

ISSN: 2348-1390

NEW MAN

INTERNATIONAL JOURNAL OF
MULTIDISCIPLINARY STUDIES

VOL. 4 ISSUE 11 NOVEMBER 2017

A REFEREED AND INDEXED E-JOURNAL

IMPACT FACTOR: 4.321 (IIJIF)

(UGC Approved Journal No. 45886)

Editor-in-Chief

Dr. Kalyan Gangarde

Editor

Dr. Sadhna Agrawal

NEW MAN PUBLICATION
PARBHANI (MAHARASHTRA)

Contact:

+91 9420079975

+91 9730721393

nmpublication@gmail.com

| | |
|-----------------------------------|---|
| Full Journal Title: | NEW MAN INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY STUDIES |
| FREQUENCY: | MONTHLY |
| Language: | ENGLISH, HINDI, MARATHI |
| Journal Country/Territory: | INDIA |
| Publisher: | New Man Publication |
| Publisher Address: | New Man Publication Mali Galli, Near Stadium, Parbhani -431401 Mob.0 9730721393 |
| Subject Categories: | LANGUAGES, LITERATURE, HUMANITIES , SOCIAL SCIENCES & OTHER RELATED SUBJECTS |
| Start Year: | 2014 |
| Online ISSN: | 2348-1390 |
| Impact Factor: | 4.321 (IIJIF) |
| Indexing: | Currently the journal is indexed in: Directory of Research Journal Indexing (DRJI), International Impact Factor Services (IIFS) Google Scholar |

NMIJMS DISCLAIMER:

The contents of this web-site are owned by the NMIJMS and are only for academic publication or for the academic use. The content material on NMIJMS web site may be downloaded solely for academic use. No materials may otherwise be copied, modified, published, broadcast or otherwise distributed without the prior written permission of NMIJMS.

Academic facts, views and opinions published by authors in the Journal express solely the opinions of the respective authors. Authors are responsible for their content, citation of sources and the accuracy of their references and biographies/references. The editorial board or Editor in chief cannot be held responsible for any lacks or possible violations of third parties' rights.

CONTENTS

1. The Popular Dimensions of Bhraamyamaan Theatre in Assam | **Dr Sanjib Kumar Baishya** | 5
2. Feminism In Modern Oriya (Odia) Literature | **Dr.Nityanand Patnaik** | 12
3. Fast Forward: Autobiography, Autofiction and Life Writing | **Shashi Bhusan Nayak** | 16
4. Ruptured Daughterhood: A Study of Jamaica Kincaid's The Autobiography of My Mother | **Rajashree Dutta** | 23
5. Sea of Poppies: A Story of Suffering | **Dr. Sadhana Agrawal & Amit Gautam** | 30
6. Kora: The voice of the subdued Tibetan's Identity, Culture and pain of Exile | **Dr. K. Subapriya** | 34
7. The Stage Through The Bard's Eye: A Study Of Selected Plays Of Rabindranath Tagore | **Deboshree Bhattacharjee** | 39
8. The Ministry of Utmost Happiness, book review- A chronicle of death and resurrection | **Javeed Ahmad Raina** | 44
9. Whitman As A Mystic Poet | **Dr. Prakash N. Meshram** | 48
10. Walter Benjamin's The Failed Task of the Translator and the Colonial Context | **Yumnam Rocky** | 53
11. The Legacy of Inheritance and Heritage Echoed In Booker T Washington's Up From Slavery And Barack Obama's Dreams From My FATHER: A Brief Comparison | **Mr. Ashok Chikte** | 60
12. The New American Dream in Arthur Miller's Death of a Salesman | **Mr. Dudhate Madhav S.** | 63
13. Guru Ravidas' Poetry an Offshoot of Egalitarianism | **Irshad Ahmad Itoo** | 66
14. Arrival of Indian Paramilitary Forces and Insurgency in Kashmir: A Realistic Study in The Book of Gold Leaves and The Half Mother | **Irshad Ahmad Rather & Dr. Savita Shirivastava** | 71
15. Arundhati Roy's novel The God of Small Things as an Abominable Portrayal of Untouchability in Indian Society | **Asif Ali Malik** | 79
16. The Evolution of New Woman in Manju Kapur's Novel, "Home" | **Manzoor Ahmad Wani** | 88
17. Rajindra Singh Bedi's *Garam Coat* and the Translated Version *The Woollen Coat*: A Comparative Study | **Dr. Mirza S. B. & Ms. Noorunnisa Siddiqui** | 93
18. Image of New Woman in the Selected Fiction of Githa Hariharan, Manju Kapur and Shashi Deshpande | **Shinde Pandurang Vanketrao** | 99
19. Agriculture Sector in Inclusive Growth | **Dr. Pramodini Vitthal Kadam** | 111

20. The Question Of Women: A Comparative Study Of English Literature And Islamic Scripture | **Ishfaq Ahmad Yattoo** | 119
21. The Unpleasant Experiences Of Kamala Das In Summer In Calcutta | **Dr Narendra Singh** | 129
22. Soft Skills: A Need of Educated Youth | **Dr. V. S. Kshirsagar** | 135
23. भारतीय अप्रत्यक्ष कर सुधारणा : वस्तु – सेवा कर | डॉ. ज्ञानेश्वर जिगे | 138
24. महिला सक्षमीकरण आ ण महिलांच्या समस्या | श्वेता कल्याणकर | 142
25. प्राचीन भारतीय अनुवाद परंपरे वषयी डॉ. सुर्यनारायण रणसुभे यांची भूमिका | डॉ. निलेश लोंढे | 145
26. भारतीय सार्वजनिक उपक्रमातील निर्गुतवणुक धोरण आ ण फलनिष्पत्ती | डॉ. बाळासाहेब निर्मळ | 149
27. वाचन साहित्य निर्मती : एक अभ्यास | डॉ. वलास काळे | 155
28. शेतकऱ्यांच्या आत्महत्या : एक सामाजिक सत्य | डॉ. सुरेश धनवडे | 164
29. म. प्र. में. जै वक कृषी एवं उससे होनेवाले लाभ | श्रीमती मेघ जैन | 171
30. सामाजिक संस्थाओ पर श्री अर वन्द के वचारों का संक्षप्त अध्ययन | डॉ. वैभव सिंह तोमर | 175
31. Arbuscular Mycorrhizal Colonization And Isolation Of Resting Spores From Rhizospheric Soil Of *Artemisia Pallens* | **Wankhede S. B & Mulani R. M** | 179
32. Adventure, Mystery And History In Selcukaltun's songs *My Mother Never Taught Memany And Many A Year Ago, And The Sultan Of Byzantium* | **Dr. Riyaz Ahmad Kumar** | 184

1.

THE POPULAR DIMENSIONS OF BHRAAMYAMAAN THEATRE IN ASSAM

Dr Sanjib Kumar Baishya

Assistant Professor
Department of English
Zakir Husain Delhi College (Evening)
University of Delhi
New Delhi-110002

Abstract : *With a history of more than fifty years, Bhraamyamaan theatre in Assam is the most vibrant cultural form with a lot of unique features. The professional troupes travel from one place to another with a makeshift auditorium that can accommodate about 2000 people under its roof. About 150 artists and workers are associated with each troupe. There are more than forty troupes which are producing commercially successful plays every year. Bhraamyamaan has all the required elements of popular theatre and it needs to be discussed through the prism of popular culture. The paper attempts to discuss the various dimensions of Bhraamyamaan theatre through the prism of popular culture. The paper also examines the important aspects of Bhraamyamaan theatre through some of the Western theories of popular culture and popular theatre.*

Keywords: Bhraamyamaan, popular, culture, commercial, theatre

Bhraamyamaan has come from the word “Bhraman”. In Assamese, “Bhraman” means “to move” or “to travel”. Bhraamyamaan means “mobile” or “traveling”. Bhraamyamaan theatre is the most popular and vibrant form of theatre in Assam. It is also the most commercially successful form of performing art in Assam. With no government funding or subsidy, the proprietors of the troupes employ highly commercial methods with a lot of spectacular elements in it to entertain the audience. The audience looks for entertainment which is provided on two combined stages (unlike the single traditional proscenium stage). The producers try to reproduce cinematic effects on stage. The shift of action from one stage to another is spectacular. Gimmick and technology take the centre stage in this popular theatre. Although Assamese cinema is not a commercially successful industry, a good number of cinema artists are hired to perform on stage popularly known as glamour artists. Then there is a banner play for each troupe. Each troupe stages three plays every year of which one is projected as a banner play. A banner play is the one on which a producer invests the most in terms of its publicity and production. The commercial enterprise was visible when the troupes put up adaptations of popular Hollywood and Bollywood movies such as *Titanic*, *Jurassic Park*, *Sholay*, *Bandit Queen* etc. When plays such as *Beula*, *Ramayan*, *Mahabharat*, *Lady Diana*, *Naag Kanya* etc were staged, the spectacle was the most celebrated element on stage.

There are different dimensions that need to be considered while discussing this popular art form. Some of the dimensions of popular theatre mentioned by the theatre

historian and professor emeritus of drama at the University of Manchester, David Mayer come in handy. He states:

... when we accept the possibility that for every literary, philosophic, and consciously artistic theatrical piece there are some dozens of inartistic, energetic, mindless, unliterary dramatic genres which enjoy a vast popularity and which appeal, not necessarily to persons of refinement and educated taste, but to the greater part of the population, perhaps to the entire population, do we begin to see the theatrical expressions of an age in a more accurate perspective. (259)

Interestingly, some of the points mentioned by Mayer such as “inartistic”, “energetic”, “mindless”, “unliterary”, no appeal to “persons of refinement and educated taste” etc. are the major points of criticism against Bhraamyamaan theatre. Besides, Bhraamyamaan theatre appeals to “the greater part of population” in Assam. Therefore, one should not get carried away by the parameter that we must “accept literary merit as the paramount test of dramatic excellence”.

Mayer also identifies some of the central characteristics and limits of the adjective “popular”. For him, popular means something “of the people” and popular drama is “principally concerned with the widest reach of audience available at a given moment or place”. Mayer observes: “popular drama is that drama produced by and offered for the enjoyment or edification of the largest combination of groupings possible within that society” (263). Mayer’s ideas can be aptly applied to Bhraamyamaan theatre which has a wide reach, cuts across classes and is an established popular theatre form in Assam. Despite its popular nature, Bhraamyamaan theatre is often criticized by a few critics who are influenced by their “aesthetic critical dicta”. But it has to be remembered that “the literary is antithetical to the popular”, so the popular has to be commented on its own merits. Its unique identity and nature must be respected.

Morag Shiach, Professor of Cultural History at Queen Mary University of London, discusses “the popular” in cultural context and states that “popular” refers to a “cultural form” which is “intended for ordinary people”, whether in terms of accessibility, of “mode of address”, or of the “facts of reception” (27). Her concepts are useful in studying Bhraamyamaan as a popular “cultural form” which is accessible to and “intended for ordinary people”. In Bhraamyamaan, the ordinary theatre-goers are the real patrons. The involvement of the masses across time has ensured the desired mobility and success of Bhraamyamaan theatre. Shiach further observes that the term “popular” connotes “a particular mode of address identified within the text” with an assumption “to appeal to the ‘common people’ ” (28). In Bhraamyamaan, constant efforts are made to appeal to the “common people” through “a particular mode of address” on stage. Multiple methods are used to attract the audience. The artists and the producers are oriented towards production of a cultural product that is attractive and visible to the masses. Shiach moves to a definition of popular in terms

of reception and says that “popular” is “finding favor with, or approved by ‘the people’ ” (29). In Bhraamyamaan, there is no denial of the fact that it is a popular form of theatre that has been approved by “the people”. Shiach refers to an interesting definition of “popular art” and states that it is a “creative work that measures its success by the size of its audience and the profit it brings to the maker” (30). It is quite symptomatic of the view that Bhraamyamaan theatre succeeds as a popular form of theatre due to the involvement of a large number of audience and the profit that they bring to the producers. Thus, the role of audience, its size etc are important to examine while looking at Bhraamyamaan as a popular form of theatre.

The term “popular theatre” comes from the French “theatre populaire”. According to Joel Schechter, Professor of Theatre Arts at San Francisco State University, the reference to people’s theatre and popular theatre in France dates back to Jean-Jacques Rousseau and Luis-Sebastien Mercier. Schechter goes on to discuss the contributions of Rolland Romain, Firmin Gemier, Jean Vilar and Bertolt Brecht and examines their effort to create popular theatre, influenced by the principles of “affordable” and “educational” theatre, “recreation, energy and intelligence in people’s theatre”, “caution against excessive preaching and empty amusement”, “plays available to the working class in a subsidized cultural centre” and its association with “democratic, proletarian, and politically progressive theatre” (Schechter 3).

Schechter further observes:

For several thousand years, popular forms such as mime, pantomime, shadow puppetry, and clowning have been available to diverse populations including urban lower classes and villagers across Europe and Asia. The names of these popular forms vary from one continent to another. They may be called folk art or traditional entertainments, rather than popular theatre; and India’s jatra should not be equated with France’s melodrama, although they share characteristics. In general, popular theatre performances were and still are publicly supported, highly visual and physical, portable, orally transmitted, readily understood, not flattering to wealth or tyranny; and for these reasons, as well as and for low or no admission cost, they have been widely appreciated. (3)

While commenting on the features of popular theatre, Brooks McNamara, the American theatre historian and the editor of *The Drama Review*, says:

Many showmen chose plays that provided opportunities for trickwork, fantasy and spectacle. It was on these aspects of their productions that they lavished money and attention since it was the sensational and the spectacular that invariably brought crowds into the theatre. (16)

McNamara observes that “trickwork” and “spectacle” were very popular among the nineteenth-century audiences. He mentions that “hundreds of plays were

written solely as vehicle for magic, special effects, or elaborately trapped settings” (McNamara 16).

These examples hint at a continuing tradition of popular theatre in Asia and Europe that takes recourse to special effects, fantasy, etc. Bhraamyamaan, too, adopts a similar style. It is not in isolation that producers of Bhraamyamaan invest a lot of money on special effects, elaborate settings, spectacle etc. Bhraamyamaan borrows techniques from television and cinema because of its adherence to “scenography”. McNamara observes that the “traditional popular forms are influenced by the scenography of the newest popular entertainments, television and film” (12). Bhraamyamaan is frequently criticized for its imitation of film and television techniques. It is essential to note that Bhraamyamaan is popular theatre and “what it does” or “what it should do” is influenced by principles of popular theatre. Therefore, Bhraamyamaan has followed a tradition that popular theatres in Europe, too, have adhered to. This could be validated through examples of popular theatre cited by McNamara which are mostly from England/Europe.

When Achyut Lahkar and his brother Sadananda Lahkar founded Nataraj Theatre, their intention was to entertain, to mesmerize the audience. Achyut Lahkar had clear objectives in mind while making Nataraj Theatre. He states his objectives in the following way:

My objective in Bhraamyamaan theatre was to transform city-centred theatre into a people-centred art with a more dynamic contour/form. And Bhraamyamaan theatre was an innovative creation of my resolve. Over day and night, I kept on thinking how we would build makeshift hall, stage instead of the permanent hall in the city or how we would move those settings from one place to another over the day. I think, whenever I felt a necessity, I found a path to invention. Sometimes, I drew pictures on papers. Each necessity led me towards inventing a new thing. As I had some technical knowledge, I was able to invent how the stage would be, where the orchestra would sit, where the lights would be, when to show the castings etc. Using all these in theatre, I tried to mesmerize the audience. The audiences were surprised to see blue and red lights blinking on the stage. The love and response from the audience gradually increased. (26-27)

(My translation)

Nataraj Theatre, in its journey of forty years, from 1963 to 2003, staged more than a hundred plays that include *Beula*, which was continually staged for more than thirty years; *Jerengaar Sati* for about fifteen years. It is interesting to note that apart from plays written by noted playwrights of his time, Lahkar himself wrote a good number of plays, the prominent among them being *Black Money*, *Erina* etc. As a result of his continuous experiments on stage, the audiences could see theatre scope, cine theatre, Alsom or round-shaped stage, moving stage, three stages, two stages etc. in Nataraj Theatre. It never remained static. He followed the idea that theatre is a

dynamic art and it perishes if there is no innovation. The reason behind the closure of his theatre was his inability to manage its affairs due to illness, not because his troupe lacked innovation. Forty years of sustenance as a professional troupe is reason enough to say that Lahkar was successful not only as the pioneer, but also the unparalleled practitioner of the popular traveling theatre in Assam. In the postmodern context, he was able to “cross the barrier” and “close the gap” between “high art” and “low art”, between the “aesthetic” and the “popular”, “mainstream” and the “popular” etc. by significantly moving ahead of his time.

Marcel Danesi’s observation on popular culture is very interesting:

In the history of human cultures, pop culture stands out as atypical. It is culture by the people for the people. In contrast to historical (traditional) culture, it rejects both the supremacy of tradition and of established cultural norms, as well as the pretensions of intellectualist tendencies within contemporary artistic cultures. Pop culture has always been highly appealing for this very reason, bestowing on common people the assurance that cultural trends are for everyone, not just for an elite class of artists and cognoscenti. It is thus populist, unpredictable, and highly ephemeral, reflecting the ever-changing taste of one generation after another. (4)

This reflection of the “ever-changing taste of one generation after another” has been a salient feature of Bhraamyamaan theatre in Assam. Many critics opine that Bhraamyamaan has drastically moved away from its original form. But in saying so, they have probably failed to notice the paradigm shifts in the dimensions of its popularity across time. As reception of any art form is dependent on the taste of the present generation, as the generation changes, so does taste. The challenge of an art form such as Bhraamyamaan is to cater to its spectators that cut across classes. In this context, Marcel Danesi aptly mentions American composer Stephen Sondheim, for whom “popular trends in culture quickly grow quaint”. In Bhraamyamaan, a producer is not looking to produce a classic. Rather, the producer is trying to present something which is a complete entertaining package, and can attract a huge audience. So, a producer cannot bank on a singular method/technique of making a play popular. He/she has to keep changing the ingredients of popularity, keeping the expectations of the audience in mind. The experiments on stage are subject to the changing expectations of audiences. For instance, the young generation is fond of modern Western and Bollywood style songs and dance. Therefore, to attract the youth, the producers of Bhraamyamaan theatre invest a lot in choreography and music (especially recorded music). Today’s youth are also fond of watching action movies and they expect similar elements on stage. The producers study the psyche of this group of potential audience and execute their plan accordingly. Keeping profit as the prime motive, the producers hire artists from cinema with attractive remuneration. Majority of audiences wish to watch popular cinema artists on stage; they wish to see them perform ‘live’. This desire to watch live performances of artists makes the

producers bring in stars/glamorous artists into their troupes every year, resulting in huge cost of production and hike in the price of tickets.

The legendary Assamese singer Bhupen Hazarika says that he does not agree with the fact that the stage has been controlled by the exploiters (Kalita 194). The producers, who have created this theatre which helps poor artists, cannot be categorized as exploiters of culture. An art in which the actors, playwrights and light men earn more than the producers cannot be considered an art which exploits. He further says that if any troupe tries to mislead the audience, then that particular troupe should be criticized. It's not fair to criticize all troupes.

The most attractive element of Bhraamyamaan theatre is that it has got the scope to create spectacle on stage which draws the masses to the auditorium. Since the beginning of its journey the producers have been putting more emphasis on creating a spectacle on stage than other elements. The scholar of Sanskrit and Tamil Literature A. V. Subramanian states, "The sentiment of wonder is spectacular, demonstrative, showy: it has nothing of the shrinking violet about it: it is dramatic, it is domineering, it demands individual attention, shutting out all other rival voices" (1). "The sentiment of wonder", as it is "spectacular", is the prime sentiment in Bhraamyamaan theatre. Other sentiments, too, are judiciously used. But the reason why the "sentiment of wonder" plays a major role is its ability to draw audiences. The theatre troupes bank on reception of the plays by the masses. Therefore, they play with the spectators' "dissociation of sensibility" and "willing suspension of disbelief". Most troupes put efforts and money in creating a circus-like spectacle on stage. The commercial viability, being the prime consideration for producers, it becomes pertinent that they invest a huge chunk of their capital in producing plays that have entertaining, hair-raising, eye-catching, popular and at the same time, unusual elements, that easily draw audiences to the theatre.

There are many other elements that have made Bhraamyamaan a popular art form. If we consider analyzing the reception of plays, it appears that the plays have appealed to the masses making them into commercially successful drama. This has happened due to audience-response, healthy collaboration between artists and audiences, an intimate partnership between producers and patrons. Community participation gets highlighted while examining the process of production and consumption/reception in Bhraamyamaan theatre, in both rural and urban areas in Assam.

Works Cited

- Danesi, Marcel. *Popular Culture: Introductory Perspectives*. Plymouth, UK: Rowman & Littlefield Publishers, Inc., 2012.
- Kalita, Kishor Kumar. *Bhramyaman Theatarar Itihas. Vol. I*. Guwahati: All Assam Mobile Theatre Producer Association, 2011.
- Lahkar, Achyut. *Bhraamyamaan Theatre*. Transcription: Alex Figo. Pathsala (Assam): Book World Publication, 2010.

- Mayer, David, Kenneth Richards. Ed. *Western Popular Theatre*. London: Methuen & Co Ltd, 1977.
- McNamara, Brooks. "The scenography of popular entertainment". *Popular Theatre: a Sourcebook*. Ed. Joel Schechter. New York: Routledge, 2003.
- Schechter, Joel. *Popular Theatre: A Sourcebook*. Ed. London and New York: Routledge, 2003.
- Schiach, Morag. "A History of Changing Definitions of 'The Popular'." *Discourse on Popular Culture: Class, Gender and History in Cultural Analysis, 1730 to the Present*. London: Polity Press, 1989.
- Subramanian, A. V. *The Aesthetics of Wonder: New Findings in Sanskrit Alankarasastra*. Delhi: Motilal Banarsidass, 1988.



