awareness about redressal forums and procedure among the investors. There is an urgent need for Fund Managers to look into this.

SUGGESTIONS

- Investors need to be clear in their minds regarding the purpose of investing i.e. safety or growth so that they may take the right decision. All the features (risks involved) of Mutual Funds should be made known to them by the intermediaries through which they invest so that they may make an informed choice.
- Many kinds of mutual funds are floated by the companies. Investors must review the type of mutual funds (stock mutual funds, bond mutual funds etc.) in which they wish to invest. Every investor must read the documents carefully to understand the basics of mutual funds as well as tax benefits available. Mutual Fund managers should make it mandatory for intermediaries involved in selling to disclose all facts clearly to the prospective investor.
- To reduce complaints awareness regarding redressal mechanism should be improved. Quick upgradation of details of investor would reduce half of their complaints. Governing bodies of mutual funds in India like Association of Mutual Funds in India (AMFI) and Securities Exchange Board of India (SEBI) should take action when the complaints of the investors regarding mutual funds are not readdressed in a time bound manner. Fund Managers should be alert to problems faced by investors.
- Every investor should try to educate themselves and be in touch with online portals of mutual funds companies and officials of Fund managers so as to take timely corrective action.

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16.

मैत्रयी पुष्पा के 'चाक' उपन्यास में अभिव्यक्त स्त्री संवेदना

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प्रस्तावना –

आज जिस प्रकार का वैचारिक वातावरण समाज में दिखाई देता है वैसा वातावरण इससे पहले नहीं था। इस मुक्त वातावरण का ही परिणाम है कि साहित्य में अनेक प्रकार के विमर्शों की चर्चा है। जो-जो समूह मुख्यधारा के हाशिए पर थे वे आज चर्चा का केंद्र बन गये हैं। यह स्थिति विमर्श के लिए अनुकूल है। विशेषतः दलित, स्त्री तथा आदिवासियों की आवाज से साहित्य का अवकाश गूँज उठा है। यह सब एक लम्बी वैचारिक प्रक्रिया का परिणाम है। स्त्री विमर्श अथवा नारी विमर्श हिंदी साहित्य का एक महत्वपूर्ण विमर्श है। सदियों से पुरुषसत्ताक व्यवस्था द्वारा गुलामी की जंजीरों में जकडी औरत को मुक्त करने अनेक महामानवों को समाज का उद्बोधन-प्रबोधन करना पड़ा। अंग्रेज शासकों का दृष्टिकोण तथा महात्मा ज्योतिराव फुले और सावित्रीमाई फुले के अथक प्रयासों का ही परिणाम है कि भारत में औरतों के लिए सदियों से शिक्षा के बंद दरवाजे खुल गये। भारत जैसे अनिष्ट रूढ़ि-परंपराओं की बेडियों में जकडे और संकीर्ण स्मृतियों से प्रभावित देश में यह काम इतना असान और सरल नहीं था। युगांतकारी सोच और प्रखर संकल्पनिष्ठा के साथ-साथ स्वीकृत कार्य के प्रति दृढ तत्परता के कारण फुले दंपती ने यह कार्य न केवल आरंभ किया बल्कि जबरदस्त शुरुआत भी की। उनके कार्यों का ही परिणाम ही कि आज भारतीय समाज जीवन के प्रत्येक क्षेत्र में स्त्री अपना कर्तृत्व सिद्ध कर रही है। पुरुषसत्ताक व्यवस्था द्वारा सदियों से औरतों की प्रतिभा का दमन किया गया था। ज्ञान के समस्त दरवाजे उसके लिए बंद कर दिए गये थे। कारण है कि एक ही समय में विश्व के अनेक प्रदेशों में कोई एक विचार विशेष विमर्श का केंद्रीय स्थान पाता है। भारतीय दर्शन एवं साहित्य जगत में जो स्त्री विमर्श आज चर्चा का एक महत्वपूर्ण विचार बन गया है। पुरुष के वर्चस्व के विरुद्ध स्त्री की चेतना, स्त्री की अस्मिता, स्त्री जीवन की आसक्ति, स्त्री के मुक्ति की चाह तथा उससे अवरोध-प्रतिरोध की चर्चा स्त्री विमर्श में होती है। स्त्री विमर्श के वैचारिक अधिष्ठान को लेकर मतभिन्नता हो सकती है। परंतु यह भी सत्य है कि भारतीय परिवर्तनवादी दार्शनिकों एवं लोकतंत्रवादी सामाजिक चिंतकों ने इसे वैचारिक अधिष्ठान प्रदान किया। स्त्री का कला-साहित्य के माध्यम से मुखर होने को भारतीय परिप्रेक्ष्य में ही समझा जा सकता है। भारत की अन्य भाषाओं की अपेक्षा हिंदी भाषा का स्त्री लेखन अपनी मौलिक एवं बेबाक अभिव्यक्ति के कारण सर्वत्र चर्चा का केंद्र बना हुआ है। हिंदी साहित्य की जानी-मानी लेखिका मैत्रयी पुष्पा हिंदी स्त्री विमर्श का वह नाम है जिसे अपनी बेबाक अभिव्यक्ति से हिंदी में एक युग का सूत्रपात किया है। मैत्रयी पुष्पा की प्रत्येक रचना में उनका स्त्री के रूप में पूरे परिवेश को देखने का नजरिया प्रकट होता है। इस अर्थ से उनकी प्रत्येक रचना स्त्री विमर्श को सशक्तापूर्वक अभिव्यक्त करती है परंतु उनकी आत्मकथा 'कस्तुरी कुंडल बसै' 'गुडिया भीतर गुडिया' तथा 'चाक' उपन्यास में

अभिव्यक्त स्त्री विमर्श का तेवर और अंदाज कुछ और ही है। 'चाक' उपन्यास ने स्त्री विमर्श को विमर्श के रूप में जो व्यापक बहस का आधार दिया है वह अपने आपमें चिंतन का विषय है। जब जब हिंदी उपन्यासों में अभिव्यक्त स्त्री विमर्श पर बहस होती है, तब तब स्वाभाविक रूप से 'चाक' का उल्लेख अनिवार्य बन जाता है। मैत्रेयी पुष्पा कृत 'चाक' केवल साहित्यिक रचनाभर नहीं रहा है बल्कि वह विमर्श का तथा व्यापक साहित्यिक तथा सांस्कृतिक बहस का मुद्दा बन गया है। 'चाक' का दूसरा नाम है समय-चक्र। चाक घूमेगा तभी तो कुछ बनाएगा। चाक के घुमने से मिट्टी को एक नया रूपाकार प्राप्त होता है। मिट्टी का लोंदा नए रूप में ढलता है। 'चाक' ही मिट्टी के गारे का रूपांतर उपयुक्त वस्तु में अथवा सुंदर कलाकृति में करता है। समय के चक्र का निरंतर परिक्रमित होना नितांत आवश्यक है। कालचक्र परिवर्तन का मुख्य उपादान है। परिवर्तन के इसी उपादान की अनुगूँज को 'चाक' में सुना जा सकता है।

भाधालेख के उद्देश्य –

1. विमर्श अवधारणा का विवेचन करना।
2. स्त्री विमर्श की पार्श्वभूमि का अवलोकन।
3. हिंदी साहित्य में स्त्री विमर्श का स्वरूप स्पष्ट करना।
4. मैत्रेयी पुष्पा के व्यक्तित्व का संक्षेप में परिचय देना।
5. मैत्रेयी पुष्पा कृत 'चाक' उपन्यास का संक्षिप्त परिचय प्रस्तुत करना।
6. मैत्रेयी पुष्पा का उपन्यास 'चाक' में अभिव्यक्त स्त्री विमर्श का स्वरूप स्पष्ट करना।
7. मैत्रेयी पुष्पा उपन्यास 'चाक' में अभिव्यक्त स्त्री विमर्श की विशेषताओं को प्रस्तुत करना।

भाधे विशय का महत्व –

हिंदी भाषा तथा साहित्य की परंपरा अत्यंत समृद्ध रही है। यह समृद्धता उसकी गतिशील तथा प्रगतिशील वृत्ति का परिणाम है। हिंदी साहित्य सामाजिक परिवर्तनों का संवाहक रहा है। विशेषतः हिंदी के उपन्यास विधा ने अपनी कालानुसरण की योग्यता के बल पर समस्त परिवर्तनों को आत्मसात करते हुए विधा को ही नहीं बल्कि हिंदी भाषा एवं साहित्य को समृद्ध किया है। आधुनिक काल के विमर्शों की सशक्त अभिव्यक्ति हिंदी उपन्यासों में हुई है। हिंदी उपन्यासकारों ने प्रत्येक विमर्श को भारतीय विचार-परंपरा से प्रतिबद्ध रहकर अपना सृजनात्मक लेखन किया है। भारतीय साहित्य की जडे सदैव भारतीय विचारधारा एवं चिंतन से जुडी रहती है। स्त्री साहित्य और साहित्यकारों के लिए सदैव वर्ण्य विषय रही है। अनेक प्रतिभासंपन्न साहित्यकारों ने स्त्री और उसके जीवन पर लेखन किया है परंतु यह सब सहानुभूति के आधार पर था। जब स्वयं स्त्री ने उसकी अपनी दृष्टि से स्वानुभूतिपरक लेखन करना शुरू किया तो साहित्य जगत में हलचल मच गयी। पुरुषसत्ताक समर्थक समाज व्यवस्था के लिए यह लेखन असहनीय था। स्त्रियों पर संस्कार और स्त्रीत्व लाद कर उसे अपना गुलाम बनाने की साजिश रचनेवाली व्यवस्था का अंत करना समतावादी महामानवों का एवं सम्यक चिंतकों जीवन लक्ष्य था। उनके समर्पित कार्य के कारण स्त्रियों में स्वाभिमान जागृत हुआ। केवल शहरों की ही नहीं बल्कि गाँव देहात, कस्बों में रहने वाली स्त्री भी अपनी चेतना संपन्न अवस्था का परिचय देती हुई जीवन के प्रत्येक क्षेत्र में अपना अस्तित्व सिद्ध करने लगी। साहित्य में स्त्री की यह हूँकार स्त्री विमर्श के नाम से दर्ज की गयी है। हिंदी साहित्य में स्त्री जीवन के विवधांगी चित्रण करने वाली मैत्रेयी पुष्पा स्त्री विमर्श का सर्वाधिक चर्चित नाम है। उनकी प्रसिद्ध औपन्यासिक रचना 'चाक' भारतीय स्त्री विमर्श की प्रातिनिधिक रचना है। प्रस्तुत रचना में अभिव्यक्त स्त्री विमर्श के विविध बिंदुओं का विवेचन-विश्लेषण प्रस्तुत शोधालेख में किया गया है।

क्या है स्त्री विमर्श ?:

विमर्श से तात्पर्य है बहस, चर्चा, वाद-विवाद, सोच-विचार, सलाह, मंत्रना, विचार-विनियम, वैचारिक क्रिया-प्रतिक्रिया। आज विमर्श का दौर है। अतः स्त्री, नारी, महिला के संबंध में, उनका मनोविश्व, भाव-दुनिया, सामाजिक एवं पारिवारिक स्थान, अधिकार, दर्जा, जीवन संघर्ष तथा मानव के रूप में स्वीकार-अस्वीकार की चर्चा को स्त्री विमर्श के अंतर्गत होती है। लोकसंख्या की दृष्टि से जिनकी आबादी आधी है ऐसी स्त्रियों का लेखन को सामान्यतः स्त्रीविमर्श, नारी विमर्श का नाम दिया जाता है। स्त्रीवाद को अंग्रेजी में 'फेमिनिज्म' कहा जाता है। स्त्रीवादी विचारधारा को एक प्रगतिशील विचारधारा के रूप में मान्यता मिली है। विजय बहादूर सिंह के विचार इस संदर्भ में अत्यंत महत्वपूर्ण हैं, "नारी का अंतर्द्वन्द्व, पीडा, स्वतंत्र अस्तित्व की लालसा, मानवीय पारस्परिक संबंध, नारी का व्यक्तिगत जीवन, शारीरिक और मानसिक पीडा, प्रेम का अभाव, विरहकालीन मनस्थिति जीवनभर दुर्लक्षित होने का तीव्र एहसास, जीवन का खोखापन, अपराध बोध आदि इस प्रकार वर्तमान नारी की संवेदना के विभिन्न रूपों को अंकित किया है।" 1 समाज व्यवस्था द्वारा निर्धारित बंधनों का अहसास होने पर उसे तोड़ने का यत्न करने का अभियान स्त्री मुक्ति का आंदोलन है।

जीवन की विसंगतियों से जूझने की वैचारिकता लेखन के माध्यम से मिलती है। स्त्री विमर्श वास्तव में विसंगत समाज जीवन में सुसंगति निर्माण करने के लिए वैचारिक अधिष्ठान प्रदान करता है। स्त्री विमर्श में स्त्री के स्व की तलाश है। मृणाल पांडे जी स्व की तलाश के संबंध में लिखती हैं, "अपने अस्तित्व की यह तलाश, हम सबके लिए सबसे पहले समाज से अपने रिश्ते की तलाश है, क्योंकि सामाज से हमारे रिश्ते का जो संदर्भ बनता है, उसी का छोर थामकर हम अपने स्व की तलाश में भीतर को मुडते हैं। कहना न होगा कि समाज से उसका निजी रिश्ता बहुत बड़े स्तर पर हर मानव की स्व की तलाश का स्वरूप तय करता है।" 2 स्त्री-पुरुष प्राकृतिक दृष्टि से एक-दूसरे के पूरक एवं सहयोगी हैं। परंतु मानव सभ्यता के विकास में स्त्री को जिन बंधनों में बांधने की कवायद की गयी उसे मुक्त करना, होना आज नितांत आवश्यक हो गया है। स्त्री विमर्श इस अभियान का वैचारिक पक्ष प्रस्तुत करता है। इस संबंध में मृदुला गर्ग लिखती हैं, "नारीवादी-लेखन का संबंध लिंग से नहीं भाव-बोध, जीवन-दृष्टि और चेतना से है। इसलिए नारी चेतना संपन्न कथा-साहित्य सत्री-पुरुष दोनों रच सकते हैं।" 3 स्त्री साहित्य और स्त्रीवादी साहित्य यह तात्त्विक चर्चा है। इसका अंतर स्पष्ट करते हुए कहा जाता है, "स्त्री-विमर्श के अंतर्गत स्त्री साहित्य वास्तव में स्त्री की अनुभूति का साहित्य है। दो शब्द हैं स्त्री साहित्य और स्त्रीवादी-साहित्य। वस्तुतः स्त्री साहित्य वह है जिसकी रचना स्त्री ही कर सकती है पर स्त्रीवादी-साहित्य की रचना स्त्री भी कर सकती है और पुरुष भी। स्त्री साहित्य में स्त्री साहित्य में स्त्री की अस्मिता और अनुभवों को केंद्रीय महत्व दिया जाता है। स्त्री विमर्श के अंतर्गत स्त्री साहित्य ही इसकी चेतना का प्रतीक है। इसके तीन महनीय आयाम हैं -1. स्त्रीत्व 2. स्त्रीवाद 3. स्त्री।" 4 वास्तव में स्त्रीवादी यह वाद या विचारधारा है जो स्त्री को उसके मानवोचित स्थान, सम्मान तथा अधिकार दिलाने के लिए प्रयत्नशील है। यह विचार समाज को आधुनिक और वैश्विक मानवमूल्यों पर प्रतिष्ठित करने के लिए भी

स्त्री विमर्श की पार्श्वभूमि :

परिवर्तन को प्रकृति का नियम समझा जाता है। कारक के बिना परिवर्तन संभव नहीं होता। मानव जीवन में जो परिवर्तन होते हैं उस में होने वाले परिवर्तनों के लिए जिस प्रकार अन्य कारक महत्वपूर्ण होते हैं उसी प्रकार मनुष्य के 'विचार' कारक के रूप में अपनी भूमिका निर्वहन करते दिखाई देते हैं। विचारों में हुए परिवर्तनों का प्रभाव समाज तथा व्यक्ति के व्यवहारों पर होता है। आधुनिकता का

परिचय होने के पहले भारतीय समाज भी एक अंधकार भरे संकरित गलियों भटक रहा था। इस अंधकार का दुष्परिणाम सबसे अधिक स्त्री को ही भोगना पड रहा था। इस संबंध में नासिरा शर्मा लिखती हैं, “विश्व भर का नज़रिया महिला के प्रति अपनी-अपनी तरह क्रूर रहा है। अरब देशों में यदि लडकियों ज़िन्दा-दफन कर दी जाती थी तो हिन्दुस्तान में आज भी ऐसे इलाके हैं जहाँ लडकियों की नाक और मुँह में ऐसी चीज़ें डाली जाती हैं कि दम घुटकर वे मर जाये। यूरोप, अमेरिका, एशिया के अन्य देशों में भी अच्छी स्थिति नहीं थी।”⁵ परंतु आधुनिक दुनिया के साथ संपर्क बढ़ने से भारतीय समाज में भी परिवर्तनों का दौर आरंभ हो गया। समाज में मानों चेतना सी आ गयी। शिक्षा के अधिकारों से वंचितों को युगों युगों की ज्ञान तृष्णा को मिटाने का अवसर मिला। इसमें भारतीय संविधान की भूमिका भी अत्यंत महत्वपूर्ण रही है। बाबासाहेब डॉ. भीमराव रामजी आंबेडकर जी, जो स्वयं मानवाधिकारों के प्रबल समर्थक थे, ने भारतीय संविधान में सब को भारत का नागरिक मानते हुए समान अधिकार प्रदान किये, “ अनुच्छेद 15 के अंतर्गत कहा गया है कि संविधान के अनुसार राज्य किसी भी नागरिक के विरुद्ध धर्म, मूल वंश, जाति या लिंग के आधार पर भेदभाव नहीं करेगा।”⁶ इसके परिणाम स्वरूप स्त्रियों की शैक्षिक प्रगति हुई। शिक्षित चेतना ने अपने परिवेश को चेताने का काम किया। मानवता का व्यवहारिक रूप निखरने लगा। मानव के रूप में अस्वीकृतों का मानव होने का अहसास हो गया। दलित-पीडित, शोषित-वंचित तथा अधिकार वंचित समूदायों के साथ-साथ स्त्रियों के जीवन में व्याप्त सदियों का अंधकार थोड़ा सा दूर हो गया। सदियों से मूक रहनेवाले मुखर होने लगे। भारतीय परिप्रेक्ष्य में इसका नामकरण किया गया-दलित विमर्श, आदिवासी विमर्श, नारी विमर्श, अल्पसंख्यांक विमर्श आदि। इसमें स्त्री विमर्श भी प्रतिभासंपन्न लेखिकाओं के सार्थक साहित्यिक योगदान के कारण आज सर्वत्र चर्चा का केंद्र बना हुआ है। स्त्रीलेखन का मूल्यांकन करने के लिए परंपरागत समीक्षा औजार की मर्यादा भी उजागर हुई।

भारतीय स्त्री विमर्श का एक सशक्त हस्ताक्षर – मैत्रेयी पुष्पा :

व्यक्तित्व –

स्त्री विमर्श का एक सशक्त नाम के रूप में विख्यात लेखिका मैत्रेयी पुष्पा का जन्म 30 नवंबर 1944 को अलीगढ़ जिले के सिर्कुरा गाँव में हुआ। बचपन ग्रामीण वातावरण में बीता। पिता हिरालाल और माता कस्तुरी देवी की इकलौती संतान होने के कारण उन्हें अत्यधिक लाड-दुलार मिला। मैत्रेयी अपने नाम के बारे में बताती हैं, “ अरी यह तो हमें बाबूलाल पंडित जी ने बता दिया था कि इस लडकी का जन्म ऐसी सती की लग्न में हुआ है, जिसे धन-धान्य की नहीं, ज्ञान की चाहत थी। अपने पति से भी उसने उसके ज्ञान में हिस्सा मांगा था। उस देवी का नाम मैत्रेयी थ। इसका भी नाम मैत्रेयी होगा।”⁷ बचपन में ही पिता की मृत्यु के कारण अनेक प्रकार के आघात सहती पली-बढ़ी मैत्रेयी ने अल्प समय में ही समाज की नीति और नियत को भाँप लिया था।

कृतित्व –

अपने नाम की सार्थकता को सिद्ध करती मैत्रेयी का सृजन-विश्व अत्यंत व्यापक है। उनकी प्रमुख रचनाएँ इस प्रकार हैं –

उपन्यास –

- | | | | | |
|------------|-------------------|--------------|-----------------|-----------|
| 1. इदन्नमम | 2. बेतवा बहती रही | 3. चाक | 4. अल्मा कबूतरी | 5. झूलानट |
| 6. विजन | 7. अगनपाखी | 8. त्रिया हठ | 9. कही ईसुरी | 10. गुलरह |
| | बेगुलरह | | | |

इसके साथ ही चार कहानी संग्रह, दस उपन्यास, निबंध संग्रह, नाटक तथा दो खंडों में 1. कस्तुरी कुंडल बसै और 2. गुडिया भीतर गुडिया जैसी विस्तारपूर्वक लिखी आत्मकथा उनके निरंतर सृजनरत रहने का ही प्रमाण है। विमर्श साहित्य के इस दौर की साहसी, इमानदार लेखिका के रूप में वे प्रतिष्ठित हो गयी हैं।

मैत्रेयी पुष्पा कृत 'चाक' उपन्यास की मूल संवेदना –

उपन्यास विधा आधुनिक साहित्य की सर्वाधिक सशक्त एवं लोकप्रिय विधा है। मानव जीवन की व्यापकता को समेटने का सामर्थ्य केवल इसी विधा में है। यही कारण है कि इसे आधुनिक समय का महाकाव्य कहा जाता है। 'चाक' उपन्यास स्त्री विमर्श की एक सशक्त औपन्यासिक कृति है। इसका प्रथम प्रकाशन राजकमल प्रकाशन दिल्ली से 2004 में हुआ था। यह उपन्यास विवाहित स्त्री-पुरुष के अहंकार की त्रासदी को अत्यंत सूक्ष्मता से विवेचित करता है। वैवाहिक जीवन में जब स्त्री-पुरुष के अहंकार के अकराव के कारण उत्पन्न तनावपूर्ण स्थिति का भावपूर्ण वर्णन किया गया है। पुरुष के वर्चस्व को चुनौती देकर अपनी स्वतंत्र अस्मिता की तलाश में निकली स्त्री विद्रोह की स्थिति में आ जाती है। इस उपन्यास की कथावस्तु ब्रज देहात को आधार बना कर लिखी गयी है। लेखिकाने प्रस्तुत उपन्यास में युग तथा स्थान का वर्णन किया है। ब्रज के देहात की पृष्ठभूमि पर लिखे गये इस उपन्यास में युगीन परिवेश का अत्यंत वस्तुनिष्ठ वर्णन किया गया है। उपन्यास का आरंभ गर्भवति विधवा रेशम की हत्या के दृश्य से होता है। अतरपुर गाँव में यह घटना कोई पहली घटना नहीं है। इससे पहले भी लोकगीतों की नायिका चन्दन से लेकर रस्सी के फंदे पर झुली रुक्मिणी, कुएं में कूदने वाली रामदेई, समाधि लेने वाली नारायणी आदि स्त्रियों का उल्लेख आता है। यह ऐसी स्त्रियाँ हैं जिन्हें किसी न किसी अपराध की सजा के रूप में मौत दी गयी है। पुरुष सत्ताक व्यवस्था का यह खेल यहाँ कोई नया नहीं है। परंतु इस सिलसिले को खत्म करने की दृढ़ इच्छाशक्ति लेकर सारंग नैनी मैदान में उतरती है। वह औरतों की मौत का हिसाब माँगती है। अपने ससूर से लेकर गाँव के सभी बड़े-बूढ़ों तथा पाजी लोगों से वह हिसाब माँगती है। सारंग के साथ उसका पति रंजीत है। पति के साथ पुरुषसत्ताक व्यवस्था से लडना चाहती है। वह अपने नाम की सार्थकता को सिद्ध करती है। वह हिरण है तो धनुष्य भी है। वह गुरुकुल में पढी शिक्षित औरत है। उसे एक बेटा है जिसका नाम चंदन है। वह अपने पति के सारे कामों में हाथ बँटाती है। रंजीत अपराणी डेरिया के विरुद्ध उठ खड़ा हो जाता है। साक्ष, गवाह के अभाव में डेरिया छूटकर आता है। रंजीत को अपनी किसानी की अपेक्षा सरकारी चपरासी होना अधिक सुरक्षित तथा आदरपात्र व्यवसाय लगता है। चपरासी की नौकरी के लिए वह खेत बेचकर रिश्वत देने के लिए भी तैयार है। सारंग को अपने पति के किसान होने से अथवा और कुछ होने से कोई फरक नहीं पडता। उसे तो गाँव देहात की औरतों के भाँति सभी काम करने पडते हैं। खेत के काम, गोबर गारा तथा चुल्हा चौका आदि। वह रंजीत के लिए करवाचौथ का व्रत भी रखती है।