2.

FEMINISM IN MODERN ORIYA (ODIA) LITERATURE

Dr.Nityanand Patnaik

Lecturer in Odia,
Govt.Degree College,
Ichapuram-532 312.
(Srikakulam Dist)
Andhra Pradesh.

Feminism is a collection of movements aimed at supporting the rights and equality of women. The theory intends to understand the nature of gender inequality and seeks gender equality. It focuses on the promotion of women's rights and interests. It includes discrimination, objectification (especially sexual objectification), oppression and patriarchy.

During the age of Epic, women are symbolized for sanctity, devotion towards her husband and what we call 'Pativratyam'. The stories of Nala-Damayanti, Sita-Rama, Savitri-Satyavanta are the good examples of the ancient women. Sita entered fire when Rama ordered her. Harischandra sold his wife, Chandramati and Droupadi became Panchabhartruka. If we go through the Indian Literature, women has played a prominent role. Sadananda Kavisurya Brahma, an ancient Oriya Poet of 17th century in his "Jugala Rasamruta Lahari Kavya" opined

"Kavyare Sina Nayika Pradhano,
Thaku gheni Sobu Rasamano".

It means ancient poetry of Indian Literature based on the beauty of Kavya Nayika. For every Kavya, the description of Kavya-Nayika is very important. So the Poets of that particular age described Kavya-Nayika as vilasa Samagri (Luxurious thing). The Hindi Riti Kavya, Telugu Prabandha Kavyas and the Oriya Riti or Alankarika Kavyas are the best examples of that period.

During British Rule the Oriya Girls in the contemporary society were not allowed to study. According to the Society, the girls must learn only cooking, sewing, singing bhajans and participate in religious activities. If anyone wanted to send their daughters to schools, the elders of the family as well as the villagers used to oppose her and they would not allow them to study in the school or at home. They felt that any unfavourable incident happened; it was the result of her education or study only. At that time the Social Reformers like Rajaram Mohan Roy, Iswar Chandra Vidyasagar, Kandukuri Veereshalingam, Gurujada Appa Rao, Durgabai Desmukh, Fakir Mohan Senapati, Ramadervi Choudhury, Kuntalakumari Sabat, Sarala Devi, Sarojini Sahu fought for the equal rights of women without gender discrimination.

In Odia Literature, Fakir Mohan Senapati is known as Vyasakavi. His short story "Rebati" is one of the major modern works. The story contains the theme like 'Feminism', women education, love, desire and superstition. The story moves around the desire of study of a young girl, who wants to study. But the same is not accepted by her grandmother. However, Rebati decides to study under a teacher named Basudevo. She falls in love with Basudevo. But when the village is hit by cholera. Rebati's parents die; her teacher and lover also die. Her grandmother points out that all the things happen due to Rebati's Education. Girls and their education are the most controversial issue of the Indian society. As narrated by the writer, Rebati is a ten year girl. She is very talented and intelligent. Syamabandhu Mahanty is the village elder, what we call Village Karanam of Patapur village in Cuttack Paragana. He is respected by all. He is a man of modern philosophy. He believes that girls should be educated. So when Rebati expresses her desire for education, he immediately agrees and decides to send her to school. But her grandmother opposes it stating that girls shall not study. They shall be engaged all kinds of domestic work. She believes that women education is a curse to the society. Meanwhile the Government appoints one Basudev Mahapatro as the School Teacher of that village. He is an Orphan. So the mother of Rebati treats him as their own son. He has also regard and respect towards Syamabandhu's family. He visits the house daily to teach Rebati. The grandmother of Rebati does not like it. In the meanwhile a silent love starts between Rebati and Basudevo. Syamabandhu's family likes to perform Rebati's marriage with Basudevo. The Village is hit by cholera. Syamabandhu died and his wife also died due to cholera. The only hope for the family is Basudevo. He also dies due to cholera. The family is put into troubles. The Zamindar takes away all the property and leaves the family at their own mercy. Rebati is suffering most and she has the sustainable pain of her parents' demise.

On the other side the grandmother accuses Rebati that whatever happens is the result of her education. At the end Rebati also dies. It is a tragic story. So Fakir Mohan Senapati fought against the social evil and wanted to remove it from the society. He fought for women education, women rights and gender discrimination. In another story 'Patent Medicine' the writer gives the women full freedom. The woman tries to bring change in her drunken husband, who comes home late every night. She tries to get change in his behaviour. But there is no use. At last she takes a broom and starts to punish her. Similarly there is a novel "Matira Manisha" of Kalindi Charan Panigrahi basing on social elements. In the novel women characters are highly degraded. There is a small village named "Padhana Pada" and Syama Padhana is the village elder. He has two sons namely Baraju and Chhokodi. Baraju and Chhokodi are married. Baraju has two female children namely Hara and Sunna, but Chhokodi has none. Padhan Budhi, wife of Syama Padhana takes much care for the young daughter-in-law, i.e., Chhokodi's wife. The eldest daughter-in-law cannot tolerate this. She feels. Then Padhan Budhi says to their daughter-in-laws that born as women is a great sin for them. The women shall work hard as servants, they shall bear all the burdens of the family, they should be treated as slaves, and they shall have no freedom. In this contest it is clear that how the life of women in the contemporary is.

Another prime figure Sarojini Sahu is also one of the trend-setters of feminism. For her feminism is not a gender problem. She accepts feminism as a total entity of

femalehood in her works 'Upanibesha', 'Gambhiri Ghar' Her novels project the feminine feelings like restrictions in the adolescence, the pregnancy, modesty etc., In her novel 'Upanibesha' (The Colony) she revolted against sexuality. Her 'Gambhiri Ghar' was translated into English with the title 'The Dark Abode' which has got feminist outlook and sexual frankness. She appealed that gender discrimination should not be as opposition to men. The Next feminist writer is Sarala Devi, the first Oriya freedom fighter, who contributed for welfare of women. From the beginning she rebelled against women restrictions like child marriages, sati, purdah system. She was the first woman who showed political awareness through her writings. Among her works, the Utkala Nari Samasya (Problems of Women in Orissa), Nari Dabi (The Rights of Women), Bharatiya Mahila Prasanga contain her deep sympathy towards women. She says that no man can keep a woman under his control on the basis of marriage. The women are no longer slaves to the men. Her role is Janani (Mother), Bhagini (Sister), Prana Priya Sangini (Wife), Nanhi Ruddha Vihangini (Not a bird in a cage). She is free from all the confinements.

Janani, Bhagini, Prana Priya Sangini

Nunhe Rudhdha Bihangini, Nunhe Dasi Nunhe Dasi.

(Pralaya Prerana by Annada Sankar Roy)

According to here the success of marriage depends on mutual understanding. She appeals that she will fight for emancipation of women through her writings.

In the same way Ramadevi Choudhury through her autobiography 'Jeebana Pathe' advocated women rights. She protested child marriage, purdah and untouchability. She fought for the Women Education. She said that among our two hands, one is long and the other is short, is it shown good? Like that if men are educated and women are uneducated does the Society become good? That's why women education is needed for the development of the society

The another brightening star who twinkled for a little period in the literary sky of Orissa is Kuntala Kumari Sabat. She is known as the 'Bulbul of Odia Literature'. She started writing poems during her School Career. She wrote many poems and among them are 'Anjali', 'Ganga Siuli', 'Ahwana', 'Prema Chintamani', 'Uchchwas'. 'Spullinga' etc., Apart from the poems, she has written the novels based on feminism. Some of them are 'Kali Bohu', 'Parasamani', 'Bhranti', 'Raghu Arakhita' etc., Most of her writings depict patriotism and social issues. She has also raised her voice against wrong beliefs. Besides a very eminent poet, she was a Social Worker. She worked for the down trodden. She always advocated for the women rights and women empowerment through her writings. She protested child marriage, purdah system and untouchability. He encouraged widow marriage. She was a follower of Gandhi. Like Ramadevi Choudhury she participated actively in their Indian Freedom Struggle. She did not live long. She left the world at the age of 38. For her works, she was compared to Sarojini Naidu. Sarojini Naidu is the 'Nightingale of India'; similarly Kuntala Kumari is the Nightingale of Orissa.

In the Telugu Literature the women have been described as slaves to men and their children. She only feels free in the mother's womb only, which can be found in the following lines.

Balyam Nundi Banisatwanni Jeerninchukuni

Banishagane pelli chesukuni

Yavvananni Kooda Banishatwamga bharta mundu unchi bratukeedustundi

Mrutyuvutho vanukutunna vruddhapyanni kooda

Thana Biddala chetullo petti thanu banishagane thanuvu chalistundi

Ee srustilo eeme swetchaga bratikedi Thalli Kadupulo Matrame.

(History of Telugu Literature by Prof.V.Simmanna).

Conclusion:

Apart from the above, there are some other writers, who made efforts supporting women education. They are Bidyut Prabha Devi, Malati Devi, Annapurna Devi, Godavari Devi, who played significant role for their feministic and sexual approach through their writings.

Work Cited:

1. Acharya, B.C. (1987). Oriya SAitya Ka Sankshipt Parichay. Granthmandir Cuttak.
2. Manmsihma, Mayadhar.(1971) History of Oriya Literature. Granthmandir Cuttak.
3. Roy, Annadashankar. (1981). Pralay Prerana-A Collection, TT Pustakalaya, Brahmpur.
4. Senapati, F.M. (1980) Galpswalpa Part I, Friends Publishers, Cuttak.
5. Simmanna, V. (2000) *History of Telugu Literature*. Dalit Sahitya Peeth, Visakhapatnam.



3.

FAST FORWARD:
AUTOBIOGRAPHY, AUTOFICTION AND LIFE WRITING

Shashi Bhusan Nayak,

SDTE, Odisha I

Phone: 9338383836, E-mail ID: shashienglish@gmail.com

Abstract: *This paper provides a forum to the readers with a view to foreground the future of autobiography, autofiction and life writing. Further, it attempts to identify current trends in life writing and investigates the ongoing changes in life writing study and how it may impact the interdisciplinary fields of academia and research. In my contribution, I will comment on the broader concept of autobiography and autofiction in two sections, the first section deals with how autobiography studies has been neglected by literary critics for such a long time in which, I will try to revisit the critical currency autobiography generated (or not) in 1980s; in the next, general and specific observations about possible directions of research in life writing from an autofictional perspective with special reference to diary and autofiction.*

Keywords: *Life writing, autobiography, autofiction, autofictional, future*

Making predictions, especially about the future, is a tough task. When you try to predict the future of a genre, it is even tougher. What will autobiography look like in 2030? To predict the future, one must understand the present. To get a sense of perspective about the present and the future of autobiography studies, I wrote to a number of leading scholars of autobiography asking them for their opinion. The electronic survey tried to bring together a group of leading scholars to reflect on the new ways in autobiography studies. The participants of the survey tried to address how the genre of autobiography studies may be shaped by the future. Most of them agreed that the field of autobiography studies has undergone enormous changes over the past few decades. In their words, the genre attracts a lot of attention as it bridges the public domain as well as the private one. (Kar)

It's a very complicated matter to be objective and dispassionate when you are writing about something which you feel so strongly about. Still, I will try my best to land somewhere in between. We are living in a time where multiple identities is a matter of reality. Though, fundamentally, identity is a personal construct; sometimes place, gender, sexuality and other factors which inform our sense of the self, create many identities. The politics and the polemics of the identity formation is evolving each day. The relationship between the self and self-representation is pushing the limits of identity. The debate between the self and the text has resurfaced. Our approach to the autobiography studies is not only changing with the social structure and communication mediums but also because of what we think about our own identity. Some speculate that there is a new breakdown of autobiographical identity. While autobiography is booming; digital life writing is giving the genre a new spin. Autobiography has withstood the assault of online medium. It has captured the imagination of the readers despite the internet. Hybridization and fragmentation are the new order. I cannot predict the exact future of the genre which has navigated

through its design and truth, its conditions and limits, its anatomy, its metaphors of self, its defacement and its lies, in last three decades but I should rest my case with you. (Smith xviii)

Every year at the book fair we find a hundred new autobiographies in the stalls. And yet the fact remains that autobiography as a literary form has not received the critical currency it deserves. Writing in 1985, Brian Finney lamented that not a single university in the UK included autobiographies in its literature courses. Fast forward to 2016; there are more than two dozen research centres throughout the world and quite a number of research journals dedicated to the genre (A/B Studies, Biography, Life Writing and Auto/Fiction). He tells us that America has created a space for the study of autobiographical writing. But one must recognize the fact that it will be quite a while before the research on autobiography strikes very deep roots in the academia. Though Europe is fast catching up, Asia is lagging behind. I recently went through five or six histories of English literature and they devote only a couple of pages to the discussion on autobiography as a genre. What explains our reluctance to accord a prolific branch of literature the status it should rightfully enjoy?

The suspicion which surrounds autobiography as a literary form may lie in other sources too. It is said that autobiography is the unwanted child of history and literature and both the parents neglect it, if not completely disown it. Historians are wary of taking autobiography seriously because they think facts dispensed by an autobiographical text are distorted by the bias of the individual author. Literary critics, for their part, find autobiographies deficient as works of imagination because their constant truth claim. The result is ambivalence towards this genre which complicates critical response to it.

I crave your indulgence to digress a little and bring in an anecdote to bring home to you the prejudice autobiography still arouses in literary circles. A few years ago, a prestigious Indian literary Award was conferred on an author, for her 600-page autobiography titled *Amruta Anubhav*. At this award ceremony an eminent writer felicitating her apologetically informed the audience that autobiographies are works of literature. The same book was later shortlisted for another literary award in India and a member of the jury aggressively dismissed it because he was convinced autobiographies are tissues of lies. I recount these telling anecdotes because I think they illuminate the culture of suspicion in which autobiographies must be studied. (Nayak Keynote)

May be, I have painted a rather bleak picture. Perhaps things are getting better and more sophisticated tools of researching autobiography are being fashioned through special issues like this. Autobiography can open new routes of access to history, suggest new ways of making sense of it. Now that historians have started interrogating their sources vigorously and facts do not appear unproblematic anymore, the profession of history has lost its old certainties. Researchers on autobiography can surely take advantage of the situation and strike out in new directions. When navigating the recent developments in autobiography studies, concepts like biopics, graphic narratives, digital life-writings, intersubjectivity, relationality, post memory, secondary witnessing and human geography comes to our mind. Scholarly debates on life-writing are stimulating a set of new debates. These days, people are connecting medical research to autobiography studies as well; in the ever-changing landscape of

autobiography studies new possibilities are looming large.

Honestly speaking, autofiction was supposed to be the subject of this essay, but I was carried away.

France is no longer the only ground for intensive practice of and interest in autofiction. The term has been in the academia in America, Britain, Spain, Brazil, Italy, Poland, Portugal, Serbia and India. Multiple conferences are being organized in different parts of the world. New scholarly journals and research centres are being set up. Recently, there was even a conference in India (2014) on autofiction. While autofiction has been fighting for legitimacy in the literary hierarchy, some critics believe there it's not yet the time to be committed to a critical investment in autofiction. Others are of the view that the question of genre or canon cannot and should not deprive an interesting new form of life-writing its share of glory it deserves. There will always be detractors of any form of literature but literature by nature is made to win hearts and mind of the new generation. (Gasparini)

Serge Doubrovsky once suggested that autofiction will disappear some day since no literary genre is everlasting. I think that, first, it will conquer the world and contest the supremacy of the pure fictional novel. But, later, the readers will be more and more rigorous about truth. They will want to know what happened exactly and how the author can assure it. Then, they will avoid combinations of reality and imagination. So, autofiction will be less attractive. A new kind of autobiographical (and biographical) literature will grow. The writers will be very cautious with narration, being always afraid of slipping into fiction. And they will wonder all the time why they remember this fact and if it is correct to recount it in that way. Falsification and designed lie is one of the biggest blemishes of the future autofictions. In France, many writers have opened this field, like Annie Ernaux, Emmanuel Carrère, Edouard Louis, Christine Angot, Colette, Catherine Cusset, Chloé Delaume, Marguerite Duras, Guillaume Dustan, Philippe Forest, Hervé Guibert, Camille Laurens, Paul Nizon, Alain Robbe-Grillet, Philippe Vilain, Philippe Gasparini, Isabelle Grell and Arnaud Genon. In India, autofiction has been promoted by the works of Hainsia Olindi and Charu Nivedita.

Primarily these authors are associated with autofiction through their works. They are self-proclaimed auto-fictionists. In no particular order they are famous for their respective works in autofiction: Christine Angot for *Vu du ciel* (1990), *Léonore, toujours* (1994), *L'Usage de la vie* (1998); Nelly Arcan for *Putain* (2001) and *et Folle* (2004); Michel Butor, for *Portrait de l'artiste en jeune singe* (1967); Ulysse Caen for *Ma vie chez Maud* (2014); Sylvain Courtoux for *Still nox* (2011); Chloé Delaume for *Le Cri du sablier* (2001), *La Vanité des somnambules* (2002), *Dans ma maison sous terre* (2009) and *Une femme avec personne dedans* (2012); Serge Doubrovsky for *Fils* (1977), *Le Livre brisé* (1989), and *Un homme de passage* (2011); Marguerite Duras for *L'Amant* (1984), *L'Amant de la Chine du Nord* (1991), and *Yann Andréa Steiner* (1992); Guillaume Dustan for her autofictional trilogy: *Dans ma chambre*, *Jesorscesoir*, *Plus fort que moi* (1996-1997-1998) and *Nicolas Pages* (1999); Léo Ferré for *Benoît Misère* (1970); Jacques Goijendans for *Le Maître de Céans* (2004); Hervé Guibert for *À l'ami qui ne m'a pas sauvé la vie*, *Le Protocole compassionnel*, *L'Homme au chapeau rouge* (1990-

1991-1992); Marie-Sissi Labrèche for *Borderline, La Brèche* et *La Lune dans un HLM* (2000, 2002 and 2006 respectively); Camille Laurens for *Dans ces bras-là* (2000), *Romance nerveuse* (2009); Violette Leduc for *Thérèse et Isabelle* (1966); Pierre Mérot for *Mammifères* (2003); Emmanuelle Pagano for *L'Absence d'oiseaux d'eau* (2010); Alain Robbe-Grillet for *Romanesques* (1985-1994); Albertine Sarrazin for *La Cavale* (1965), *L'Astragale* (1965) and *La Traversière* (1966); and Tristan-Edern Vaquette for *Jegagnet toujours à la fin* (2003). Indian writer Charu Nivedita is associated with autofiction for his novel *Zero degree* and *Exile*; Rahman Abbas's *Nakhilistan Ki Talash* and *Khuda Ke Saaye Mein Ankh Micholi* are Indian connection to autofiction. Japanese author Hitomi Kanehara's novel *Autofiction* is also considered as a great work of autofiction by many critics.

I wonder if there is something like “autofiction studies”. In France, books, articles and conferences have been devoted to this literary category. But it remains ill-defined and ill-considered by most of the professors, book reviewers, and authors as well. It will take time before the concept really gets a legitimacy in the history of literature. The word is now used in Arabic world and Scandinavian countries. But English-speaking countries, which lead the research, display no interest in such a concept. Well, I'd like to know if they will evolve on this point. (Gasparini)

Leading researchers of this genre predict that soon there will be a new-found acceptance of the concept by different linguistic and literary environments throughout the world. Soon, there will be integration of more art forms with autofiction to give it a much-needed impetus. I'm always glad to hear of someone beating the drum for autofiction.

(Ferreira-Meyers)

Ricia Chansky and Emily Hipchen have suggested the future is full of possibilities:

.....any future at all is multitudinous, multifaceted, and boundless. Our future is a discursive space in which we will interweave multiple visions, versions, disciplines, languages, rhetorics, genres, and theoretical lenses to study narrated lives. (Hipchen & Chansky 154)

Craig Howes believes that the future of life writing discussions will once more centre around biography:

One trend is what some are calling “The Biographical Turn,” but which I see as a “Return” to a strong critical engagement with those traditional qualities of biography that have largely been elided or ignored by recent lifewriting scholars. Many Western European and North American critics and biographers are sharing an interest in the genre's historical, defining, and commercial aspects. Biography is properly studied as traditional history—the life narrative of a notable individual, usually drawn from the realms of politics and art, taking the form of a substantial, laboriously researched volume that nevertheless prides itself on its narrative dexterity and, ideally, its appeal to non-specialist audiences. The appearance of the Biographers International

Organization and of life-writing centers devoted to organizing lectures and conferences featuring such biographers is strong evidence for the ongoing energy of such a focus. Scholarship of this kind, which could profitably emulate Julie Rak's more politically probing approach in *Boom!* Manufacturing Memoir for the Popular Market, will therefore be a continuing trend. (Howes 195)

He is also cautiously optimistic about the future of the research since everything depends on funding from the universities:

Life sciences, online life writing, archive assembly, publication series, oral history projects—all have attracted significant external funding and institutional support. Of course, such entities often survive only as long as their funding lasts. (196)

By his own admission he predicts two prominent changes in the way the study of life writing will be done in future. One, there will be much more regional specific research in terms of life writing and two; non-fiction, biofiction or biopics will gain popularity. As we can see there is already a significant rise in biopic production in south-east Asia, to be more specific in India. (196)

Kylie Cardell in *The Future of Autobiography Studies: The Diary*, argues about the possibility of a digital diary and its possible advantages and what would be the possible future direction in the research of diary writing:

Thinking about the diary as an autobiographical genre of the future must partly be a process of positioning form in relation to technology. Evolving digital forms create innovative ways for producing, accessing, and understanding self-representative acts, and these have discursive implications too. On social media platforms like Twitter, Facebook, and Instagram, on websites and blogs, serial, fragmented, present-tense narration is a recurring feature, and diary forms have proved particularly flexible and resilient in these contexts. (348)

As suggested by her research, it is evident that these modern-day avenues like Facebook, Twitter can help us produce a different kind of life narrative which is easy to create and easy to access. Though it can be called as fragmented diary but still it's a new form of diary which is not only interesting but entertaining as well. An amalgamation of technology and life narrative can pave way for a new era of research in diary writing, adds Cardell. Commenting about how the diary writing has evolved in last few years she writes:

Although the forms, conditions, and technology for diary keeping have changed, a motivation for recording, documenting, and accounting for the experience of the self over time has endured. This drive is being remediated amid a new capacity for access to increasingly vast amounts of and diversity in data and metadata, on new platforms and technologies for serial, temporal, first-person narration, and against a shifting attention to "citizen" experts, "authentic" voices, and "everyday" lives. (349)

I strongly believe that scholars working on diary in the modern times need to consider the new technologies that are contributing towards the affordability of diary writing and they also need to embrace the new changes in the field of technology as well as life narrative research.

G. Thomas Couser, another pioneer in the domain of life writing has written extensively about the future of life writing research. His focus is mainly on the new trends concerning illness narrative, disability narrative and graphic narrative. He predicts there will be less “life” in “LifeWriting” in future as these days we are more inclined to write or post in the new social media like – Facebook, Twitter, Instagram and Tumbler as opposed to write in traditional print media. Couser cautions us about the pitfalls of the online medium while praising the accessibility and ease of the same:

Of course, the same media that enable us to write and circulate our lives allow others to surveil and document them, as well. Electronic media greatly enhance the ability of others to locate us, pry into our lives, out us, or record our personal details—without our knowledge, much less permission, and contrary to our wishes and interests. Businesses track our web surfing; the government collects metadata of our communication with each other. More and more of our lives are exposed to others’ scrutiny. And outright misrepresentation in the form of impersonation—“identity theft”—is one of the new dangers of digital life. We are all caught in the web, willy-nilly, and we are all, as a result, vulnerable to harm. (379)

One tends to agree with Couser, when he assumes that the future of graphic narrative is bright, and the digital avatar of graphic narrative will continue to reach more and more scholars. Contrary to other opinions Couser believes the memoir will continue to be a significant force in the world of life writing. Illness narrative and disability narrative will continue to gain momentum with graphic medical narrative. New studies like autosomatography will continue to thrive and invite more critical scrutiny. As Couser rightly said “One thing I can confidently predict: as long as there is (human) life, there will be life writing”.

References:

- Bhattacharya, Nandini.” Re:Future of autobiography.” Message to [S.B.Nayak] 2 May 2016.E-mail.
- Cardell, Kylie. “The Future of Autobiography Studies: The Diary”. *a/b: Auto/Biography Studies*, 32:2, 2017, pp.347-350.
- Chansky, Ricia A, and Emily Hipchen. “Looking Forward: The Futures of Auto|Biography Studies”. *a/b: Auto/Biography Studies*, 32:2, pp. 139-157.
- . *The Routledge Autobiography Studies Reader*. London: Routledge/Taylor&Francis group, 2016.
- Couser ,G. Thomas. “The Future of Life Writing: Body Stories”. *a/b: Auto/Biography Studies*, 32:2, 2017, pp. 379-381.
- Doubrovsky, Serge. "Autofiction ". *Auto/Fiction*, 1:1, 2013, pp.1-3.
- Ferreira-Meyers, Karen.” Re:Future of autobiography.” Message to [S.B.Nayak] 10 May 2016.E-mail.
- Finney, Brian. *The Inner I: British Literary Autobiography of the Twentieth Century*. London: Faber & Faber; New York: Oxford UP, 1985.
- Gasparini, Philippe.” Re:Future of autofiction.” Message to [S.B.Nayak] 4 may 2016.E-mail.

Howes, Craig. "How's Life? Auto|Biography Studies Thirty Years fromHere".*a/b: Auto/Biography Studies*, 32:2, 2017,pp.195-197.

Kar,Supriya." Re:Future of autobiography". Message to [S.B.Nayak] 2 may 2016.E-mail.

Nayak, Jatin K. "Autobiography and History." Ravenshaw University. Conference Hall, Cuttack, 17 January 2014. Keynote Address.

Poletti, Anna, and Julie Rak. *Identity technologies: constructing the self online*. Madison, Wisconsin: The University of Wisconsin Press, 2013.

Smith,Sidonie. Foreword. *The Routledge autobiography studies reader*. London: Routledge/Taylor&Francis group, 2016, pp. xviii.



4.

RUPTURED DAUGHTERHOOD: A STUDY OF JAMAICA KINCAID'S THE AUTOBIOGRAPHY OF MY MOTHER

Rajashree Dutta

Assistant Professor of English
Sibsagar Girls' College
Sivasagar, Assam, India-785640

Abstract: *Jamaica Kincaid tries to delve into troubled human relationships. She touches upon the core bond of mother-daughter relationship in The Autobiography of My Mother (1996). She transgresses the general attributes associated with this beautiful bond and looks at it from a different angle. This paper will try to revisit the novel not as an autobiography but the troubled life of the daughter who is trying to write the autobiography of her deceased mother who died at her birth. Along with this it will try to categorize Kincaid's several sorts of mother figures in the novel and how each mother is marginalized as a female, as a colonial subject and one of the socially inferior class and the final emergence of her daughter-protagonist, Xuela's identity.*

Key Words: *Daughterhood, motherhood, self, identity*

Jamaica Kincaid strengthens and portrays her daughter-characters through a series of traumatic experiences in their life. Eventually it is this play of sadness, pain and emotions that led to the creation of their self, a self that is not bound by race, class, society and even love. In the novel *The Autobiography of My Mother*, Xuela, the daughter in frame, had to face the problem of identity crisis since childhood. All Kincaid daughters try to settle for bonding with people they love, but somehow could not fit into the world. Their self-esteem and self-dignity is always lowered by either their family or the society.

Kincaid's writing consciously "refuses to adhere to race-based identity and advocates the creation of new, mutable identities- in order to escape the limitations of racial labeling. In other words, the motivating factor behind escaping an old identity and taking on a fresh one may exist in a desire to reject a historical background in which the non-white is regarded as the ulterior" (Zarina Mullan Plath). This becomes very evident in the case with her leading daughter characters- Xuela who tries to create for herself a new identity rejecting the old one. Her daughters want to escape their forced identities and reform a new one, separating themselves from the influence of their biological mother who tries to assert colonial view onto them and also the mother-country which represents the subdued colonial status.

A child's psychology is brought to nurture since childhood and it is a gradual process. It is often seen and heard of that, if lived in an uncomfortable and messy house with lots of disruptions, financial, physical, mental, it affects the child's upbringing, consciously or unconsciously. Kincaid amply fits into this category and gives the

mother-daughter couple its due importance unveiling the pain and suffering behind their relationship.

Kincaid denied her daughters the instinctive bond which a child binds since childhood. Due to this lack of love, care and understanding between the parents and the child, the latter suffers a sense of loss and void in leading and maintaining one's life. Xuela too undergoes this process enveloping some negative bonds in their life, either with the presence or absence of anyone or both of their parents. The daughters reconcile themselves in their inner lives and close all doors of beneficiary from the external world. Due to some sort of maladjustment in the family, like lack of proper care, understanding or time, the child's life and future might be ruined in some way. They may not be able to connect themselves with the family in the future. Kincaid's Xuela is an example of such disorder. They suffer from some hidden and in depth pain which they cannot even elaborate upon in front of other. They grow as tortured individuals. But even then, Kincaid has framed them in such a way that they can reschedule and rebuild their life in such a way that they do not need the help of the outside world.

Kincaid's *The Autobiography of My Mother* is Xuela's seeking her identity after her mother. A daughter whose mother died at her birth and whose father abandons her, whose step-mother refuses to accept her, is an individual who seeks an identity for herself amidst a loveless atmosphere. In spite of having her father's name and roots, she feels her identity is threatened. The only thing or fact she associates with herself till the age of seventy is "My mother died at the moment I was born, and so for my whole life there was nothing between myself and eternity" (AOMM, 3). It is this fact that helps her identify herself with the world and her mother, her only companion for life.

Xuela intends to write her mother's biography whom she has never met or seen in her life and calls it "autobiography". In this context Veronica Gregg suggests rightly that Xuela herself is her mother's biography: "the one who describes becomes one who is described." She tries to complete the maternal void in her life and find and define her self in her mother.

Xuela's racial mixture also disrupts her in forming a clean identity. On her father's side, he is partly African and part British and on her mother's side she is of the Crib people who are looked down by the African because they are considered an exterminated race before defeat and it is due to them, the Africans face a more subordinate status.

Xuela denationalizes her as she grows up. Since her birth her life is devoid of love, family and society. It is from then she starts thinking about herself and tries to build

her life built on her own ethics in solitude. “Through the enigmatic existential protagonist, Xuela, Kincaid traces the resultant spiritual wasteland that is the legacy for this post-colonial victim who rejects the master’s God, but whose disconnectedness with her ancestral past leaves her unable to reclaim the gods of her past” (Elizabeth J. West). Due to this disconnectedness with the past and the present she creates a state of satisfaction for herself.

Xuela understands that she is born in the realm of the defeated and that is why she yearns to constructs her self from the age she has understood the fact:

I am of the vanquished, I am of the defeated... for me the future must remain capable of casting a light on the past such that in my defeat lies the beginning of my great revenge. My impulse is to do good, my good is to serve myself. I am not a people, I am not a nation. I only wish from time to time to make my actions of a people, to make my actions be the actions of a nation (AOMM).

In this way Xuela voices herself, the prolonged emptiness in her life has made her realize the power and faith within herself. She learns to become independent and relies on nobody else’s world. She views life in her own terms and does everything according to her wishes. “She presumes to see life in its veritable emptiness- a vision that escapes the racial victor (Whites) as well as the racially vanquished (Blacks). The power of her vision, however, only offers a life filled with a lingering emptiness, for she sees death as the ultimate power over life” (West). Xuela becomes the iconoclast of the defeated. Though her action is not to please anyone, yet through her act she creates a tradition of a victor from the defeated.

Xuela’s despairing life forces the reader to sympathize even with her immoral acts like having multiple affairs and living as a person who is not bound by any customs or law. Due to the immense lack of love in her life Xuela turns out to be an individual who has hardened herself from all sides. She created a protective shield over her body not to be affected by any exterior pain or trauma. She uttered in one part of the novel that, “I could feel that to love was beyond me, that I had gained such authority over my own ability to be that I could cause my own ability to be that I could cause my own demise without complete calm. I knew too, that I could cause the demise of others with the same complete calm. It was seeing my own face that comforted me. I began to worship myself” (AOMM, 99-100). Xuela could very well position herself in the society. She rises to a huge level from where the ills of the society can never touch her. She becomes a powerful and undefeatable image.

“Xuela sees herself as both a physical and spiritual hybrid. She discloses the complexity of racial realities and racial constructions but does not demonstrate that her own story is significantly influenced by this social paradox. The novel ends with a racial discourse and a discourse on personal desire that have not been merged into a unified narrative” (West). Whatsoever be it, it is Xuela’s personal life that hits the

reader's mind and heart. One is forced to sway in Kincaid's narrative structure, the way she handles both the issues, both intricate, separating and merging them at times.

Xuela's desire to see, feel and know her mother is so strong that she imagines her mother within herself. Even though she knows her search for her mother is futile yet she never fully resigns to it: "I missed the face I had never seen; I looked over my shoulder to see if someone was coming, as if I were expecting someone to come... I was just looking for that face, the face I would never see, even if I lived forever" (AOMM, 5). Such internal runs throughout Xuela's life, a maternal void which is strongly felt by her. She yearns for the maternal attachment between her and her mother, which is both physical and spiritual. She finally comes to a point where she decides that she will never bear any children. She fears the function of a mother because she is never sure if she has the potential to rear a child or bestow mother love on to it.

Xuela considers her life as a legacy of loss, left by mother, neglected by her father, not accepted by her step-mother and her siblings and looked down by the society due to her racial status. All these force her to become disconnected with the society. Xuela tries on her part to associate with her father and his family, but to no avail, she always is in the status of the rejected. In her initial period of consciousness as a child she felt vulnerable amidst the cruel society. But Xuela with tremendous gut faced the world and turned her position of vulnerability into its opposite. From a disillusioned life she converted it into a brighter one.

The unconquerable void that Xuela faces in her life leads her to a self composed world where she is her own master. "Xuela, then, learns of self through a self – reflexive process- she cannot gaze into the eyes of a parent and find her image. She will, like her father, create herself, and she will, ironically, create a self that mirrors the father she so despises" (West). This suggests she will be someone who is profound in worth and a sight of awe for people. Xuela has learnt from her father the ruthless road to success. Even if he denies her his love and to some extent his name and his time, yet Xuela could take in whatever was necessary for her.

Xuela draws a large amount of self-satisfaction from her 'self': "My own face was a comfort to me, my own body was comfort to me, and no matter how swept away I would become by anyone or anything, in the end I allowed nothing to replace my own being in my own mind" (AOMM,100). When Xuela finds everybody away from her instead of feeling weak and fragile, she garners strength from herself.

Xuela's concern was more into personal loss and personal desire; racial matters are to some extent of lesser concern. It is her personal life which is enveloped in gloom and dismay due to lack of love and care received from her parent's side. Her shattered life cannot be weighed in terms of racial intolerance. Xuela's marrying a white man at the end whom she cannot love or accept at the core of her heart clearly reveals this fact.

She married him because he was someone whom she could always dominate and who always looks up to her. She derived enough pleasure hurting him and making him wait on her. Likewise she cannot link herself with either the Blacks or the Carib people. According to Elizabeth West, "Xuela represents the existential protagonist who seats herself at the center of the world, constructing codes of ethics and morality that originate in her own self-conceived and self-validated paradigms. She does not appropriate the discourse of spiritual enlightenment often found in bildungsroman." She is someone who knows how to build a life out of ruins and then play the role of life on her own.

Kincaid even dismisses the role of Christianity in Xuela's life. Xuela is her own God who has the ability to make and mar her. She becomes an individual who do not need religion or society to lead her life. She becomes a displaced heroine of the world in whose life there is only tumultuous uproars. She lives in a spiritual wasteland which only affirms her isolation, alienation, loss, so on and so forth.

For Xuela, her life begins and ends with death. This is the only reality for her. According to her, this life is just a "false paradise" (AOMM, 32) which is enveloped in life and death and its vicissitudes. Since her birth is marked by her mother's death she denies the birth of her own child. Her aborting her own child is an ample example to prove it. Again, after this act she feels her 'self' is now strengthened to a much larger extent. She builds herself through pain, suffering and an act of destruction. Through the experience of physical and psychic trauma, Xuela again gives birth to herself, this time through a new experience.

She at times compares herself with her father, his way of loving and thinking about only himself. This is because though he never bestowed any love on her, failed to be a father, yet he was someone who was "on his way to becoming a man of this world. He loved, he loved; he loved himself" (AOMM, 113). This is the only trait Xuela inherited from her father. In this way she feels that she was like him, not like her mother who was dead. As Xuela says, "My feet knew the road as if I had made it myself" (AOMM, 105), she marches ahead with great gusto. At times Xuela voices her hidden feelings but which is very rare when her feelings blows her down:" Why am I not valued? Is the question she wanted to ask the world the world as constituted by her mother and her father; but she could not ask such a question, she could not begin to suspect there might be an answer" (AOMM, 114). Xuela's disapproval and rejection by her father and death of her mother thereby denying her mother nurturance, care and love breaks her as an individual. But Xuela never resigned to her fate, rather she decided to fight with her destiny and give her life own way. Defeat or failure was to her only a way of seeing her past and the present which guides her to set her feet in the future.

Xuela believes in this world of trauma, pain and suffering, the core reality of the realization of the self, "the only thing I had that was my own" (AOMM, 159). Xuela

in this process of pain and isolation discovers the truth of life, the hard core reality of human being.

Xuela's realization of 'self' is clearly articulated in her own words when she says:

The impulse to possess is alive in every heart, and some people choose vast plains, some people choose high mountains, some people choose wide seas, and some choose husbands; I chose to possess myself. I resembled a tree, a tall tree with long, strong branches....The way I walked depended on who I thought would see me and what effect I wanted my walk to have on them. My face was beautiful, I found it so (AOMM, 174).

Xuela becomes aware of the gross realities of life and forgoes all pain and suffering. She has made herself a strong lady who is no more vulnerable in this cruel world; she has transformed herself from dependent to a dominating one. She has composed and framed herself in such a way that the society fears her, her presence signals threat to others, she has become a person who is not bound to any law and order or customs of the society.

Xuela decides to live in the reality, the present. She feels the present is always perfect. She will never live in the past, whether it is happy or sad, or in the future, which she never longs for. For her, "the past is a room full of baggage and rubbish and sometimes things that are of use, but if they are of real use, I have kept them" (AOMM, 205). Xuela's decision to live in the present and undermine the past and the future strengthens her to face the world in her own way. She maintains her life in such a way that somehow or the other she will live her present and make it perfect. Since her mother had died at her birth and was unable to protect herself and Xuela in this cruel world and her father who was able enough to protect her but did not, breaks and then makes Xuela who she has become eventually. Xuela felt superior when her father died "as if such a humiliation, death, would never happen to me. I was a child then, but you are a child until the people who brought you into this world are dead; you remain a child until you understand and believe that the people who brought you into this world are" (AOMM). At this thought instead of crying over her father's death, Xuela rejoices her status of a senior now, when she is no longer anyone's child.

She strongly supports of her living at the end of the world and at the brink of eternity, where she is a lonely individual who "had never been sentimental" (AOMM, 214) and writes the pages of her life. Xuela universalizes herself at the end when she says, "The sky, the moon and stars and sun in that same sky- none of these things were under the spell of history, not his, not mine, not anybody's" (AOMM, 218). Similarly she is in this world between good and bad but she is a separate individual who has her own worth; she associates herself with her deceased mother she could identify and merge into one with her. Till the end her only identity remained, "My mother died at the moment I was born" (AOMM, 225), a line which is repeated like a chorus in her life.

She finally settles down to submit only to the eternal realities like life and death, not to any people, nation or race. In this way Xuela creates herself, an extreme individual who creates her own face, her life amidst a horrid turbulence, living in solidarity and isolation, refusing to become powerless and raises herself to her own God.

In this way Kincaid creates ground for Xuela to create a 'self', a 'self' which is not bound by and to anyone. Kincaid casts her heroine as fearless and powerful individuals who rule their own lives. Amidst the cruel outpourings from society they create their own paradise in disagreement to everything which is against their will. But this identity of her's is in some way or other associated with their mother. Xuela emerges from her troublesome life and this emergence is a process of her attachment and detachment with her mother. With this creation of the self, Xuela like other Kincaid daughters become iconoclast for their race, women and isolated individuals.

Works Cited:

Gregg, Veronica M. "How Jamaica Kincaid Writes the Autobiography of Her Mother." *Callaloo*. 25. 3. (2002): 920-937. Web. 9 April 2015.

Kincaid, Jamaica. *The Autobiography of My Mother*. 1996. New York: Farrar Straus and Giroux, 2013.

Plath, Mullan Zarina. " Issues of Identity in the Politics of Race: Jamaica Kincaid and the Post-Colonial Fiction of Invention." *Journal of West Indian Literature*. 7. 2 (1998): 25-38. Web. 9 April 2015.

West, Elizabeth J. "In the Beginning There Was Death: Spiritual Desolation and The Search for Self in Jamaica Kincaid's "Autobiography of My Mother"." *South Central Review*. 20. 2/4. (2003): 2-23. Web. 9 April, 2015.



5.

SEA OF POPPIES: A STORY OF SUFFERING

¹Dr. Sadhana Agrawal

Associate Professor Dept. of English
M.L.B. Govt. College of
Excellence, Gwalior.(M.P.)

²Amit Gautam

Research Scholar
Jiwaji University Gwalior

Abstract: *This paper examines the pathos and suffering of different people at different levels in Amitav Ghosh's Sea of Poppies. The novel is a vehicle for what Ghosh hopes, will be a completely new way of understanding the origin and dispersal of the Indian diaspora around the world.*

Keywords: *Poppy, indentured, forgery,*

Full Research Paper:

Sea of poppies is a story set prior to Opium Wars, on the banks of holy river Ganges and Calcutta. The characters in the novels are like poppy seeds that outgrow the field as if they form a sea. It is a story undemanding, common and ill fatted people. Deeti, a simple lady is introduced at the very beginning of the novel. She is a dutiful mother and a housewife. Her husband Hukum Singh is a crippled man who works at the Ghazipur Opium Factory. Deeti is given opium at the time of her marriage so that her brother-in-law could consummate the marriage in place of her infertile husband. Deeti begets a daughter, Kabutri, from her brother in law. After the death of her husband she prepares to go through Sati ritual but a well-wisher of Deeti, Kalua, comes to her help. He rescues her and they elope and stay together. For the conventional villagers, this is not acceptable. As both of them can not return they become indentured servants on the Ibis, the ship.

Zachery Reid, a sailor wants to live on Ibis for his lifetime. He is a son of a slave mother and a white father. He admires Ibis so much as if Ibis were his mother. With the help of Serang Ali, the head of the Lascars, he becomes the second in command of the ship which carries labour to the Island of Mauritius.

Another character Neel Rattan Haldar is a wealthy Raja whose dynasty has been ruling Rakshali for centuries. Mr. Burnham confronts him. He wants Haldar to sell out the property but he refuses to do so as the Zamindari is his family's ancestral property and selling it meant his shrinking away from his responsibility. He is tried

for forgery but it is a part of plotting of Burnham. Consequently, he is sentenced to work as an indentured laborer for seven years in Mauritius. There he meets Ah Fatt, an opium addict and his only companion in prison. Both of them would be transported by ibis.