अतरपुर गाँव का स्कूल भी गाँव की राजनीति का अड्डा है। यहाँ का हेटमास्टर थानसिंह राजनीति में माहिर है। अध्यापन करने की बजाय वह तिकड करने में ही लगा रहता है। गाँव की राजनीति में अलग-अलग प्रकार के दाँव-पेंच आजमाए जाते हैं। आपसी ईर्ष्या, द्वेष, रंजिश, कलह तथा गुटबाजी का केंद्र अतरपुर ग्राम सचमुच आम भारतीय गाँवों को प्रतिनिधित्व करने वाला गाँव है। सारंगी के मन में स्कूल के श्रीधर मास्टर के प्रति आकर्षण है। श्रीधर प्रजापति मास्टर जब घायल हो जाते हैं तब इनका अंतरंग संबंध निर्माण हो जाता है। परिणामतः सारंग को अनेक यातनाओं से गुजरना पडता है। परंतु सारंग इस स्थिति में भी गाँव के चुनावी आखाडे में कूद जाती है। समस्त औरतों के लिए वह संघर्ष करना चाहती है। सारंगी का अपने तथा तमाम स्त्री जाति के लिए किया गया संघर्ष की गाथा 'चाक' का कथ्य है।

मैत्रेयी पुष्पा की आत्मकथा 'चाक' में अभिव्यक्त स्त्री चेतना के विविध आयाम –**1. स्त्री की यातनाओं का मर्मस्पर्शी चित्रण–**

पुरुष वर्चस्व के कारण समाज में, परिवार में स्त्री को अनेक प्रकार की यातनाएँ सहन करनी पड़ती हैं। हर बार स्त्री को अपने आपको सिद्ध करना पड़ता है। योग्यता होने पर भी उसे अविश्वास की दृष्टि से ही देखा जाता है। स्त्री चाहे अपने बलबुते पर तथा अपनी योग्यता पर कोई मुकाम हासिल कर ले परंतु पुरुषसत्ताक मानसिकता से ग्रस्त पुरुष उस सफलता को स्वस्थ दृष्टि से नहीं। वह कहता है कि केवल स्त्री होने के कारण अनुकंपा के कारण उसे वह सफलता मिली है अथवा और कोई वैयक्तिक कारण बताया जाता है। परंतु स्त्री की योग्यता को स्वीकार नहीं किया जाता। जब कभी स्त्री समाज और घर के समस्त बंधनों को तोड़ती हुई आगे बढ़ भी जाती है तो समाज उसे उस प्रकार की स्वतंत्रता नहीं देता। स्त्री को लांछित किया जाता है। उसके चरित्र को दागदार बनाया जाता है। अथवा उसे जान से मार दिया जाता है। 'चाक' उपन्यास की रेशम और गुलकंदी को मार दिया जाता है। रेशम समाज का असली क्रूर चेहरा सामने लाने के लिए प्रयास करती है। सारंग एक ऐसी स्त्री है जो सत्य की लड़ाई लड़ने के लिए किसी भी प्रकार की कीमत चुकाने के लिए तैयार है। उसका साहस और रौद्ररूप उसका तेजस्वी व्यक्तित्व का प्रमाण है। जब डोरिया अलेकी सारंग को धमकाता है तब वह उसका कडा मुकाबला करती है, " सारंग ने आव देखा न ताव, लात मारी उसकी जाँघों के बीच। रंजीत के चढेवाँ जूता पहने थी। जूते की भरपूर चोट से तिलमिला गया डोरिया और दूसरे ही पल सारंग की ब्लाउज पकड़ लिया गले से। फाड़ता चला गया। चीर-चीर कर डाला।" 8 सारंगी अपने बहन रेशम की हत्या से विचलित हैं। अन्य स्त्रियों के समान वह उस मृत्यु को नियति के रूप में स्वीकार नहीं करती बल्कि रेशम को न्यास दिलाने के लिए निरंतर वेदना तथा यातना का अनुभव करती है। वह समाज की अनिष्ट प्रथा-परंपराओं का विरोध करती हैं। परंतु उसकी आवाज हमेशा के लिए बंद कर दी जाती है। इस बृहद् औपन्यासिक कृति को पढ़ने वाला पाठक अनुभूति की अलग ही दुनिया में पहुँच जाता है।

2. स्त्री की अनुभूति का बेबाक, नग्न (बोल्ड) वर्णन –

'चाक' का कथानक बेहद बोल्ड है। परंपरागत भारतीय साहित्य में जिन घटना प्रसंगों का वर्णन वर्ज्य माना जाता है अथवा उसका वर्णन केवल सांकेतिक रूप से किया जाता है, उन घटना प्रसंगों का अत्यंत खुला वर्णन मैत्रेयी पुष्पा ने 'चाक' में किया है। उपन्यास में अनेक घटना प्रसंगों का अत्यंत बेबाक वर्णन इसमें किया गया है। 'चाक' में एक स्त्री, एक पुरुष के भीतर पुंसत्व जगाने के लिए देह समर्पित करती है। एक दूसरे संदर्भ में एक स्त्री अपने संघर्ष के साथी मित्र के घायल होने पर उसके प्रति इतनी मोहित हो जाती है कि उसे अपना सर्वस्व सौंप देती है। यह दो प्रसंग स्त्री विमर्श के ऐसे प्रसंग हैं जिनमें यह संकेत दिया गया है कि यौन शुचिता जैसी धारणाएँ अब टूट रही हैं। चाक की कलावती चाची तथा सारंग ऐसी स्त्रियाँ हैं जो पुरुषसत्ताक व्यवस्था के खिलाफ बगावत का बीज बोती हैं। कलावती चाची और सारंग के कारण मैत्रेयी पुष्पा का नाम स्त्री विमर्श में एक महत्वपूर्ण नाम बन गया है। व्यवस्था द्वारा रचे गये षडयंत्र में उलझी स्त्री की मुक्ति की कामना तथा पुरुषों के वर्चस्व से छुटकारा पाने की लालसा से भरी यह दोनों स्त्रियाँ इस उपन्यास में अपनी समस्त क्षमताओं के साथ उभरती हैं। ग्रामीण जीवन में प्रचलित पुराणे संस्कार तथा नए विचारों के द्वंद्व का आशय-विषय लेकर लिखा 'चाक' उपन्यास सच्चे अर्थों में संकमशील सामाजिक संरचनागत परिवर्तनों की साक्ष्य है। 'चाक' में स्त्री अनुभूति का अत्यंत बेबाक वर्णन मिलता है। अंग्रेजी में जिसे 'बोल्ड' अर्थात् नग्न चित्रण कहा जाता है, उस प्रकार का चित्रण अनेक घटना प्रसंगों में उजागर हुआ है। जैसे गुलकंदी की माँ अपनी बेटी को पिटते हुए जिस प्रकार की भाषा का प्रयोग करती है वह बेबाक तथा नग्न है, " इस हरजाई से

कहो कि मैं ज्वानी में रॉड हुई थी। पंडित-दत्री से लेकर सेठ-साहूकाल.....पर मैंने थूक दिया उन पर। और यहयह...धप्प! धप्प! यह रंडी उस खटीक के मूत पर जान दे रही है। बाम्हन बनता है भडुआ! जैसे हम जानते ही नहीं। घर से निकले पीछे सब नीची जातवाले अपनी जात घर ही छोड़ आते हैं। '9 चाक' भारतीय समाज का वह सामंती रूप प्रस्तुत करता है जिसमें हिंसा तथा सेक्स की अहम भूमिका होती है। इस संदर्भ में राजेंद्र यादव लिखते हैं, "'चाक' सामंती समाज के भीतर व्याप्त हिंसा और स्वार्थी की टकराहट की प्रामाणिक कहानी है। इस समाज का ताना-बाना हिंसा और सेक्स से बना है। मैत्रेयी इन दानों का ही एक कथाकार की निगाह से पातत्रों के चाआार-विचार और सोच के रूप में प्रभवषाली ढंग से पकड़ती है। 'चाक' में बिना बड़बोलेनपन के उन्होंने गाँव की स्त्री की जिस चेतना का विकास किया है वह उपन्यास-कला पर उनकी पकड़ को रेखांकित करता है।"10 उत्तर भारत के ब्रज के आँचलिक प्रदेश विशेष का जीवन जैसा है वैसा ही यथार्थवादी चित्रण उसी बेबाक रूप में लेखिका ने किया है।

3. स्त्री का जीवन संघर्ष –

मैत्रेयी जी का 'चाक' उपन्यास नारी वर्ग में स्वत्व का बोध कराने वाला हिंदी का एक महत्वपूर्ण उपन्यास है। स्त्री का स्त्रीत्व जागृत करने में सक्षम यह रचना स्त्री विमर्श के लगभग सभी पहलुओं को समेटती है। लेखिका ने केवल स्त्री जीवन का ही विवेचन नहीं किया है, बल्कि भारतीय समाज जीवन की उन संवेदनाओं को रूपायित करने का प्रयास किया है जो नारी को उसके नारी होने का बार-बार अहसास दिलाते हुए परंपरागत स्त्री बनकर रहने के लिए मजबूर करती हैं। स्त्री विमर्श की सार्थकता भी यही है कि यहाँ स्त्री के दृष्टिकोण से स्त्री के संबंधित विषय में लिखा जाता है। मैत्रेयी जी के अन्य उपन्यासों के भाँति ही 'चाक' भी मैत्रेयी पुष्पा की नारीवादी सारोकार का साक्ष्य बनकर उभरता है। 'चाक' अपने समय का हिंदी का सर्वोत्तम उपन्यास होने का गौरव प्राप्त उपन्यास है। 'चाक' उपन्यास ग्रामीण परिवेश में स्त्री चेतना के उदय का आख्यान है। 'चाक' की नायिका सारंग है जो अपनी फुफेरी बहन रेशमा की हत्या से उद्विग्न हो जाती है। जो पुरुषसत्ताक व्यवस्था रेशम की हत्या करती है सारंग उसके विरुद्ध विद्रोह करती है। रेशम एक विधवा स्त्री है। रेशम के पति की मृत्यु हो गयी है। पति की मृत्यु के पाँच महीने के बाद रेशम गर्भवती हो जाती है। गर्भवती होने पर भी रेशम में किसी प्रकार का अपराध बोध अथवा कुछ गलत करने का पाप बोध नहीं होता। परंतु पुराणे विचारों की रेशम की सास घर की इज्जत बचाने के लिए जेठ डोरिया के साथ पत्नी के रूप में रहने के लिए दबाव डालती है। परंतु रेशम इस रिश्ते का स्वीकार नहीं करती। सारंग के बार-बार डोरिया से ब्याह करने की बात पर वह कहती है, "डोडिया को औरत की जरूरत है, और थानसिंह को जमीन और मजदूर दोनों की। कितने फायदे की बात है मेरे बड़े जेठ थानसिंह मास्टर के लिए कि करमबीर के हिस्से की जायदाद के संग-संग मैं भी डोरिया के खाते में चली जाऊँगी और जेठजी के लिए मजबूत कदकाठी का बेवकुफ भाई और उसकी जोरू के रूप में मैं- दो गुलाम मिल जाएँगे।"11 इससे जेठ डोरिया के अंह को ठेस पहुँचती है ओर वह क्रोधित होकर छल-कपट से रेशम की हत्या कर देता है। घर की बात घर में ही दबाने के समस्त प्रयास किये जाते हैं। परंतु सारंग का विवेक उसे इस षडयंत्र का भंडाफोड करने के लिए विवश करता है। रेशम के हत्यारों को सजा दिलाने के लिए संघर्ष करती है। उसकी व्यापक भूमिका से प्रभावित होकर उसका पति रंजीत भी अपनी पत्नी का देता है तथा सारंग अपने पति रंजीत की सहायता से रेशम का खून करने वाले अपराधियों को कानून के हवाले कराती है। सारंगी का संघर्ष जिस प्रकार बाह्य जगत से है उसी प्रकार मानसिक रूप से भी संघर्ष करना पड़ता है। अपने बेटे को अपने से दूर करते समय उसका मानसिक संघर्ष अत्यंत मार्मिक रूप से उद्घाटित हुआ है।

4. विधवा समाज की उपेक्षा एवं भोशण की शिकार –

पुरुष प्रधान समाज में स्त्री और पुरुष के लिए हर बात के लिए अलग-अलग विधान हैं। वैवाहिक जीवन में भी यहाँ की पुरुषसत्ताक व्यवस्था पुरुषों को सर्वाधिकार देती है तथा और के साथ पक्षपात करती है। इसी पक्षपात के कारण भारतीय विवाह व्यवस्था में अनेक प्रकार की विकृतियाँ निर्माण हो गयी हैं। देहज प्रथा, लडकी देखने की रस्म, विवाह की सभी रस्में आदि में पुरुष वर्चस्व सहज रूप से देखा जाता है। इतना ही नहीं विवाह होन के बाद यदि पति की मृत्यु हो जाती है तो स्त्री को अपनी जिंदगी विधवा के रूप में गुजारनी पडती है। जबल्कि पुरुष तुरंत दूसरी शादी करता है। यह प्रतिबंध केवल स्त्री के लिए ही है। इस स्थिति में स्त्री को जिस प्रकार की मानसिक यातनाओं से गुजरना पडता है, उसका उदाहरण दृष्टव्य है, 'रेशम विधवा थी, जमाने के लिए, रीति रिवाजों के लिए, शास्त्र पुराणों के चलते घर-गाँव के लिए। विधवा सिर्फ विधवा होती है। वह औरत नहीं रहती फिर। यह बात पता नहीं उसे किसी ने समझाई कि नहीं? किसी ने कहा कि इच्छाओं के रेशमी तार में आग लगा दे रेशम ? उसने तो केवल इतना माना कि पेड़ हरा-भरा रहे तो फूल-फल क्यों नहीं लगेंगे? ऐसा हो सकता है कि ऋतु और बल्लरी लता फूले नहीं? औरत ऋतुमती हो और आग दहके नहीं ?"12 विधवा के रूप में स्त्री को जिन मानसिक यातनाओं से गुजरना पडता है उसका अत्यंत दाहक वर्णन 'चाक' में किया गया है। यदि विधवा स्त्री रूपवान हो फिर तो उसकी जिंदगी और भी नारकीय बन जाती है। हर पुरुष उसे अपनी हवसक शिकार बनाने के लिए लालायित रहता है। रेशम ऐसी ही विधवा स्त्री है जो अपने घर में ही सुरक्षित नहीं है।

5. भील सतीत्व के कारण आत्महत्या करनेवाली स्त्रियों की करुणगाथा—

भारतीय समाज व्यवस्था ने तथा धर्म व्यवस्था ने स्त्रियों के शील तथा चारित्र्य के संबंध अनेक धारणाएँ निर्धारित की हैं। स्त्री से जुड़े समस्त नियम-विधान उसकी यौन शुचिता से जुड़े दिखाई देते हैं। बाल्यावस्था से ही स्त्री को अपना कौमर्य बचाये रखने की सीख दी जाती है। शील रक्षा ही जीवन का औरत के जीवन का अंतिम उद्देश्य है तथा अपनी जान देकर भी शील रक्षा करने के संस्कार औरत पर किये जात हैं। इस संदर्भ में डॉ. अरविंद जैन लिखते हैं, "कौमार्य भंग होने का अर्थ है 'जीवन बरबाद' होना। विवाह तक कौमार्य बचाए रखने की सीख, सचमुच स्त्री को घर में कैद रखने और परंपरागत परिवार और विवाह संस्था में स्त्री पर पुरुष का एकाधिकार बनाए-बचाए रखने के लिए ही दी जाती है।"13 यही कारण है कि भारतीय समाज में शील-सतीत्व को बचाने के लिए औरतें अपने आपको मार देती है। 'चाक' उपन्यास के आरंभ में ही ऐसी स्त्रियों का उल्लेख हुआ है जो सतीत्व की खातिर आत्महत्या कर लेती हैं, "इस गाँव के इतिहास में दर्ज दास्तानें बोलती हैं-रस्सी के फंदे पर झूलती रुकमणी, कुँ में कूदनेवाली रामदेई, करबन नदी में समाधिस्थ नारायणी...से बेबा औरतें सीता मइया की तरह 'भूमि प्रवेश' कर अपने शील-सतीत्व की खातिर कुरबान हो गईं। ये ही नहीं, और न जाने कितनी..."14 सति प्रथा तथा जौहर प्रथा इसी के परिणाम स्वरूप निर्माण हुई प्रथा परंपराएँ हैं। उपन्यास की एक प्रमुख स्त्री पात्र रेशम भी ऐसी ही स्त्री हैं जो इस मानसिकता का शिकार हो जाती है।

6. स्त्री की पुरुष साथी से अपेक्षा—

मैत्रेयी पुष्पा कृत 'चाक' उपन्यास स्त्री शोषण के विविध आयामों को परत दर परत उघाडने वाला अत्यंत सशक्त उपन्यास है। स्त्री जीवन से जुड़े तमाम पहलुओं को तथा मुद्दों को मैत्रेयी पुष्पा जी ने उठाने का प्रयास किया है। उनके द्वारा सृजित प्रत्येक पात्र समाज का प्रतिनिधित्व करता है। विशेष रूप से विद्रोह करने वाली औरतों के द्वारा वे अपनी मनोभूमिका प्रस्तुत करती हैं। 'चाक' की सारंगी भी एक

जूझारू औरत है जो अपने पति से पूर्ण सहयोग चाहती है, "मेरी सारंग अपने अधिकार का मूल्य जानती है। सांस्कृतिक मनो भूमिकाओं में वह किसी पुरुष से ऊपर है। अपमान, घृणा, उपेक्षा जो पति से मिलती है, उसका निदान हमख्याल मित्र के साथ अपने लक्ष्य की ओर बढ़ने में है। उसे पति नहीं, साथी चाहिए। साथी मन का भी, तन का भी।" 15 सारंगी को अपने पति रंजीत से यही अपेक्षा है कि वह उसका हरहाल में साथ दे। जिस प्रकार का संघर्ष सारंगी लडना चाहती है वह संघर्ष इतना आसान नहीं है। परिवार के सदस्य की अनीतिके विरुद्ध तथा सामाजिक मान्यताओं के विरुद्ध लडने के लिए सारंगी अपने पति का मजबूत साथ चाहती है। सारंग अपने पति रंजीत की सहायता से रेशमक 1 हत्यारा डोरिया को कानून के दायरे में ला खडा करती है।

7. स्त्री विद्रोह का प्रखर स्वर-

मैत्रेयी पुष्पा यह नाम विद्रोही नारी चरित्रों की सर्जक लेखिका के रूप में विख्यात है। उनकी ऐसी कोई रचना नहीं है जिसमें एकाध स्त्री पात्र विद्रोही न हो। व्यवस्था की विकृतियों के विरुद्ध तथा अमानवीय प्रथा-परंपराओं के विरुद्ध उनकी स्त्री पात्र विद्रोह करती है। यह विद्रोह केवल मानसिक रूप तक ही नहीं रहता बल्कि वे प्रत्यक्ष रूप में उस प्रकार का आचरण भी करती हैं। 'चाक' की सारंगी विद्रोही स्त्री का एक प्रातिनिधिक स्त्री है। वह अपने परिवार-गाँव के बुजुर्गों को फटकारते हुए अपना विद्रोह प्रकट करती है, "मेरे ससुर गजाधरसिंह, चचिया सुसर खूबाराम, ग्रामप्रधान फत्तेसिंह, पुराने जमींदार नंबरदार, ग्रामसेठ भवानीदास, पंडित चरनसिंह से लेकर ऊँची-नीची कौमों के तमाम बूढ़े-बड़े गुमसुम क्यों रह गए ? इनकी जिह्वा क्यों लकडा गई? ये पुरुष-महापुरुष शाबासी के पात्र हैं या धिक्कार के? इनकी लाज-लिहाज हम क्यों करते हैं? हम सारी अवस्था शीश झुकाकर काट देते हैं इनके सम्मान में, क्यों? आज मुझसे भी कोई उत्तर नहीं बन पा रहा, तो ये भी क्या बताएंगे कि ये लोग हमारे हत्याओं के गवाह नहीं, तमाशाबीन बनकर क्यों रह जाते हैं? अन्याय के नाम पर ये गूंगे हो जानेवाले हमारे संरक्षक....." 16 मानव के रूप प्राप्त अधिकारों को पाने के लिए प्रचलित व्यवस्था के विरुद्ध विद्रोह करने वाली सारंगी हिंदी साहित्य का एक तेजस्वी नारी पात्र है।

इस प्रकार हम कह सकते हैं कि 'चाक' उपन्यास स्त्री विमर्श प्रधान सशक्त उपन्यास है। मैत्रेयी पुष्पा जी ने प्रस्तुत उपन्यास में ग्रामीण स्त्री जीवन के विविध आयामों को तथा जीवन संघर्ष को यथार्थ के धरातल पर चित्रित किया है। समाज जीवन की विषमताओं का तथा सूक्ष्म जटीलताओं का ऐसा वस्तुनिष्ठ वर्णन अन्यत्र दुर्लभ ही कहा जा सकता है। भारतीय समाज में व्याप्त स्त्री-पुरुष विषमता तथा परिवार, समाज व्यवस्था में स्त्री के उपेक्षित स्थान का सटीक विवेचन करनीवाली यह औपन्यासिक रचना हिंदी साहित्य की चर्चित रचना है। मैत्रेयी पुष्पा जैसी स्त्रीवादी लेखिकाओं के कारण ही स्त्री जीवन का दर्द एवं दमन-शोषण की दास्तां साहित्य के रूप में सामने आ रही है। 'चाक' पुरुषसत्ताक व्यवस्था द्वारा स्त्री के निर्मम दलन, दमन एवं शोषण का वह पन्ना है जो अपनी तेज-तरार शब्दावली के कारण साहित्य जगत में सदैव चर्चा का विमर्श का केंद्र बना रहेगा।

निष्कर्ष

निष्कर्ष रूप में कहा जा सकता है कि मैत्रेयी पुष्पा का उपन्यास 'चाक' स्त्री विमर्श का वस्तुनिष्ठ दस्तावेज है। इस उपन्यास की स्त्रियाँ पुरुषों के बनाये समाज तथा नियमों में जकडकर जीना पसंद नहीं करती। वे अपने स्वतंत्र अस्तित्व की निरंतर तलाश में दिखाई देती हैं। अपनी स्वतंत्रता को घोषित करती हुई उसे बचाये रखने के लिए निरंतर संघर्ष करती हैं। मैत्रेयी पुष्पा जी ने रेशम और गुलकंदी के रूप में जूझारू औरतों को बडी ही संजीदगी के साथ चित्रित किया है। मैत्रेयी पुष्पा ने हिंदी कथा साहित्य में अपनी सार्थक लेखनी से महत्वपूर्ण हस्तक्षेप किया है। वे अपनी बेबाक लेखन के कारण

लगातार चर्चा में बनी हुई हैं। गाँव देहात की सारंग जैसी औरत स्वचेतना तथा अस्तित्व को जो प्रस्तुत करती है वह अपने आपमें प्रेरक है। व्यक्तिगत संघर्ष को सामाजिक संघर्ष में रूपांतरित करने करने वाली स्त्री तथा पुरुषसत्ताक व्यवस्था के विरुद्ध बगावत के बीज बोने वाली स्त्री की संघर्षपूर्ण कहानी समाज के लिए प्रेरणा का पूंज बन जाती है। “चाक” अर्थात् चक्र। चक्र गति, प्रगति तथा परिवर्तन का प्रतिक माना जाता है। यह चक्र अशुभ को छेदता है, उसे ध्वस्त करता है। चाक, चक्र परिवर्तन का तथा निरंतर गतिशीलता का प्रतिक है। समाज अपने आदिम अवस्था लेकर आज तक निरंतर गतिशील है। ‘चाक’ उपन्यास जिस विषमताविहीन एवं समता मूलक समाज का आग्रह करता है उसे पाने के लिए विवेक संपन्न मनुष्य निरंतर प्रयास करते रहे। ‘चाक’ इसी विश्वास और सपने का दूसरा नाम है।

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17.