Paulette, a French woman is brought up in India. She is an orphan and her father was a botanist. Mr. and Mrs. Burnham take Paulette into their home after her father's death. As Mr. Burnham tries to misbehave with her, she determines to run away from them. Beside Mr. Burnham wants the Paulette should marry his elderly friend, justice Kendalvush. Coincidentally, Paulette and Zachary Reid meet at a dinner at Burnhams. Both of them get attracted to each other and they decide to travel to Mauritius. Along with her childhood friend Jodu she boards the ship. She disguises herself as an Indian woman. She knows Bengali well and she feels at home with the Indian way of life.

The Ibis becomes refuge to the people who are troubled for one reason or another. All the characters undergo great strife. There is bloodshed on the ship caused by sudden an unpredicted storm. Somehow Neel, Ah Fatt, Jodu, Serang Ali and Kalua manage to escape. They are unaware of their future. At the center of all there is a vast ship, the Ibis whose prime purpose of the journey is to trade and the destiny of Ibis is its tumultuous voyage across the Indian Ocean.

Sea of Poppies is about seeking freedom. Ghosh uses typical polyglot language to narrate the story. It is the first novel of trilogy about the Ibis, a ship that sails between India and Mauritius. A galaxy of characters like poppy seeds arises in the context and most of the characters are transgressors and they experience class or race discrimination. They are exotic and psychologically rich as well as complex and each character helps portray the novel colorfully. These men and women are having limited capacity and they are powerless and cannot establish themselves as individuals. They go through ordeals in their crusade of their search for identity and their right to survive according to their own will. Their stories compel us to think about the culture, heritage, history and identity of individuals as well.

These characters go through various experiences of life that expose subtleties of human nature and the age-old prevailing customs. There is mention of heartless Sati or widow burning custom, raping, kidnapping and floggings where women are treated as commodities without taking into consideration the fact that they are basically human beings. Consequently, these women rebel against the prevailing customs and try to establish their own world. Deeti and Paulette try to choose their own world of their choice. Deeti while bathing in Ganga, an island at the distance of four hundred miles from Calcutta, hallucinates a tall-masted ocean-going ship, which Deeti realizes is linked-up with her destiny. Orphaned Paulette seeks solace in the company of Zachary Reid on the board of the ship. These characters put their fate on the sail with Ibis. Ghosh's gentler tale 'kindles an adventurous optimism in defiance of its protagonists' privations'. These characters appear complex at the outset but as they

board the ship they are found easier to comprehend. Ghosh puts his characters in a more sympathetic way though the novel is flooded with characters and different languages there is no ruthless commotion. Ghosh brings individual experiences under the pressure of history and exploitation of life and the characters are not unnecessarily put into various dimensions.

Amitav Ghosh came across a collection of letters written by medieval Jewishtraders where he got thereference of Bangalore trader's "slave and business agent". After that Ghosh spent several years and what he found there has been put by him in his books. In *Sea of Poppies*, Ghosh introduces those characters whose social mobility is dependent on British colonialism and the trading opportunities it brought. Ibis, the ship docked in the Bay of Bengal draws together these disparate characters and Ibis allows them to fashion new identities. It is a heterogeneousgroup of multi-cultured people.

Englishmen presented in the story are quite typical whereas Indian characters bear their own stance. Some of them want to merge themselves in others' culture. These characters embody the ghostly subject with great care and they exhibit their heroic guts. Like poppy fields their lives are colorful but not two lives are identical. In the nineteenth-century British regime, the crops were replaced with poppy fields that changed the whole scenario. The simplistic agrarian culture had been changing into theghostlymercantile community. Factories were established and exported the opium to the opium den, China. In this process of change, common Indian had been crushed and this common man was exploited and humiliated largely. The Englishmen became wealthy and consequently, Chinese authorities realized the harm causing to their population and they laid down strict measures to control. The poor Indian was treated merely as 'coolie' to serve the colonist's purpose. In this devastating tumult outcastes like bankrupt Raja, an opium addict, a forlorn woman and many more voyage and the slave boat, Ibis, becomes a shelter for them. These are the misfits in their society but Ibisupports the generously. The novel's grandeur is noteworthybut along with its magnitude, its minute detailing of the characters is also significant. These characters become thevehicle of the different cultures and the novel becomes a living document of social, economic and political ethos of the era. There is also a record of brutal oppression but all the same, it gives optimistic stance.

These charactersalienatethemselves from their established ways of life and enter into a new realm. The journey of these characters is engrossed with pain and pleasure and they do not merely coincide but relate to each othersymbolically. Fate has thrown together these characters from among the crew there are sailors, colies, and convicts and the protagonist of the novel are misfits among the boarders. Their old families' ties are washed away. Like this historical counterparts, they view themselves as 'Jahaj-Bhais'. Very strangely enough the unlikely dynasty becomes part of the fate of Ibis. The diaspora of these characters 'Encapsulates the colonial history of the East'.

Works Cited

1. Ghosh, Amitav. *Sea of Poppies*. London: Murray, 2008.
2. Bose, Brinda. *Amitav Ghosh: Critical Perspectives*. Delhi: Pen Craft International, 2005.
3. Dhawan, R.K. *The Novels of Amitav Ghosh*. New Delhi: Prestige Books, 1999.
4. Hawley, John C. *Amitav Ghosh: An Introduction*. New Delhi: Foundation Books, 2005.
5. Tiwari, Shubha. *Amitav Ghosh: A Critical Study*. New Delhi: Atlantic Publishers and Distributors, 2003.



6.

KORA: THE VOICE OF THE SUBDUED TIBETAN'S IDENTITY, CULTURE AND PAIN OF EXILE

Dr. K. Subapriya,

Assistant Professor, PG and Research Department of English,
Pachaiyappa's College, Chennai-600 030

Abstract: *Tibet, the land of Central Asia from early twentieth century has undergone tough time and crisis. Ever since the Chinese Liberation Army invaded Tibet in 1950, the history of Tibet has been rewritten. The 14th Dalai Lama fled to North India and established central Tibetan administration. Still now the Tibet who has turned out to be refugees lives as Exiles. More than one lakh Tibetans lives in India at various states. The chosen text Kora, Stories and Poems is a best Asian text that throws light on the difficulty in retaining Tibetan's culture and identity after losing the home land. One of the Asian sects 'exists' in our country as refugees but their pain goes unnoticed. The writing of the author Tenzin Tsundue mobilises us to learn the painful existence of Tibetans. Home is always their dream. This article will focus on the above mentioned aspects especially by paying more attention to the culture and identity conflict that one has to undergo in a dislocated situation.*

Kora is a collection of stories and poems. The first poem "Horizon" speaks the need to remember the path back to the Tibet. The poet calls for the need of markings with white pebbles on the funny strange leaves and mark the curves and cliffs around. This sort of poetical lines expresses both his yearning for the return to his homeland and his positive expectation to get their homeland back. However the title seems to contradict the positive hope at the end. Horizon never seems to end, it keeps on stretching similarly their search for the homeland never seems to cease. Their thirst to go back to the homeland extends beyond any limited time duration.

Another poem "A Personal Reconnaissance" presents the yearning for the homeland in a much painful way. The poet cannot go to his country so he stands in Ladakh and at a gaze for the first time sees his country. The others point to a black knoll at Dumtse and calls it as Tibet. Though he is at a greater distance he could sniff the smell of soil, scratch the ground, listen to dry wind and the wild old cranes. Totally the sight of border vanishes from his eyesight. The very moment he feels as if he is in his unseen motherland. Keats sung that, "Heard melodies are sweet, but those unheard are sweeter", similarly here rather than the resided and experienced motherland, the author dreams more about his unseen motherland. His longing and passion is effectively presented to the readers. The following concluding lines strike the key note of the poem.

They say the kyang

Come here every winter.

They say the kyang

Go there every summer.(11)

Kyang is a wild ass found in Tibet and Ladakh region. Even the ass kyang liberally moves between Tibet and Ladakh. It chooses to stay at two different places during summer and winter whereas the human beings could not have choice even to live in their mother land. The Tibetans could not freely enter their motherland. They had to stay at a distance to watch and feel their nation.

No wonder along with dislocation, the Tibetans also undergo the suffering of carrying the label 'R'-Refugee. Despite living in any other nation they could not scratch the stamp of 'R' from their forehead. Between the eyebrows there is a 'R' embossed. He and the many Tibetans are born Refugees. It is a painful truth for every new born Tibetan. Thirty nine years of exile has paid them heavy cost. No worthy nation supports them. As the poet rightly points out in his "My Tibetanness", they are the 'world's sympathy stock'. Their culture is at stake as several monks and thousands of people are mixed in other cultural hegemonies. Even the poet always has to call himself as "Indian-Tibetan". His registration certificate labels him so.

The more agony is that no one recognises him to be from Tibet. People try to recognise his nationality with all country names except for Tibet. To quote,

"Nepali?" "Thai?" "Japanese?"

"Chinese?" "Naga?" "Manipuri?"

But never the question-"Tibetan?" (13)

The poet's frustration is evident in the lines, "I am Tibetan, But I am not from Tibet. Never been there. Yet I dream of dying there" (13).

Every Tibetan is reduced to a speck of dust amidst the large crowd of other nationality. He is shaded in different colour too. As the poet puts forth, a Tibetan in Mumbai is not a foreigner. He is just another cook in Chinese restaurant. For every Indian he is a Chinese and a run away from Beijing. When he sells sweater in summer is considered as some retired Bahadur. He can do anything he wants in Mumbai but cannot expect to hear a Tibetan song in FM. When he is laughed at for his Hindi he could not afford to do anything. Mentally he could go back to his motherland and come back again to catch the fast local to church gate in Mumbai. The poet and his fellow citizens are tired of spending their life in such a way but still they have no option. They are exhausted fighting for their Nation. He frankly admits that "I am tired fighting for the country I have never seen" (18).

The poet also voices out the guilty feeling of many Tibetans who could not fight their perpetrators in their homeland. Every youngster wishes to fight like his

father but the tag Buddhist forbids them from doing so. When he feels like forgiving his enemy, he feels as if he has betrayed his father. This state can be considered as an in-betweenness where the philosophical ideologies, thoughts and being patriotic does not fall in line at once. Already they are tired of selling sweaters in the road side for nearly forty years, they are tired of eating rice and dhal and grazing cows in the jungles of Karnataka. Above all they are tired of fighting for the country they have never seen. His opinion about the fight may seem to be bit contradictory with reference to his statement in the poem “Betrayal” where he talks about being non-violent in case of seeking freedom for his country. However the fact is that the contemporary youngsters also demand and fight for the nation cause but not with guns or in the battle fields but by raising their voice and resisting. The readers could sense that the poet is not completely happy with current form of resistance. This is inadequate to seek the freedom for a nation. They are treated worse than a terrorist. Their voice for freedom is easily ignored. The pathetic state at is best is explained in the following lines,

Chased away from my home,
Hiding from fear,
Saving my life,
Doors slammed in my face,
Justice constantly denied
Patience is tested
On television, battered
In front of the silent majority
Pushed against the wall, (20)

The author’s another masterpiece essay “My Kind of Exile” Which has won outlook – Picador Non-fiction competition, 2001 is a best text to explain the state of an exile in Asia. He belongs to many different places and thereby gropes in utter confusion. As he states, “Tibet as a nation does not feature anywhere on the world political map” (26). He likes to speak Tibetan, prefers to write in English and likes to sing in Hindi. Whenever that author states that he is a Tibetan, people feel sympathy for him but they can never empathies with him. He can never have a home and he has to remain forever as a ‘political refugee’. The distance from the homeland means the distance from culture, language, rituals and the roots. He explains a situation where one of the Tibetan died in New York, the other youngsters were absolutely left out in lurch as they absolutely does not know about the cremation rites. This will be the case of much more younger generation to be followed.

Moving from Asia to west they had to do jobs that are against their religious norms. No matter how many times the individuals like Tsundue show their opposition

and resistance against the conquerors/colonisers still there is no fruitful result. He climbed to the fourteenth floor of the Oberoi towers and unfurled the Tibetan National flag, a red banner with the title 'Free Tibet' against Zhu Rongji, premier of the people's Republic of China who visited India to have a conference with Indian diplomats and business tycoons. Though this kind of protest may keep popping up once in a while, this will not yield a great benefit. As the author points out only a powerful mass movement can fetch their freedom. The author does not always plea for the freedom only for their cause but he has also concern for ecological imbalance. To quote,

Now, two railway lines are being laid from north eastern Tibet to Lhasa. This will flood Tibet with Chinese and they will drain the resources; the roof of the world will totter under its ecological imbalance. Soon the Ganga, Brahmaputra, Indus, Yangtze and Mekong will flow with blood and corpses. (33)

The disappearance of the Tibetans is the death knell for India. He vividly points out that Chinese has always been a difficult neighbour. They may perish if they are not able to achieve their freedom in another crucial period of twenty years but India will be always left with a 'cancerous wound along its 3,500 km permanent border with China'(34). The older generation has fought even with arms against the perpetrators. They have sacrificed their life. In 'Kora" he presents a conversation between Tashi and an old man. The conversation slowly reveals the bitter side of their past. Already they have lost their elder generation who has witnessed the Chinese invasion. The agony is that there will be no one to narrate the story of Tibet before the arrival of Chinese. So, it is their indispensable responsibility to keep on passing the stories and songs to sustain their identity and to be in touch with the roots of the past. All those old Tibetans could not have their burial in free Tibet. They had either in Chandan Wadi and Dadar burial ground (names of the burial grounds in Mumbai). It is scary to note that along with them the great Tibetan identity, culture and community get buried deep inside the earth.

Despite the depiction of painful stories about exile, the author does not fail to bring the unity in diversity. He drives to the point of the variation in beauty and power of these Tibetan exiles. Nearly six million Tibetans have been scattered throughout the world. All have developed acceptance for various ideologies and perspectives. Being in a free country they have found their real strength. The author strongly requests every Tibetan to make his/her mode of protest for the country's freedom. He demands for the free Tibet campaigns all over the world. Of course, he also accepts that the difference must be celebrated. He ends his texts with a strong statement that "we are not opposed in our opinions; we have richness in variety and are exploring a hundred different ways to find the solution to Tibet. This is our might and competence"(47). This text *Kora* is not a mere work that has to be studied and

preserved at home. The thoughts in the text must turn into a protest and activate a real movement. Every individual who reads this text will be moved by their pain and agony. The author has moved us to empathise with them. He makes every reader to think about the current state of Tibetans and their future.

Bibliography:

Primary Source:

Tsundue, Tenzin. Kora: Stories and Poems. Dharmasala: Imperial Press, 2000. Print.

Secondary sources:

Lambert, Tim. A Brief History of Tibet. 01 Nov. 2017. <https:

<http://www.localhistories.org/tibet.html>>

Yowangdu. "Walking on the Sky: A Young Tibetan Refugees' Escape Story". Web.

16 Nov. 2011. 01 Nov. 2017. <https: <https://www.yowangdu.com/tibet-travel/tibetan-refugee-escape.html>>



7.

THE *STAGE* THROUGH THE BARD'S EYE:
A STUDY OF SELECTED PLAYS OF RABINDRANATH TAGORE

Deboshree Bhattacharjee

PhD Scholar, NEHU Shillong.
Mob. 7002747059

Rabindranath Tagore was born in 1861 in Calcutta in a Brahmin (Pirali Brahmin) family. He wrote a number of novels, essays, short stories, travelogues, dramas, and thousands of songs but he earned his fame mostly for his poems winning the Nobel Prize for Literature in 1913. Beginning his dramatic works at the age of nineteen, Tagore wrote more than forty plays of which the most relevant plays are available in English translation. His genius as a poet, music composer and choreographer found a shared experience and expression in his dramas. The art of theatre lies in representation which is the result of a collaborative effort of the various theatrical units like actors, stage, audience etc. The focus of the present paper lies on the 'stage' as a space of performance and the art of staging instrumental in producing the ultimate aesthetic effect.

To begin with, Tagore's plays characterize a unique style of playwriting since they largely use poetic language. His plays are lyrical, symbolic, imaginative and highly suggestive and also written with 'inner reality'. His early plays were too realistic and illusionistic while the later ones were driven towards a non-realistic form. This sudden change, appearing in the form of an essay "The Stage", was quite unexpected and revolutionary in terms of Tagore's thoughts on dramaturgy. Referring to one production of *Valmiki- Pratibha*, Abanindranath Tagore mentions that this production featured stuffed deer, birds made of cotton perched on real branches, and a painted backdrop of a forest scene with a boar hidden behind the trees. Eventually for the premiere of *Kal-mrigaya* a pet deer was let loose on stage (Lal 28). During this phase of writing Tagore mainly followed British practices of the time striving for a naturalistic setting. But an abrupt change came with the essay declaring and justifying his rejection of the painted [concrete] scenes. This paper is therefore a study of this change in Tagore's dramaturgy and an analysis of the quality of representation achieved by the same.

In "The Stage"¹ Tagore puts forth his views on staging / stagecraft that marks a shift from his earlier modes of staging. Taking clue from *Natya Sastra*, he

¹ The original is titled *Rangamancha* that appeared in 1902. The translation is done by Surendranath Tagore that appeared in 1913.

denounced the use of painted scenes. As such the responsibility of conveying the message and effect of performance completely rested on the shoulders of the actor and audience. The actor had to match his skill to the demands of the role he had to play and even the audience had to be alert to take hint from the performance and visualise the background. He had no faith in the contention that the playwright should curb his play according to the given space on stage but that the actors can cross those limits while being on stage (431). For example, the stage in *Red Oleanders* is simple with very limited use of props. As such the audience's focus rested completely on the actor to understand the nuances of the play. The stage in the mind of the poet² has no lack of space unlike the stage in the theatre house. The stage is no doubt a platform for the play to be performed; a space for the poet to express his ideas but it shouldn't limit the space in the poet's mind. Tagore believed that the stage in poet's mind has immense space that needs to keep free of the artificial scenery and that the poet can create his own scene. The Histrionic Art of India doesn't need the scenes to support the audience's imagination. It can do without scenes with the idea of 'suspension of disbelief' between actors and audience: "They have not surely left their imaginations at home under lock and key. They have come to co-operate, not quarrel, with the interpretation of the drama" ("The Stage" 432).

Tagore's firm belief in the receptive capacity of the audience didn't encourage the use of any stage sets or scenes in his [later] plays which would create fixed spaces of action. He believed that the use of pictorial scenes makes the actor complacent without realising his responsibility in the process of representation. He, therefore, led the actor use his acting skills to convey a larger space than the physical dimension of the stage. Gesture is definitely one of those skills used to signify beyond the obvious. However in the *Natyasastra* Bharata mentions about a certain movement in circles named *parikramana* which can be a technique of using the given space to signify the virtual space as conceived by the poet (Rangacharya 47). The same can also be found in one of the productions of Tagore's play *Red Oleanders* where the peasants are seen running across the stage to signify a greater chase. The atmosphere of war or rage against the power is represented not by the use of any painted scenes but by the restless movements of the workers and the hue and cry of the mass.

According to Tagore, the adornment of the stage is a barrier because frequent change of scenes and moving of curtain prevent inner truth from emerging (Lahiri 168). Although stage properties are devices to inform the locale to the audience but Tagore's dramatic technique of limited scenes adds a new dimension to theatricality. For instance, the text of his 1892 poetic drama *Chitrangada*, divided into nine scenes, doesn't provide any concrete information about the location of the scenes apart from the name of the state i.e, Manipur. The 1936 dance-drama is no different than an opening song about Chitrangada going on a hunt or Arjuna sleeping on a

² Here the idea of a poet and a playwright is used interchangeably as referred by Tagore himself.

village track. This tedious attitude towards the setting of the action points out at the futility of having concrete scenes. The following opening lines of *Red Oleanders* is a display of Tagore's unique staging:

The town in which these dramatic events are set in named Yakshapuri... Its Raja lives behind an extremely complex screen. That netted screen of the palace is the only scene in this play. The entire action occurs on the outer portion of that screen (135).

The use of single scene brings the focus of the audience directly on the actors since their actions become the only source of understanding the play. It also results in strengthening their acting skills and an alternate scene is created in the mind of the audience through the words and movements of the actor bodies. It is interesting to see that while certain playwrights like Girish Karnad or Mahesh Dattani are using a variety of props or painted scenes for an equally non-realistic depiction, Tagore employs a single scene to create the same effect. Definitely they belong to a different generation with widely varying influences; nevertheless the comparison throws light on the modes of representation to be ultimately comprehended by the audience. On his part Tagore was influenced by the *Jatra* plays of Bengal, an open-air drama performed on a bare stage open on all sides with the audience sitting all around. In the beginning, a *Jatra* took its story from some myth³ or legend and was performed in an open space, field or market-place after trading hours were over with minimal or no furniture at all. Under the influence of western theatre it began to be held on proscenium stage with modern makeup, lighting and other devices (Rubin 102). However, Tagore's admiration of the *Jatra* was in relation to this openness of theatrical communication where the distance between the stage and audience was minimal so that they could jointly carry out the business of interpretation and enjoyment. At the same time the theatrical communication from player to spectator and spectator to player was delightfully experienced.

The humanist concern of Tagore seems to affect his concept of stagecraft as well. His use of limited scenes is a marker of his respect for the artist's craft and skill. He explains that the theatres of the West are not suitable for people of all class in India. Since life in the orient is easy and simple so a representation of the same also should be simple and effective. Unlike in Indian drama, the "creative richness of poet and player are overshadowed by the wealth of the capitalist" that eventually closes the stage ("The Stage" 434). To widen the scope of theatrical interpretation Tagore chose a simplistic adoration of the stage but with a plethora of acting skills including dance and music.

³ The form has its origin in the devotional singing and dancing by the followers of the Krishna Bhakti movement of the fifteenth century. Over the course of centuries, jatra became secular and started dealing with contemporary social and political themes. Music is the main element in the *Jatra* where the singing is done by the actors (Rubin 168).

Initially, he relied on the actors' speech ability to present the inner truth before the audience. But later on, realizing the limitations of the spoken word, he wrote nuanced dance dramas that contributed to not only dramatic action but also effective self-expression. Dance made it possible to express many such ideas through non-verbal medium, which otherwise could not have been conveyed through the verbal. Dance and music was not only a visual treat but an effective medium of communication also. The rhythm of music touched the chord with every audience enabling them to feel the emotion of the actor on stage. For instance, the famous *Chandalika* song *Phool Bole Dhonno Ami* translated as "Blessed am I, blessed am I, on this earth: says the bloom" (Scene two 144) is a song of the untouchable girl expressing her reverence for God and the inner truth of her existence. She acclaims that, though born in dust; her heart isn't polluted with dust. These lines accompanied by the graceful dance introduce the audience to the disdainful position of an untouchable in an orthodox Hindu society. The effect achieved is more spectacular than that expressed by words. It therefore justifies Tagore's abandoning the pictorial scenes and establishes faith in the actor's skills.

Adya Rangacharya's book *Introduction to Bharata's Natyasastra* is a comprehensive account of Bharata Muni's views on dramatics. In this there is a detailed description of the types of theatre-houses on the basis of shapes and sizes which is nonetheless quite confusing and conflicting. The stage is referred to as a raised platform supported by pillars on corners (15-23). However, for the indigenous theatres of India this raised platform has never been the prerequisite to dramatic performances. Often open spaces were used for performance bringing the actors and audience on a same level. Tagore has also experimented, especially in the beginning of Santiniketan, with the performance space using sometimes a "ramshackle shed behind the Library" and at other times a garden or a veranda (Lal 31). Tagore mentions in his memoirs that his father insisted on holding the rehearsals in an open place that were of great educative value not only to the participants but also to the whole community who had gathered to watch. The educative value was even greater for the myriad socio-political elements that became the subject matter in his plays. The overall response of the audience to this style of staging can be understood in the words of Ajit Kumar Chakravarty that the playgoers of Calcutta were convinced that a play without any stage preparations, without that 'tawdry overdressing', could be interestingly represented and enjoyed (Lal 33). This remark therefore can be considered as a testimony of the success of Tagore's simplistic stage technique for the theatrical representation.

To conclude, the *stage* through the bard's eye is an open flexible space free from barriers where the actor gains prime importance in the successful completion of the play. In the hands of Tagore the stage not only became a platform for new talent but also a space of learning and open discussion on the myriad socio-political debates of all times.

Works cited:

1. Lahiri, Pradip. "Rabindranath Tagore's Theatre Idiom" in Rabindranath Tagore's Plays" in *The Politics and Reception of Rabindranath Tagore's Drama – The Bard on the Stage*. Eds Arnab Bhattacharya & Mala Renganathan. New York: Routledge, 2015.165-182. Print.
2. Rangacharya, Adya. *Introduction to Bharata's Natyasastra*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd. 1966. Print
3. Rubin, Don. *The World Encyclopedia Of Contemporary Theatre (Vol 5)*. London: Routledge. 1998. Print.
4. Tagore, Rabindranath. *Chandalika in Tagore's Dance-Drama Omnibus*. Trans & Intro. Utpal K Banerjee. New Delhi: NIYOGI BOOKS. 2013. 135-158. Print.
5. ---. *Chitrangada* in Utpal K Banerjee. 87-114. Print.
6. ---. "The Stage" in *Modern Indian Theatre: A Reader*. Eds. Nandi Bhatia. New Delhi: Oxford. 2009. 431-434. Print.
7. ---. *Three Plays*. Trans by Anand Lal. New Delhi: Oxford. 2001. Print.



8.

THE MINISTRY OF UTMOST HAPPINESS, BOOK REVIEW-
A CHRONICLE OF DEATH AND RESURRECTION

Javeed Ahmad Raina

M.A, SET, English. (University of Kashmir)
Teacher (J&K School Education Department)

"I had dreamed of speaking with the dead, and even now I do not abandon this dream. But the mistake was that I would hear a single voice, the voice of the other. If I wanted to hear one, I had to hear the many voices of the dead. And if I wanted to hear the voice of the other, I had to hear my own voice. The speech of the dead, like my own speech, is not private property."

(Stephen Greenblatt, Shakespearean negotiations)

Arundhati Roy's latest work of fiction, "The Ministry of Utmost Happiness" came after a twenty-year long wait since the author's debut Booker-prize winning novel, "God of Small Things." whether she was suffering from writer's block or in her words, "Fiction takes it's time," we must say that within this interval, her novel, like a sedimentary rock has gathered its layers to disperse spontaneously in all directions. Her creative muse has finally been so kind to her that her work speaks louder than her critics. She has not only given voice to the voiceless but also to the dead. Artistic creation is not separate from society. As Hegel said, 'the work belongs and does not belong to its originator'. She had dreamed to speak with the 'other,' with the dead, so she did, the different voices emerging out of the text, represent the voices of the 'other' the voices of the dead. It would be our responsibility to decode these voices through our disinterested endeavor to learn and propagate the best. When fiction visited her again, it nourished her with such vision and reality that goes beyond race religion or borders. In one of her interview Roy, states:

When people used to ask me how long it took to write The God of Small Things, I would say 37 years, because to me, a novel is not a product. Which is not to say that I have anything against things that are turned out quickly? They can be beautiful too. But for me, this novel, even more so than The God of Small Things probably, is like a sedimentary rock. It's got layers and layers and layers and layers and layers, and it took me a long time to write it. It could be that you can read it swimming on the top layer, and then you can read it in the middle, and then you could be a bottom feeder. Every time I think it's read, I think the story will change. It's like a map of a city, or it's like knowing a city or something. I was never hurried, because I needed to live with these characters for a long time to know that our relationship was truly cemented. *(Interview)*

The book has a remarkable narrative plot, with complex set of characters mostly drawn from the lower strata of the society. The terse prose style mingled with occasional aphorism and apt similes is used to dig deep into the Indian modern history to explore the socio-political themes. Roy, as a keen observer of the events -land reform that disowned poor farmers; Godhra train burning; and the insurgency in Kashmir, compels the reader to search facts in the debris of history. The book is replete with the themes of racism, gender in equality and religious fanaticism. In fact, it is a compendium of alternatives – alternative structure of kinship, resistance and romance. It is a kind of novel, where we find, a perfect marriage of art and politics, history and fiction, reason and imagination. She, through her beautiful language, creativity and wide reading, exposes the grim and violent truths that would scare anybody of the prevailing socio-political condition of the nation. The hybrid language of the book with beautiful quotations from Urdu, and references to sacred scriptures expose myth with religion. This widens the critical horizons of the novel as a new innovation in the contemporary Indian English fiction. The book can be read from various theoretical approaches –feminist/ gender theories, cultural discourse, political per se and so on.

The Ministry of Utmost Happiness takes us on an intimate journey of many years across the Indian landscape. The story moves from the cramped neighborhoods of Old Delhi and the roads of the new city to the mountains and valleys of Kashmir and beyond. The novel, told in whisper with elaborate use of similes and occasional use of allusions from religious scripture. The heroes and heroines of the novel are not like the epic heroes, but mostly an ordinary people excluded and broken by the world they live in. they undergo a series of vicissitudes and finally rescued and patched together by acts of love.

From its hyperbolic title to its cumbersome expause, The Ministry of Utmost Happiness is everything that Roy's first novel, God of Small Things (1997) is not. The book actually begins from its very cover page with the picture of a marble grave and the setting. The book's dedication- "to, the unconsolated," sets its subject matter- to sooth those whose narratives have only been 'buried under years of silence' and ignored by the 'pages of the hegemony's history', a history entrusted upon the marginal. To re-write this history through the voices of victims, she has proved herself to be an extraordinary historiographer and an intelligent story teller.

The novel consists of twelve chapters entitled "Where Do Old Birds Go to Die?", "Khwabgah", "The Nativity", "Dr. Azad Bhartiya", "The Slow-Goose Chase", "Some Questions for Later", "The Landlord", "The Tenant", "The Untimely Death of Miss Jebeen the First", "The Ministry of Utmost Happiness", "The Landlord" and "Guih Kyom".

This hulking and sprawling tale has two main stands: one follows Anjum, a hijra, unrolling threadbare Persian carpet in a city graveyard she calls home. She and her

company harbor a hope that has no entity but only to revivify the breath lost by years ago. The other follows Tilo, a thorny and irresistible architect turned activist (who seems to be modeled on Roy herself), and the three men who fall in love with her.

The first chapter, “Where Do Old Birds Go to Die?” Anjum has been compared with the tree. The tree could mean a natural growth. It could also signify her will to live against all the forces, shuttling her between the poles. She defies the vultures that loomed in the high branches of the tree. The vulture being eliminated through poison acts as a metaphor, the way Indian society is poisoned by history of corrupt and venal politicians, religious hatreds, and the overflowing rivers of blood, death and denied justice. When we move forward we find that she is called by different names- Magnu, Romeo, Anjum, a history is imposed on her, through different names, but she is least bothered about it. “It doesn’t matter. I’m all of them, I’m Romi and Juli, I’m Laila and Majnu. And Mujna, why not? Who says my name is Anjum, I’m Anjuman. I’m a mehfil, I’m a gathering. Of everybody and nobody, of everything and nothing.”(Roy, 4). As we discover more and more, we notice that Anjum really becomes a mehfil for all. Her Jannat Guest House acted as an abode for multifaith and multi-caste people. In second chapter, we find Anjum in Khwabgah, the resort exclusively belonging to the transgender as their safe-zone. Throughout the first four chapters, the readers are introduced to one of the subject-matters of the novel - the domain of the *hijra*- the transgender or third gender people.

The second strand of the story deals with S. Tilottama simply referred as Tilo, a nonconformist architect with a personality like smoke: quite, diffuse, bewitching. Her romance with a Kashmiri insurgent, she becomes an observer of, and even a participant in, the conflict time. Her strident unconventionality is writ all over her. Her dark complexion, laconic nature, alert presence and every breath she takes are burdened with layers of meaning. She is courted by three men, Biplop Dasgupta, Nagraj Hariharan and Musa Yeswi. It is through Tilo’s narration that Roy paints a picture of dystopian Kashmir ravaged by human rights abuses. There is no ministry of utmost happiness in troubled Kashmir except the ministry of innocent executions by the corrupt and venal politicians.

Roy’s rich and knowing narration wings across the landscape, traversing caste, religion and gender divides. She acerbically captures the cruel ironies of city like Delhi where dead pampers lie in “air conditioned splendour.” It is a story about our contemporary world delivered through the microcosm of individuals living through the never ending and harrowing conflict in Kashmir and the marginal communities of outsiders in Delhi. The Ministry of Utmost Happiness demands a certain degree of attention and reflection in equal parts. The dedicated readers will certainly come away with a rewarded sense of empathy for humanity, despite its short comings. *The Ministry of Utmost happiness* is not a sole apprenticeship of imagination; rather, it is a joint feat of both imagination and reality. Everyone who has a sophisticated taste for

literature and is enthusiastic about Indian political and religious history should read it at least once since it offers a pleasant reading with the features of fiction as opposed to the tedious prosaic nature of textbooks on politics of India.

References:

1. Roy, Arundhati. "The Ministry of Utmost Happiness." Penguin Random House, India.2017. Print.
2. Silva, Chantal Da. "The Ministry of Utmost Happiness by Arundhati Roy, book review: A mesmerizing labyrinth worth the wait." The independent.co.uk. 21 June 2017. Web. 23-11-2017
3. Sehgal, Parul." Arundhati Roy's Fascinating Mess" The Atlantic. July 2017.web. 23-11-2017
4. Clark, Alex. "The Ministry of Utmost Happiness by Arundhati Roy review – a patchwork of narratives."The guardian.com. 11 June 2017. Web. 23-11-2017
5. Khutan, Mossa. "A book review of Arundhati Roy's The Ministry of Utmost Happiness" ijelr.in. Oct, 2017.



9.

WHITMAN AS A MYSTIC POET

Dr. Prakash N. Meshram

Principal
R.D. College, Mulchera

Abstract:- Mysticism is a temperament or a mood rather than a systematic philosophy of life. Mystic is thoroughly anti-rational and anti-scientific in temper. The most interesting thing about Whitman as a mystic poet is that in his book we find the typical characteristics of absolutely all the various mystic doctrines. Leaves of Grass, once considered as, "the expression of beast," is now regarded as, "the Bible of democracy." The poet invites his soul (self) to stay in the arms and lap of nature. He begins his observation and appreciation of nature from a blade of grass. A mystic has a conviction that the human soul is eternal. The body dies but soul lives on. The facts of science are very useful for Whitman, but the real "I" about which he sings in his poem dwells beyond the world of facts and science. He is frequently exploring the material so as to penetrate to the 'reality' that lies behind. The smallest sprout shows a there is really no death. Whitman approaches democracy from a new angle. His democratic faith is related to his concept of mystical self. He believes that democracy must yield spiritual results. The present paper attempts to uncover an undercurrent of mysticism in Whitman's poetry.

Keywords:- Whitman, mysticism, democracy, supernatural, divine, soul.

Mysticism is a temperament or a mood rather than a systematic philosophy of life. Mystic is thoroughly anti-rational and anti-scientific in temper. A mystic has comprehensions of a world of divine reality behind and within the ordinary world of sense perception. The poet feels that the external universe speaks to him to his soul through his senses. He is eager to know who it is that speaks to him. Finally he comes to the conclusion that the external world must be animated by a soul of its own. But when does this soul of nature come? Its soul must be the same as that of the soul of man. He does not think but feel that the supreme soul i.e. God is one and the same assuming myriads of forms. The mystic believes not only that all Nature is alive but also that there is essential identity of being between Man, Nature and God. He also taken it for granted that all things in this visible world are only forms and manifestations of the one divine life. All these manifestations and shapes are merely temporary phase; while the soul that informs them is eternal. He looks beyond the world of sensations and through it at the divine which is the only reality for him. He realizes this truth not by intellect and reason but by his intuition or by inspiration and by his mystical supernatural experiences. However, it is all a matter of faith and experience because, if he is asked about it, he has no reason for his conviction. His vision is intuitive and he feels that we can have this vision through contemplation and meditation. Union with the soul of Nature is possible because it is the same as the soul of man.

The most interesting thing about Whitman as a mystic poet is that in his book we find the typical characteristics of absolutely all the various mystic doctrines. Without having read them or heard them, they rose naturally out of his own temperament. He has developed

characteristic mystic tenets, often even more striking and paradoxical than those of his predecessor's. Whitman often remained lying for hours together contemplating the leaves of grass, the apple tree, the blossom and the sky and such moments, he would have a mystic experience, when his soul would embrace the entire universe. This all-pervasive mystical note in the *Leaves of Grass* makes it, "a sort of American Bible."¹ He has a feeling of oneness with all created things and beings and his soul would embrace even the smallest objects as well as greatest. This feeling of "oneness" with both the large and the small objects appears frequently in his poetry. He gives expression to this feeling of "oneness" to this mystical experience.

Whitman does not reject the physical existence, for it is only through the physical that we can have perception of the spiritual. This makes Whitman a poet both of 'the body and the soul.' His acceptance of the body differentiates him from the other mystics. So *Leaves of Grass* has been regarded as, "the Bible of nations."² God has created both the body and the soul, so both are equally important. Both the lady and the prostitute find a place in his poetry because the inner reality, the soul of the both, has been created by the same 'Almighty.' So both are equally sacred and divine.

Leaves of Grass, once considered as, "the expression of beast,"³ is now regarded as, "the Bible of democracy." The poet invites his soul (self) to stay in the arms and lap of nature. He begins his observation and appreciation of nature from a blade of grass. This spear of grass offers the gates leading to the road of mysticism. The poet travels on it and proclaims that he is made up of the soil and the air he breaths. He considers nature as the best teacher. He wishes this soul to be in harmony with the soul of nature. Though there is diversity in nature, yet there is harmony in it. "Song of myself" represents an awakening of the self and for the first time coming to consciousness the real meaning of being alive and in the flesh, of seeing, hearing, tasting and feeling. This awakening of consciousness penetrates beyond the senses. It discovers secrets and uncovers mysteries... the eternity of the self, glories of the body and soul. The spear of grass symbolizes the miracles of the universe as it starts the poet's mystical journey.

According to Whitman, Nature is the best teacher of mankind. The poet wants the people to gain first hand experience from their own eyes and ears. Books only describe what the poet has seen. It is the second hand knowledge and experience for the people. Whitman informed that the first hand knowledge of nature is reward in itself. The poet describes intoxicating life in houses and rooms. He wants to go to nature to mingle and become one with her. He wants to roam in the lap of nature, listening to the "echoes, ripples, buzzes, whispers, loveroot, silk thread, crotch and vine" and observing life in the woods and smelling the fresh greenness of the leaves. He likes the play of shine and scene of the trees, "a few light kisses, a few embraces, reaching around of arms, the full moon trill." Every insignificant activity of nature has a meaning for the poet. This treatment of the nature is personal. Every object in nature symbolizes the greatness of the God. His equal love for animals, birds, flowers, trees, plants show his democratic approach to nature, so he invites the readers to get united with nature. He sings of the body... the physical and of the soul..... the spiritual. He goes into a mystic trance. The loving bedfellow is compared to God, and the poet's encounter with the bed-fellow suggests his mystical encounter. The result is the divine bliss. The poet's sexual vision correlates his mystic vision resulting in the spiritual fusion of the individual soul

and the supreme soul. He stresses the thirst of 'urge'.....'the procreant urge' which fills the world and which is the essence of life, and without it there is stagnation. All parts of the body are equally important. All creation in the world, petty or great, animate or inanimate are equally sacred. He does not appreciate one and depreciate the other. He recollects a bygone scene, when on a clear summer morning, he lay on the grass with his beloved soul. When the body has been elevated to a state of bliss by the soul, the poet achieves transcendental illumination.

A mystical experience transcends 'all arguments of the earth.' Their knowledge is not result of the logic of the mind, but it is the result of spontaneity of the soul.

In the preface Whitman admitted that the reader is right in asking the poet to indicate the path between reality and their souls. The "Song of Myself" indicates that he is "the poet of the body" and also "the poet of the soul."

"The pleasures of heaven are with me
and the pains of hell are with me
The first I graft and increase upon myself,
The latter I translate into a new tongue."⁴

This is what a new kind of mysticism asserting the self and wandering. He relates the body to the mystical experience. The "song of myself" presents his entrance into the trance of the mystic:

"I mind how we lay in June, such a transparent
Summer morning,
You settled your head athwart my hips and
gently turned over upon me,
And panted the shirt from my bosom-bone, and
Plunged your tongue to my bare-stript heart,
and reached till you felt my bread
And reached till you held my feet."⁵

The passage, in spite of the sex-imagery, refers to the fusion of the body and the soul. In this passionate scene the lovers are body and soul.

A mystic has a conviction that the human soul is eternal. The body dies but soul lives on. Whitman accepted the Darwinian concept of evolution, however, he never lost his faith in power working behind the material, a power which is referred to as God. Though believing in science and technology, he went beyond them into the realm of the unknown, and these mystical experiences were conveyed by him in his many poems.

In "Passage To India," he celebrates the progress of the human soul conquering the earth, but he believes that it must not stop there, it must seek God through the Universe, until it finds Him and, "Nature and Man shall be disjoined and diffused no more."

"Bath me O God in thee, mounting to thee

I and my soul to range in range of thee"⁶

Whitman accepted science in this profoundly religious and mystical spirit and built it into his poetry. He sang in the "Song of Myself,"

"I accept reality and does not question it,

Materialism first and last imbuing,

Hurrah for positive science!"⁷

The facts of science are very useful for Whitman, but the real "I" about which he sings in his poem dwells beyond the world of facts and science. He is frequently exploring the material so as to penetrate to the 'reality' that lies behind. His poems are so many explorations and so many expressions of his mystical quest for the 'divine reality.' His mystical experience of his self comes through various stages. The first may be termed the "Awakening of self," the second the "Purification of self." Purification involves an acceptance of the body and all its functions. This reflects the poet's goal to achieve mystical experience through physical reality. According to Whitman the self can be purified not through purgation but through the acceptance of the physical. The mystical experience paves the way for the merging of physical reality with a universal reality Like all mystics he believes in the existence of the soul, in the existence of divine spirit, in the immortality of the human soul and in the capacity of a human being to establish communication between spirit and Divine spirit. But he is quite different from the traditional mystics. He declares that he sings of the body as much as of the soul. He feels that spiritual communication is possible without sacrificing the flesh.

When we call Whitman a mystic, then obviously the question arises on what he gives more emphasis, body or soul? Like oriental mystics he does not give over emphasis on soul. Rather to him both the soul and body are equally important. He himself makes it clear that "the soul is not more than the body," just as "the body is not more than soul." God is not even more important than one's self. He asks people not to be "curious about God," because God is omnipresent and omnipotent. He says;

"In the faces of men and women I see God,

God in my own face in the glass."⁸

In "song of myself," we know that a child appears with leaves of grass in his hands and asks the poet, "What is the grass?" The poet replies, "The grass is itself a child or may be it is the handkerchief of the Lord." The grass is a symbol of the divinity latent in the common life of man. It is also a symbol of cycle of life and death. Like a true mystic, Whitman believes that no one really dies. It is for him rebirth; it is the way by which man can establish a relation being one with God. He says that even:

The smallest sprout shows a there is really no death.... Indeed, one can say that mysticism constitutes the very poetic form of Whitman's poems. He looked upon the universe as constituting a unity of disparate objects, unified the Divine Spirit. The dominant metaphor of grass presents a case for unity and harmony, a basic component of structure. Mysticism is an experience that can be achieved by spiritual journey from the immortal human soul to the divine spirit. It has a spiritual meaning, which is not apparent to the senses nor to the intellect. To him, time and space are unreal; since both can be overcome by man's spiritual conquest.