प्राचीन भारत में शैव धर्म की विकास यात्रा

डॉ० शुक्ला ओझा

प्राध्यापक एवं विभागाध्यक्ष
डॉ० भगवत सहायक शास० महा० ग्वालियर

धर्म शब्द की सबसे सरल परिभाषा है "धार्यते इति धर्मः" अर्थात् जो धारण किया जाता है वही धर्म है। यह व्यक्ति को कर्तव्यों, सत्कर्मों एवं गुणों की ओर ले जाता है। यह मानव व्यवहार में संतुलन बनाता है। यह दर्शन एवं ईश्वरीय चिन्तन का प्रवाह होता है जो साथ ही मानव जीवन के समस्त पहलुओं के प्रस्फुटीकरण का आधार होता है। इस शब्द की उत्पत्ति 'धृ' धातु से हुयी है। जिसका अर्थ होता है धारण करना। प्राचीन भारत में प्रकृति की शक्तियों के दैवीकरण के साथ जिस धर्म का प्रादुर्भाव हुआ वह बहुदेववाद की अवधारणा पर टिका हुआ था। यही कारण है धर्म का विविध रूप में विकास हुआ एवं इसके विकास में धर्म के अनेकानेक शाखाएँ पल्लवति होती दृष्टिगोचर होती है, उन्हीं में से एक अत्यंत महत्वपूर्ण है शैव धर्म जो शिव की आराधना पर आधारित है।

शैव धर्म भारत का प्राचीन धर्म है। ऐसी मान्यता है कि बौद्ध धर्म के विरुद्ध प्रतिक्रिया के कारण वैदिक धर्म का पुनरुत्थान हुआ। इस प्रक्रिया में वैदिक धर्म जो परिष्कृत, जनप्रिय एवं जनकल्याणकर परिवर्तित स्वरूप धारण किये शैव धर्म उन्हीं में से एक था। प्राचीन मानव ने विश्व में सर्वत्र एक व्यवस्था देखी एवं उसी व्यवस्था के नियामक के रूप में देवताओं की कल्पना की थी जो नितान्त प्राकृतिक परिवर्तनों एवं शक्तियों पर आधारित थे। जिनकी विस्तृत व्याख्या वैदिक साहित्य में उपलब्ध है। शैव धर्म का मूल भी वेदों में विद्यमान है। शिव भी वैदिक देवताओं में से एक प्रमुख देवता हैं जिनका एक नाम रुद्र भी है। वैदिक साहित्य में इनके दोनों नामों का उल्लेख मिलता है। भीषण या रौद्र रूप को प्रकट करने के लिये रुद्र तथा शान्त व कल्याणकर रूप के लिये शिव का उल्लेख है। वैदिक साहित्य वह प्राचीनतम लिखित प्रमाण है जो शैव धर्म की व्यापक जानकारीयों प्रस्तुत करता है। किन्तु उससे भी अधिक महत्वपूर्ण तथ्य यह है कि शैव मत व शिव पूजा की उपस्थिति तो भारतीय समाज में आदिम काल से ही प्रमाणित हो रही है। उस आदिम युग में शिव और शक्ति के मूल रूप की प्रजनन प्रतीकों के रूप में उपासना की परम्परा के प्रचुर प्रमाण उपलब्ध हैं सिन्धु घाटी सभ्यता के अवशेषों में तीन ऐसी मुद्राएँ उपलब्ध हुयी हैं जिन पर एक ऐसे देवता की छबि अंकित है जिसके तीन मुख है तथा जिसके मस्तक पर सींग बनाये गये हैं अथवा उसे सींगों का मुकुट जैसा पहने हुये दर्शाया गया है। इसके दायी ओर दो पशु हाथी और बाघ तथा बांयी ओर गैंडा , भैंसा एवं आसन के नीचे दो हिरण आदि पशु दर्शाये गये हैं। अनेक विद्वानों का यह मत है कि यह प्रतिमा पशुपति शिव की है, जिसकी पूजा सैधव सभ्यता में प्रचलित थी एवं कालान्तर में आर्य जाति में भी इसे

अपना लिया था। यह विचार शैव धर्म को संसार के प्राचीनतम धर्मों की श्रेणी में स्थापित करता है। इसी कारण शैव धर्म का प्रारंभिक स्वरूप एवं विकास कबीलाई एवं ग्रामीण परिवेश से समबद्ध रहा है। इसमें अनेक ऐसे धार्मिक विधि-विधान सन्निहित हैं जो इसकी आदिम प्राचीनतम को पुष्ट करते हैं। लिंग पूजा, पशुपति रूप में आराधना, कैलाश पर्वत अथवा शमशान में एकान्तवास, बाघाम्बर पहनना, खुले प्राकृतिक स्थलों पर शिव लिंग की स्थापना, पूजन पद्धति में जंगली फल-फूलों यथा धतूरा इत्यादि का सम्मिलन आदि तथ्य शैव धर्म के आदिम कबीलाई प्रारंभ को इंगित करते हैं।

वैदिक युग में रुद्र व शिव की पूजन पद्धति के अन्तर्गत अनेक मंत्रों की रचना की गयी तथा अनेक याज्ञिक अनुष्ठानों की परम्परा स्थापित हुयी। कालान्तर में याज्ञिक कर्मकाण्डों के प्रति जन आस्था कम होने के कारण इनकी भी प्रतिमाएँ बनाकर मूर्तिपूजा का प्रारंभ हो गया जिससे शैव धर्म का एक नवीन परिवर्तित स्वरूप 'शैव भागवत धर्म' के रूप में विकसित हुआ। रामायण- महाभारत काल में भारत में शिव पूजा पर्याप्त रूप में प्रचलित थी। रामायण में शिव पूजा विषयक अनेक कथानक वर्णित है उदाहरणार्थ- राजा भागीरथ द्वारा शिव को प्रसन्न कर गंगा को भूतल पर लाना, समुद्रमंथन के समय विष को शिव द्वारा कण्ठ में धारण करना, हिमालय पुत्री उमा का शिव से विवाह प्रसंग, रावण की महान शिव भक्ति, राम द्वारा शिव पूजन इत्यादि प्रसंग इस तथ्य के प्रमाण हैं। इसी प्रकार महाभारत भी अनेक ऐसे कथानकों को अपने साथ समाहित किये हुये हैं यथा- पाशुपत अस्त की प्राप्ति हेतु अर्जुन द्वारा शिव को प्रसन्न करने हेतु तप करना, शिव का किरात के रूप में प्रकट होना, अश्वत्थामा द्वारा शिव को प्रसन्न कर खड्ग प्राप्त करना स्वयं कृष्णा द्वारा पुत्र प्राप्ति हेतु शिव की आराधना करना, महाभारत में इन्द्र, विष्णु तथा ब्रह्मा को शिव का उपासक बताना संबंधी कथाएँ शिव पूजा की प्राचीनता को स्थापित करती हैं।

मौर्य युग के पश्चात बौद्ध धर्म के विरुद्ध प्रतिक्रिया स्वरूप वैदिक धार्मिक व्यवस्था में पुनरुत्थान की प्रक्रिया के रूप में व्यापक परिवर्तन आये। गुप्त शासकों द्वारा वैष्णव धर्म को राज धर्म बनाने से यद्यपि गुप्त काल में वैष्णव मत का व्यापक विकास हुआ तथापि यही गुप्त युग शैव धर्म के विस्तार का भी युग बना। गुप्त युग के महाकवि कालिदास शिव आराधक थे। उनके द्वारा महाकाव्य 'रघुवंशम' का प्रारंभ 'पार्वती परमेश्वरी' की वन्दना से करना, 'कुमार संभव' काव्य में स्कन्द के जन्म (संभव) का व्यापक वर्णन करना इसी बात की पुष्टि करते हैं। गुप्त युग में ही छठवीं शताब्दी के संस्कृत रचनाकार भार्गव ने भी अपने ग्रंथ 'किरातार्जुनीयम्' में किरात रूप में शिव तथा अर्जुन के सामरिक द्वन्द को चित्रित किया है। इसी युग में रचित वायु पुराण, मत्स्य पुराण में भी शिव की महिमा का वर्णन है। गुप्त सम्राट कुमार गुप्त द्वारा अपने पुत्र का नाम शिव के पुत्र के नाम पर स्कन्दगुप्त रचना, अपने सिक्कों पर मोर पर विराजमान शिव पुत्र कार्तिकेय (स्कन्द) का चित्रांकन इत्यादि इस युग में शैव धर्म की विकसित स्थिति को दर्शाते हैं।

प्राचीन भारत के इतिहास में जितना महत्व बड़े साम्राज्यों एवं राजवंशों का रहा है, उतना ही महत्व बीच-बीच में स्थापित छोटी राजसत्ताओं (जिनमें विदेशी भी थे) का भी रहा है। शैव धर्म में आस्था रखने वाले भारत पर शासन करने वाले विदेशी शासकों की सूची भी बहुत बड़ी है। चौथी सदी ईस्वी पूर्व यूनानी राजदूत मेगस्थनीज ने भारतीयों द्वारा पूजे जाने वाले दो देवताओं डायोनिसस एवं हेराक्लीज का उल्लेख किया है। इतिहासकारों का यह मत है कि ये दोनों देवता शिव एवं कृष्ण के ही यूनानी रूपान्तर हैं। कुषाण शासक वेम कदफिस की मुद्राओं पर शिव मूर्ति एवं नन्दी के साथ शिव की मूर्ति अंकित है। इसी प्रकार शिव की भुजाओं में त्रिशूल, कमण्डल और बाघाम्बर दर्शाये गये हैं। उसके सिक्कों पर अंकित लेख में उसके नाम के साथ 'माहेश्वरस्य' भी लिखा गया है यद्यपि कनिष्क का बौद्ध धर्म के विकास में अभूतपूर्व योगदान रहा है तथापि उसकी भी कुछ मुद्राओं पर शिव मूर्ति अंकित होना इस युग में शिव पूजा की लोकप्रियता की ओर संकेत करता है। कुषाणों के साथ-साथ शक एवं पार्थियन राजाओं की मुद्राएँ भी शैव धर्म की महत्ता को स्थापित करती हैं। माओज एवं गोदोफर्नेज के शिव की मूर्ति अंकित की हुयी मुद्राएँ प्राप्त हुयी हैं। उत्तर-पश्चिमी भारत में भी शैव धर्म बहुतायत से प्रचलित था। ग्रीक लेखक हेसेकियस ने गांधार का देवता वृषभ (नन्दी) को बताया है। गांधार की राजधानी पुष्कावली से प्राप्त शक मुद्रा पर नन्दी की प्रतिमा के नीचे खरोष्ठी लिपि में 'उसमें' अंकित है जो वृषभ का अपभ्रंश माना गया है। सातवीं शताब्दी तक यहाँ शैव धर्म की विकसित स्थिति का वर्णन चीनी यात्री ह्वेनसांग ने किया है। उसने पुष्कावती के पश्चिमी द्वार पर शिव मंदिर का भी उल्लेख किया है। कनिष्क के उत्तराधिकारी भी शैव मत के अनुयायी बने रहे। छठवीं शताब्दी का भारत हूणों के आक्रमणों से रक्त रंजित बना रहा जिन्होंने गुप्त साम्राज्य को आघात पहुँचाया। हूणों का प्रसिद्ध शक्तिशाली शासक मिहिरकुल स्वयं तथा अन्य हूण शैव मत के अनुयायी थे तथा वे बौद्धों के प्रति अत्याचारपूर्ण रवैया अपनाते हुये दिखायी देते हैं।

गुप्त सम्राटों के अतिरिक्त अन्य अनेक देशी शासक भी शैव धर्म के ही अनुयायी थे। हर्षवर्धन ने अपनी रचना के प्रारंभ में शिव स्तुति की है। उसका समकालीन बंगाल नरेश शशांक भी शैव अनुयायी था। वाकारक वंश, मैत्रक राजवंश, कदम्ब, पारिव्राजक वंश तथा दक्षिण भारत पल्लव, पाण्ड्य शासक भी शिव आराधक थे। पल्लव शासक महेन्द्रवर्मन का तो इसे लोकप्रिय बनाने में विशेष योगदान रहा है। एलोरा के गुहा मंदिरों में आठवीं शताब्दी में राष्ट्रकूट शासक कृष्ण द्वारा बनवाया गया कैलाश मंदिर सर्वाधिक महत्वपूर्ण है। जिसकी भित्तियों पर शिव चरित्र से जुड़ी हुयी कथाओं को अंकित किया गया है।

प्राचीन भारत में शैव धर्म की विकास यात्रा में अनेक सम्प्रदायों का अस्तित्व दिखायी देता है। इनमें पाशुपत सम्प्रदाय का उल्लेख वायु एवं लिंग पुराणों में प्राप्त होता है। इस सम्प्रदाय का प्रवर्तक लकुलीश या लकुड़ी था। जो प्रथम शती अथवा दूसरी शती में इस शाखा को लोकप्रिय बना रहा था। इसमें पांच पदार्थों या तत्वों की संज्ञा स्वीकार की गयी है, ये हैं – कार्य, कारण, योग, विधि एवं दुखान्त हैं। शिव के एक अवतार भैरव हैं उन्हें उपास्य मानने वाला सम्प्रदाय कापालिक सम्प्रदाय है। इसके अनुयायी सुरापान, अभक्ष्य

भोजन, शमशान भस्म लेपन आदि को साधना का अंग मानते हैं। इसी सम्प्रदाय का एक उपवर्ग 'कालामुख' होता है जो अत्यधिक रौद्र रूप में साधना करते हैं।

इसी प्रकार एक अन्य सम्प्रदाय 'काश्मीर के शैव सम्प्रदाय' का प्रारंभ आठवीं शती के अग्रिम भाग व नवीं शती के प्रारंभ में वसुगुप्त ने किया था। इस सम्प्रदाय की भी दो शाखाएँ विकसित हुयीं – स्पन्द शास्त्र एवं प्रत्यभिज्ञा शास्त्र। इसी प्रकार दक्षिण भारत में भी अन्य सम्प्रदायों की उपस्थिति दिखायी देती है। इनमें प्रमुख स्थान वीर शैव या लिंगायत सम्प्रदाय का है जो 12वीं शताब्दी में वसव नामक ब्राह्मण द्वारा स्थापित किया गया था। कालान्तर में शैव धर्म में भी तांत्रिक सम्प्रदाय का प्रभाव भी दिखायी देता है। मध्यप्रदेश के मालवा क्षेत्र में भी प्राचीन काल से ही शैव धर्म का व्यापक प्रचार हुआ। बौद्ध, जैन तथा वैष्णव धर्म की प्रतियोगिता के बाद यह यहाँ प्रभावी रूप से छाया रहा। यहाँ प्राचीन काल में इसके विकास में निम्न वर्ग का प्रतिनिधित्व करने वाले शैवाचार्यों, बौद्ध धर्म से ब्राह्मण धर्म में परिवर्तित होकर आये सिद्धों, नाथ पंथ, शैव अखाड़ों की विशिष्ट भूमिका रही। यहाँ निवास करने वाली रक्ष, नाग, आर्य जातियों, ब्राह्मण, क्षत्रिय, वैश्य तथा निम्न वर्ग आदि सभी का योगदान अविस्मरणीय है।

शैव धर्म का प्रसार मात्र भारत तक ही सीमित नहीं रहा, वरन इसका प्रसार पूर्वी तथा दक्षिण पूर्वी एशिया के अधिकांश देशों तथा पश्चिमी एशिया के अनेक देशों में हुआ। प्राचीन काल में अनेक आचार्यों तथा सन्यासियों ने भी देश विदेश में इस धर्म को विकसित करने में अपार सफलता प्राप्त की। वर्तमान समय में भी इण्डोनेशिया के बाली द्वीप में आज भी प्राचीन काल से स्थापित शैव परम्परा पल्लवित है। प्राचीन काल में जावा, सुमात्रा, बोर्नियो आदि देशों में शिव मूर्तियाँ एवं मन्दिरों की बड़ी संख्या में स्थापना की गयी। किन्तु जिन आचार्यों द्वारा यह शैव मत के प्रचार का पुनीत कार्य सम्पन्न किया गया, उनका इतिहास अज्ञात है। भौतिक एश्वर्य की चमक-दमक से रहित यह भस्म एवं बाघाम्बर जैसी प्राकृतिक सज्जा से सुसज्जित यह विश्व रूप प्राचीन युग से आज तक जन-जन के आराध्य के रूप में स्थापित है। इस शैव मत के विकास में शंकराचार्य बारह ज्योतिर्लिंग आदि की विशिष्ट भूमिका रही है।

संदर्भ ग्रंथ

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8. प्रकाशानन्द सरस्वती – द ट्र्यू हिस्ट्री एण्ड दि रिलीजन ऑफ इंडिया।



18.

खाड़ी देशों से आने वाले सामाजिक उत्प्रवाहों
का घरेलू समूहों में प्रभाव का अध्ययन

(The Study of House holds Impact of Social Remittances From Gulf Countries)

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सारांश)Abstract(:

भारत से खाड़ी देशों के लिए होने वाला प्रवासन, विश्व के अन्य देशों की अपेक्षा सबसे ज्यादा है। खाड़ी के देशों में प्रवासित इन श्रमिकों द्वारा व्यापक स्तर पर आर्थिक उत्प्रवाह प्राप्त हो रहा है। ऐसे आर्थिक उत्प्रवाह से प्रवासियों के घरेलू समूहों के जीवन स्तर में सुधार आ रहा है। आर्थिक उत्प्रवाहों के साथ-साथ प्रवासियों द्वारा गंतव्य से सामाजिक उत्प्रवाह भी साथ आता है। सामाजिक उत्प्रवाह किसी अन्य गंतव्य स्थान से प्राप्त विचार और व्यवहार हैं, जिसे वैसी सामाजिक पूंजी के रूप में परिभाषित किया गया है जिससे सामाजिक, राजनैतिक, आर्थिक और धार्मिक भागीदारी पर काफी प्रभाव पड़ता है। इसे, प्रवासित समूहों द्वारा लाए गए आदतों, विचारों, पहचान, और सामाजिक पूंजी आदि के माध्यम से होने वाले विकास को व्यापक रूप से समझा जा सकता है। सामाजिक उत्प्रवाह पर अब तक अधिकांश शोध अमेरिका और इसके आस-पास के श्रम प्रदाता देशों पर आधारित हैं। भारत से बड़ी संख्या में होने वाले प्रवासन को देखते हुए भारतीय घरेलू समूहों में आर्थिक उत्प्रवाह के साथ-साथ सामाजिक उत्प्रवाह का अध्ययन भी अत्यंत प्रासंगिक प्रतीत होता है। ऐसे में जब उत्तर प्रदेश से होने वाले प्रवासन एवं सामाजिक उत्प्रवाह पर शोध कार्यों का अभाव है तब पूर्णतया सामाजिक उत्प्रवाह जैसे तथ्य को लेकर उत्तर प्रदेश पर इसके प्रभावों पर केंद्रित, इस शोध अध्ययन की उपादेयता बेहद महत्वपूर्ण हो जाती है। अतः उपरोक्त प्रभावों के अध्ययन पर केंद्रित होकर उत्तर प्रदेश के घरेलू समूहों में सामाजिक उत्प्रवाह, घरेलू समूहों के किन-किन पक्षों पर अपना प्रभाव, परिवर्तन एवं सामाजिक व आर्थिक ढाँचों में सकारात्मक एवं नकारात्मक प्रभाव डाल रहा है, इसे आधार प्रश्न बना कर अध्ययन को पूर्ण किया गया है।

मुख्य शब्द : अंतरराष्ट्रीय प्रवासन; खाड़ी प्रवासन; श्रमिक प्रवासन; सामाजिक-आर्थिक उत्प्रवाह; जागरूकता;

परिचय (Introduction) :

प्रवासन एक निरंतर जारी रहने वाली प्रक्रिया है इसीलिए दुनिया भर में प्रवासन और पलायन का इतिहास बहुत पुराना है। रोजगार प्राप्त करने और बेहतर जीवन की उम्मीदों के चलते पूरी दुनिया में देश की सीमा से बाहर और सीमा के भीतर एक स्थान से दूसरे स्थान पर जाकर रहने और वहाँ बस जाने की परम्परा बहुत पुरानी है। मानव समुदाय, एक समूह के रूप में ऐच्छिक और अनेच्छिक कारणों से स्थानांतरित होता रहा है। वह बेहतर भविष्य और जीविकोपार्जन के लिए एक स्थान से दूसरे स्थान पर प्रवासित होते रहे हैं। प्रवासन का तात्पर्य है मानव समूहों का एक भौगोलिक स्थान से दूसरे भौगोलिक स्थान तक का आवागमन, स्थानांतरण का उद्देश्य स्थायी, अस्थायी तथा अर्धस्थायी निवास हो सकता है। अर्धस्थायी स्थानान्तरण प्रवासन, अधिकांशतया जीविकोपार्जन हेतु श्रमिक के रूप में किया जाता है।

राष्ट्र एक राजनैतिक इकाई है। राष्ट्र के अंदर मानव जनसंख्या का स्थानान्तरण आंतरिक प्रवासन कहलाता है। राजनैतिक सीमा के बाहर होने वाले आवागमन को अंतरराष्ट्रीय प्रवासन की संज्ञा दी जाती है। प्रवासन एक निरंतर जारी रहने वाली प्रक्रिया है, जिसका सम्बन्ध मनुष्य से है। मनुष्य की जन्मजात गतिशीलता और महत्वाकांक्षा ही प्रवासन का स्वरूप एवं प्रवासन की दिशा निर्धारित करती है। प्रवासन की प्रक्रिया एक बार आरम्भ हो जाने के बाद अपनी स्वयं की गति प्राप्त कर लेती है और कुछ हद तक मूल कारणों से हटकर स्वतः संचालित होने लगती है, जो बाद में स्वतंत्र प्रवासन व्यवस्था का

रूप ले लेती है। मानव प्रवासन के प्रमुख दो पहलू हैं, प्रथमतः मानव केवल शारीरिक रूप से प्रवासित नहीं होता, बल्कि साथ में यादों के रूप में अपनी सामाजिक एवं सांस्कृतिक पृष्ठभूमि को भी प्रवासित करके ले जाता है। वह भौतिक एवं अभौतिक रूप में अपनी सामाजिक एवं सांस्कृतिक गठरी को भी प्रवासित करता है। संयुक्त राष्ट्र संघ के एक आंकलन के अनुसार वर्ष 2005 में विश्व जनसंख्या का लगभग 3 प्रतिशत अपने जन्म के मूल देश से दूसरे देश की ओर स्थानांतरित/प्रवासित हुई है। आवागमन और संचार तकनीकी में क्रान्तिकारी परिवर्तन के फलस्वरूप वर्तमान शताब्दी को निःसंदेह "प्रवासन युग" माना जा सकता है। आज विश्व पटल पर देखा जाए, तो पूरी दुनिया के देश अपनी-अपनी आवश्यकताओं और जीविकोपार्जन हेतु अपने राष्ट्र जनसंख्या का कुछ प्रतिशत अंतरराष्ट्रीय प्रवासन में संयोजित कर रहे हैं। बढ़ते जननाकिकीय नवीन वैश्विक और राजनैतिक गतिशीलता, तकनीकी खोजों और सामाजिक नेटवर्क आदि के कारण अंतरराष्ट्रीय प्रवासन आयाम तथा पैमाने दोनों की दृष्टि से बढ़ता जा रहा है और इस कारण विभिन्न राष्ट्रों के सामाजिक, आर्थिक तथा नृजातीय संरचना में निरंतर परिवर्तन हो रहा है।

भारत से अंतरराष्ट्रीय प्रवासन)International Migration from India(:

भारत से लोगों का विभिन्न देशों के लिए प्रवासन, इतिहास के कालखण्डों में क्रमिक रूप में अलग-अलग व्यवस्थाओं के अंतर्गत विश्व के अनेक स्थानों के लिए प्रस्थान किया। प्राचीन व्यापारिक और धार्मिक समूहों, औपनिवेशिक काल में सिद्धदोष, अनुबंधित श्रमिकों 'कुली', गिरमिटिया, कंगनी, मैस्ट्री से लेकर स्वतंत्र भारत के 'प्रतिभा-पलायन' से जुड़े समूह और आधुनिक वैश्विक प्रबंधकों-तकनीकी विशेषज्ञों द्वारा विश्व के अधिकांश देशों में भारतीय संस्कृति अपने सजीव रूप में उपस्थित है। इक्कीसवीं सदी के भारतीय डायस्पोरा का गठन 'पुराने डायस्पोरा' और 'नए डायस्पोरा' दोनों का सम्मिलित रूप है। आज आधुनिक काल में भारत से बड़ी संख्या में प्रवासन विकसित देशों की तरफ हो रहा है। विश्व बैंक की रिपोर्ट के आधार पर देखा जाए तो भारत से प्रवासी रोजगार के लिए विभिन्न गंतव्य स्थलों पर आज के तकनीकी समय में बड़ी संख्या में कुशल, अर्द्धकुशल एवं अकुशल श्रमिकों के रूप में लगातार उन्मुख हो रहे हैं। भारत से गत 11 वर्षों में विभिन्न देशों हेतु प्रवासित हुए प्रवासियों की संख्या कुछ इस प्रकार से हैं।

Year	No. of Migrants
2004	4,74,960
2005	5,48,859
2006	6,76,912
2007	8,09,453
2008	8,48,601
2009	6,10,272
2010	6,41,356
2011	6,26,565
2012	7,47,041
2013	8,16,655
2014	8,04,878

Source : MOIA annual report of 2009-2015

समकालीन समय में भारत से प्रवासन दो रूप में देखा जा सकता है पहला व्यवसायिक प्रवासन दूसरा शैक्षिक प्रवासन। व्यवसायिक प्रवासन, मूलभूमि से गंतव्य भूमि पर अकुशल, अर्द्धकुशल, कुशल व उच्च कुशल के रूप में आर्थिक अर्जन के दृष्टिकोण से होने वाले प्रवासन के रूप में देखा जाता है। प्रवासियों का कुशल प्रतिभा उसके गुणवत्ता के हिसाब से गंतव्य में जाने का मार्ग प्रशस्त करता है। उच्च कुशल

व कुशल श्रमिक विकसित देशों में अच्छे श्रम मूल्यों के पदों के लिए प्रवासित होते हैं। जबकि अकुशल व अर्धकुशल श्रमिक विकासशील देशों के लिए प्रवासित होते हैं परंतु इन्हें अपने मूलभूमि के श्रम मूल्य से कहीं बेहतर श्रम मूल्य मिलता है। व्यवसायिक प्रवासन के रूप में चिकित्सा, इंजीनियरिंग, विज्ञान, तकनीक, अंतरिक्ष विज्ञान, सामाजिक विज्ञान आदि के क्षेत्रों से उच्च शिक्षित प्रतिभावान भारतीय, पश्चिमी देशों और ऑस्ट्रेलिया, न्यूजीलैंड, जापान, हांगकांग, सिंगापुर एवं खाड़ी के देशों में जाते हैं। जहाँ प्रतिभा पलायन ज्यादातर विकसित देशों में होता है, वहीं प्रशिक्षित एवं अप्रशिक्षित मजदूरों का गमन खाड़ी के देशों में अधिक हो रहा है। शैक्षिक प्रवासन, बेहतर और उच्च शिक्षा प्राप्ति के उद्देश्य के लिए गंतव्य स्थल को प्रवासित होना है। उच्च शिक्षा की प्राप्ति में इंजिनियरिंग, चिकित्सा, प्रबंधन एवं अन्य कई प्रकार के व्यवसायिक शिक्षा के लिए छात्रों का विकसित देशों के विश्वस्तरीय विश्वविद्यालयों में प्रवेश हेतु काफी बड़े स्तर पर प्रवासन होता है। उच्च शिक्षा के लिए बेहतर विश्वविद्यालयों की श्रेणी में आने वाले विकसित देशों में संयुक्त राज्य अमेरिका, यूनाइटेड किंगडम, जर्मनी, फ्रांस, कनाडा, रूस, ऑस्ट्रेलिया और न्यूजीलैंड इत्यादि आते हैं। यहाँ से शिक्षा प्राप्ति के लिए छात्र राष्ट्रीय और अंतरराष्ट्रीय स्तर पर आयोजित होने वाली फेलोशिप की परीक्षा को पास करते हैं, तथा कई छात्र आर्थिक रूप से संपन्न होने के कारण शिक्षा प्राप्ति हेतु प्रवासित होते हैं तथा इस प्रवासन के परिणाम में मूलभूमि को इन छात्रों से प्रतिभा प्राप्ति के रूप में बड़ी उपलब्धी प्राप्त होती है जिससे देश को कई क्षेत्रों में योगदान मिलता है।

भारत से व्यवसायिक प्रवासन में दो प्रकार के प्रवाह हुए हैं : पहला प्रवाह उच्च कौशल के रूप में पेशेवर श्रमिकों विशेष रूप से संयुक्त राज्य अमेरिका, ब्रिटेन, कनाडा, फ्रांस, रूस, जापान, आस्ट्रेलिया और न्यूजीलैंड जैसे विकसित देशों में पलायन कर रहे हैं। यह प्रवाह भारत की आजादी के बाद से शुरू हुआ और 1990 के दशक में सूचना प्रौद्योगिकी पेशेवरों का तीव्र गति के साथ उत्प्रवास हुआ। दूसरा प्रवाह विशेष तौर पर खाड़ी देशों और मलेशिया, सिंगापुर के लिए अकुशल और अर्धकुशल श्रमिकों के रूप में जाना हो रहा है, जो मुख्यतः केरल सहित अन्य दक्षिण भारत के राज्यों से हैं। तथापि उत्तर भारत के राज्यों में उत्तर प्रदेश और बिहार ऐसे प्रवासन के लिए मूल रूप से प्रमुख राज्यों के रूप में उभरा है।

भारत से खाड़ी प्रवासन)Gulf Migration from India(:

भारत से बड़ी संख्या में श्रमिकों का प्रवासन GCC के खाड़ी देशों में होता है। खाड़ी देशों में काम के समूचे क्षेत्रों के लिए कुशल पेशेवरों के रूप में डाक्टर, नर्स, इंजीनियर, वास्तुशिल्पी, लेखागार एवं मैनेजर, अर्धकुशल श्रमिकों में कारीगर, मिस्त्री, ड्राइवर एवं अन्य तकनीकी श्रमिक, अकुशल श्रमिक निर्माण स्थलों, उपजाऊ ज़मीनों (फार्मों), पशुशालाओं के अस्तबलों, दुकानों एवं गोदामों और घर के कामों के लिए इन देशों में गए हुए हैं। खाड़ी के देशों में गए बड़े स्तर पर श्रमिकों के द्वारा एक बड़े स्तर पर आर्थिक उत्प्रवाह प्राप्त हो रहा है। इन आर्थिक उत्प्रवाह से प्रवासियों के घरेलू समूहों के जीवन स्तर में सुधार आ रहा है। इन आर्थिक उत्प्रवाहों के साथ-साथ प्रवासियों के द्वारा वहाँ के सामाजिक व्यवहार भी उनके साथ आते हैं। प्रवासन का योगदान परिवारिक और सामुदायिक स्तर पर विकास के रूप में देखा जा सकता है। परिवारिक स्तर पर घरेलू समूहों के आय, खाद्य, स्वास्थ्य, आवास, शैक्षणिक मानकों, जागरूकता, कौशल इत्यादि में सुधार देखा जा सकता है। तो वही सामुदायिक स्तर पर, प्रवासित और अप्रवासित घरेलू समूहों के स्वास्थ्य, शिक्षा, स्वच्छता, जागरूकता और बुनियादी ढांचों के सुधार में देखा जा सकता है। प्राप्त 13 वर्षों के आँकड़ों के आधार पर यह कहा जा सकता है कि भारत से पूरे विश्व के देशों में होने वाले उत्प्रवास से कहीं ज्यादा खाड़ी देशों के लिए सबसे ज्यादा प्रवासन है।


भारत से GCC के खाड़ी देशों में विभिन्न वर्षों के प्रवासन आंकड़े

YEAR	Bahrain	Kuwait	Oman	Qatar	Saudi Arabia	U.A.E.	TOTAL
2004	22,980	52,064	33,275	16,325	6,23,522	1,72,562	4,23,428
2005	30,060	39,124	40,931	50,222	99,879	1,94,412	4,54,628
2006	37,628	47,449	67,992	76,324	1,34,059	2,54,774	6,18,286
2007	29,966	48,467	95,462	88,483	1,95,437	3,12,695	7,70,510
2008	31,924	35,562	89,659	82,937	2,28,406	3,49,827	8,18,315
2009	17,541	42,091	74,963	46,292	2,81,110	1,30,309	5,38,090
2010	15,101	37,667	1,05,807	45,752	2,75,172	1,30,910	6,10,409
2011	14,323	45,149	73,819	41,710	2,89,297	1,38,861	6,03,159
2012	20,150	55,868	84,384	63,096	3,57,503	1,41,138	7,22,139
2013	17,269	70,072	63,398	78,367	3,54,169	2,02,016	7,85,291
2014	14,220	80,419	51,318	75,935	3,29,937	2,24,033	7,75,862
2015	15,619	66,543	85,028	59,340	3,06,642	2,25,512	7,58,684
2016	11,964	72,402	63,224	30,619	1,65,356	1,63,731	5,07,296

Source : The Times of India (July 24, 2017) & MOIA annual report of 2009-2015

खाड़ी क्षेत्र के अंतर्गत बहरीन, कुवैत, ओमान, कतर, सऊदी अरब, और संयुक्त अरब अमीरात इन 6 देशों ने मिलकर 25 मई 1985 को "गल्फ कोऑपरेशन काउन्सिल" (Gulf Cooperation Council (GCC) का गठन किया। GCC के ये सभी देश आपसी सहमति से अंतरराष्ट्रीय बाजार के लिए तेल की कीमत निर्धारित करते हैं। भारत से खाड़ी देशों के लिए होने वाले प्रवासन का दौर 1970 के दशक के बाद तेजी से हुआ। जब 1970 में खाड़ी के देशों में 'आयल बूम' हुआ तब खाड़ी के देशों में रोजगार के नये-नये साधन पनपने लगे और विकासशील देशों से श्रमिकों का जमावड़ा खाड़ी के देशों में होने लगा। आयल बूम होने की वजह से वहाँ पर विकास की संभावनाएं अत्यधिक बढ़ गईं। बढ़ते समय के साथ-साथ खाड़ी के देशों में निर्माण कार्य तेजी से होने लगा, खाड़ी के देशों ने अपने यहाँ निर्माण कार्य में रोजगार के लिए विश्व के श्रमिकों के लिए अपने यहाँ रास्ता खोल दिया क्योंकि खाड़ी देशों को सस्ते में अंतरराष्ट्रीय स्तर के श्रमिक प्राप्त होने लगे और वह देश जहाँ पर बेरोजगारों की संख्या अत्यधिक थी उन देशों को रोजगार के रूप में खाड़ी देश एक नया प्लेटफार्म मिल गया। अंतरराष्ट्रीय स्तर पर खाड़ी देशों का अन्य विकसित व विकासशील देशों के साथ सम्बन्ध प्रगाढ़ होने लगे, विकसित देशों ने तेल प्राप्त करने हेतु खाड़ी देशों के साथ सम्बन्धों को कायम किया, तो वही विकासशील देशों को अपने यहाँ के बेरोजगार श्रमिकों को रोजगार की समस्या समाप्त करने का बेहतर मौका प्राप्त हुआ। भारत सहित अन्य विकासशील देशों से अर्द्धकुशल व अकुशल श्रमिक खाड़ी देशों में जाने लगे और बढ़ते समय के साथ-साथ श्रमिकों की संख्या में भी बढ़ोत्तरी होने लगी है।

खाड़ी देशों में अत्यधिक संख्या में श्रमिकों की मांग का बढ़ना देखा जाए तो वहाँ पर आयल बूम होने से खाड़ी देशों के कुल जनसंख्या का तीन चौथाई जनसंख्या अचानक धनाढ्यों की श्रेणी में आ गए, जिसके कारण वहाँ पर छोटे श्रमों को करने के लिए श्रमिकों की संख्या में अत्यधिक कमी आ गई। जिसकी वजह से खाड़ी के देशों को अपने यहाँ निर्माण कार्य हेतु अंतरराष्ट्रीय स्तर पर अर्द्धकुशल व अकुशल श्रमिकों को रोजगार देने हेतु वीजा देना प्रारम्भ करना पड़ा। खाड़ी देशों में इस प्रकार से आर्थिक रूप में हुए सामाजिक परिवर्तन को द्वैत श्रम बाजार सिद्धांत (Dual Labour Market Theory) के माध्यम से समझा जा सकता है। पियरे (1997) द्वारा विकसित द्वैत श्रम बाजार सिद्धांत (Dual Labour Market Theory) की यह मान्यता है कि विकसित अर्थव्यवस्थाओं में द्वि-स्तरीय व्यवसायिक संरचना (Bifurcated Occupational Structure) (और आर्थिक संगठन का दोहरा प्रतिमान पाया जाता है। यह द्वैतता अर्थव्यवस्था में दो प्रकार के संगठनों को उत्पन्न करता है— पूंजी केन्द्रित, जहाँ कुशल एवं अकुशल श्रमिकों को उपयोग में लाया जाता है और श्रम-केन्द्रित, जहाँ केवल अकुशल श्रमिकों की आवश्यकता होती है।

विकसित देश	प्रतिशत		विकासशील देश	प्रतिशत
उच्च वर्ग	%80		उच्च वर्ग	%10
मध्य वर्ग	%15		मध्य वर्ग	%30
निम्न वर्ग	%5		निम्न वर्ग	%60

यह सिद्धांत यह तर्क प्रस्तुत करता है कि प्रवासन का संचालन श्रम के मांग की दशाओं से होता है न कि पूर्ति से, विकसित देशों की अर्थव्यवस्थाओं की विशेषता अर्द्धकुशल श्रम की मांग उत्पन्न करते हैं, जिसे घरेलू पेशेवरों द्वारा हीन स्थिति (Low Status) (का मानते हुए) टुकरा दिया जाता है। इसी कारण इन नौकरियों को पूरा करने के लिए अन्य देशों से प्रवासन आवश्यक हो जाता है। लोगों का उद्देश्य निचले पायदानों से उठाना होता है, यह प्रक्रिया उर्ध्वधर गतिशीलता को जन्म देती है। ये निचले पायदान उत्प्रवासियों द्वारा भरे जाते हैं। इन देशों में बाजार की आवश्यकताओं के अनुरूप नीतिगत विकल्प के तौर पर सक्रिय रूप से भर्ती के प्रयास किए जाते हैं।

उत्प्रवाह (Remittances) :

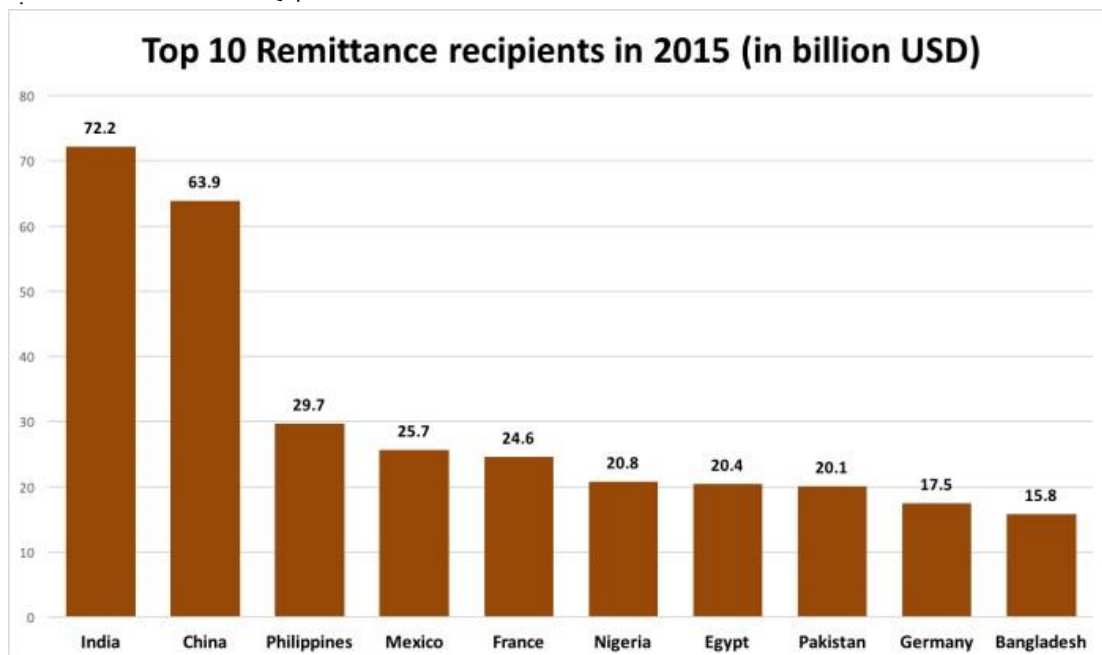
उत्प्रवाह, गंतव्य क्षेत्रों की ओर से मूल प्रेषणकर्ता देश की ओर भेजा जाने वाला धन, वस्तुएं एवं सेवाएं और साथ ही एक जटिल सामाजिक उत्प्रवाह और भावनात्मक संबंध भी हैं। यह उत्प्रवाह प्रवासी के माध्यम से भेजा जाता है जिसमें प्रवासी की महत्वपूर्ण भूमिका होती है। उत्प्रवाह प्रमुख रूप से दो प्रकार के होते हैं :

आर्थिक उत्प्रवाह (Economic Remittance) :

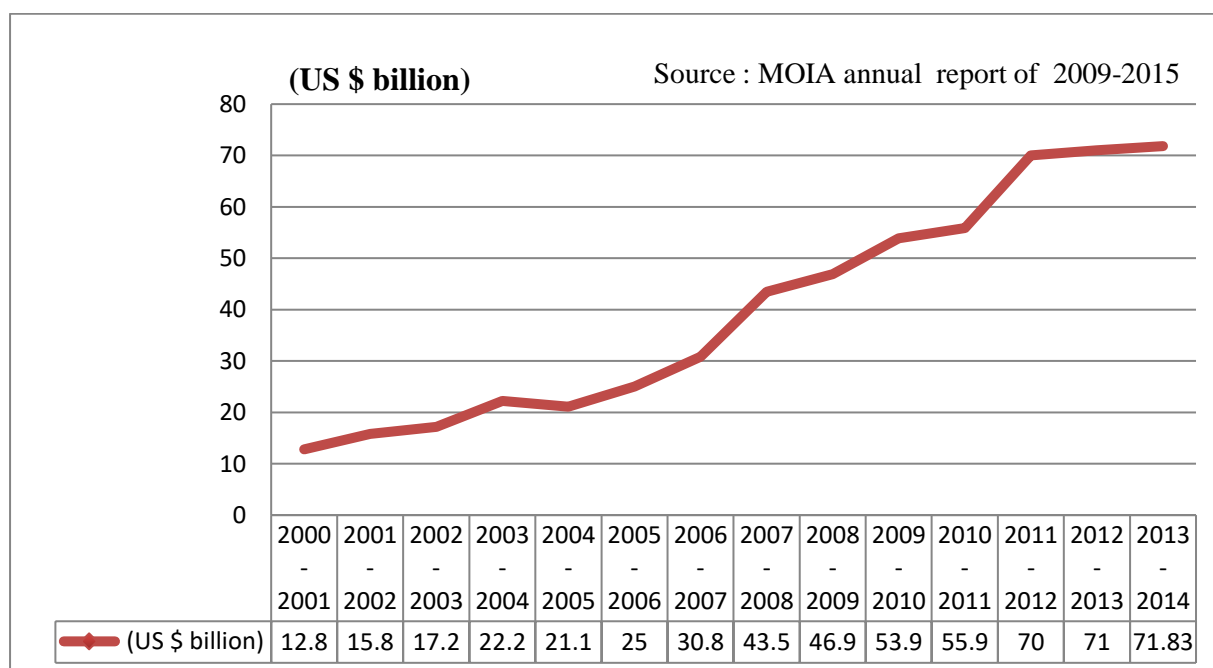
आर्थिक उत्प्रवाह अर्थात् प्राप्ति, एक व्यक्ति द्वारा विदेश से अपने परिवार के लिए भेजा जाने वाला धन है। आर्थिक उत्प्रवाह उस राशि को दर्शाता है, जो एक दायित्व को निभाने के लिए पैसों के स्वरूप में या अन्य वस्तुओं के स्वरूप में भेजा जाता है। यह प्राप्ति अधिकांशतया एक इलेक्ट्रॉनिक नेटवर्क हस्तांतरण के माध्यमों से की जाती है। आर्थिक उत्प्रवाह से तात्पर्य उन पैसों से है जो प्रवासित व्यक्ति द्वारा उनके परिवार के लिए पैसों एवं वस्तुओं के रूप में भेजा जाता है जो उस व्यक्ति एवं उसके परिवार के जीवन स्तर में सुधार लाता है। विश्व बैंक की एक रिपोर्ट के अनुसार विकासशील देशों के प्रवासियों ने 2009 में अपने देशों को कुल \$ US 300 billion भेजे और 2010 में 325US \$ billion और आज फ़ैक्टबुक-2016 के अनुसार 452.3US \$ billion तक जा पहुँची है। फ़ैक्टबुक-2016 की हालिया रिपोर्ट यह बताता है कि दुनिया में प्रवासियों द्वारा सबसे ज्यादा पैसे अपने देशों में लाने वाले प्रमुख 10 देश हैं जिनमें भारत, चीन, फिलिपिंस, मैक्सिको, फ़्रांस, नाइजीरिया, मिश्र, पाकिस्तान, जर्मनी, और बांग्लादेश मुख्य हैं। इस रिपोर्ट के अनुसार विकासशील देशों को बाहर से आने वाले पैसों की आपूर्ति उनकी अर्थव्यवस्था को सुधारने में प्रमुख भूमिका निभाती है। छोटे देशों के मामले में भेजी गई रकम उनके सकल घरेलू उत्पाद (जीडीपी) से बड़ा हिस्सा था। कुछ देशों में विदेशों से भेजी रकम जीडीपी का 25 प्रतिशत हिस्सा था।

भारत को सबसे ज्यादा 72.2\$ US billion मिले, वही चीन को करीब 63.9\$ US billion मिलें। विश्व बैंक का कहना है कि अगले कुछ वर्षों में विकासशील देशों को मिलने वाली रकम हर साल में बढ़कर 500\$ US billion को भी पार कर सकती है। विकास संभावनाओं का सम्बन्ध रुपयों का ट्रांसफर आर्थिक मदद का एक अहम हिस्सा है। जो सीधी तरह से प्रवासियों के आमदनी को बढ़ाता है। इससे स्वास्थ्य, शिक्षा एवं छोटे उद्योगों में बढ़ोतरी होती है। आज भारत विदेशी उत्प्रवाह के मामले में प्रथम स्थान पर है। विश्व बैंक की रिपोर्ट के अनुसार भारत उत्प्रवाह प्राप्तकर्ता देशों में सबसे पहले आता है। वर्ष 2000 के बाद से अब तक भारत के विदेशी आर्थिक उत्प्रवाह में वृद्धि ही हुई है एवं बहुत वर्षों से

विदेशी उत्प्रवाह के मामले में प्रथम स्थान पर होने के साथ-साथ आज भारत ने 70 \$ US billion का आंकड़ा भी पार कर लिया है।



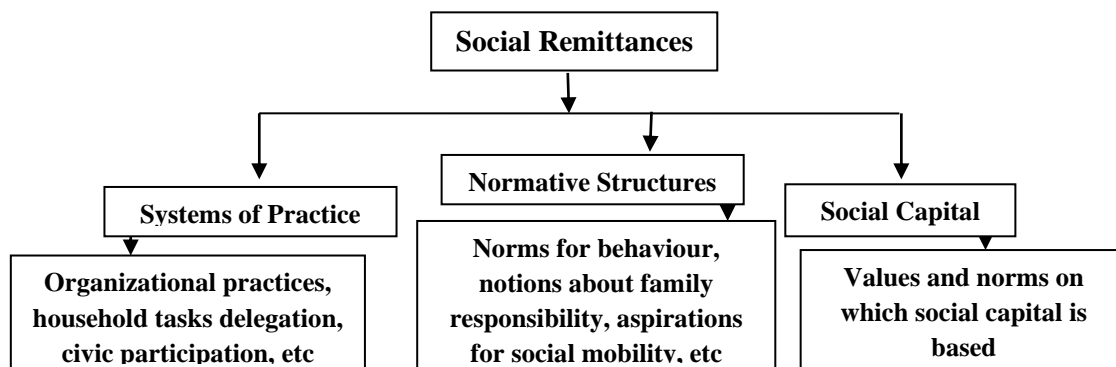
भारतीय अंतरराष्ट्रीय प्रवासियों द्वारा भेजे जाने वाले निजी आर्थिक उत्प्रवाह से सम्बंधित आँकड़ों को 2000–2014 तक में देखा जा सकता है :