Whitman approaches democracy from a new angle. His democratic faith is related to his concept of mystical self. He believes that democracy must yield spiritual results. He takes recourse to metaphysical doctrine to discuss the material world. To him soul is limitless and this limitless itself speaks for equality. And the equality is potential. He seldom lost touch with the physical reality even in the midst of mystical experience. Physical phenomena were symbols of spiritual reality. He believed that "the unseen is proved by seen." He makes use of highly sensuous and concrete image to convey his perception of divine reality. He finds a purpose behind natural objects like grass, sea, birds, animals and flowers. The smallest sprout of grass shows that there is really no death. The dominant metaphor of grass represents unity and harmony. "As a devotee of transcendentalism, Whitman also believes in mysticism. As we go through his 'Songs of Myself,' we find that he gives lot of emphasis on mystical experiences. Mysticism is not really a coherent philosophy of life, but more a temper of mind."9 His vision is intuitive feeling the presence of a divine reality behind and within the ordinary world of sense perception.

Conclusion:

To sum up, it is to be concluded that Walt Whitman is a mystic as much as he is a poet of democracy and science, but a mystic without a creed. He looks at the body as the manifestation of the spirit which is delivered by death into a higher life. What we call Whitman's mysticism is democratic mysticism which is available to every man with equal terms embracing contradictory elements. But it is undeniable that Whitman's mysticism is the central theme of his poem "Song of Myself." Whitman philosophizes that the human self can be purified not through purgation but through the acceptance of the physical. The mystical experience paves the way for the merging of physical reality with a universal reality.

References:

1. O' Conner, William Douglas. The Good Grey Poet. New York, 1883, p.99-100.
2. Burroughs, John. Walt Whitman and His Drum Taps. Boston, 1866, p. 614.
3. Bucke, Richard Maurice. Walt Whitman. Philadelphia, Philadelphia Press, 1883, p.236.
4. Whitman, Walt. Leaves of Grass. New York, Penguin Books, 1855, p.28-29.
5. Whitman, Walt. Leaves of Grass. New York, Penguin Books, 1855, p.28-29.
6. Tilak, Dr. Raghukul. Select Poems: Walt Whitman, New Delhi, Rama Brothers, 1990, p.34.
7. Tilak, Dr. Raghukul. Select Poems: Walt Whitman, New Delhi, Rama Brothers, 1990, p.34.
8. Sastri, P. S. Walt Whitman: Selected poems, Agra, Lakshami Narain Agarwal, p. 66.
9. www.literacy-articles.com



10.

WALTER BENJAMIN'S THE FAILED TASK OF THE TRANSLATOR AND THE COLONIAL CONTEXT

Yunnam Rocky,

Assistant Professor, University of Delhi

Abstract: This paper attempts to explore Walter Benjamin's essay "The Task of the Translator" from post colonial context. According to Benjamin a translator always carries an error and quotes Rudolf Pannwitz, to show translation as a discourse which is marked by an inevitable failure. Eric Cheyfitz argues that translation is the central act of European colonization and imperialism in America and it's a discourse of the dominant culture and literary tradition. Because of the unequal power relations between the colonizer and the colonized, it becomes a gradual process of the dominant culture to translate the non dominant culture in their own terms for their own consumption. And the process of constructing the colonial subject through the western dominant ideology of representation is therefore questioned and hence challenge by the post colonialist theorists. Andre Lefevere also further appeals in his essay (Composing the Other) that understanding of one culture over the another culture needs a huge investment in reeducating and resocialising between western and non western cultures. He also further adds that the present status between western and non western cultures will not make translation to achieve its goal of exchanging culture and hence Benjamin's notion of translation in the "The Task of the Translator" as a failed discourse can be examined to explore further implications on post colonial subjects.*

Keywords: translation, appropriation, oriental, metaphor, displacement, original, representation, asymmetrical power relations, discourse

Walter Benjamin quotes Rudolf Pannwitz* in his essay *The Task of the Translator*, "our translations, even the best ones, proceed from a wrong premise. They want to turn Hindi, Greek, and English into German instead of turning German into Hindi, Greek, English. Our translators have a far greater reverence for the usage of their own language to the spirit of the foreign works..."(Benjamin, *The Task of the Translator*)

According to Pannwitz, a translator always carries an error. That error for him is that a translator fails to expand and deepen his native language with the influence of foreign languages

A translator therefore preserves his own mother tongue in its own state of being instead of projecting it in terms of translatability through the influence of the foreign languages. Therefore his intention in the essay is to show translation as a discourse which is marked by an inevitable failure.

Benjamin opens his essay,

“In the appreciation of a work of art or an art form consideration of the receiver never proves fruitful. Not only is any reference to a certain public or to its representatives misleading, but even the concept of an ideal reader is detrimental in the theoretical consideration of art, since all it posits is the existence and nature of man as such...” (Benjamin, *The Task of the Translator*)

According to Benjamin, a translator’s project of communicating the originality and the meaning of a work of art is defined in terms of appropriation. Translation of a work of art is not enacted by communicating the “original” but by deforming and destructing the original itself. He therefore views translation through fragmentary displacement of the original in the work of art. However his essay also views translation as a discourse which fulfills a state of pure language¹ through a process of demolishing the unity of form and content in the original work. With this status of pure language in translation, a translator views his translation as an act of inventing a new original in another language. This view of translation can be discussed together with radical contemporary notion of translation. Mention can be made of Octavio Paz who perceives the world in terms of heaps of text

“... each slightly different from the one that came before it: translations of translations of

translations. Each text is unique, yet at the same time it is the translation of another text. No text can be completely original because language itself, in its very essence, is already a translation first from the nonverbal world, and then, because each sign and each phrase is a translation of another sign, another phrase” (*Octavio Paz, Translation, literature and Letter*, translated by Irene del Corral) Over the past years of translation studies there had been a long standing debate that concerns translation as an inferior to the original in the work of art. Recent researches on translation however challenged this concept. Therefore, the problem one has to face while working on translation studies is the relationship of the original/source text and the translated version of the original work. This complex and ambiguous relationship evolves out of the superior notion of the original. Researches of history of translation studies states that this relationship follows the idea of the author as the owner of the text. Here one must also keep in mind that the idea of inventing the “original” coincides with the early expansionist’s policy of the European colonizer. The idea of the owner of a text therefore accompanies with the superior status of the colonizers. Researches in to the history of translation question this concept of the powerful original. This perspective of challenging the superior original comes from the main domains of third world countries, from the outside wall of Europe.

Translation therefore takes the major concern for the post colonial writers with their attempts to reassess the terms of it. They challenge the historical, one way

process of translation which perceives text being translated in to language of the European colonizers for their own consumption. They also question the process of exchanging culture and knowledge through translations and hence criticize the notion of dominant ideology of the European cultures and their superiority in the field of literary and knowledge production. It will be worth mentioning

of Anuradha Dingwaney and Carol Maier who perceives translation as a form of violence.

Therefore the post colonial researches in to the history of translation reveals its role in the complimenting colonialism.

However translation is also perceived as a process of copying the superior notion of the original. Andre Lefever's in "Composing the Other" shows the process of exchanging and transferring of culture in translation is reflected by the writer. The writer says

Western cultures translated (and translate) non western cultures in to the western categories to be able to come to an understanding of them and therefore, to come to terms with them. This bring us, of course, straight to the most important problem of translating and in all attempts at cross cultural understanding...". (Post-colonial Translation Theory and practice ed. by Susan Bassnett and Harish Trivedi) (1999) (p-77)

This passage reveals the complexity and ambiguousness involved in the process of translation when it comes to terms with the concept of exchanging cultures. It raises the issue of gradual elimination in translating between two cultures.²The passage therefore hints at the various unknown entities which are there among cultures which cannot be translated, thereby appealing to the phenomenon of lost and found in translation. Therefore translation can be viewed as a comprehensive metaphor for the unequal power relationship between two unequal cultures and hence the fundamental principle of difference is provoked.

Therefore the major claimed of the post colonialist theorist that translation as a discourse of the dominant culture and literary tradition of the western countries is validated. Because of the unequal power relations between the colonizer and the colonized, it becomes a gradual process of the dominant cultural tradition to translate the non dominant culture in their own terms for their own consumption. Andre Lefevere also further appeals in his essay (Composing the Other) that understanding of one culture over the another culture needs a huge investment in reeducating and resocialising between western and non western cultures. He also further adds that the present status between western and non western cultures will not make translation to achieve its goal of exchanging culture and hence Benjamin's notion of translation "In the Task of the Translator" as a failed discourse is hinted.

Therefore translation from the context of the post colonial perspectives becomes a centre stage for raising key important issues of representation, power and historicity. This post colonial context reexamines the account of asymmetrical and unequal power relations between western dominant cultures and those of non western cultures.(between colonizers and the colonized) The major challenges that come from such a perspective is the idea of representation of the colonized.

This representation of the colonized subject is a long standing debate for the post colonial theorist. Because translation is considered as a discourse which is solely depended on the western philosophical notion of reality, representation and knowledge³. Tejaswini Niranjana in her book “Siting Translation: History, Post-structuralism and the Colonial Context” appeals that translation in a colonial context functions as dominant western philosophical discourse. And the formation of the colonized subject and the representation of the certain version of the subjects are totally depended on the dominant western perspective of representation. Therefore translation explores certain modes of employing the Other and its representation which reinforced a hegemonic mode of the colonized which in turn help the colonizers in acquiring the status of what Edward Said called representation or objects without history.⁴

Therefore translation can be seen as a reflection of the cultural interaction between two unequal powers of western and non western countries. This type of cultural exchange reveals a process of entering a key point into the dynamics of cultural identity formation in the colonial and post colonial context. The post colonialist theorists of translation do not believe in the western conventional ideology of the original in its terms of superiority. Also they distrust the liberal humanist discourse of progress and development of the colonizers. This kind of observation can be linked with Derrida’s critique of representation⁵ which articulates the concept of the original as a dispersed phenomenon and its authentication is unpredictable. Therefore the stereotypical construction of the colonial subject becomes a major space of concern for the post colonialists. As Homi Bhabha mentions “the stereotype is not a simplification because it is a false representation of a given reality. It is a simplification because of an arrested, fixated form of representation that in denying the play of difference (that the negation through the other permit) constitutes a problem for the representation of the subject in significations of the subject of psychic and social relations⁶. This kind of representation therefore becomes a tool for the post colonialist theorists for undoing of the western traditional ideology of the original. The project of constructing the colonial subject through the western dominant ideology of representation is therefore questioned and hence challenged by the post colonialist theorists.

Let us analyze this post colonial perspective of translation in Indian context. It is very clear that translation embraced the discourse of European Orientalism in India

when East India Company from the late 18th century established their rule. Their efforts to obtain information about the people they rule involved the process of discovering and translating whatever resources they got. William Jones a translator and scholar who arrived in India in 1783 were famous for his role in introducing a textualised India to the European countries. He was claimed as a scholar who completely changes the mindset of the western colonizer through his representation of textualised India.

In Jone's translations, works, letters, seminars and conferences the representation of Indians are constructed as submissive and insufficient which cannot appreciate the fruits of freedom but inclined to be ruled by an absolute power and believed in mythology of an ancient religion. This representation of India comes out from the sense of being from a dominant and the "original" and his perception of the nation as superstitious pretenders who can't be survived by their own laws and administrative structure appeals towards the need for a civilizing mission. His representation therefore comes out from his own sense of felt need of civilizing and purifying Indian culture. In his oriental poem, A Hymn to Surya

And, if they [the gods] ask,
 "What mortal pours the strain?
 ...Say: from the bosom of yon silver isle,

"Where skies more softly smile,

"He came; and, lispng our celestial tongue,

"Though not from *Brahma* sprung,

"Draws Orient knowledge from its fountains pure,

"Through caves obstructed long, and paths too long obscure. (William Jones 1786)

The construction of the Indian colony is in terms of remoteness and barbarism. His poem constructs the debased and ignorant India which needs an oriental's savior with an absolute power. Similarly in his poem A Hymn to Ganga William Jones⁷ creates a first person pronoun who speaks for the colonized in favor of the British rulers. He champions the British rule in India and claimed that establishment of the British rule in India made the Indian laws to implement properly putting an end to the cult of Indian barbarism and terror.

Tejaswini Niranjani also claimed that translations of Indian classical religious text done by the early missionaries in India like Baptist William Carey and William

Ward “were works they have textualised by preparing standard versions based on classical western notions of unity and

coherence⁸. Therefore translations became a tool of communication for the western missionaries in order to get more conversion into the evolved religion of the west. This propagation of western dominant culture is linked with their desire to translate various Indian languages for their own consumption. This can be clearly reflected from their efforts to prepare and translate grammar of unknown languages of India. Also one must keep in mind that they were the first to prepare western style dictionaries of most Indian languages.

Sherry Simon and Vanamala Viswanatha in the essay “Shifting Grounds of Exchange” talks about the process of exchanging culture in translation. The essay attempts to analyze translation through the process of shaping Indian mindset against the dominant oriental culture of the west. It also emphasized upon breaking of traditional Kannada literature by the western oriental influences through their translations which were prepared by the missionaries and administrative services for their own uses. The essay also raises the problematic of translation through exchange of culture and transfer. The cognitive role of translation which operates between two unequal power relation of east and west is clearly reflected in the essay. Therefore it can be proposed that translation as a discourse is shaped by the dramatic conceptualization of cultural differences.

Therefore translation in this new millennium will continue to reflect upon the unequal power relation in exchanging and transferring cultural entities. Over the past decades, translation reflected this inequality in terms of a superior original and inferior copy. Writers such as Gayatri Spivak Chakravorty, Tejaswini Niranjana and Eric Chefitz argues that over the past years translation were used by the colonial authorities as an instrument of colonial domination. It was used a tool for depriving a voice of the colonized. Therefore these writers claimed that within the colonial context, European colonizers dominated the colonies and the colonized were relegated and hence maintained a power hierarchy in translation. Today translation is shifted to a more radical understanding and defined in terms of what we called post colonialism. Scholars and writers such as Octavia Pazz, Carlos Fuentes, Haroldo and Augusto de Compos analyzed translation from post colonial perspectives. These writers reflect upon it with new radical perspectives along with their efforts in reassessing their own colonial past by drawing parallels with their own colonial experience.

Notes

1. Pure language for Benjamin refers to the state of language in translation through which languages grow and develop in complement to each other. It is a state of language in which differences between languages are reconciled by harmonizing its mode of intention which are proper to them.
2. Dominant western cultures construct non western cultures in their own terms for their own consumption. Because the unequal power relations, translation of cross cultural

- entities raises the problem of reality and representation. Translation and its goal of transposing cultural entities among the cultures cannot do its justice and therefore the phenomenon of lost and gain in translation crept in.
3. Tejaswini Niranjana Siting Translation: History, Post-structuralism and the Colonial Context(1992) (p-2)
 4. Said, discussion with Eugenio Donato and others ("An Exchange on Deconstruction and History," *Boundary 2* 8, no. 1. 1979 (1: 65-74)
 5. Derrida's critique of representation, for example questions the notion of re-presentation and therefore the very notion of an origin or an original that needs to be re-presented. Derrida argues that concept of the original is dispersed and the authentic identity of the original itself is undecidable.
 6. Bhabha, "The Other Question," *Screen* 24, no. 6 (1983): 27.
William Jones, *Translations from Oriental Languages. (1758)*(p-86)
 7. Tejaswini Niranjana Siting Translation: History, Post-structuralism and the Colonial Context(1992)(p-19)

Bibliography

- Bassnett, Susan. *Translation Studies*. London and New York: Routledge. 2002. Print
- Bassnett, Susan, Harish Trivedi ed. *Post-colonial Translation Theory and Practice*. Routledge London. 1999 Print. Taylor & Francis e-Library, 2002.
- Benjamin, Walter. *The Task of the Translator*
- Clej, Alina. *The Debt Of The Translator: An Essay On Translation And Modernism*. 1/2 (1997): (7-26) Web. Jstore. 3 Nov. 2013.
- Duarte, João Ferreira, Alexandra Assis Rosa, Teresa Seruya ed. *Translation Studies at the Interface of Disciplines*. Philadelphia. Lisbon UP.2006. Print
- Hannoum, Abdelmajid. *Translation and the Colonial Imaginary* 42. 1: 2003) (61-81) Web. Jstore. 4 Dec 2013
- Hornby, Mary Snell. *The Turns of Translation Studies New paradigms or shifting Viewpoints?* John Benjamins Publishing Company Amsterdam/Philadelphia, UP. Vienna. 2006. Print
- Howland, Douglas. *The Predicament of Ideas in Culture: Translation and Historiography*. 42. 1 :(Feb, 2003)(45-60)Web. Jstore. 3 Dec 2013.
- Kuhiwczak, Piotr, Karin Littau ed. *A Companion to Translation Studies*. Multilingual Matters Ltd. Canada. 2007. Print
- Man, Paul De. "Conclusions" Walter Benjamin's "The Task of the Translator" *Messenger Lecture*, Cornell University, March 4, 1983. 69, 1985. 25-46. Web. 3 Nov 2013
- Niranjana, Tejaswini. "Siting Translation: History, Post-structuralism and the Colonial Context". University of California Press. Berkeley, Los Angeles, California.1992. Print
- Sankey, Howard. *Incommensurability, Translation and Understanding*. 41.165 :(Oct., 1991)(414-426) Web. 3 Dec 2013
- Simon, Sherry. *Gender in Translation Cultural Identity and the Politics of Transmission*. London and New York: Routledge. 1996. Print
- Turner, Allan. *Translation and Criticism: The Stylistic Mirror* 36. 1: 2006(168-176). Web. Jstore. 3 Dec. 2013
- Venuti, Lawrence. *The Translator's Invisibility A History of Translation*. London and New York: Routledge. 1995. Print.



THE LEGACY OF INHERITANCE AND HERITAGE ECHOED IN BOOKER T
WASHINGTON'S UP FROM SLAVERY AND BARACK OBAMA'S DREAMS
FROM MY FATHER: A BRIEF COMPARISON

**-Mr. Ashok Chikte,
People's College, Nanded.**

...
*"People say you're born innocent, but it's not true.
You inherit all kinds of things that you can do nothing about.
You inherit your identity, your history, like a birthmark that
you can't wash off. ... We are born with our heads turned back,
but my mother says we have to face into the future now. You
have to earn your own innocence, she says. You have to grow up
and become innocent."* ^[1]
— *Hugo Hamilton, The Sailor in the Wardrobe*

Heritage is perhaps the most important treasure that any culture could possess and boast of. The wealth of heritage is undoubtedly the warehouse of potentials of a race, culture or even a nation. Unfortunately this hypothesis was rarely applied to the Non-European milieu and discourse especially by Euro-centric discourse framers. This jaundiced view has also underestimated the African American triumphs and achievements. This is really a scar on the face of intelligentsia of our time.

For a quite fair long time, the white supremacists robustly believed and propagated that African Americans are ethically unsophisticated, socially primitive and politically uncultured. Therefore, they don't accede to any kind of tradition. In short, they are brutes in the disguise of humans with no recognizable cultural values, ethical ideals and moral doctrines. This unfair view has populated the outlook to evaluate a great civilization.

In spite of these negative evaluations and feedbacks many Black writers, politicians and philosophers tried to oppose this doctrine of white supremacy in their discourses. Two tall figures of African American milieu Booker T. Washington and Obama are not exception to that. Both of them in their monumental autobiographies tried to invalidate the very crux of the myth of white supremacy.

Both of these social and literary figures proclaim the sagacity of heritage as a critical and crucial part of social existence, cultural subsistence and political survival. They are of the opinion that a race and a group devoid of the pertinent understanding and comprehension of its tradition and inheritance would fail fight against the challenge of the prospect.

Both these authors directed the African Americans to know their prosperous and prolific history of struggle, resistance and survival. According to Washington, the greatest tradition would be able to stretch out a helping hand towards the needy and less fortunate. In his autobiography, *Up From Slavery*, Washington proclaims, “*I pity the man, black or white, who has never experienced the joy and satisfaction that come to one by reason of an effort to assist in making someone else more useful and more happy.*”^[2]

Washington though didn't know his family history as he was born a slave and hence his knowledge about ancestral record is out of question. He declares that African Americans have one of the most magnificent cultures of the globe. Therefore they must consider themselves as the splendid successors of the Great Black Culture. In this way, the black youth will be able to demolish their inferiority complex in relation to their account of repression and negligence.

On the other hand, Obama's search for bequest is much more existential one. As a keen black young man he always found himself to be a stranger among his own fellow citizens. In his masterpiece *Dreams From My Father*, Barack Obama adores the gospels of his complex, intricate and at some extent mystic tradition of inheritance. In his autobiography he unearths this impasse about his conception and understanding of his Greater Heritage.

Unlike Washington young Obama was afraid of the fact that he represents a complex roots from different backgrounds stretching from one continent to other. He thought he is bound to remain a stranger in the much larger society. Hence he is destined to be neither part of white civilization, not the black the social order. For this identity crisis he points out towards his multifarious and compound biracial background. In *Dreams from My Father* he laments-

The constant, crippling fear that I didn't belong somehow, that unless I dodged and hid and pretended to be something I wasn't I would forever remain an outsider, with the rest of the world, black and white, always standing in judgment.^[3]

Unlike Washington, Obama articulates that the individual bequest and a shared heritage are two sides of the same coin. He further clarifies that with no milestone campaigns like Antislavery Campaign and the Civil Rights Movement he would not have understood his concealed and furtive legacy of heritage. Civil Rights Movement is one of milestones in human history as it bestowed the essential political rights by destroying the super-structure of “Separate but Equal” policy.^[4] In spite of these differences, Washington and Obama in their respective autobiographies, glorify the foundation of their heritage at their best.