सामाजिक उत्प्रवाह (Social Remittance) :

हावर्ड विश्वविद्यालय के वेलस्ले कालेज के समाजशास्त्र की प्रो. पेग्गी लेविट ने अपने लगभग 20 वर्षों के अध्ययन के बाद 2001 में अपनी पुस्तक "द ट्रांसनेशनल विलेजर्स" में सामाजिक उत्प्रवाह की अवधारणा को विस्तार से सामने रखा। हालांकि, सामाजिक उत्प्रवाह के संबंध में सबसे पहले पेग्गी लेविट ने अपने 1998 के एक लेख "सोशल रेमिटेंसेस : माइग्रेशन ड्रेवेन लोकल लेवल फार्म्स ऑफ कल्चर डिफ्यूजन" में अभिव्यक्त किया। यह शब्द प्रवासियों के प्रवासन से उनके मूलभूमि में गैर-सामग्री (non-matril) तत्वों के परिवर्तनों पर केन्द्रित है। लेविट का मानना है कि प्रवासी अपने घर धन के

साथ-साथ अन्य सामाजिक व्यवहारों को भी भेजता है। उन्होंने अपने अध्ययन में यह प्रदर्शित किया कि बोका कनास्टा (डोमिनिकल रिपब्लिक) और बोस्टन (अमेरिका) के बीच विचार)ideas(, आदतें (practices), पहचान)identities(, और सामाजिक पूँजी)social capital(का निरन्तर प्रवाह होता है। सामाजिक उत्प्रवाह किसी अन्य गंतव्य स्थान से प्राप्त विचार और व्यवहार है, जिसे सामाजिक पूँजी के रूप में परिभाषित करते हैं। इसके पहचान के साथ-साथ इसका राजनैतिक, सामाजिक-आर्थिक और धार्मिक भागीदारी पर काफी प्रभाव पड़ता है। जो आय, शिक्षा, आवास, जीवनशैली, खाद्य-पद्धति, पहनावा, स्वास्थ्य सेवाएं इत्यादि सामाजिक-आर्थिक स्थिति के सूचक हैं इनमें सामाजिक उत्प्रवाह का प्रभाव परिवर्तन और विकास के रूप में देखा जा सकता है।



साहित्य पुनरावलोकन)Literature Review(:

जकारिया & राजन (2009) ने बताया है कि अंतरराष्ट्रीय प्रवासन के कारण घरेलू समूहों की सामाजिक-आर्थिक स्थिति में सुधार आता है जो प्रवासियों द्वारा घर भेजने वाले उत्प्रवाह प्रवासियों के सामाजिक-आर्थिक बनावट, भौगोलिक परिवेश, चलन या दिशा और परिमाण (आकार या माप) में परिवर्तन और विकास हो रहा है। इन्होंने केरल राज्य में खाड़ी देशों से आने वाले आर्थिक उत्प्रवाह का घरेलू समूहों में होने वाले प्रभावों का अध्ययन किया है। इनके अध्ययन का केंद्र बिंदु आर्थिक उत्प्रवाह रहा जिसके परिणाम में विभिन्न पक्षों में प्रभाव परिलक्षित हुए। **मर्ज, चेन & गेथनर (2009)** ने बताया है कि किसी देश के समाज के समान विकास के लिए उत्प्रवाह की भूमिका महत्वपूर्ण होती है क्योंकि उत्प्रवाह व्यवसाय, निवेश, ढांचागत विकास, ज्ञान स्थानांतरण के तौर पर किसी भी देश के सामाजिक-आर्थिक पहलुओं को प्रभावित करता है। इनके अध्ययन में ज्ञान के स्थानांतरण एवं ढांचागत विकास के तौर पर उत्प्रवाह को महत्वपूर्ण माना गया है। जिसमें आर्थिक के साथ सामाजिक उत्प्रवाह की महत्वपूर्ण भूमिका प्रतीत होती है। किसी भी देश के सामाजिक-आर्थिक पहलुओं पर होने वाले प्रभाव को प्रत्येक घरेलू समूहों में होने वाले प्रभावों को मिलाकर प्रतिफल के रूप में देखा जाता है। **अजमल खान (2013)** ने बताया है कि यह सामाजिक उत्प्रवाह की प्रक्रिया के रूप में देखा जाता है कि पहली पीढ़ी कम शिक्षित होने के बावजूद खाड़ी देशों से अच्छा पैसा लाकर उसका उपयोग अपनी अगली पीढ़ी को शिक्षित करने के लिए धन का खर्च करते हैं एवं कुशल श्रमिक के रूप में उन्हें भी खाड़ी देश के लिए भेजते हैं, यह एक प्रक्रिया सामाजिक उत्प्रवाह के रूप में देखा जा सकता है कि पहली पीढ़ी से धन तो आ रहा है साथ ही विचार व सामाजिक चेतना भी आ रहा है जो उन्हें धन के सही जगह उपयोग का तरीका प्रदान कर रहा है जिससे उनके दूसरे पीढ़ी की भविष्य बेहतर हो रही है। शिक्षा के प्रति सामाजिक चेतना का विकास होना, इसमें सामाजिक उत्प्रवाह की महत्वपूर्ण भूमिका है। **लेविट & लाम्बा-नेवेस (2013)** ने बताया है कि सामाजिक उत्प्रवाह सामाजिक मूल्यों और सामाजिक सम्बन्धों के साथ-साथ विकास के लिए महत्वपूर्ण है। **लेविट & राजाराम (2013)** ने बताया है कि वैसे प्रवासित लोग वापस अपने देश में आये जो संगठित व असंगठित रूप में थे वे स्वयं व अपने परिवार के स्वास्थ्य को लेकर अब ज्यादा ही जागरूक थे। **लेविट (2005)** ने बताया है कि दो व्यक्ति या एक समुदाय जिनके बीच सामाजिक संबंध हो उनमें सामाजिक उत्प्रवाह संचालित होता है साथ ही साथ इसमें किसी अन्य व्यक्ति के संदर्भ द्वारा भी संचालित होता है। सामाजिक उत्प्रवाह गंतव्य देश और मूल देश दोनों के

सामाजिक एवं आर्थिक पहलुओं के परिवर्तन में काफी महत्वपूर्ण है। लेविट & लाम्बा-नेवेस (2011) ने बताया है कि वैयक्तिक स्तर पर प्राप्त सामाजिक उत्प्रवाह प्रवासी के परिवार, नातेदारी और पड़ोस में अनुभव एवं व्यवहार के रूप में आता है जबकि सांगठनिक रूप में आने वाला सामाजिक उत्प्रवाह समाज व देश को प्रभावित करता है। IFAD (2008) ने बताया है कि प्रवासी वापस अपने मूल समुदायों में वैयक्तिक जीवन और परिवारों को पैसों के सापेक्ष ज्ञान, अनुभव, विचार और संस्कृति उनको परिवर्तित एवं प्रभावित कर रहा है। प्रवासियों के माध्यम से ग्रामीण समुदायों के पारंपरिक सामाजिक एवं आर्थिक ढाँचों में सकारात्मक एवं नकारात्मक दोनों प्रभाव पड़ रहे हैं। लेविट (1998) ने बताया है कि सामाजिक उत्प्रवाह जो एक स्थानीय स्तर पर प्रवासन चलित होने से सांस्कृतिक बिखराव (विसरण) की प्रक्रिया होती है। सामाजिक उत्प्रवाह वह विचार, व्यवहार, पहचान एवं सामाजिक पूँजी है जिसका प्रवाह भेजने वाले देश से प्राप्त करने वाले देश के समुदायों में आता है। इन संसाधनों

की भूमिका आप्रवासी उद्यमिता, समुदाय और परिवार के गठन एवं राजनैतिक एकीकरण के विकास में व्यापक रूप से स्वीकार्य है।

शोध प्रविधि (Research Methodology) :

प्रवासन से जुड़े दो घटक अत्यंत महत्वपूर्ण हैं। एक मानव का स्वयं एवं साथ ही अपनी संस्कृति जैसे-भाषा, खान-पान, पारिवारिक समूहों में पूर्व से प्रचलित रीति-रिवाजों, प्रथा, परम्परा इत्यादि एवं सांस्कृतिक घटकों का विस्थापन व्यक्ति द्वारा होता है। चाहे यह मूलभूमि से गंतव्य की ओर विस्थापित हो या गंतव्य से मूलभूमि की ओर, गंतव्य से प्राप्त व्यवहार को मूलभूमि पर लाया जाए। दूसरा घटक प्रवासन के बाद गंतव्य से प्राप्त आर्थिक एवं सामाजिक तत्वों को मूलभूमि पर लाया जाए। व्यक्ति के प्रवासन के पीछे घरेलू समूहों का एक अहम् योगदान होता है जिसके कारण वह प्रवासित होता है। घरेलू समूहों द्वारा प्रवासन के लिए किया गया सहयोग या प्रयास प्रवासन से प्राप्त आर्थिक उत्प्रवाह की आशा से किया जाता है परन्तु आर्थिक उत्प्रवाह के साथ गंतव्य के कुछ सामाजिक तत्व भी प्रवासी व्यक्ति के माध्यम से ही घरेलू समूहों के चाहे या अनचाहे परिवार में आता है और घरेलू समूहों में अपना प्रभाव डालता है। ऐसा होने के बावजूद बाह्य सामाजिक-आर्थिक उत्प्रवाह घरेलू समूहों के किन पक्षों को किस रूप में प्रभावित करता है, इस बारे में अध्ययन करने के लिए विषय का चयन किया गया है।

अध्ययन के महत्व के दृष्टिकोण के आधार पर यदि प्रवासन की क्षेत्रीय प्रवृत्ति पर विचार किया जाए, तो तुलनात्मक रूप से केरल एवं उत्तर प्रदेश से खाड़ी देशों के लिए होने वाले प्रवासन पर किए गए अब तक के शोधों पर स्पष्टतः परिलक्षित होता है कि केरल से हुए प्रवासन पर अधिकांश कार्य किया गया है। परन्तु उत्तर प्रदेश के पूर्वी क्षेत्र एवं बिहार के पश्चिमी क्षेत्र से बड़े पैमाने पर प्रवासन होने के बाद भी इन क्षेत्रों पर शोध कार्यों का लगभग अभाव है। समाजशास्त्रीय दृष्टिकोण से देखा जाए, तो सामाजिक उत्प्रवाह समाज में, परिवार में, सदस्यों में परिवर्तन का एक महत्वपूर्ण कारक हो सकता है। आने वाले सामाजिक उत्प्रवाह कही ना कही घरेलू समूहों एवं समाज को प्रभावित कर रहा है। इस कारण डायस्पोरा एवं समाजशास्त्र को आधार बनाकर शोध कार्य को करना महत्वपूर्ण होगा। अंतर-अनुशासनिक अध्ययन के आधार पर इस शोध कार्य को करने से इसका महत्व और ज्यादा बढ़ जाता है।

वर्तमान शोध शीर्षक के आधार पर अध्ययन हेतु उद्देश्य के मुख्य बिन्दु निम्न हैं :

- प्रवासियों के प्रवासन स्वरूप की स्थिति का अध्ययन करना।
- घरेलू समूहों के सदस्यों के शिक्षा में सामाजिक उत्प्रवाह की स्थिति का अध्ययन करना।
- घरेलू समूहों के सदस्यों के स्वास्थ्य में सामाजिक उत्प्रवाह की स्थिति का अध्ययन करना।

शोध के उद्देश्यों के आलोक में वर्तमान अध्ययन की प्रकृति अन्वेषणात्मक अनुसंधान की है। इस अध्ययन में गुणात्मक एवं मात्रात्मक शोध प्रविधियों का प्रयोग किया गया है जिसमें प्राथमिक एवं द्वितीयक स्रोतों के द्वारा आँकड़ों को प्राप्त किया गया है। प्राथमिक स्रोतों के अंतर्गत उत्तर प्रदेश के बलिया जिले से

आँकड़ों को प्राप्त किया गया है। पायलट सर्वे के आधार पर यह पाया गया कि तुलनात्मक रूप से यहाँ से प्रवासन अधिक मात्रा में खाड़ी देशों के लिए हुआ है। आँकड़ों को प्राप्त करने के लिए बलिया जिले के तीन गाँवों (हनुमानगंज, गोदुहली एवं दुबहर) को उद्देश्यपूर्ण निदर्शन के आधार पर चुना गया है। अध्ययन में स्नोबाल निदर्शन के आधार पर 52 घरेलू समूहों का चयन किया गया। इन घरेलू समूहों से अनुसूची के माध्यम से सूचनाएं और प्रतिक्रियाएं एकत्रित की गईं। अध्ययन के दौरान क्षेत्र में उपलब्ध खाड़ी देशों में पर्याप्त समय बीता चुके कुछ प्रवासियों का असंरचित साक्षात्कार लिया गया। द्वितीयक स्रोतों के अंतर्गत प्रकाशित साहित्यों जिनमें पत्रिकाएँ, पुस्तकें, रिपोर्ट्स, राष्ट्रीय एवं अंतरराष्ट्रीय समाचार पत्रों का सहयोग लिया गया है।

आँकड़ों का विश्लेषण Data)Analysis(:

इस टेबल में 52 घरेलू समूहों के 53 प्रवासियों के प्रवासन स्वरूप की स्थितियों से संबंधित लिंग, शैक्षिक स्थिति, नौकरियों का वर्ग व प्रवासन देशों से संबंधित आँकड़ों का प्रस्तुतीकरण किया गया है।

Table	Migrants	Gender		Education		Job Position			Migration Country					
		M	F	9th-12th	Gra-Po.Gra	S	Semi-S	Non-S	Ba.	Ku.	Om.	Qa.	S.A	UAE
Data	53	53	00	32	21	02	47	04	02	05	11	07	15	13
Percent %	100	100	00	60.38	39.62	3.77	88.68	7.55	3.77	9.43	20.75	13.21	28.31	24.53
Total	(53) 100%	(53) 100%		(53) 100%		(53) 100%			(53) 100%				(53) 100%	

Note- Job Position : S(skilled) Semi-S(Semi-Skilled) Non-S(Non-skilled)

Migration Country : Ba (Bahrain) Ku (Kuwait) Om (Oman) Qa (Qatar) SA (Saudi Arabia) UAE (United Arabia Emirate)

52 घरेलू समूहों में प्राप्त 53 प्रवासियों के, प्रवासन की स्थिति में केवल पुरुषों का ही प्रवासन हुआ है, वही ज्यादातर प्रवासी कक्षा नौवीं से लेकर बारहवीं तक की ही शिक्षा वाले हैं फिर भी अनुमानतः स्नातक व परास्नातक वाले प्रवासी भी कम नहीं हैं। नौकरी के वर्ग में अधिकतर अर्द्धकुशल ही प्रवासी हैं इनका छोटे-मोटे विशेष कार्यों में कौशल का अनुभव प्राप्त है। प्रवासन देशों में संबंधित खाड़ी के देश सऊदी अरब, संयुक्त अरब अमीरात में बाकि के देशों की अपेक्षा प्रवासी ज्यादा प्रवासित हुए हैं। प्रवासन के माध्यम में प्रवासियों से जानकारी में यह पाया गया कि सभी प्रवासी, सोशल नेटवर्क के माध्यम से ही प्रवासित हुए। निष्कर्ष के रूप में यह कहा जा सकता है कि प्रवासी चाहे किसी देश, किसी कौशल अथवा किसी शिक्षा को प्राप्त कर प्रवासित हो रहा हो उनके प्रवासन में सोशल नेटवर्क के माध्यम की भूमिका काफी महत्वपूर्ण है।

इस टेबल में 52 घरेलू समूहों के सदस्यों के शिक्षा में सामाजिक उत्प्राह की स्थितियों को शिक्षा से जुड़े जागरूकता व नए विचारों से जुड़े आँकड़ों का प्रस्तुतीकरण किया गया है।

Facts	Percent %	No. of Household
Priority of drugs use in the family		
Ayurvedic	01.92	01
Allopathic	98.08	51
Priority of hospitals for treatment		
Private	53.85	28
Government	46.15	24
Availability of drugs likely in poor health		
Yes	59.62	31
No	40.38	21
Health insurance in family		
Yes	19.23	10
No	80.77	42
Availability of private doctor for family		
Yes	78.85	41
No	21.15	11
Health cards in family		
No	100	52
Yoga or exercise related to family		
Yes	30.77	16
No	69.23	36
Care in daily meals per health		
Yes	86.54	45
No	13.46	07
Medical check to provide each month		
Yes	05.77	03
No	94.23	49
Total	100%	52

उपरोक्त तालिका में घरेलू समूह अपने सदस्यों के विकास के लिए शिक्षा को महत्व देते हैं साथ ही हिन्दी माध्यम की अपेक्षा अंग्रेजी माध्यम से बच्चों को पढ़ाने के लिए अधिकतर प्रवासियों के घरेलू समूह उत्प्रेरित हो रहे हैं। सभी घरेलू समूह लड़कियों को उच्च शिक्षा प्रदान करना चाहते हैं और वे सभी लड़कियों को उच्च शिक्षा के लिए सहशिक्षा संस्थान में पढ़ाने के लिए सहमत भी थे। तकनीकी शिक्षा के क्षेत्र में भेजने के लिए ज्यादा घरेलू समूह उत्प्रेरित हैं। अधिकतर घरेलू समूह ऐसे हैं जो बच्चों के

शैक्षिक क्षेत्र के बारे में सोचते हैं जब कि किसी प्रकार के शैक्षिक योग्यता को तैयार करने के लिए योजना नहीं बनाया है। 50 प्रतिशत घरेलू समूह जो नौकरी के लिए विदेश भेजना पसंद करते हैं। लड़कियों को नौकरी कराने के मामले में ऐसे घरेलू समूहों की संख्या कम है। इस आधार पर यह कहा जा सकता है कि घरेलू समूहों में शिक्षा के प्रति जागरूकता का स्तर सामान्य है।

इस टेबल में 52 घरेलू समूहों के सदस्यों के स्वास्थ्य में सामाजिक उत्प्रावाह की स्थितियों को स्वास्थ्य से जुड़े विभिन्न पहलुओं पर जागरूकता के आंकड़ों का प्रस्तुतीकरण किया गया है।

Facts	Percent %	No. of Household
Priority of drugs use in the family		
Ayurvedic	01.92	01
Allopathic	98.08	51
Priority of hospitals for treatment		
Private	53.85	28
Government	46.15	24
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No	69.23	36
Care in daily meals per health		
Yes	86.54	45
No	13.46	07
Medical check to provide each month		
Yes	05.77	03
No	94.23	49
Total	100%	52

उपरोक्त तालिका में घरेलू समूह अपने सदस्यों के स्वास्थ्य हेतु अंग्रेजी दवाओं को महत्व देते हैं साथ ही अधिकतर समूह उपचार हेतु प्राइवेट अस्पताल को प्राथमिकता दे रहे हैं। अधिकतर घरेलू समूह तबियत खराब होने की संभावना को लेकर जागरूक हैं। लेकिन सामान्यतः यह कहा जा सकता है की स्वास्थ्य के प्रति लगभग सभी घरेलू समूहों में जागरूकता की अभी कमी है।

निष्कर्ष Con)clusion(:

पूर्वी उत्तर प्रदेश से होने वाला प्रवासन अत्यधिक खाड़ी देशों के लिए ही है। पूर्वी उत्तर प्रदेश से अकुशल व अर्द्धकुशल श्रमिकों के रूप में जाने वाले प्रवासियों के घरेलू समूहों की आर्थिक स्थितियां सुधरी हैं क्योंकि प्रवासियों को अच्छी वेतन प्राप्त होती है एवं प्राप्त होने वाले अर्थ का मूल्य भी यहाँ पर अधिक है। प्रवासियों द्वारा खाड़ी देशों से लाने वाले अर्थ के साथ-साथ वहाँ रहने के दौरान ग्रहण किया गया अनुभव, सामाजिक व्यवहार के रूप में उनके घरेलू समूहों में आ रहा है। घरेलू समूहों में अध्ययन करने के बाद प्राप्त हुए आँकड़ों के विश्लेषण से निष्कर्षतः यह कहा जा सकता है कि सामाजिक उत्प्रावाह प्रवासियों के माध्यम से आ तो रहा है परन्तु सभी प्रवासियों के घरेलू समूहों में इसे महसूस नहीं किया गया। इसके पीछे यह कारण प्राप्त हुए कि जो प्रवासी कम पढ़े-लिखे थे और खाड़ी

देशों में रहे कम अवधि हुए थे, उनमें एवं उनके घरेलू समूहों में सामाजिक उत्प्रवाह का प्रभाव कम अथवा ना के बराबर था। ऐसा नहीं है कि कम पढ़े-लिखे ही प्रवासियों के साथ ऐसा था, जो पढ़े-लिखे भी थे और उनका प्रवासन हुए कम समय हुआ था उनमें भी कमी महसूस की गई। सभी प्रवासियों के घरेलू समूहों में सामाजिक उत्प्रवाह के प्रभाव के बारे में कहा जाए तो सामान्य है।

प्रवासियों से लिए साक्षात्कार से यह जानकारी मिलती है कि इसके पीछे कही ना कही यह कारण पाया गया कि श्रमिकों को खाड़ी देशों में वहाँ के समाज से दूर एक सीमित सीमा क्षेत्र के कैम्प में ही रहना पड़ता है और उन्हीं कैम्पों से वह कार्य स्थल पर जाते हैं और फिर कैम्पों में आराम के लिए आ जाते हैं। हालांकि उनको वहाँ पर सारी सुविधाएँ प्राप्त होती हैं परन्तु उनका वहाँ के समाज से सम्पर्क कम होता है। यह कहा जा सकता है कि वहाँ उस देश के लोकल वर्कर एवं अन्य दुसरे देश के वर्कर भी उनके साथ काम करते हैं और भारतीय वर्कर कभी-कभी बाजार भी जाते रहते हैं। जिसके कारण वहाँ के समाज व उनके जीवन शैली को देखते हैं परन्तु, उनको ऐसा कोई अवसर नहीं प्राप्त होता की भारतीय वर्कर उनके समाज व जीवन शैली को अंदरूनी रूप से देख पाए। खाड़ी देशों के सख्त कानून और भाषा की विषमता भी उनको उनके सम्पर्क से दूरी बनाती है साथ ही यह भी कहा जा सकता है कि प्रवासी का लम्बे समय तक गंतव्य में रहना और वहाँ के समाज से लगातार संपर्क बने रहने का अभाव है। निष्कर्षतः अध्ययन के बाद विशेष तौर पर कहा जाए तो सभी घरेलू समूहों को मिलाकर उनके प्रत्येक पक्षों में सामाजिक उत्प्रवाह का प्रभाव सामान्य है।

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19.

फुले दांपत्य म्हणजे सामाजिक क्रांतीचा उदय

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1. प्रस्तावना :-

आज आपण आधुनिक युगात वावरत असताना सुद्धा कित्येक अनुभव असे येतात जे आपल्याला विचार करायला भाग पाडतात की व्यक्ती कितीही शिकला तरी त्याची जात त्याचा पिच्छा सोडत नाही. यशाच्या वाटेवरून चालत असताना कित्येक अडथळे येतात आणि त्यातले बहुतेक अडथळे हे जातीशी निगडित असतात. आज समाज सुशिक्षित तरी झाला आहे त्याला आपल्यावर होणाऱ्या अन्यायाची जाणीव होत आहे पण जेव्हा आपण त्या काळातला विचार करतो ज्या काळात अन्याय अत्याचाराने ग्रस्त समाजाला ही जाणीव सुद्धा नव्हती की त्यांच्यावर अन्याय होत आहे. तो समाज अन्यायाच्या खोल दरीत ढकलला गेला होता. त्या दरीत होता केवळ काळा गडद अंधार आणि हा अंधार इतका जास्त होता की डोळे उघडे असूनही काहीच दिसत नव्हतं. आपल्यावर अन्याय होत आहे हीच जाणीव मुळात नव्हती, अन्यायाला आपलं भाग्य समजलं जायचं त्या वर्णवादी व्यवस्थेने अस्पृश्य समाजाला मानसिक बेड्यांमध्ये जखडून टाकलं होतं. त्यात केवळ अस्पृश्य स्त्री-पुरुषाच नव्हते तर संबंध स्त्री जात या विळख्यात अडकलेली होती. पण म्हणतात ना अंधार कितीही घडत असला तरी त्या अंधारावर मात करण्याकरता एक ज्योत सुद्धा पुरेशी असते.

2. महात्मा फुले सामाजिक कार्य :-

अन्याय अत्याचाराच्या खोल अंधाऱ्या दरीतून समाजाला प्रकाशाच्या दिशेने आणण्याकरिता अशाच एका ज्योतीचा जन्म झाला 1827 मध्ये ज्योतिबा फुले यांचा जन्म झाला. एका महान समाजसुधारकाचा, क्रांतिकारकाचा जन्म झाला. शिक्षणाची प्रचंड आवड असणाऱ्या जोतिबांची शिक्षणातील प्रगती पाहून ब्राह्मणी मानसिकतेला भविष्यातील महात्म्याची कल्पना आली होती त्यामुळे ज्योतीबांना मराठी शाळेपासून मुकावे लागले. पुढे त्यांनी ख्रिस्ती मिशनरी शाळेत शिक्षण घेतले. इंग्रजी माध्यमातून शिक्षण झाले असल्यामुळे त्यांच्या विचारांवर जागतिक विचारवंतांचा प्रभाव पडला. फ्रेंच क्रांती, अमेरिकन क्रांती विषयक संकल्पनेतून समता आणि न्याय ही मूल्ये त्यांच्या जीवनाला एका वेगळ्या वळणावर घेऊन गेली. इतक्या विद्वान व्यक्तीने देखील कित्येकदा वर्ण व्यवस्थेमुळे अपमान सहन केला. एका ब्राह्मण मित्राच्या विवाह सोहळ्यातून त्यांना शुद्र म्हणून अपमानित करून बाहेर काढण्यात आले व तेथूनच त्यांच्यातील क्रांतिकारकाचा जन्म झाला. अस्तित्व व अस्मितेच्या शोधात ज्योतीबांनी केवळ स्वतःचा विचार नाही केला तर शूद्रातिशूद्र वर्गाला ब्राह्मणी अत्याचाराच्या विळख्यातून बाहेर काढण्याकरत प्रचलित समाज व्यवस्थेविरुद्ध लढा पुकारला.

समाजामध्ये जर क्रांतीची सुरुवात करायची असेल तर त्या समाजाला त्यांच्यावर होणाऱ्या अन्याय अत्याचाराची जाणीव होणे आवश्यक असते हे ज्योतीबांनी ओळखले होते कुठल्याही गोष्टीच्या मुळाशी जाउन विचार करणे हा ज्योतीबांचा स्थायी भाव होता म्हणून त्यांनी सर्वप्रथम समाजामध्ये ही जाणीव निर्माण करण्याचा प्रयत्न केला व या प्रयत्नात ज्योतीबांनी शिक्षणाला आपले हत्यार बनवले. अस्पृश्य समाजासाठी शिक्षणाची व्यवस्था करण्याचे प्रयत्न सुरू केले हे करत असताना ज्योतीबांच्या असे लक्षात आले की स्त्रिया या समाजाचा महत्त्वपूर्ण घटक आहेत. समाज व्यवस्थेचा कणा आहेत म्हणून स्त्री शिक्षणाकडे त्यांनी विशेष लक्ष दिले. शिक्षण जसे पुरुषांसाठी

आवश्यक आहे त्याचप्रमाणे ते स्त्रियांकरता सुद्धा तितकेच गरजेचे आहे असे जोतिबांचे विचार होते पण त्या काळी स्त्रियांनी आणि विशेष म्हणजे अस्पृश्य स्त्रियांनी शिक्षण घेणे म्हणजे धर्मबाह्य कार्य समजले जायचे. परंतु समाज जागृती करता शिक्षण खूप आवश्यक होते याची ज्योतिबांना जाणीव होती परंतु मुलींना शिकवायचे असेल तर एक स्त्री शिक्षिका असणे गरजेचे होते जी स्त्रियांच्या समस्या चांगल्या प्रकारे समजू शकणार व स्त्री शिक्षणाच्या दुष्कर अशा कार्याला सुरु करण्यासाठी लागणारे कष्ट व दुःख सोसण्यास सक्षम असेल त्यावेळी ज्योतीबांच्या नजरेत आल्या त्यांच्या पत्नी सावित्रीआई. स्त्रियांना शिकवण्याकरता ज्योतिबांना जी स्त्री हवी होती तिला सर्वप्रथम साक्षर करणे आवश्यक होते म्हणून त्यांनी सावित्रीआईंना सर्वप्रथम साक्षर केले. सावित्रीआईंनी सुद्धा ज्योतीबांच्या समाजसुधारणेच्या क्रांतिकारक ध्येयात त्यांची साथ दिली ज्योतीबांनी शिकवलेली प्रत्येक गोष्ट अवगत केली. अशा प्रकारे सामाजिक क्रांतीकरीता व या समाजाला अज्ञानाच्या अंधारातून बाहेर काढण्याकरीता क्रांतीज्योती चा उदय झाला.

3. सावित्रीबाई फूले सामाजिक कार्य :-

या दाम्पत्याने आपले उभे आयुष्य समाजाच्या उद्धाराकरिता अर्पण केले. सावित्रीआईंनी ज्योतिबांना दिलेली साथ व त्यांच्या त्यागाचं वर्णन करताना धनंजय कीर म्हणतात (नूतन माळवी, 2016) "ती आदर्श अशी भारतीय स्त्री होती तिने आपल्या पतीबरोबर छळ आणि वनवास भोगण्याची आपल्या मनाची तयारी केली होती. या समाजाची गुलामगिरीतून मुक्तता करून त्याचा उद्धार करण्याचे वृत्त या दोघांनी घेतले होते. त्यासाठी समाजाच्या हातून अनन्वित छळ सोसण्याची त्यांनी आपली सिद्धता केली" धनंजय कीर यांच्या चार ओळीतून आपल्याला ज्योतिबा व सावित्रीआईंच्या त्यागाची व समाजक्रांतीच्या जिद्दीची कल्पना येते.

जोतिबांनी सावित्रीआईंना शिक्षित करून स्त्री शिक्षणाची मुहूर्तमेढ रोवली . सन 1848 मध्ये पुण्यात बुधवार पेठेत यांच्या वाड्यात मुलींची शाळा सुरु केली नंतर सन 1851 मध्ये पुण्याच्या नानलपेठेत अस्पृश्यांची पहिली शाळा काढली . अशाप्रकारे 1 जानेवारी 1848 पासून 15 मार्च 1852 पर्यंत या दाम्पत्याने मुलींकरता 18 शाळा उघडल्या. कोणत्याही प्रकारच आर्थिक साहाय्य नसताना त्यांनी हे एवढे मोठे कार्य केले . त्याकाळी सर्वसामान्य लोकांचा स्त्री शिक्षणाच्या बाबतीत खूप नकारात्मक दृष्टिकोन होता. सावित्रीआई जेव्हा शाळेत जाण्यासाठी घरातून बाहेर पडायच्या त्या वेळेला त्यांना लोकांचे बोलणे सहन करावे लागायचे. स्त्रियाच सावित्रीआईंना नको-नको ते बोलायच्या हेच नाही तर त्या माऊलीने स्त्री शिक्षणाच्या या वाटेवरून जात असताना कित्येक वेळा अंगावर शेण माती टाकलेली सुद्धा सहन केली. पण आपली जिद्द सोडली नाही .कित्ती व्यापक होतं ते व्यक्तिमत. या मातेचे प्रत्येक स्त्रीने कित्तीही उपकार मानले तरी ते कमीच पडतील.

ज्योतीबांनी केवळ स्त्री शिक्षणाचा प्रचार प्रसार केला नाही तर विद्यार्थ्यांकरिता वसतिगृह स्थापन केले, प्रौढांसाठी रात्रीच्या शाळा चालवल्या होत्या. ज्योतीबांच्या प्रत्येक समाज कार्यात सावित्रीआई त्यांच्या खांद्याला खांदा लावून उभ्या राहिल्या.

4. फूले दाम्पत्य वैचारिक कार्य :-

समाज कार्याबरोबरच लोकांमध्ये वैचारिक क्रांती घडवून आणण्याच्या उद्देशाने ज्योतीबांनी व सावित्रीआईंनी साहित्य रचना केली लिखाणाच्या माध्यमातून आपले विचार स्थायिक केले. तेच विचार आज आपल्यासाठी मार्गदर्शक तत्वाच्या रूपाने कार्य करीत आहेत. जोतिबांच्या 'शेतकऱ्यांचा आसूड' या ग्रंथात त्यांनी शेतकऱ्यांच्या वाईट अशा स्थितीचे चित्र रेखाटले आहे आणि केवळ व्यथाच न मांडता प्रत्येक अडचणीवर मात करण्याकरता योग्य त्या सुचनाही दिल्या आहेत जसे -शेतकऱ्यांच्या मुलांना शिक्षण सक्तीचे करणे, शेतीबरोबरच जोड व्यवसायाचे शिक्षण दिले जावे. शेतकऱ्यांसाठी उपयुक्त अशी पुस्तके परदेशातून मागवून द्यावी या ही पुढे सन 1873

मध्ये जोतिबांनी 'सत्यशोधक समाजाची' स्थापना केली व याच वर्षी त्यांचे पुस्तक 'गुलामगिरी' सुद्धा प्रकाशित केले या दोन्ही घटना एकत्र घडल्या व त्यांनी भावी इतिहासाला चांगलेच प्रभावित केले . गुलामगिरी या पुस्तकाच्या माध्यमातून त्यांनी इंग्रजांच्या शासन व्यवस्थेला उखडून टाकण्याचे विचार मांडले . सावित्रीआईंनीसुद्धा 'काव्यफुले' व 'बावनकशी रत्नाकर' या दोन कव्यसंग्रहाच्या माध्यमातून बहुजनांना शिक्षणाची प्रेरणा दिली व त्या काळाच्या सनातनी व्यवस्थेवर ताशेरे ओढले.

5.बाल हत्या प्रतिबंधक केंद्र स्थापना:-

वंचित समाजात जन्मलेल्या ज्योतीबांनी समाजाला एका सूत्रात बांधण्याचा विचार केला व त्यासाठी त्यांनी जो मार्ग निवडला होता तो अतिशय कठीण होता कारण त्या काळाच्या समाज व्यवस्थेच्या विरोधात जाऊन त्यांना आपले ध्येय गाठायचे होते . ब्राह्मण पुरोहित यांशिवाय विवाह संपन्न करण्याची रीत ज्योतीबांनी रूढ केली. ज्या काळात जोतिबा व सावित्रीआई यांचे हे क्रांतिकारी कार्य सुरू होते . तो काळ खूप भयंकर होता विशेषतः स्त्रियांच्या बाबतीत. त्या काळी बालविवाहाची प्रथा होती . ज्या मुलींचे बालवयात लग्न व्हायचे त्या मुलीच्या लग्नाच्या काही दिवसांनी किंवा वर्षांनी विधवा झाल्या तर त्यांना जिवंतपणी मरण्यातना भोगाव्या लागायच्या. त्यांचे केशवपन केले जायचे त्यांना घरातील अडगळीत एका खोलीत बंद ठेवले जायचे जेणेकरून त्या पुरुषांच्या नजरेत येऊ नयेत पण इतके असूनही काही मुली पुरुषी वासनेला बळी पडायच्या व त्यातून त्यांना गर्भधारणा होत असे. ज्या मुलीला गर्भधारणा झाली तिच्याकडे आत्महत्या करण्याव्यतिरिक्त दुसरा उपाय नसायचा. कारण ज्याच्या कर्माच फळ होतं तो कधीच त्याला स्वीकारणार नाही हे तिलाही माहीत होतं . अशा घटना जेव्हा फुले दांपत्याच्या लक्षात आल्या तेव्हा त्यांनी एक 'बाल हत्या प्रतिबंधक केंद्र' उभे केले . गर्भवती महिलांचे बाळंतपण करून त्यांच्या अपत्यांच्या पालन पोषणाची जिम्मेदारी घेतली . सावित्रीआईंनी आत्महत्येसाठी निघालेल्या काशीबाई नामक विधवा ब्राह्मण महिलेचे बाळंतपण करून तिच्या मुलाला (यशवंतला) स्वतः दत्तक घेतले. त्या काळात विधवांच्या पुनर्विवाहाला प्रखर विरोध होता पण या दांपत्याने आशा अनिष्ट रुढी विरोधातही बंड पुकारला. ज्योतीबांच्या समाज कार्यात सावित्रीआईंचा मोलाचा वाटा असल्याचे आपल्याला दिसून येते कारण जर सावित्रीआई नसत्या तर गर्भवती महिलांना आश्रय देणे महात्मा फुलेना सुद्धा कठीण झाले असते.

निष्कर्ष :-

विचारांच तारतम्य जूळवून घेण्याच जे कौशल्य या दांपत्या मध्ये होतं तेच या समाजात क्रांतीच महत्वपूर्ण कारण ठरल. आज आपण पाहतो कि कित्येक घरात पती-पत्नी आपापल्या स्वतंत्र विचारसरणीचं समर्थन करताना दिसतात. कुठेही एकमेकांच्या विचारांना प्राधान्य देऊन जीवनातील अडचणी दूर करण्याचा प्रयत्न करीत नाहीत . जेव्हा स्वतःच्या समस्या सोडविणे त्यांना कठीण होते तेव्हा ते समाजाच्या समस्यांकडे काय लक्ष देतील?

जोतिबा व सावित्रीबाई फुले यांच्या दंपती जीवनाचा संपूर्ण काळ हा समाजाच्या भल्यासाठीच व्यतीत झाला. आज जेव्हा आपण त्यांचा इतिहास पाहतो तेव्हा असे जाणवते की समर्पित असं त्यागमय जीवन जगणार हे दांपत्य होत त्यांच्या विचारांनी मूलभूत असे परिवर्तन घडवून आणले . सामाजिक व सांस्कृतिक परिवर्तनासाठी आहोरात्र मेहनत करणारे हे दाम्पत्य होते . त्यांचे जीवन व कार्य समाजाला एक योग्य दिशा देण्याचे काम करतात. आज गरज आहे त्यांच्या कार्याला पुढे नेण्याची. त्यात नावीन्यता आणून आधुनिक समाजाच्या समस्यांचे निरसन करण्याची.



20.

Black Existentialism in Toni Morrison's the *Bluest Eye*

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ABSTRACT:

Afro- American literature is produced by African people who live in America; they are called Black people and the literature produced by them is called Black Literature. Toni Morrison is one of the famous writers of Black Literature and her themes include, slavery, liberty to Black people, black feminism, etc. Toni Morrison has written many novels in which The Beloved is considered as her master piece. Toni Morrison's first novel is The Bluest Eye in which she deals with the life of a young girl called Pecola. She includes many themes in her play; black existentialism is also one of the themes. Existentialism deals with the uniqueness of individual whereas black existentialism deals with the freedom of Black people.

KEYWORDS: *Black existentialism, Inequality, Slavery, Racial discrimination and Lose of identity.*

INTRODUCTION:

African American Literature is produced in America but is written by the people of African descent. This genre was known as Slave Narrative during nineteenth century but later it got universal recognition. "They illustrate the illogical, irrational and unfair relationship between the White slaveholders and the oppressed Black slaves (P- 3)". After American civil war, Slavery came to an end and Afro- American writers started to produce literature which is called Post- Slavery era. The writers during the post- slavery era were W.E.B. Du Bois, Booker. T, Washington, James Weldon Johnson and they started to produce non- fictional works. This includes themes like racism, slavery and social equality. In post- slavery era only the Black men writers flourished and it took many years for Black women to produce a literary work.

Post – Slavery era gave way to Afro- American writers especially Black Women writers. Afro American literature began in the late eighteenth century with the writers like Phillis Wheatley and Oludah Equiano which runs to the contemporary authors like Toni Morrison and Maya Angelou.

Fifteen years ago we would not be able to call the list of Afro- American women writers that have been published in the last decade: Alice Walker, Toni Morrison, Audre Lorde, Paule Marshall, June Jordan, Gloria Naylor, Ntozake Shange, Joyce Carol Thomas, Toni cade Bambara, etc. (p- 18)

These lines are taken from the work *Black Women Novelists* by Bambara Christian which shows the condition of Black female writers. It took a long time for the Black female

writers to get appreciation and they got it by collective efforts. The major themes of Afro-American female writers are individual and collective identity.

Toni Morrison was one of the greatest Afro- American writers and her original name was Chole Anthony Wofford. She was born in Lorain, Ohio on February 18, 1931. After her birth the family shifted from south to north as they wanted their children to grow in an environment friendlier to Blacks. Though the family shifted to north they followed all old tradition and one could find the influence of family in Toni Morrison's works. The family tried a lot to protect their children from racial discrimination, but Morrison has experienced it personally once or twice. Morrison's works are not autobiographical but she has special attention for Midwest.

Toni Morrison has written many novels and poems, her first novel was *The Bluest Eye* which was published in 1970 and it deals with the story of a young girl, who becomes crazy as she longs for blue eyes. Her second novel was *Sula* which was published in 1973 and it deals with defiant woman and relation between two black females. *Songs of Solomon* which was published in 1977 completely deals with black male characters. *Tar Boy* which was published in 1981 deals with the stormy relation between man and woman.

The Beloved, which is considered as the master piece of Toni Morrison was published in 1987 and it deals with the life of a slave woman Sether who is haunted by the ghost of her daughter whom she killed and it won Pulitzer Prize. Her other works include: *Love, A Mercy, God Help the Child* and many. Toni Morrison has included many themes in her works in which black existentialism is one the important themes.

Existentialism is one of the important themes of Europe. The most well- known existentialists are Jean Paul Sartre, Martin Heidegger, Soren Kierkegaard, Nietzsche, Simon De Beauvoir and Camus. Existentialism includes themes like quest for self- realization, existence of individual as a free and responsible agent, human should define their own meaning for their life, the world has no meaning, and the contingency of the world, existence precedes essence, alienation and loneliness. Black existentialism also deals with existence, consciousness, meaninglessness, hopelessness, fear and despair.

European existentialism mainly deals with uniqueness of individual and obligation to self. But when Black existentialism is taken into consideration, it affirms empowerment of Black people. It concerns with the existence and meaning in their life and aims at the liberation of all the black people in the world. It is not the existential philosophy of black people but the intersection of problems of existence in black contexts. It also includes themes like pointlessness of black existence, lack of self worth, namelessness, renaming, sense of pointlessness, numbing detachment from others, self destructive disposition.

Black is the identification for African people, but they seek white recognition. Women wanted to be loved as White women instead women and men failed to be men. In the history of Black Theology, they believe that God is trying to liberate black people but William R. Jones is the first person to say that Black should take their life and history in own hands and build a better future for mankind. Existence means void or nothing and is without meaning; only through exercising power of choice one can give meaning to one's life.

Black feminist existential philosophy is also one of the parts of black existentialism, whereas black existentialism talks of black population in general but black feminist existential philosophy talks of women in particular. Anna Julia Cooper was the first to work

with this black feminist existential philosophy and Kathryn Gines has most recently taken it. Toni Morrison has included both Black Existentialism and Black Feminist Existentialism in her works. Every individual without considering race, sex and culture needs individuality and self identity. But this becomes great problem for Afro- Americans especially for Afro-American women as they are displaced.

BLACK EXISTENTIALISM IN TONI MORRISON'S *THE BLUEST EYE*

The Bluest eye is one of the famous novels written by Toni Morrison and it includes major characters like Mr. and Mrs. Breedlove, Pecola Breedlove, Mr. and Mrs. Mac Teer, Claudia, Frieda and Mr. Henry. Pecola Breedlove is the protagonist of this novel who lives with her father, mother and brother. Her mother gives much importance only to White children than hers, whereas her father is a drunkard and he misbehaved with her own daughter. As Pecola's father burnt their house, Pecola is made to live with Mac Teer's family. Claudia and Frieda take care of Pecola well. The novel moves like this; but unfortunately Pecola becomes pregnant because of his father. Though others hate the child, Claudia and Frieda expect the child to be born. However the child died at the end and Pecola becomes crazy longing for Bluest eye.

In this novel *The Bluest eye*, Morrison has included Black existentialist views. The novel deals with the lives of Afro- American people and their suffering under the hands of White. It talks about the freedom of Black people and teaches them to fight for their freedom. Morrison says that these people should not feel inferior about their colour and race.

In the beginning of the first chapter one could find the characters like Claudia and Frieda, who remain good throughout the novel. The novel is written in first person narrative in which Claudia narrates the story. Claudia and Frieda support the protagonist throughout the novel. Though these girls are from black origin they are not victimized for it. Only Pecola Breedlove, the protagonist of the novel suffers, from the beginning to the end of the novel. The story begins with RoseMary's dialogue, a neighbor to Claudia, who does not allow the two sisters to enter into her car as they are Black. This shows how Blacks are suppressed for being Black and they do not have even basic liberty. This action is against Black existentialism, as they want equality and liberty to Afro – Americans.

Though Claudia and Frieda suffer for being Black, it is only Pecola who suffers a lot, because Claudia and Frieda has a lovable family but Pecola's mother does not show any affection on her and her own father seduced her. Life without love destroys oneself and the others. In the same way the family members of Pecola lived without love and they spoiled themselves and the whole family. Pecola also does not have home, as her father burns it and she is made to live with Mac Teer's family which shows the rootlessness of her life.

Claudia has a white doll but she hates it as it resembles white woman but Pecola loves that doll for its beauty and she believes that the beauty of the doll lies in its blue eyes. Pecola thinks that if she too has such blue eyes she could come out of her sufferings. So she always prays for blue eyes."Long hours she sat looking in the mirror, trying to discover the secret of the ugliness, the ugliness that made her ignored or despised at school, by teachers and classmates alike" (p- 10). This shows that Black people hate their identity.

As a protagonist Pecola experiences a universal powerlessness of being child; as a child she is mocked by the schoolboys and her father is a drunkard. When one makes black existential views on her life, one could find that she is hated by white women who do not

allow their children to play with her and they call her passive. This view of the people is against existentialism because everyone is free to live their life in their own way and they are not supposed to accuse others.

White kids; his mother did not like him to play with niggers. She had explained to him the difference between colored people and niggers. They were easily identifiable. Colored people were neat and quiet; niggers were dirty and loud. (p – 20)

When one looks in a black feminist existential view one could find that she is seduced by her own father and she bears child because of him. Pecola hates her blackness, believing it is ugly. However black is her identity and gives meaning to her existence

There are two types of existentialists: one believes in God and the other does not believe in God. Though Pecola prays to God continuously she could not get anything in life except pain and sufferings. This brings in reader's mind Nietzsche's slogan "God is dead" as there is no response from God. Human should live their life without throwing the responsibility on God. Instead of praying, Pecola might take responsibility on her hands and that could remove the sufferings of her life. William R. Jones says instead of relying on God, black people should take life in their own hands and build a better future for human kind. This does not mean that black people should not love God; instead they should not rely on God.

"Please, God," she whispered into the palm of her hand. "Please make me disappear."
(P-60)

Each night, without fail, she prayed for blue eyes. Fervently, for a year she had prayed. Although somewhat discouraged, she was not without hope. To have something as wonderful as that happen would take a long, long time. (P-61)

The whole life of Pecola reveals the contingency of the world. There is no purpose in her living, no purpose in her sufferings. She even tries to find meaning for her life from the child she delivers but that baby is dead. One must have control over one's life but on contrary fate moves the life of everyone. In Pecola's case before she could understand what life is, her whole life is lost.

Loss of memory and lack of self-worthiness is also the theme of existentialism. Pecola thinks that the blue eyes could wipe out all the problems in her life but she finally becomes lunatic and this shows her loss of memory. Pecola's mother watching romantic films and thinks that romance is for white and beauty, proves her lack of self-worthiness.