References:-

1. Hugo, Hamilton. "People say you're born innocent"
<https://www.goodreads.com/quotes/tag/heritage> (Accessed on 20 November 2017, 07pm)
2. Washington, Booker T. *Up From Slavery*. New York: Random House Publishing, 2006, P.143
3. Obama, Barack. *Dreams From My Father*. Chicago: Canongate Books, 2004, P. 111
4. "Civil Rights Movement." Edited by History.com Staff, History.com, A&E Television Networks, Nov. 2009, www.history.com/topics/black-history/civil-rights-movement. (Accessed on 21 November 2017, 06pm)



THE NEW AMERICAN DREAM IN ARTHUR MILLER'S
DEATH OF A SALESMAN

Mr. Dudhate Madhav Shamrao

(MA English, B.Ed., SET)

Assistant Professor, Yeshwant Mahavidyalaya, Nanded (MS)

ABSTRACT: *The twentieth century was pick period for the development of American drama. The great literary figures emerged in American literary world- Eugene O'Neill, Tennessee Williams, Arthur Miller, Edward Albee, Sam Shepherd, David Mamet, and August Wilson. Most of them started their career as dramatist after the Great Depression in America. Having known the realities of life and being great learner of the facts of contemporary American society, they depicted these in their writing. In their writing, there is frequency of a theme called as new American dream. This new American dream was nothing but a short-cut to get the success. Every American persona was rushing behind the success having false assumptions of success in their mind. The way of their success was based in illusion and not in reality so they had to face with failure throughout the life. In H.W. Brands words: "The new dream was the dream of instant wealth, won in twinkling by audacity and good luck."¹ Arthur Miller's protagonist Willy Loman from his play *Death of a Salesman* (1949) is a product of this new American dream which is deeply rooted in the misguiding and illusionary principles of success. It is far away from the reality of life and based on wrong ideas of success.*

Key-words: *Illusion, American dream, false assumptions, Great Depression, success-failure.*

Arthur Asher Miller (Oct.17, 1915-Feb.10, 2005) was an outstanding American literary figure next to Eugene O'Neill and Tennessee Williams. He was born on 17th October, 1915 in New York in a well-to-do family; but because of the Great Depression in America his family lost their income and school going young Arthur had to work early in the morning before going to school to help his family's economic conditions. Somehow he managed his school education but couldn't enter college immediately after completing his school. To get some money he worked for two years and earned a little which could be used to pay one semester's fees. With that only he entered the University of Michigan and got financial help from the National Youth Administration.²

The Great Depression in America played crucial role in the development of Miller's life and it affected strongly in his writing. Many characters in Miller's play are affected with two great influences, the first one is Great Depression and second led by the first is New American Dream. As a playwright Miller mostly known for his four best plays that rank him up in the list of great American playwrights- *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), and *A View From the Bridge* (1955).³

The present play *Death of a Sales man*, deals with different themes including the new American dream, greed for wealth, guilt, evil, psychological disturbances, hollowness of the modern American society and problems of common man. The play

opens with the frustrated protagonist Mr. Willy Loman in his home after a long drive from his business. Willy is 62 years old title person, a salesman working for Howard Wagner. His earning is very little so he is unable to satisfy his family's middle class needs. His family includes his wife Mrs. Linda, Biff is his elder son and the younger one is Happy. Though he is earning very limited his wants in life are very different. His way of life or even we can say the way of contemporary American life is very different. Though the earning is little his expenditure is a lot than that and to maintain the gap between earning and expenditure he has a dream, just like American society has, which is called as American dream of success. This American dream of success never brings satisfaction to Willy or to his fellow American dreamers because it is based on the false assumptions of success. One most important term of Willy's dream is 'well-liked' and he illustrates it as the key of the success. He had great proud of his elder son Biff being well liked because he was a football star with lots of potentials in school. Many a times Willy rejected Biff's failure intentionally and make him believe in well likeness. He thinks that well-liked person cannot fail in life. To quote Willy-

*I thank Almighty God you're both built like Adonises. Because the man who makes an appearance in the business world, the man who creates personal interest, is the man who gets ahead. Be liked and you will never want.*⁴

Willy always has false assumptions and believed in something unsound. He thinks that success automatically comes to the well-liked person. He never gave importance to the quality of products he was selling instead of that he supposes himself as a well-liked and so he gets buyers. He applies the same philosophy to his elder son Biff and assumes that he will be a successful person in his life.

Miller amplifies that Willy's hunt for the American dream is the major reason of his failure throughout the life. His false assumptions about the American dream and his wrong philosophy of the success leads him towards the psychological dilemma which at the end of play become the reason of his suicide. He fails to capture the difference between American dream and his success of his life or reality of life.

There are two role models for Willy's personified dream- one among them is David Singleman, a renowned salesman and well-liked person by the people all over, who knows himself very well and wherever or whenever he goes out for selling, he gets a lot orders even over phone calls he gets many orders. The success story of Singleman has tremendous influence on Willy which leads him towards his downfall. When this man died his funeral was attended by the people from all over. Willy dreams for this type of personality and he selected a job as a salesman because of this person. The second role model for his falls dreams is his brother Ben throughout the play Willy talks about Ben but Ben never appears on the stage. It seems dream character in the mind of Willy. Once Willy talks to Happy about Ben-

What's the mystery? The man knew what he wanted and went out and got it! Walked into a jungle, and comes out, the age of 21, and he's rich!!⁵

In this way Willy fantasizes to reach the American dream. Because of such wrong predictions and short-cuts to get success Willy always lives in illusions and never sees brighter side of reality. Reality was far away from the life of Willy due to his misconceptions about the success. This wrong predictions lead not only his but also his family's desires of the great future, towards the failure. His false concept of well-liked leads his son Biff into the darker side of life because of him Biff also could not see the realities of life. But at the end of the play after Willy, Biff comes to know about the reality of life. Biff gets the sense of reality after Willy and he cried out with pain for both the things- loss of his father and loss of his life till the day-

He had the wrong dreams. All, all, wrong. He never knew who he was. The man didn't know who he was... I know who I am, kid.⁶

At the end though he comes to know about his failure, for the success of his son, he committed suicide thinking that his insurance money will help his family. But Willy is not there but his dream of his funeral also dried up like a raisin in the sun, only five people attended his funeral.

To put in a nutshell, we can study Willy Loman as a product of failed American dream. We come to know that there is no short-cut for success. If we are in search of the short-cuts to get success then definitely there will be a downfall in our life which is experienced by Willy Loman throughout the play. We notice that Willy is a representative of the contemporary American society, who was rushing behind the American dream and ruined the future of his whole family.

REFERENCES

1. Brands, H.W. *The Age of Gold: The California Gold Rush and New American Dream*, Anchor Books, 2003. p.442
2. Miller, Arthur. *TimeBends: A Life*. New York: Grove Press, 1987
3. Lall, Ramji. *Death of a Salesman: A Critical Study*. Rama Brothers, 2012. p.06
4. Miller, Arther. *Death of a Salesman*. Penguin Books, New York, 1998. p.21
5. Ibid. p. 28
6. Ibid. p. 111



GURU RAVIDAS' POETRY AN OFFSHOOT OF EGALITARIANISM

Irshad Ahmad Itoo

Faculty Department of English
Govt Degree College Bijbehara
Jammu and Kashmir.

Abstract: Since the dawn of civilisation, poetry has been used as a method to explore the multidimensional themes in relation to human life. The world prominent literary figure Dr. Iqbal in his famous book The Reconstruction of Religious Thought in Islam has well said, "...But the kind of knowledge that poetic inspiration brings emotionally and individually in its characters; it is figurative, vague and indefinite." It has also been said that poetry provides a platform to the readers to take an emotional journey to the remote ages and countries. It is all because of the literature that we are able to peep into the Greek or Roman civilisations after reading Homer's Iliad and Virgil's Aenied. Therefore, it is brilliantly said that literature is not for an age but for ages. The present paper is an endeavour to look in to the Indian Bhakti Movement through the poetry of Guru Ravidas. It is an attempt to explain his poetry under the shadow of the philosophical term "Egalitarianism".

Key words: - Untouchability, Dalit consciousness, Brahminical domination, Emancipation and Empowerment.

Introduction

The south Asian country officially known as Republic of India with an area of 3,287,263 km² and estimated population as on 1 March 2011 stood at 1,210,193,422 who speak around 1625 languages in more than 2,000 dialects among which only 22 state languages are officially recognised⁴, had given birth to some evil minded people who segregated people into different castes and creeds which later became part and parcel of India's culture for centuries. But on the other hand, India also became home to the huge number of renowned philosophers, saints, and mystic poets, who from time to time played a vital role in the socio-cultural reformation of the country. Guru Ravidas is one among such stalwart mystic poets, who used their pen to unleash the traditional shackles of social oppression and untouchability in the Hindu dominant society. Born in the family of a cobbler at Seer Goverdhan in Varanasi UP in 1377AD, Ravidas Ji, the founder of Ravidassia religion has become visionary figure of Dalit Liberation.

The Bhakti Saint of the 15th century had whole heartedly rejected the Brahma-Vishnu concept of Hindu mythology and became the manifesto of the Dalits in Punjab. He always struggled for the basic rights including equality, fraternity, and sovereignty of deprived section of the society. He opposed the myth that caste plays a very important

⁴ National portal of India india.gov.in/India-glance/profile

role in establishing a relation with God and said, "If God actually resides in every human being, then it's quite futile to segregate persons on the basis of caste, creed and other such hierarchical social orders."⁵ He was of the view that God is omnipresent, and one can reach him through simple prayers provided one should have a clear conscience. Moreover, he has written unbiased religious poetry which was later included in the religious text of the Sikhs, "Adi Granth" or "Guru Granth Sahib". His poetry depicts all his feelings and teachings about an egalitarian society.

An Overview of Indian Bhakti Movement

The literal meaning of the word "Bhakti" is an attachment, love, devotion, worship, piety etc, but in Hinduism the word means devotion to, and love for a personal god or a representational god by a devotee. So far as the terminology of the Sanskrit word "Bhakti" is concerned, it is derived from the verb root word "bhaj" which means "to divide, to share, to partake, to participate, to belong to" (*Cutler 1*). *There is no denying in the fact that* the meaning of the term "Bhakti" is analogous to but different from the term "Kama", which connotes emotional connection, sometimes with sensual devotion and erotic love. Bhakti in contrast to the said term, is spiritual, a love and devotion to religious concepts or principles, that engages both emotion and intellection (Karen 19-21). So far the history of the term is concerned, it dates back to 1st millennium BCE and the last of three epilogue verses of the "Shvetashvatara Upanishad", uses the word *Bhakti* as follows:

He who has highest *Bhakti* of *Deva* (God),
just like his *Deva*, so for his *Guru* (teacher),
To him who is high-minded,
these teachings will be illuminating.(Paul 326)

However the term "Bhakti" grew rapidly in India after the 12th century in the various Hindu traditions, possibly in response to the arrival of Islam in India (Flood 131). It has also been said that the term emerged into a movement in the medieval period of Indian history and had provided a platform for shaping the society, culture, religion, and literature to a large extent. From every nook and corner of the nation, the mystic saint poets of the age had become social reformer. Most of them were mediators and wonderers in the name of God and in service of the people. It is also remarkable about them that most of the saints were belonging to lower casts of the society. Therefore, they every time refused the caste discrimination of the Hinduism which had been there for a long time.

On the other hand, the Bhakti Hindus had two ways of imaging the nature of the divine one is Nirguna and another is Saguna. The former had the concept of the ultimate reality as formless, without attributes or quality while as the latter was totally

⁵ Unknown facts about Guru Ravidas Ji

in contrast to the Nirguna. But both the sects of the movement attempted to reconcile the differences between the Hindus and the Muslims by stressing that Rama and Rahim were one and the same. The movement attempted to encourage the value of social service to the poor and the needy. Its teachings always tried to develop a sense of humanism among people. But it is worth to mention here that some scholars assert that the movement gave birth to a new sect called Sikhism (Lorenzen 1-3). Some famous saints of the movement were Ramanuja, Nimbarka, Madhavacharya, Vallabhacharya, Kabir, Dhanna, Namadeva, Sena, Chaitanya, Mirabai, Tulsidas, Surdas, Ravidas and others.

Theme of Egalitarianism in Ravidas' Poetry

The term "Egalitarianism" is philosophical thought which focuses on the point that people should get the same and treated as same irrespective of the fact from which social cult they belong. Therefore in other words, this doctrine of egalitarian mainly states the idea that all humans are equal in fundamental worth or moral status. But there is no denying in the fact that egalitarianism is such a broad concept which couldn't be explained by a single definition. The term is so philosophical in nature that there are two distinct definitions given by *Merriam Webster Dictionary* for explaining the term. The first one states egalitarianism as a political doctrine that all people should be treated as equal and have the same political, economic, social, and civil rights. Another definition presents the term as a social philosophy advocating the removal of economic inequalities among people, economic egalitarianism, or the decentralization of power. But in the present context, the term is used as per first definition.

So far as the famous saint poet of the Bhakti movement Guru Ravidas is concerned, he throughout his hymns had tried to awaken the people mostly the deprived section of the society to shun ignorance and illiteracy which are the cruellest enemies of mankind. As a social reformer he had to make strenuous efforts for the social emancipation of the downtrodden people. By means of his religious songs, he always tried to show the path of meditation to his followers. The mystic saint in the "Shabad 49 (Raag Bilawal)" of the English version of *Amritbani Satguru Ravidass Maharaj* by Siri Ram Arsh puts forward the statement that man is not known to God by the name, colour, and caste, but by his/her deeds. In fact in the majority of his religious songs, he seems struggling with the contemporary social issues like untouchability, caste system and social injustice. In the 14th Shabad (Raag Aasa) the saint asserts that people of his age particularly are born ignorant and knowledge of goodness is no more present in the minds of people who became thoughtless in distinguishing the good and evil. He states the same as:

Oh God! Man love ignorance. The lamp of knowledge has become dim. The thoughtless are born again as creeping things; they can't distinguish between good and evil.....men are lower animals. (Ravidas 38)

Another expression of the egalitarian thought of his verse can be analysed in the Shabad 62 (Raag Gaund) where the poet wants to bring attention of his readers towards the fact that in the kingdom of God there is no scope for richness, poverty, man, and women. There is scale of equality and it the man on the earth who creates theses sects for his/her monitory benefits. In the last line of the said verse, he refutes with the sayings of four Veds and says that the Veds have divided the humanity into four casts (Ravidas 71). He gives importance to the one who surrenders his wishes before the God. He explains the whole statement as:

The man is supreme, who has conquered the dog of greed and dedicated himself to the feet of God. He attains salvation after death, glory and fame while living in the world. I am the criminal and sinner, who have taken birth in a low family. The people of my caste laugh at me. Ravidas says, the man who will recite the name of God with his tongue can serve himself from the noose of god of death. (Ravidas 61)

On another occasion in Shabad 69 (Raag Rakali) he provides this material world as an illusion and all the worldly affairs are part and parcel of this illusion and all the rituals performed in support of this illusionary world is false. In addition to this, Ravidas criticises the sects of religion that supports to the view that spiritual calmness could be achieved by keeping society aside. Therefore, the mystic poet had a keen vision on the evil side of the society and he used his hymns as a tool to highlight the socio- cultural issues of his age. In the religious songs of Guru Ravidas, it has been analysed that there is hardly any section of the society which has not been addressed in it. From the common man to the highest section means pandiths who were treated most respected sect of his age and from child to the adult everyone has been given addressed in his poetry. Like that of the men, women were given equal importance. He depicts the importance of a woman in the life of man for achieving his salvation as in the Shabad 40 (Raag Suhi) when he states:

The good wife knows her spouse's worth. She renounces pride and enjoys conjugal happiness.... who has tolerated the pang of sufferings, himself; he can't understand the woes of others" (Ravidas 61).

There is no denying in that the entire philosophy of egalitarianism in the poetry of Guru Ravidas can be scrutinised in the third Shabad (Raag Gauri) where the poet portrayed an ideal city named "Begampura". To him this will be the city where there will be no place for sorrow. He further explains that there will be no violation of human rights and civil liberties. He invites us to be fellow citizens of the Begampura city. He views the whole picture of the society as:

There is a city named Begampura. Where there will be no place for pain and sorrow.

There is no fear for imposing taxes or of tribute (Kharaj).

There is no care nor sin, nor dead nor death.

Now I have found an excellent abode, where ceaseless happiness does reign
and the sovereignty of God is firm and ever existing.

There is no neither second nor third rate citizen. Everybody is equal there...

Ravidas, an emancipated tanner says, O my friend! Come and become my
fellow citizen of the Begampura (Ravidas 28).

From the above lines it is clear the city Begampura was not merely the fragment of his
mind, but is the photographic representation of his socio-economic and political
outlook of his contemporary society.

Conclusion

In the conclusion, it is apparent from the above discussion on the said theme that Guru
Ravidas was one of the great stalwart mystic poets of the Indian Bhakti Movement,
who devoted his entire life for the welfare of the deprived section of his society. He
made strenuous efforts to unleash people from of the evil thought of oppression and
untouchability which was deeply rooted in his contemporary society. Besides, most of
his hymns are an endeavour to explain the philosophical concept of an egalitarian
society. It is all because of his frontal attack on the caste based system practiced for
ages in India that Ravidas is being comprehended as the Prophet of Dalit Liberation.

References

1. Cutler, Norman. *Songs of Experience*. Bloomington, IN: Indiana University Press, 1987. Print.
2. Flood, Gavi. *An Introduction to Hinduism*. New York: Cambridge University Press, 1996. Print.
3. Iqbal, Allama. *The Reconstruction of Religious Thought in Islam*. New Delhi: Kitab Bhawan, 1990. Print.
4. Karan, Pechelis. *The Embodiment of Bhakti*. Oxford: Oxford University Press, 2014. Print.
5. Lorenzen, David. *Bhakti Religion in North India: Community Identity and Political Action*. New York: State University of New York Press, 1995. Print.
6. Paul, Deussen. *Sixty Upanishads of the Veda*. Vol 1. New Delhi: Motilal Banarsidass, nd. Web.
7. Ravidas, Guru. *Amritbani Satguru Ravidass Maharaj, Trans. Arish, Ram. UP: Shri Guru Janam Asthan Public charitable trust, 2012. Web*



ARRIVAL OF INDIAN PARAMILITARY FORCES AND INSURGENCY IN
KASHMIR: A REALISTIC STUDY IN THE BOOK OF GOLD
LEAVES AND THE HALF MOTHER

Irshad Ahmad Rather

Research Scholar
Jiwaji University, Gwalior (M.P.)

Dr. Savita Shirivastava

Head and Associate Professor, Dept. of English.
K. R. G. Govt. Autonomous College, Gwalior (M.P.)

Abstract: *It is necessary, however, to lay stress upon the dreaming valley of mountains which is torn apart in bloodbath upheaval. To prevent misapprehension towards Kashmir conflict, it should however, be added that of novelists work as a whole, it is generally with a certain amount of truth. It is not necessary that Mirza Waheed and Shahnaz Bashir produced everything literary fictional, but everything in the novels is an expression and portrait of the reality of Kashmir. It is evident, through the experience of the study of Mirza Waheed's The Book of Gold Leaves and Shahnaz Bashir's The Half Mother, are deeply disturbing and conflicted melancholic portrait of the valley Kashmir.*

KeyWords: *Bloodbath, Kashmir conflict, truth, Mirza Waheed, The Book of Gold Leaves, Shahnaz Bashir, The Half Mother, disturbing, melancholic.*

Introduction

Since the complex phenomenon of Kashmir conflict as we know, it dates back to the middle of the twentieth century. It is rooted in the history of the partition of the British colonial empire between India and Pakistan after World War 2. The situation in Kashmir since 1989, has affected the life of the people, living in Kashmir. The approach of paramilitary forces to the people of Kashmir is humiliated and inhuman. The barbaric behavior of army personnel aggravated human life in the vale. In 1987 after the failure of an election, for two years, there was a political unrest in the valley between political parties, MUF in opposition of two central Indian government sponsored political parties, National Conference and Congress. Indian union government found MUF a threat to the 'promise' Indian Union Government had given to the people of the state in 1947 on the accession of the state to Indian Union. Muslim Union Front was supported by the whole valley and everyone in the valley argued that the elections were deceitful and fraudulent, and which government should come next was preplanned by the central government of India. The political unrest lasted for two years, in 1989 when Central Government of India deployed paramilitary and military forces in every residential area of the valley that

complicated the social life in every respect and their oppressive behavior towards Kashmir natives insisted them to stand an armed rebellion movement against military forces and Indian Domination.

Both the novelists have demonstrated fragile entanglement of conflict, identified and unpacked the military presence in their texts. The specific complication account of war as well as rebellion response against paramilitary forces. They connect a close analysis of military forces and army relationship with local civilians. They have attempted to locate Kashmir conflict within its emphasis on textuality.

The major concern of this paper is to put forth the realistic account of arrival of Indian Paramilitary and military forces, and to analyze the situations after their arrival that compelled the valley's youth to take arms. Waheed's cognition of realistic elements in the novel is a complete comprehension of Kashmir conflict that reflects the history of partition as well as the armed uprising of 1989.

The novel '*The Book of Gold Leaves*' opens with a pale, sad light which possessively comprehend the concept of sorrow and glum in the readers mind. Faiz, protagonist, belongs to a Shia family. Faiz is a young, handsome, and smart papier-mâché artist. Alongside this, Mirza Waheed introduces female protagonist Roohi, a beautiful young Sunni girl. She prays to almighty Allah to make her wish of dream of love come true and to stay with her love for the whole life. She wants a love story, a life of romance and pleasure with her love. Finally she falls in love with our young smart, and talented papier-mâché artist our male protagonist of the novel.