Pecola father's behavior with her shows that Pecola suffers both as black and as black woman. This shows Anna Julia Cooper's idea of black feminist existential philosophy that is woman has to suffer black population in general and black woman in particular. According to Beauvoir "To will oneself free is to will others free" (p- 382). Freedom cannot be considered as the freedom of one's own but the freedom of others, in that way Claudia and Frieda tried to free Pecola.

According to an existentialist everyone must be free and have an individual freedom but black people are treated as slaves. The survival of black people in the white society depends on them. They should prove their identity and individuality. But Pecola's own mother Mrs. Breedlove hates her daughter and loves white children, which shows her alienation in their own land.

Everyone in this novel longs for White; it goes to such extent of hating oneself. Women start to hate themselves and they even hate their children and loves only white children. Pauline Breedlove hates her daughter Pecola and she curses her for her ugliness. Claudia is only exception who loves Black and she loves the unborn child of Pecola. Claudia and Frieda even tried to change the story by being a savior but all the other characters run towards self-destructive.

Black men have suffered only as Blacks but the Black Women suffered a lot. Pecola was seduced by her own father and she became pregnant because of him which is a very strange case; one could also find Mr. Henry's misbehavior towards Frieda. All these show how Black women suffer both as Black and as Women; they are suffered in the hands of White and in the hands of Black men.

Through this article one could know of Existentialism, Black existentialism and Black feminist existentialism in Toni Morrison's *The Bluest Eye*.

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21.

Corruption: Nature, Causes & Remedies

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Introduction:

‘Corruption’ is the big problem and challenge before Indian democracy; everyone knows this problem but no one tries to solve it. Corruption is like a cancer, which every Indian must strive to cure. Corruption is widespread in India. India is ranked 85 out of 179 countries in Transparency International’s Corruption Perceptions Index, although its score has improved consistently from 2.7 in 2002 to 3.4 in 2008. Corruption has taken the role of a pervasive aspect of Indian politics and bureaucracy. The economy of India was under socialist-inspired policies for an entire generation from the 1950s until the 1980s. The economy was shackled by extensive regulation, protectionism and public ownership, leading to pervasive corruption and slow growth.

1. What is Corruption?

Way back in 200 B.C., Kautilya meticulously described 40 different kinds of corruption in his Arthashastra. He has aptly commented: "Just as it is impossible not to taste honey or poison when it is at the tip of the tongue, so it is impossible for a government servant not to eat up a bit of revenue. And just as it cannot be found out whether a fish swimming through water drinks or not so also government servants cannot be found out while taking money for themselves."¹

Corruption is an age-old phenomenon. The word corruption means destruction, ruining or spoiling a society or nation. Selfishness and greed are at the root of it; it also implies lack of integrity and honesty. “A corrupt society is characterized by immorality and lack of fear or respect for the law. When it stops valuing integrity, virtue or moral principles it starts decaying. Corruption is the abuse of public power for private gain.”² Corruption comes under many different guises: bribery, misappropriations of public goods, nepotism (favoring family members for jobs and contracts), and influencing the formulation of laws or regulations for private gain.

2. Corruption in India:

Under Indian constitution, the government consists of three branches: the legislative, the executive, and the judiciary with clear mandate for independent functioning of each branch. Therefore, for good governance each of these units must function with integrity and efficiency – this is the bottom line. The legislators or law makers are elected representatives of the people – their prime job is to frame clear, simple and effective laws. The executive

branch consisting of ministers, bureaucrats, and the whole government machinery is expected to implement the laws framed the legislative assemblies. The ultimate responsibility for running the administration rests with the elected representatives of the people which are the ministers. "These ministers are accountable to the legislatures which are also elected by the people the third segment, the judiciary, acts as an impartial watchdog to see if the people are governed as per the law. It lacks the power to frame any law"³ it can only interpret the laws passed by the law-makers under the constitutional framework and give its verdicts accordingly.

But when corruption invades, governance begins to degrade – implying loss of integrity and efficiency both. Situation in India is obviously far from ideal.

➤ ***Corruption in the Legislative:***

The behavior of Indian legislators both at the Center and in the States leaves a lot to be desired. Every time they act motivated by personal gain (unfortunately, it is more common than it should be), they betray their constituencies that elected them. Corruption in the assemblies as seen from this perspective implies floor crossing, cash-for-vote, taking money or other benefits to ask questions, framing rules under the influence of big corporate houses at the cost of common people, etc.

When the government is running on thin majority, potential defectors can take the government to ransom. The collapse of the Janata Party Government (1977-80), fall of V. P. Singhand Chandrasekhar Government (1990-91), turning his minority Government into majority by Narsimha Rao by buying JMM MPs, split in Telugu Desam Party (1994), defection of Ajit Singh with his supporters to Congress (1993), defection of S. S. Vaghela from BJP, maneuvering defection by Kalyan Singh to keep the BJP led Government in power in UP are some of examples to prove that a sizeable number of our politicians are not immune to corruption. The most recent example is the 2008 case of cash for vote scandal where some BJP MPs claimed to have been offered cash to vote Manmohan Singh's government.

➤ ***Corruption in the Executive:***

Ministers are at the top of the hierarchy of the executive branch. The most blatant recent case of corruption at the highest level is the 2G spectrum scam which forced telecom minister, A. Raja to resign and is now in jail along with another DMK law-maker. Sukhram was another minister in the nineties in the same ministry to go to jail. Fodder scan in Bihar is another scandal for which Laloo Yadav is being tried and he is now in jail.

A recent analysis of reports of bribery demands in India conducted by Trace International was published in January 2009. "It provides an overview of the general pattern of corruption in the country. 90% demand for bribe came from government officials, of which over 65% for avoiding harassment. 50% bribery was for timely delivery of services to which the individuals were already entitled; only about 10% were meant to provide any advantage. These findings confirm the prevalence of the bureaucratic and administrative corruption when the public and public officials interact."⁴ The 2006 World Bank Enterprise Survey also confirms the prevalence of bureaucratic and administrative corruption in the country. Red tape and wide ranging administrative discretion serve as a pretext for extortion

and almost 50% of the firms surveyed expected to pay informal payments to public officials to get things done. 26% respondents identified corruption as a major constraint for doing business in the country.

➤ ***Corruption in the Judiciary:***

Independence of the judiciary is guaranteed by the Constitution. India is ranked at 26th of 131 countries on indicators of judicial independence in the Global Competitiveness Report 2007-2008. However, political interference in judicial decisions involving powerful individuals, just as in investigation, is a sure possibility. In spite of the various legal provisions in place, the appointment of judges is not always free from political interference. Recent Global Integrity Report also rates judicial accountability as weak.

There has been a wide-spread corruption scandal – Rs 23 crore Ghaziabad PF scam – involving a Supreme Court judge (now retired), 7 Allahabad High Court Judges, 12 judges from the subordinate courts, and 6 retired high Court judges. The key accused died in jail mysteriously in October 2009. The recent charge of Supreme Court lawyer, Shanti Bhushan that many former Chief Justices of India were corrupt has given a new twist to judicial corruption. The Supreme Court is seized of the matter (see image). The huge backlog of cases (there are over 3 crore pending cases), slow and complicated court procedures are another course of corruption in the judiciary.

➤ ***Corruption in politics:***

Political parties are perceived to be the most corrupt institutions by Indians, according to 2009 Global Corruption Barometer. “The Barometer, a global public opinion survey released by Transparency International, found that 58 per cent Indian respondents identified politicians to be the single most corrupt individuals. Forty-Five per cent of the people sampled felt that the government is ineffective in addressing corruption in the country.”⁵ The survey in India, conducted at the national level between October and November last year, also indicated that the perception of government effectiveness in relation to addressing corruption had improved from 2007. Forty-two per cent respondents analyzed that government’s actions in the fight against corruption was effective.

People’s trust in democratic processes is seriously undermined by opaque financing of electoral processes, various forms of corrupt practices, and misuse of power. Although politicians are regularly involved in major corruption scandals, investigations of their activities are rare and conviction of politicians and civil servants are rarer. Circumstantial evidences of buying votes of legislators with bribe or promises of “lucrative positions” are fairly common in Indian politics. According to the 2007 Global Corruption Barometer, Indian citizens perceive the political parties as amongst the most corrupt in the country – India got a score of 4.6 on a 5 point scale. Freedom House 2008 reports that the electoral system relies on black money obtained by dubious means, including tax evasion. According to a 2009 Global Integrity report, the country struggles with promoting transparency and accountability in the financing of political parties and candidates. For instance, there are currently no regulations that require parties or candidates to disclose donations.

“Political corruption excludes citizen stakeholders from decisions that affect them. Political corruption is usually achieved when politicians or officials uphold democratic norms in public but violate them in private.”⁶ This definition of political corruption demonstrates logically the inverse relationship between political corruption and normatively functional democracy. Increased political corruption decreases functional democracy.

Lack of transparency in electoral funding and entry of criminals into the electoral process are two major sources of political corruption that is at the root of several other corrupt practices in the country.

➤ ***Corruption in Religious institutions:***

In India, corruption has also crept into religious institutions. “Some members of the Church are making money by selling baptism certificates. A group of church leaders and activists has launched a campaign to combat corruption within churches. Among Indian Muslims, the recent “cash for fatwas scandal” was a major affair that exposed the Imams of the Islamic ulama accepting bribes for issuing random, often nonsensical fatwas.”⁷ Also among Hindu religious leaders (Maharaj, Gurudev, Baba, etc.) are most corrupt; they always cheat to Hindu people. Many temples and ‘*Mathas*’ became place of corruption under name of the *Bhakti*. Recent example is Aasaram Bapu. He is not only corrupt but also attempt charge of sexual harassment case.

➤ ***Corruption in Media:***

“As many as 8 per cent of the respondents in India consider that corruption in the media affects the lives of the people.”⁸ The media, while not being perceived as clean, scored best with just over 40 per cent of respondents labeling the sector as corrupt, globally.

➤ ***Corruption in economy:***

The world would be a better place without corruption and it does impose a cost on the economy. When one considers the economic consequences of corruption, the adverse impact of grand corruption comes readily to mind. “Corruption on a grand scale associated with some dictators and their cronies can involve embezzlement of huge sums of public funds, and the mismanagement, wastage, inequity, and social decay that come along with it, can be disastrous for an economy.”⁹ There are familiar tales of fortunes in gold, gems and jewelry stashed away in secret hiding places by corrupt officials and hundreds of millions of dollars spent in acquiring real estate abroad and in depositing into their foreign bank accounts. The devastating impact of misconduct on such a massive scale, especially for poor countries that are facing perennial and severe foreign exchange shortages, is obvious and requires no further comment. But corruption does not have to be on a grand scale to inflict serious damage. There are other adverse effects that can be just as damaging for a poor country. These deserve a closer look and are taken up below.

3. Causes of Corruption:

Corruption in India has wings, not wheels. As the nation grows, the corrupt also grows to invent new methods of cheating the government and public. The causes of corruption are many and complex. The following are some of the causes of corruption.

➤ **Political Patronage:**

The biggest cause of corruption in today's India is undoubtedly the political leadership at the helm of affairs in the country. From this fountainhead of corruption flow various stream of corrupt practices which plague the political, economical and social activities in the country. "The post independence political leadership has risen from the grassroots level in the form of regional, caste, linguistic and other protest movement. They have transformed the nature of political and administration. Amoral politics, self-aggrandizement, disregard of the constitutional norms in the pursuit of power, political survivals at any cost are their rules of the game. They interfere with the administration of justice and have bent bureaucracy to do their bidding."¹⁰ Emergence of political elite which believes in interest-oriented rather than nation-oriented programmes and policies.

Election time is a time when corruption is at its peak. Big industrialists fund politicians to meet high cost of election and ultimately to seek personal favor. Bribery to politicians buys influence, and bribery by politicians buys votes. In order to get elected, politicians bribe poor, illiterate people.

"The role of political leadership in aiding and abetting of spread of corruption in India was most clearly brought out by the Shah Commission of Enquiry constituted to look into the excesses committed during the period of Emergency."¹¹

The nexus between corrupt politician and corrupt bureaucrats has been clearly provide in recent years by scams like the Animal husbandry (fodder) scams in Bihar,(former Chief Minister-Lalu Yadav) Coal scams in Tamil Nadu(involving C. M. Ms. Jaylalitha), Urea scams (involving son of former Prime Minister Narasimha Rao), Telecom scam (Telecom Minister- Sukh Ram)etc. since the corruption flow down from the top it is not easy to stop it or limit it, and it has a devastating effect on the administration and the society in general.

➤ **Administration Labyrinth:**

Corruption is caused as well as increased because of the change in the value system and ethical qualities of men who administer. Old ideals of morality, service and honesty are regarded as anachronistic.

Cumbersome and dilatory administrative procedures and practice are another major cause of corruption in India. India's legal and administrative system was designed in the middle of the nineteenth century to serve the interest of colonial administration. The Indian Penal Code, the main instrument for controlling crime and administering criminal justice, was enacted in 1860. The Indian Telegraph Act, which regulates the control of air-waves and licensing of broadcasting facilities, was passed in 1855-even before the invention of the wireless. Fundamental rules and Supplementary Rules, the financial Bibles for all government financial transaction, were framed in the twenties when the government's financial transactions and commitments were very simple.

➤ **Lack of Punishment:**

A contributory factor to growth of corruption in India is that the cases relations to corruption are often handled in a casual and clumsy manner. Those in hierarchy vested with

disciplinary powers shirk duty and show unwillingness to use their powers against corrupt practices. "This may be due to different reasons like political or trade union pressure, vested interest, or sheer ineptitude in handling criminal investigation. The result is that the corrupt are rarely caught and even if caught are let off with minor or no penalties."¹² The government officials entrusted with the responsibility of dealing with corruption does it in a most inefficient and lethargic manner and this suits the political leadership which patronizes corruption.

The judicial system is so expensive, dilatory and inefficient that it takes year and year for the corruption cases to be decided. The infamous Harshad Mehta case of organized corruption in the stock exchange of India, in which small investor lost thousand of crores of rupees. "The result of such inordinate delay is that the accused often escape punishment because a long time span has an adverse effect on the evidence in a case. The conviction rate in the Indian court is only 6%. There are three crore cases pending in the Indian courts and average time taken for disposal of cases is from 10-20 years."¹³ The justice delayed is justice denied in most cases of corruption.

➤ ***Social Environment:***

Tolerance of people towards corruption, complete lack of intense public outcry against corruption and the absence of a strong public forum to oppose corruption allows corruption to reign over people. Vast size of population coupled with widespread illiteracy and the poor economic infrastructure lead to endemic corruption in public life. "In a highly inflationary economy, low salaries of government officials compel them to resort to corruption. Graduates from Indian Institutes of Management (IIMs) with no experience draw a far handsome salary than what government secretary's draw."¹⁴

In present day India, corruption has found an acceptance in social psyche and behavior. Social evils like bribery, nepotism and favoritism have come to be accepting in the society. People often approach someone known to them for favors which they know legally due to them.

Whatever the people may say in coffee houses or in seminars, they show awe and respect to the corrupt. Such people are repeatedly elected or appointed to position of power, and they go on to distribute the spoil of office to their near and dear ones. "In the ultimate analysis the corrupt political or the corrupt administrator is a creation of the public and is a concrete manifestation of the psychologically corrupt men in the street with whose approval corruption flourish with impunity."¹⁵ It is no surprise therefore that at times the corrupt political leaders walk majestically to the court and acknowledges their supporters greeting as if they were receive award for public service.

4. Remedies & Suggestion to Stop Corruption:

Some ideas and suggestions that have been put forward by the members of the optimistic camp to fight corruption are as follows:

➤ ***Leadership:***

Corruption is a cancer, which every Indian must strive to cure. Many new leaders declare their determination to eradicate corruption but soon they themselves become corrupt

and start amassing huge wealth. There are many myths about corruption which have to be exploded if we really want to combat it. For proper house cleaning and repairs, it is a good idea to begin by fixing the roof. "Hence, many authors, including Professor Syed Hussein Alatas of Malaysia, a noted authority on corruption, are of the view that the leadership in a country has a key role to play in combating corruption."¹⁶ It is an Asian tradition to hold leaders and those in authority in high regard and esteem. Hence the top leadership must set a good example with respect to honesty, integrity and capacity for hard work. Since fighting corruption will involve taking difficult decisions, the leadership must also display firmness, political will and commitment to carry out the required reforms. But honest and dedicated leaders are a necessary, but not a sufficient, condition to counter corruption. Several other conditions need to be satisfied

➤ ***Credibility:***

Credibility is one of them. For success, the offenders both on the demand and supply side of a corrupt deal must be convinced that the government is serious about fighting corruption. One suggestion towards this end is to "fry some big fish", that is to publicly try and punish some well-known corrupt people in the country. Some highly publicized trials and convictions of important officials and businessmen on charges of corruption have taken place in several Asian countries. "However, since allegations of corruption are often used to discredit political opponents, the suggestion is further made that the fish that is fried should preferably be from your own pond."¹⁷

➤ ***Involving people:***

With the help of the Right to Information Act, citizens should be empowered to ask for information related to public services, etc. and this information should be made available to general public as and when required. Such stringent actions against corrupt officials will certainly have a deterrent impact.

A publicity campaign to create greater awareness on the adverse effects of corruption and a clear and unequivocal official pronouncement on the desirability to bring it under control would be helpful. Ordinary citizens have a lot of firsthand experience with corruption, they are a good source of information and their help and cooperation should be solicited for the successful launch of an anti-corruption drive. Once people are convinced that a sincere and genuine effort to combat corruption is underway, they will respond and extend their full cooperation in resolving the problem. Just a little opening up and providing opportunities for them to express their views on the matter will bring forth an outpouring of information, ideas and suggestions that will be beyond anyone's imagination.

➤ ***Responsible press:***

A responsible press to gather, analyse, organize, present and disseminate information is considered vital to create greater public awareness and to provide the momentum for undertaking reforms to overcome corruption. Secretiveness has been a key factor that has enabled public officials and politicians to get away with corruption. "A responsible and an investigative press has played an important role in many countries, both developed and developing, in exposing misconduct as well as in serving as a watchdog to limit corruption

and preventing it from getting out of hand.”¹⁸ The press has not always acted in a responsible manner, and like everything else in this world, it is not perfect. Nevertheless, its power to limit misconduct and improper behavior should not be underestimated.

➤ ***Oversight bodies:***

Views on the effectiveness of anti-corruption oversight or watchdog bodies are mixed. There are instances where they have proved useful. For example, the Independent Commission against Corruption in Hong Kong, China and similar institutions in Botswana, Chile, Malaysia and Singapore are regarded as having done a good job. “However, in surveys and interviews of public officials and members of civil society organizations, most respondents do not have a high opinion of them. The prevailing view is that for such bodies to be effective, they have to be created in a political atmosphere where leaders are honest, civil servants are insulated from political interference, and better incentives are provided to discourage corruption. Otherwise, the oversight bodies will be rendered useless or worse, misused for political gain.”¹⁹ An unwelcome situation can then arise and the country may have to appoint a watchdog to watch over the watchdog body.

➤ ***Improving institutions:***

This is a very large area and only brief mention can be made of the relevant issues. It involves such things as improving the legal framework; smoother, less time-consuming and less burdensome ways to conduct business in the functioning of law courts and in the administration of justice; promoting efficiency of the police force; strengthening the auditor general’s office; and appointment of a responsible inspector general empowered to investigate and prosecute corruption.

Conclusion:

There is a much better grasp today of the extent to which corruption is a symptom of fundamental institutional weaknesses. Instead of tackling such a symptom with narrow intervention designed to “eliminate” it, it is increasingly understood that the approach ought to address a broad set of fundamental institutional determinants. However, the challenge of integrating this understanding with participatory process has barely begun. The implementation of institutional reforms can benefit significantly from the participatory process that is being developed for anti-corruption activities. Equally important, any participatory process, however sophisticated, ought to lead to concrete results beyond enhanced participation and heightened awareness.

And lastly, corruption is an intractable problem; it is like diabetes, which can only be controlled, but not totally eliminated. It may not be possible to root out corruption completely at all levels but it is possible to contain it within tolerable limits. Honest and dedicated persons in public life, control over electoral expenses, could be some of the important prescriptions to combat corruption. Corruption has a corrosive impact on our economy and leads to loss of overseas opportunities. Corruption is a global problem that all countries of the world have to confront: solutions, however, can only be home-grown.

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22.

A Study on Government Schemes in Banking

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INTRODUCTION

In simple words, Banking can be defined as the business activity of accepting and safeguard-ing money owned by other individuals and entities, and then lending out this money in order to earn a profit. However, with the passage of time, the activities covered by banking business have widened and now various other services are also offered by banks. The banking services these days include issuance of debit and credit cards, providing safe custody of valuable items, lockers, ATM services and online transfer of funds across the country world.

Banking business has done wonders for the world economy. The simple looking method of accepting money deposits from savers and then leading the same money to borrowers, banking activity encourages the flow of money to productive use and investments. This in turn allows the economy to grow. In the absence of banking business, savings would sit idle in our homes, the enterpreneurs would not be on a position to raise the money, ordinary people dreaming for a new car or house would not be able to purchase cars or houses.

DEFINE BANK

In simple words, we can say that bank is a financial institution that undertakes the banking activity ie. it accepts deposits and then lends the same to earn certain profit.

BANKING SYSTEM

Banking systems can be defined as a mechanism through which the money supply of the country is created and controlled.

IMPORTANCE OF BANK

People keep money in a bank only when they trust that it will be given back to them as and when they demand the same on at least on the date of maturity in case the same has been given in the shape of fixed deposits of course, there are other reasons also for which people prefer to keep money in a bank rather than keep at home in their own safe. They can earn some extra money when the money is kept in saving or fixed deposits.

More over, they can make payment by issuance of cheques and need not carry money for their day to day needs.

LIST OF GOVERNMENT SCHEME

Scheme	Ministry	Date of Launch	Outlay/ Sector Status	Provisions
Janani Suraksha Yojana	MoHFW	2005	Mother Care	One-time cash Incentive to pregnant women for institutional / home births through skilled assistance
Sampoorna Grameen Rozgar Yojana	MoRD	Sep. 25, 2001	Rural Self Employment	Providing additional wage employment and food security, alongside creation of durable community assets in rural areas.
Sukanya Samridhi Yojana (Girl Child Prosperity Scheme)	MoWCD	22 Jan. 2015		The scheme primarily ensures equitable Share to a girl child in resources and savings of a family in which she is generally discriminated as against a male child.

1. JANANI SURAKSHA YOJANA (JSY)

Janani Suraksha Yojana (JSY) is a safe motherhood intervention under the National Rural Health Mission (NRHM) being implemented with the objective of reducing maternal and neo-natal mortality by promoting institutional delivery among the poor pregnant women. The Yojana, launched on 12th April 2005, by the Hon'ble Prime Minister, is being implemented in

all states and UTs with special focus on low performing states. JSY is a 100% centrally sponsored scheme and it integrates cash assistance with delivery and post-delivery care.

The Yojana has identified ASHA, the accredited social health activist as an effective link between the Government and the poor pregnant women in 10 low performing states, namely the 8 EAG states and Assam and J&K and the remaining NE States. In other eligible states and UTs, wherever, AWW (Anganwadi workers) and TBAs or ASHA like activist has been engaged in this purpose, she can be associated with this Yojana for providing the services.

IMPORTANT FEATURES OF JSY:

The scheme focuses on the poor pregnant woman with special dispensation for states having low institutional delivery rates namely the states of Uttar Pradesh, Uttaranchal, Bihar, Jharkhand, Madhya Pradesh, Chhattisgarh, Assam, Rajasthan, Orissa and Jammu and Kashmir, While these states have been named as Low Performing States (LLPS), the remaining states have been named as High performing States (HPS).

Tracking Each Pregnancy: Each beneficiary registered under this Yojana should have a JSY card along with a MCH card. ASHA/AWW or any other identified link worker under the overall supervision of the ANM and the MO, PHC should mandatorily prepare a micro-birth plan. This will effectively help in monitoring Antenatal Check-up, and the post delivery care.

Eligibility for Cash Assistance: BPL Certification-This is required in all HPS states. However, where BPL cards have not yet been issued or have not been updated, States/UTs would formulate a simple criterion for certification of poor and needy status of the expectant mother's family by empowering the gram pradhan or ward member.

GOVERNMENT OF INDIA MINISTRY OF HEALTH AND FAMILY WELFARE

Janani Suraksha Yojana (JSY) is a centrally sponsored scheme which is being implemented with the objective of reducing maternal and infant mortality by promoting institutional delivery among pregnant women. Under the JSY, eligible pregnant women are entitled for cash assistance irrespective of the age of mother and number of children of giving birth in a government or accredited private health facility. The scheme focuses on poor pregnant woman with a special dispensation for states that have low institutional delivery rates, namely, the states of Uttar Pradesh, Uttarakhnad, Bihar, Jharkhand, Madhya Pradesh, Chhattisgarh, Assam, Rajasthan, Orissa, and Jammu and Kashmir. While these states have been named Low Performing States (LPS) under the scheme, the remaining states have been named High Performing states (HPS). The scheme also provides performance based incentives to women health volunteers known as ASHA (Accredited Social Health Activist) for promoting institutional delivery among pregnant women.

CASH ASSISTANCE FOR INSTITUTIONAL DELIVERY

Cash entitlement for different categories of mothers is as follows:

				In Rupees	
CATEGORY	RURAL AREA		URBAN AREA AREA		
	Mother's Packages	ASHA's Package	Mother's Package	ASHA's Package**	
LPS	1400	600	1000	400	
HPS	700	600	600	400	

*ASHA package of Rs.600 in rural areas include Rs.300 for ANC component and Rs.300 for faci-litating institutional delivery.

**ASHA package of Rs.400 in urban areas include Rs.200 for ANC component and Rs.200 for facilitating institutional delivery.

Cash assistance for home delivery

BPL pregnant women, who prefer to deliver at home, are entitled to a cash assistance of Rs.500 per delivery institutional delivery.

DIRECT BENEFITS TRANSFER UNDER JSY

Direct Benefit Transfer (DBT) mode of payments has been rolled out in 43 districts w.e.f. 1.1.2013 and in 78 districts from 1.7.2013. Under this initiative, eligible pregnant women are entitled to get YSY benefit directly into their bank accounts.

BACKGROUND

Janani Suraksha Yojana was launched on 12 April 2005 by modifying the National Maternity Benefit scheme (NMBS) JSY is a 100% centrally sponsored scheme and it integrates cash assistance with delivery and post- delivery care.

The JSY has identified ASHA, an accredited social health activist as a link between the Government and the poor pregnant women to encourage institutional deliveries among the poor women.

FEATURES OF THIS SCHEME

In this scheme, the states where there is a low rate of Institutional deliveries is calasified as Low Performing States (LPS) (the states of Uttar Pradesh, Uttarakhand, Bihar, Jharkhand Madhya Pradesh, Chhattisgarh, Assam, Rajashan, Orissa and Jammu and Kashmir), where as the remining states are termed as High preforming States (HPS). Cash benefits to them are as under:

Rural Areas

Category	Motther's package	ASHA's package	Total Package
LPS	1400	600	2000
HPS	700	600	1300

Urban Areas

Category	Motther's package	ASHA's package	Total Package
LPS	1000	400	1400

2. SUKANYA SAMRIDDHI YOJANA LAUNCHED

Collector Neetu Kumari Prasad formally launched the Sukanya Samriddhi Yojana (girl child prosperity scheme) at the post office in Karimnagar on Monday.

On this occasion, she said that the Sukanya Samriddhi Yojana would be a boon to the girl children for their education and other requirements.

PARENTS TOLD TO APPROACH POST OFFICES

Calling upon the parents to approach the post offices for opening the accounts under the scheme, she said that the scheme was announced by the Union government for the protection of girl child under the 'Beti Bachao, Beti Pado' slogan.

District Collector Neetu Kumari Prasad also handed over the account books to some of the beneficiaries on the occasion.

The Superintendent of Posts, G. Srinivas Murthy and other officials were also present on the occasion.

SUKANYA SAMRIDDHI ACCOUNT

Sukanya Samriddhi Account (Literally Girl Child Prosperity Account) is a Government of India backed saving scheme targeted at the parents of girl children. The scheme encourages parents to build a fund for the future education and marriage expenses for their female child.

The scheme was launched by Prime Minister Narendra Modi on 22 January 2015 as a part of the Beti Bachao, Beti Padhao campaign. The scheme currently provides an interest rate of 8.6% (for FY 2016-17) and tax benefits. The account can be opened at any India Post office or branch of authorised commercial banks.

DETAILS OF THE SCHEME

The scheme was launched by Prime Minister Narendra Modi on 22 January 2015 in Panipat, Haryana. The accounts can be opened at any India Post office or a branch of some authorised commercial banks. Initially, the interest rate was set at 9.1% but later revised to 9.2% in late March 2015 for FY 2015-16. Interest Rate have been revised for FY 2016-17 to 8.6%.

The account can be opened anytime between the birth of a girl child and the time she attains 10 years age by the guardian. Only one account is allowed per child. Parents can open a maximum of two accounts for each of their children (exception allowed for twins and triplets). The account can be transferred to anywhere in India.

A minimum of 1,000 must be deposited in the account annually. The maximum deposit limit is 150,000. If the minimum deposit is not made in a year, a fine of 50 will be levied.

The girl can operate her account after she reaches the age of 10. The account allows 50% withdrawal at the age of 18 for higher education purposes. The account reaches maturity after time period of 21 years from date of opening it. Deposits are made for first 14 years, after this period the

account will earn applicable rate of interest. If the account is not closed, then it will not earn interest at the prevailing rate. If the girl is over 18 and married, normal closure is allowed.

TAX BENEFITS

At the time of launch, only the deposits in the account were eligible for tax deduction under Section 80C of the income Tax Act, which is 150,000 in 2015-16. However, Finance Minister Arun Jaitley announced, during the 2015 Union Budget, tax exemption on the interest from the account and on withdrawal from the fund after maturity, making the tax benefits similar to that of the Public Provident Fund. These changes were applied retrospectively from 1 April 2015. These benefits will be reassessed annually.

SUMMARY OF REVISIONS					
Serial Number	Financial Year	Date Range	Interest Rate	Minimum Investment	Maximum Investment
1.	2014-15	1 April 2014 to 31 March 2015	9.0%	1,000	150,000
2.	2015-16	1 April 2015 to 31 March 2016	9.2%	1,000	150,000
3.	2016-17	1 April 2016 to 31 Sep 2016	8.6%	1,000	150,000
4.	2016-17	1 October 2016 to until now	8.5%	1,000	150,000

OPERATION

By mid-March 2015, within 2 months of launch, 1,80,000 accounts had been opened under the scheme. Karnataka, Tamilnadu and Andhra Pradesh reported highest number of new accounts. The number of accounts opened up to October, 2015 under Sukanya Samridhi Yojana across the country is 76,19,668. The impact is that 76,19,668 girl children got 28.38 billion deposited in their name.

SSY CLOSURE ON MATURITY RULES 2016

1) The Account shall mature on completion of a period of twenty-one years from the date of its opening: Provided that the final closure of the Account may be permitted before completion of such period of twenty one years, if the account holder, on an application, makes a request for such premature closure for reasons of intended marriage of the Account holder and

on furnishing of age proof confirming that the applicant will not be less than eighteen years of age on the date of marriage:

Provided that no such premature closure shall be made before one month preceding the date of the marriage or after three months from the date of such marriage.

1. On maturity, the balance including interest outstanding in the Account shall be payable to the Account holder, on an application by the Account holder for closure of the Account, and on furnishing documentary proof of her identity, residence and citizenship.

2. No interest shall be payable once the Account completes twenty-one years from the date of its opening.

SUKANYA SAMRIDDHI ACCOUNT – FACETS

Prime Minister Narendra Modi in January this year launched a small deposit scheme for the girl child, as part of the 'Beti Bachao Beti Padhao' campaign. This scheme is specially designed for girls higher education or marriage needs.

Opening of account: The account may be opened by the guardian in the name of a girl child till she attains the age of ten years. Only one account is allowed per girl child. Parents can open this facility will be extended to the third children.

Age : The maximum age limit of the girl child for opening this account is 10 years. This year, a one-year relaxation has been given.

Interest rate: The government will every year declare the interest rate of the scheme. For 2014-15, the government would be paying 9.1 percent interest.

Transferability: The account may be transferred anywhere in India if the girl child in whose name the account stands shifts to a place other than the city or locality where the account stands.

Deposits: The account may be opened with an initial deposit of Rs.1,000 and thereafter any amount in multiple of Rs.100 can be deposited. The minimum deposit for a financial year is Rs.1,000 and maximum Rs. 1.5lakh. Deposits in an account may be made till completion of fourteen years, from the date of opening of the account.

Penalty : An account where minimum amount has not been deposited in a particular year will attract a fine of Rs.50 per year.

Operation of account : The account will be opened and operated by the guardian of a girl child till the girl child, in whose name the account has been opened, attains the age of 10 years. On attaining age of 10 years, the girl child may herself operate the account.

Maturity : The account shall mature on completion of 21 years from the date of opening of the account or the date of marriage of the 10 years. On attaining age of 10 years, the girl child may herself operate the account.

Whitdrawal : After the girl child attains the age of 18years, 50 percent of the money can be whitdrawn for the higher studies.

Taxation: Investments under Sukanya Samriddhi give you tax benefit under Section 80C of the Income Tax Act. Suresh Sadagopan, the founder of Landder 7 Financial Advisories, said there is a need for more clarity about the tax treatment for Sukanya Samriddhi scheme on different issues like whether the interest income or maturity proceeds would be taxable and how it will be taxed in the hands of the daughter.

3. SAMPOORNA GRAMEEN ROZGAR YOJANA

The Sampoorna Grameen Rozgar Yojana (English: Universal Rural Employment Programme) was a scheme launched by the Government of India to attain the objective of providing gainful employment for the rural poor. From 1 April 1999, EAS became an allocation based scheme. The programme was implemented through the Panchayati Raj institutions.

The Sampoorna Grameen Rozgar Yojana was launched on 25 September 2001 by merging the provisions of Employment Assurance Scheme (EAS) and Jawahar Gram Samridhi Yojana (JGSY). The programme is self-targeting in nature and aims to provide employment and food to people in rural areas who lived below the poverty line.

SAMPOORNA SURAKSHA HEALTH INSURANCE - A SKDRDP SUBSIDIARY

Sampoorna Suraksha Group Health Insurance Programme is a unique initiative of SKDRDP a large sized NGO based out of Dharmasthala, the abode of Lord Manjunatha Swamy and managed by Dr. D. Veerendra Heggade, a visionary of our times.

SKDRDP, a last mile delivery institution in the financial inclusion sector, has been working on deepening the reach of the insurance sector for over a decade now. Normally poor people are unaware of insurance schemes. They are not far sighted to invest in insurance products. Therefore when a calamity strikes such families, in the form of death of the earning member or major ailments for the family members, all the earnings and the savings of such families are swallowed by the calamity, to leave the family once again with absolute poverty. Going forward SKDRDP in the year 2004 first conceived of an insurance product for covering hospitalisation expenses of the Self Help Group members and their family members promoted by SKDRDP. As on now the Hospitalization benefit is Rs.10,000 per head in floater

basis. Under this programme the Self Help Group member contributes a definite annual subscription which is pooled and used as an insurance pre-mium for a group policy covering the members.

Year	SKDRDP			
	No of families Enrolled	No of Members Enrolled	Total Claim Claims	Amount Settled (In Lakhs)
2004-05	54000	186000	11810	351
2005-06	77078	195600	13299	332
2006-07	146722	403828	22759	675
2008-09	252542	932682	67861	2138
2009-10	294374	1177325	98402	3320
2010-11	419979	1662089	136980	4699
2011-12	420302	1272019	71825	4268
2012-13	366722	1272019	71825	4268
2013-14	293134	1089541	66254	4032
2014-15	310458	1177094	61273	3710
2015-16	370593	1325578	75104	5356
2016-17 (July 31- 2016)	324583	1194822	4497	355
Total	3553876	12998151	795359	35130

“Sampoorna Suraksha” (total security) is a welfare scheme to give financial assistance to the poor people in their days of severe health problems necessitating hospitalization. In this programme members contribute to bring security to their insecure life during severe ailment / accident. The entire programme is designed on the basis of mutual help. Interested members of SKDRDP participate in this programme by contributing an annual subscription. Major part of the total subscription amount collected is paid to the insurance company to look after the hospitalization expenses, for providing “treatment on credit bill basis” in used to provide consolation to nominee on the death of any member of the family.

In order to build a strong foundation Sampoorna Suraksha was established to give excellent medical facilities to poor people. SKDRDP has tied up with the insurance companies for providing coverage of hospitalization expenses for the poor called Sampoorna Suraksha.

This programme collects pre-designing premium to provide hospitalization coverage meet maternity expenses, death compensation, calamity compensation, domiciliary treatment and accidental coverage. Sampoorna Suraksha is a section 25 company and on subsidiary of SKDRDP.

CONCLUSION:

Janani Suraksha Yojana (JSY) under overall umbrella of National Rural Health Mission (NRHM) is being proposed by way of modifying the existing National Maternity Benefit Scheme (NMBS). While NMBS is linked to provision of better diet for pregnant women from BPL families, JSY integrates the cash assistance with antenatal care during the pregnancy period. Institutional care during delivery and immediate post-partum period in a health centre by establishing a system of coordinated care by field level health worker. The JSY would be a 100% centrally sponsored scheme. The Sukanya Samridhi Yojana is a girl child prosperity scheme under Beti Bachao Beti Padhao program of Prime Minister Narendra Modi. SSY account is to ensure a bright future for girl children in India. This Yojana is to facilitate their proper education and care free marriage expenses. The scheme has well been accepted by the masses in wake of the financial security and independence of would provide to the girl child as well as their parents and guardians. This Yojana offers a small deposit investment for the girl children. The only thing we would not be taken by only thing we would not be taken by the forthcoming budgets and government at the center.

The funds are generally released in winter which is the lean agricultural season. Due to adverse climatic conditions it becomes difficult to execute the works during December, January consequently most of the works are undertaken in March, which is the last month of financial year. Hence, it is suggested that the funds should be released to villages before the onset of winter so that the execution agencies have enough time to execute the works and funds are utilized properly.

It was observed that the knowledge about the scheme, role of different agencies, dealing with needy poor people is not up to the mark among officials implementing the scheme in the field. It may be concluded the SGRY was (now merged with NREGA) a very beneficial scheme but it has not been in a position to create viable economic infrastructure and community assets that have the potential to create sustained employment opportunities in rural areas of the state. As a result, the cost of employment generation has become abnormally high. The majority of beneficiaries received less than 15 days of wage employment in a year. Thus, the income from the EAS / SGRY has not been enough to enable the poor households to improve their economic status.

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23.

Blending Of Humour & Pathos in Mr. Sampath

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ABSTRACT:

R. K. Narayan is a writer of versatile qualities which depict in his novels. In writing "Mr. Sampath- The Printer of Malgudi", Narayan shows his maturity as a novelist. Narayan in general wrote about the people who only lives and have no special purpose or goal in their life. They do not follow a clear direction and striving for some goal, which is not sure to them. In this form the novel begins with faults and move to some other directions. In this way the characters also may be a lack of resolution, and become a victim of some faults. In the novel Mr. Sampath the characters are ambitious dreamer whether we talk about Mr. Sampath himself or about Ravi. Both have a same dream and a want to fulfill it brought their downfall as well as a comic and tragic scene to the novel.

Key Words: peculiarities, humour, pathos, irony, conscience, comic, tragic.

R.K.Narayan is a well known writer of several novels, short stories and is famous for "Malgudi Days". His full name is Rashipuram Krishna Swami Iyer. He was born on 10th October 1906 in Madras. Narayan studied in different schools in Madras including the Lutheran Mission School, C.R.C High School and the Christian College High School. After completing high school, he appeared in the University entrance exam but failed, he spent a year at home and gradually started reading and writing. Next year in 1926 again he appeared in the exam and took admission in Maharaja College of Mysore and obtained his bachelor degree in four years.

As a famous and well known writer Narayan's novels are marked with certain peculiarities. His humour is a direct course of his intellectual analysis of human experiences, whether tragically or comically. Narayan's ironic vision is very strong and deeply rooted with the human conscience. Comic situations in Narayan's novels are deviation from the plot of his novels. In his novels irony and humour co-exists. His comedy is self-development, joys and have happy ends also, but sometimes it divert to tragic end. Narayan's tragedies are common but deviates the situation, which make his novels unique. R. K. Narayan is a writer of versatile qualities which depict in his novels. In writing "Mr. Sampath- The Printer of Malgudi" Narayan shows his maturity as a novelist. Narayan in general wrote about the people who only lives and have no special purpose or goal in their life. They do not follow a clear direction and striving for some goal, which is not sure to them. In this form the novel begins with faults and move to some other directions. In this way the characters also may be a lack of resolution, and become a victim of some faults. In the novel Mr. Sampath the characters are ambitious dreamer whether we talk about Mr. Sampath himself or about Ravi.

Both have a same dream and a want to fulfill it brought their downfall as well as a comic and tragic scene to the novel. Srinivas who is a serious and responsible character in the novel is seriously busy in his writings he is doomed to failure because the life in which he live brings down to his morass. He wants to achieve but, India is such a domestic crowded and complex country that it is difficult for a person to achieve what he wants.

In “Mr. Sampath” it has two stories in the beginning it starts with the carrier of Srinivas in search of Banner. And in the later the owing of a film studio by Mr. Sampath. In this novel the three major characters who brings twist in the novel through humour and irony. The one is old man the owner of the house a complete money-minded person, who tried to earn the maximum sum of money but spend rather than ten rupees on himself. He was, an ascetic and known to have declared to everyone concerned:

“The true sanyasi has no need to live on anything more than the leavings of God”

(“Mr. Sampath The Printer Of Malgudi Page 7)

Further proceeding to his conversation we find that when his tenants were fighting for the tap water, he threats them in the same way of removing the tap. And further explain to hide his miser-hood he said irrelevantly:

“Give them twenty more taps, they would still behave in the same manner”(Mr. Sampath The Printer Of Malgudi Page 50)

Instead of cursing, scolding, and saving money this old man has a sensitive and emotional part of life too. He was very much caring about his grand-daughter whom he wants to marry Ravi a bank clerk, his own tenant. For, the purpose of this proposal he approached Srinivas his another tenant to convince Ravi. He insist him saying I’m very old and may die any moment, he begged:

“I want to see this girl married” (Mr. Sampath The Printer Of Malgudi Page 57)

This old man has a big family of three sons and two daughters whom he hated at the core of his heart. When he was asked about his son, he replied:

“In heaven or hell, what do I care?” (Mr. Sampath The Printer Of Malgudi Page 56)

For the daughters too, he has a deep hatred the one who is in Karachi he said:

“I’m not concerned with her, because her husband is a customs officer, and she thinks it is not in keeping with her status to think of her father and the rest of us. It is over twelve years since she wrote. She pretends that she is of Persian royal descent, I suppose, and not an ordinary South Indian.” (Mr. Sampath The Printer Of Malgudi Page 56)

About the second daughter whose husband is a teacher in the Methodist girls’ school he said:

“They neglected their mother and wouldn’t spend even an anna when she was ill. I had to pay doctor’s bill- one hundred and seventy-five rupees-all myself. Not an anna was contributed by any of them.” (Mr. Sampath The Printer Of Malgudi Page 57)

Arguing and requesting for his grand-daughters marriage, and one morning a ball hit to his head and he was found dead in his chamber. Though nobody was sure for the reason of his death, but it was only obstructive.

Now, we talk about the second character Ravi obtaining a bank job, having lots of dependents on one salary. The Irony to his character which Narayan bought, by describing his family background that he has old father and mother having innumerable siblings of lower age. Ravi faces the critical situation in his life, which he himself created. Though Ravi was a good artist too, he made a sketch of a girl whom he once saw in a temple and fall in love. He never met that girl again but sudden she appeared in front of him, in the film studio where she was playing a role of Parvathi against the printer who became Lord Shiva in the movie "The Burning of Kama."

Ravi's passion for Shanti evokes and he hated anybody to go to near her and touch her but at one of the scene he screamed and shouted:

"I'm not to be cheated again. She is ___" (Mr. Sampath The Printer Of Malgudi Page 189)

He uttered aloud a piece of ribaldry.

"And if anyone goes near her I will murder him." (Mr. Sampath The Printer Of Malgudi Page 189)

And he whoop and cried in joy "Here she is ___" (Mr. Sampath The Printer Of Malgudi Page 189)

Ravi lost his conscience and become insane he acted like a mad man mumbled for the passionate love and lust. When De Mello gripped him he struggled and mumbled:

"You are hurting. Love me, darling. Love me, darling," he said in a sing-song. "Darling, love me. Love is lust. Lust is portrait in oils, Editor. And all his colour of rain. What colour is lust?" Mr. Sampath The Printer Of Malgudi Page 192)

Narayan through Ravi's behaviour brought humour in the novel and make his reader laugh, but his madness brought a tragedy to his life as well as to his family.

Ravi was sent to jail and now he completely lost his senses and started repetitions, instead of hearing or listening something. He has forgotten the art of eating, it was difficult to feed him with spoon as well as he did not swallow the morsel until he was persistently told to do so.

Ravi's misery was that his youngster's laugh at him or sometimes they run-away in fear, his father stopped talking to Ravi and scold every time. Only his mother, who was worried and wants his son to be cured. The family was suffering with great poverty, by means of Srinivas help Ravi's mother manage to run home. She against her husband's wish took Ravi to the temple at Sailam, to stay for a week as a believece that he will be quite well.

The third and the lead character of the novel is Mr. Sampath the printer of Malgudi. A man of full confidence and sure of his work, he has also a big family of four daughters and a son of two years old. Sampath has a quality to assure people by his talk as a business-man he attracted Srinivas for his speech to be print on time. Sampath said:

“My dear sir, I don’t know what you think of me, but I treat this bridge-opening as my own business. When a customer steps over this threshold all his business becomes mine: if you have trust in Sampath you will be free from many unnecessary worries.” (Mr. Sampath The Printer Of Malgudi Page 71)

Sampath a versatile character of qualities becomes a singer, an actor, a lover and at last elope with the girl Shanti who plays a role of Parvathi in the movie The Burning of Kama. In the beginning he introduced the girl as his cousin, he said:

“Meet my cousin Shanti, who is going to act Parvathi,” (Mr. Sampath The Printer Of Malgudi Page 139)

Sampath decided to marry Shanti though possessing a big family he gave an example of religion to prove himself worthy instead of hurting anybody. He said broodingly:

“Well I’m going to have different establishments. I’m doing nothing illegal, to feel apologetic. After all, our religion permits us to marry many wives.” (Mr. Sampath The Printer Of Malgudi Page 180)

He even promised to give full facilities to both of them to console Sampath with mock humility said:

“ Here goes my solemn declaration that my wife and children shall lack nothing in life, either in affection or comfort. If I buy Shanti a car my wife shall have another; if I give her a house I will give the other also a house; it will really be a little expensive duplicating everything this way, but I won’t mind it. Later on, when they see how much it is costing me, I’m sure they will bury the hatchet and become friends again....” (Mr. Sampath The Printer Of Malgudi Page 180)

The critical situation for Sampath came when he ran-away with the actress to Madras to marry her and live happily the rest of the life. But the jolt fall on him when he found the girl left him with the letter mentioning about the disgusting life of marriage which frightens her, and also she has to look after her son, who is growing up with the strangers. She further warned him not to follow her, if she find pursuing him she shave off her head and disfigure herself. Even she accepted that she is a widow and can do anything. This hurt Sampath so deeply that while telling the true story of his doom, he become emotional and burst into tears. Sampath pulled out his kerchief, dabbed his eyes and blew his nose. In this way Sampath life came to an end who himself responsible for this destruction first, the closing of printing press than, Ravi’s insanity seeing his beloved in Sampath’s arm collapsed the studio, and at last his decision of elopement brought nothing to him he totally destroyed. When he was asked about the film by Srinivas he simply said:

“It must be dropped. We’ve been abandoned by both Shiva and Parvathi. And only kama, the God of love, is left in the studio.” (Mr. Sampath The Printer Of Malgudi Page 218)

Summing up the novel and its characters we find how they brought tragic and comic elements through their activities. They are capable to bring humour in the comic episodes and irony in the tragic episodes. Ravi is the central character of the novel whose surroundings the events

goes on, whether, we talk about old man's wish to marry his grand-daughter to him, which was not fulfilled because of his death. Or, the girl whose poster he made came sudden in front of him as an actress, before, he proposes her he became insane.

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