The novel gives us an account of art, love, and armed treason against Indian rule in the valley of Kashmir. The personal desire of Faiz in making his secrete and passionate painting 'Falaknuma' remains unfinished, the concept of love affair moves further more complex with the intervention of the Indian armed forces, the reason behind Faiz's crossing over the LOC (Line of Control) to Pakistan for armed training is the representation of thousands of Kashmiris who similarly crossed the LOC. and the huge peaceful demonstrations is a portrayal of the whole valley in the resistance movement.

Faiz condemns the presence of Indian paramilitary forces in the valley and in the girl's school of their locality where her younger sister, Farhat, is a 10th class student. Faiz claims that due to their (Indian Army Forces) presence in the valley he lost his godmother and feels restless at her death, which is actually claim of every Kashmiri who lost their loved ones in the conflict and turned as armed rebellions. He (Faiz) feels valley as no man's land as there is no one responsible for her (god mother) death.

The discourse between Faiz and his elder sister, Shahida, on the military occupation over Farhat's school debates very hard between brother and sister which

comprehensively makes it clear, that author exposes to us, the presence of military forces is the reason behind the armed movement in the valley. Shahida's arguments are quiet humble towards military soldiers that dictates the intellectual thought of Mirza Waheed regarding the colonial discourses over the territory. She knows that the overwhelmed military presence in the valley or in school is not their (military soldiers) own decision. She claims, they have been deployed here by higher authorities and the union government of India. They are just following the rules of higher authorities have made for them. Their hands are tied in the compulsions of duty. The discourse is held in the beginning of the military placement in school. On the other hand of discussion Faiz objects their presence in every respect. He doesn't accept their presence which is symbolically an argument of He argues, the higher authorities, officers or government should not send them here in the valley and claims this is not chicken-and-egg situation here. The cause of armed movement in Kashmir is their arrival. He claims military forces came first in the valley the boys took arms after their arrival.

Okay, *officers* shouldn't do this. *They* shouldn't send them here. Happy? This is not a chicken-and-egg situation, my dear sister. They wouldn't have taught you this at college, but remember one thing, the soldiers came first! The boys took to arms later. (Waheed, 46).

After the deployment of forces into valley it is important to recognize that the Kashmir debate claims their presence conducted by every class of society. Similarly in Farhat's school, the debate conducted by her class mates. Farhat also joining them in the discussion on the occupation of military force over their school. They too like Faiz claim their presence in their school. Their presence is claimed in every debate in, schools, offices. Homes, and streets etc. After the death of Faiz's godmother his elder brother was tortured by the military forces when they raided the area, captured unarmed youth, and tortured people of every age of the locality. The raids followed tortures, oppression, and humiliation, rapes, killing, and enforced disappearance.

Faiz claims to Roohi that his spontaneous over flow of thoughts of his godmother's death and elder brother's torture didn't supported him to sleep for many nights. He is restless in the thoughts of death and torture. In addition to this, when Mir Zafar Ali (Faiz's older brother) recovered to his conscious he suggested Faiz to choose and join the track of armed insurgency which he found the only way to see his brother safe and secure from the tortures and despotism of Indian armed forces, who do kill and torture people ruthlessly, who even have no mercy on children, women, and elderly people of Kashmir. This demonstrates the livelihood of youth of Kashmir in turbulence, who are highly chosen by the military forces to be killed, to be ashamed, and to be abducted. He (Mir Zafar Ali) explains to him that why he suggested Faiz, not his own children, because they are older than him, one has paunch and balding due to which they will not be interesting in them. He advises him to leave

to cross over to Pakistan as soon as he could. The content here entails the youth in Kashmir is completely at risk in the hands of military forces. Similarly, in *The Collaborator*, the Author narrates the deal of military forces in Kashmir with the youth is to catch and kill.

Whereas Faiz was already in dilemma whether to cross Line of Control or not to Pakistan administrated Kashmir. Though he wanted that this bloodshed should come to an end and for that he found himself on the best way if he chose to get involved in armed insurgency. He had not the other way to follow that would help him to finish it peacefully. Therefore he left the valley and joined the armed movement and crossed the line of control to Pakistan Occupied Kashmir where he was trained for the six months. In order to restore the peace by explicating the military forces from the valley. This portrays the reality of every Kashmiri youth that joined the armed resistance due to such compulsions. Similarly, they have no other ways like Faiz to protest to demand justice they deserve. The novelist wants to convey here that the youth who joined armed insurgency in the valley of Kashmir just want to get rid form Indian military domination over Kashmir. And they are on the right track in doing so.

Faiz's motive to cross over to Pakistan Occupied Kashmir is not only revenge of his godmother's death and brother's torture however to expel the military forces who are basic cause to uproar in Kashmir though they could live peacefully. The valley's turmoil is due to the Indian military forces who followed opposed mankind activities. They distracted the mental stability of the youth of Kashmir by their ill-use of power they are provided by the central government of India. Throughout the study of the novel it noticeably denounces the military presence and their behavior towards the natives of Kashmir valley is oppressive and humiliated.

The enforced disappearance is crime against every world law which occurred in Europe during World War 2 in colonized countries when, after arrest, thousands of people were transferred to Germany in order to repress the resistance movements in the colonies they have occupied. After the World War 2 in the second half of the twentieth century the enforced disappearance reached to Asia, Africa, Latin America and the Carrabin and it is being practiced still in some countries in Asia and Africa. Similarly in Indian administrated Kashmir since 1989 enforced disappearance became an apparent tool of Indian armed forces to suppress their voice. The number of enforced disappearance of people in Kashmir is more than eight thousand since 1989.

Enforced disappearance is a recognized phenomenon under the military occupation of India over Kashmir. However, day by day disappearance in valley by the hands of Indian military forces grow in a large scale which also gives a widespread rise to the youth of Kashmir to join armed insurgency. Consistently, the disappearance of innocent people has witnessed more than eight thousands in last twenty seven years of insurgency.

The concept of enforced disappearance is distinctively tied in to the notions of colonial and post- colonial theories. Both in the context of conflict and the novel and in every element in the novel, the novelist seeks to describe the characteristic features of colonialism as a system of domination and subjugation. The adaptation of injustice have been described as a straightforward task of political organizations. Colonialism is a form of domination where the people of colonized territories are subjugated by armed domination of colonizers. Colonized are suppressed by force of domination. Their traditional cultural, social, and moral values are overthrown by the force of suppression of colonizers. The establishment of such practices are mostly contested among intellectuals of colonial discourses.

TheHalfMother is the story of a mother who lost her son in the wake of insurgency. Haleema, the protagonist of novel was an apple for her parent's eye. She is the only child of her parent. She lost her mother when she was an eighth class student. Due to household circumstances and being the only child of parent she left school and donated her books to her classmates. Very soon with the help of a neighboring women, Shafiq, who assumed her mother's role and taught her household chores got expertise rapidly in the chores. Later Ab Jan, her father, married her with a medical assistant that proved unsuccessful when she came to know about her husband's filthy affair with a nurse in hospital. After knowing this she divorced her husband. After nine months of marriage she gave birth to a baby boy whom Ab Jan named Imran.

Before the deployment of forces Shahnaz demonstrated Joo's family in three generations and what they experienced in their daily lives is inevitable as that is a natural call that has to face every individual in his own version. But story takes a merciless change in no time when military forces arrive Natipora, where Joo's family lived. In their presence the Joo's generation reached to its climax that makes abrupt end of Joo's family. Firstly Gh Rasool Joo was killed in his own compound in front of his daughter and grandson, Haleema and Imran, by an army major, Kushwaha, who pumped three bullets in his body in neck, heart, and stomach.

The representation of people who have been disappeared is the accuracy of the novel within the conflict which summarizes the reality of enforced disappearance in Indian Administrated Kashmir when, Shakeel in the witness box in court reveals the truth behind Imran's disappearance which dictates the act of enforced disappearance of innocent people:

A man means a medal... I told him I knew a boy who was a namesake of Imran Bhat: Imran Joo was on my mind... Then one night he suddenly barged into my cell and got me dressed in a long trench coat and wrapped a scarf around my face. We raided Imran Joo's house and caught him. (Shahnaz Bashir, 138).

In a late night when major Kushwaha raided their house and picked up Imran. Haleema begged Kushwaha and other troops that he is the only hope of her life don't take him away from me. She begged Kushwaha:

'You killed my father! Leave me someone to live with! How could you be so cruel?' (Shahnaz Bashir, 56)

But none among them listen to her helplessness and left her alone in the house in such dark and cold night. Haleema along with imam and Shafiq in the morning reached to the nearest police station which is two kilometers away from the locality, they live. From where Shahnaz Bashir's narration dictates the stories people whose relatives similarly have been picked up by Indian paramilitary and military forces, and when they reached to their nearest local police stations they got same response what our protagonist gets in the novel:

'It has been a long time since we filed an FIR. A long, long time. Actually we cannot lodge an FIR against the army.' ... 'Our job is now confined to identifying, carrying and delivering dead bodies to their families. That is the job of the police now...' (Shahnaz Bashir, 63).

Next day along with the whole neighborhood she reached to the military camp where Imran was taken. An army soldier at the entrance gate admitted when Imam told him the major of this camp picked up a boy from Natipora, but instantly another troop interfered and said he is not in the camp. He was sent somewhere else. They protested and blocked the road after some time military soldiers came from other camps beaten the crowd and some were kidnapped in order to make them disappear from the road. Similarly the families whose relatives have been enforcedly disappeared protested when they do not get any clue of their loved ones. There protests are still seen in Srinagar in which they demand justice to bring their loved ones to them. Like Haleema they could not find them. Similarly they went everywhere they could in order to get them. They visited every military camp, every torture center, every police station, and every prison in Jammu and Kashmir and other states of India. They sold properties everything in the process of searching their dear ones which brought their economic situation very critical. They faced starvation, physical weakness, psychological disorder, and they look old in young age. The wrinkles covered their faces and foreheads in the tender young age. Their hair turns white rapidly and even they die young in trauma of their disappeared ones.

The name of the protagonist in the novel has been taken from the realistic account of the enforced disappearance of people in Kashmir, Haleema Qureshi, who lives in north Kashmir misses her son in the wake of armed resistance in Kashmir, who was quiet innocent like Imran in the novel and had no deal with any armed rebellion group which would make him guilty in parlance of Indian government and military forces. And similarly, like our protagonist's son, he was the only bread

winner of the family and survival hope of her mother, but military force's brutality has not showered mercy on her condition and left her, similarly, in the life long restlessness and pain. The narrative of the novel, *The Half Mother*, is apparently comparative to her journey in quest of her son from the beginning to the end of the story. In the beginning efforts at her son's disappearance she approached almost every police station and every paramilitary and military camp, but, when her efforts proved futile she filed a *habeascorpus* petition in the Jammu and Kashmir High Court where she struggles till her last breath of death. Haleema Begum said about the disappearance of her son 'Bilal Ahmad Bhat' before she and her younger son were killed, which locals reportedly links to her persistent efforts to trace her disappeared son:

I went from pillar to post to get any trace of my son but to no avail. I lodged a report in the police station ... but the officer in charge refused to register a case. I approached the Inspector General of Police ... and at first he assured me that my son's whereabouts would be made known to me but when I approached him again after some days I was chased away. Finally I filed a petition in the High Court and pursued it for some time but could not continue for lack of money as I am very poor. ... My son had nothing to do with militancy ... His "disappearance" is unbearable for me. Neither his person is shown to me nor is his dead body shown. This is a horrifying experience for me and other members of the family... I am right now helpless. It is very difficult for me to manage the household affairs. His "disappearance" has virtually brought us to the level of begging. God knows what will happen to us.

Similarly the protagonist filed her case in the Jammu and Kashmir High Court where she was termed as the half mother. She struggled for her son till her last breath. She died while uttering:

'Imran Saeba? Aakha?' Imran. Have you come? (Shahnaz Bashir, 178).

The novel in realistic sense is the representation of those people whose hearts have been scattered in life long distress of lamentation of their missing sweethearts. They, how a mother, a father, a bother, a sister, a wife should search, searches their loved ones in the every possible ways. Of course their every attempt goes in vain but they continued their search. A measurable number of parents, wives, brothers, sisters, and the elderly people died in waiting of their disappeared ones but they struggled till their last breath to find out them. The enforced disappearance is a never healing pain of Kashmiri people.

In reading the novel *TheHalfMother* it is well to remember the most important subject of the novel enforced disappearance became predominant overthrow over the

natives of Kashmir since 1990, when more than six hundred thousand military forces were deployed. Enforced disappearance brought a lifelong mourning to the families of disappeared people. They die of a new death every day. Since the overwhelming deployment of paramilitary and military forces in the valley of Kashmir which was known for its colossal beauty and peace loving environment as paradise on earth is now altered into the hell in which from every respect Kashmir is the victim of hell fire.

References

1. "Disappearances" in *Jammu and Kashmir*. Amnesty International February 1999, AI Index: ASA 20/02/99
2. Ali, Tariq. Et al. *Kashmir; The Case for Freedom*. London. New York, Verso, 2011. Print.
3. Art. 1.1, No one shall be subjected to enforced disappearance, 'A guide to the international convention for the protection of all persons from enforced disappearance' De LekStroom Griffioen, Nieuwegein, 2009. (A publication of Aim for human rights in support of the campaign for ratification of the International Coalition against Enforced Disappearances (ICAED)).
4. Association of Parents of Disappeared Persons. *Facts Underground: Fact-finding Mission on Nameless Graves & Mass Graves in Uri Area*. Srinagar: Association of Parents of Disappeared Persons, 2008. Print.
5. Bashir, Shahnaz. *The Half Mother*. Noida, Hachette, 2014. Print.
6. Bennet, Andrew. And Royle, Nicholas. *An Introduction to Literature, Criticism and Theory*, Edinburgh Gate, Pearson Education Limited, 2004.
7. Bouzas, Mato, Antia. *The Kashmir Space: Bordering and Belonging Across the Line of Control*. REVISTA ELECTRÓNICA DE ESTUDIOS INTERNACIONALES www.reei.org, 2016.
8. Lamb, Alastair. *Kashmir: A Disputed Legacy*, Hertford/Hertfordshire, Roxford Books, 1991.
9. Schofield, Victoria. *Kashmir in Conflict*, London/ New York, I. B. Tauris, 2003.
10. Waheed, Mirza. *The Book Of Gold Leaves*, New Delhi, Viking Penguin, 2014. Print.
11. Waheed, Mirza. *The Collaborator*. New Delhi, Viking Penguin, 2011. Print.



ARUNDHATI ROY'S NOVEL THE GOD OF SMALL THINGS AS AN
ABOMINABLE PORTRAYAL OF UNTOUCHABILITY
IN INDIAN SOCIETY

Asif Ali Malik

Ph.D Research Scholar
Devi Ahilya Vishwavidhalaya, Indore (M.P)

Abstract: *The practice of untouchability even in present day India is one of the prevalent issues, which has its roots deep implanted in the prevailing caste system. There are certain practices practised by the upper castes towards untouchables, which evict them from the society like refusing the touch, not allow them to visit their residencies and not sharing water with them. Untouchables are debarred from the society on different philosophies like touch, purity and other religious principles. The people who are subjected to such inhuman treatment are referred as untouchables and conjointly called as Dalits. Since the caste system consists of diverse sub-divisions; where the inferior castes are treated as untouchables and hence are ejected from Hinduism. Since they are exorcised from the four varna system and thus are exposed to heart-throbbing humiliation, exploitation and discrimination almost in every spheres of life. In this paper endeavours are taken to explore the pathos, meekness and indignities of untouchables at the hands of dominant castes.*

Key Words: *Untouchability, Subjugation, Exploitation, Jealousy, Hatred, Caste- Discrimination, Hypocrisy.*

Introduction: It is not been documented yet authentically that where from the concept untouchability emerged in India. But there are many testimonials that prove that untouchables are the subservient people of India. Chamars, Dom, Busadh, Halolkar, Hari, Mochi and Mushahar are treated as untouchable classes. The caste system includes many sub- divisions; where the lower castes are treated as untouchables and hence are expelled from the Hinduism. According to many historians, the genesis of caste system is related to Vedas, the ancient religious book of Hindus. It is the *Purusa Sukta* in the *Rig Veda* that is responsible for the ramification of Indian society in to four Varnas namely the Brahmins, the Kshatriyas, the Vaishyas and the Shudras. The untouchables are kept beyond the four Varnas and hence faced the extreme humiliation, exploitation and discrimination. This resulted in the social, political, economic, educational and cultural backwardness of these untouchables. Thus caste system has annihilated and distorted the lives of untouchables. Dhananjay Keer in his book *Dr. Ambedkar's Life and Mission* states:

The untouchables had different names in different parts of the country. They were called Outcastes, Untouchables, Pariahs, Panchamas, Atishudras, Avarans, Antyajas and Namashudras. Their social

disabilities were specific and severe and numerous. Their touch, shadow and even voice was deemed by the caste Hindus to be polluting. So they had to clear the way at the approach of caste Hindu. They were forbidden to keep certain domestic animals, to use certain metals for ornaments; were obliged to wear a particular type of dress, to eat particular type of food, to use a particular type of foot ware, and were forced to occupy the dirty, dingy and unhygienic outskirts of villages and towns for habitation where they lived in dark, instantly, and miserable smoky shanties and cottages (*Dr. Ambedkar's Life and Mission 1*).

According to Ambedkar, primitive Man also believed in untouchability and pollution. For him Death, Initiation, Birth, Puberty, Marriage and Cohabitation were the major means of pollution. The pollution was removed by proper ablutions and performance of different rites and rituals. Like primitive man, Manu Smriti also treats Birth, Death and Menstruation as the means of defilement. According to Manu the purification of such defilement can be done with water. There are other purification agents given by Manu like cow urine, dung, milk, curd, butter etc. The means of defilement are almost same in Manu Smriti and primitive Man but the greatest blow given by the Hindus to untouchables is that they added another means of defilement named 'hereditary untouchability', which has completely destroyed the lives of untouchables from Manu Smriti till present.

The 'hereditary untouchability' was not the concept of Primitive Man. Their defilement remained for a short time and then was eliminated by purifications. But in case of untouchables the defilement is permanent for Hindus and cannot be removed by any purification. For caste Hindus: "they are born impure, and they are impure while they live, they die the death of impure, and they gave birth to children who are born with the stigma of untouchability affixed to them. It is a case of permanent hereditary stain which nothing can cleanse" (Ambedkar, *The Untouchables: Who Were They?* 21).

Untouchability leads to the segregation of millions of untouchables from Hindus. The Hindus will not prefer to live in untouchables' quarters and will not allow them to live in their quarters. The Hindus lived inside the village and untouchables are forced to live in ordinary quarters (ghetto) outside the village, because according to *Shastras* framed on the ideologies of Manu Smriti; the *Antyajias* should restrict themselves outside the village. But according to Ambedkar: "the untouchables originally lived inside the village and that thereafter when the stigma of untouchability fell on them they were forced to vacate and live outside the village" (*The Untouchables: Who Were They?* 26).

Ambedkar further illustrates that the primitive Man were nomads; were grazing animals like cattle. They finally felt the need of permanent settlement and got

settled. But there were many problems faced by primitive settled community and broken Men. Primitive settlements were afraid of attacks by other tribes and broken Men were scared of their shelter and protection. The Hindus were also a nomadic community settled in India and there must have been settled tribes and broken Men also. The settled community lived inside the village and the broken Men compelled to live outside the village and in separate quarters. Thus untouchables were these broken Men; who with their broken trait were forced to live outside the village. The broken Men were actually Buddhists who were compelled to accept Hinduism and when they refused, they were driven out of the villages.

It was Ambedkar finally who took initiative to remove stain of untouchability from the lives of untouchables and tried to provide them equal rights in the society. Thus he denied joining the freedom struggle of India led by congress which was only based to attain power. The freedom of country was not compatible for untouchables but the self- freedom of them was necessary for Ambedkar. Thus he refused politics and devoted himself for the cause of Dalits. He suggested that brotherhood and fraternity of all castes will remove caste philosophies and hence untouchability from society. Ambedkar is highly opposite to the ideologies hold by upper castes towards untouchables. His despondency against Hinduism is reflected as:

To untouchables, Hinduism is a veritable chamber of horrors. The sanctity and infallibility of the Vedas, Smritis and Shastras, the iron law of caste, the heartless law of Karma and the senseless law of status of birth are to the untouchables veritable instruments of torture which Hinduism has forged against the untouchables (*What Congress and Gandhi* 277).

Ambedkar condemns Hinduism as it is far away from the concepts of fraternity, equality and freedom. For him, the real religion is one, which is based on the upliftment of people; irrespective of caste, sex and religion. But the Hindu religion instead of uplifting people made them more dependent especially in case of depressed classes. Thus he says: “the religion which does not recognise the individuality of man is not acceptable to me” (Kadam, *Dr. Ambedkar and the Significance* 45). He also rejects the Manu Smritis caste system that has annihilated the identity of lower castes. He also opposes Hinduism because it is: “religion of rules, compendium of rituals, regulations which are based on the caste ideology of hierarchy and untouchability” (*Annihilation of Caste* 120). Besides that Ambedkar gives the idea of emergence of untouchability in India as:

I think, if we take beef- eating, which is the root of untouchability, as the point to start from. Taking the ban on beef- eating as a point to reconnoitre from, it follows that the date of birth of Untouchability must be intimately connected with the ban on cow- killing and on beef- eating. If we can answer when cow- killing became an offence and

beef- eating a sin, we can fix an approximate date of the birth of Untouchability (*The Untouchables: Who Were They?* 155).

The God of Small Things (1997) is the first novel of Arundhati Roy, which won high acclamation throughout the world. The novel won her *Man Booker Prize* in 1997 itself. Roy, the post- colonial writer explored the cultural colonialism that is still predominant in modern India. The Britishers left India before seventy years but the cultural imperialism is still prevailing in Indian society. The primary motive of most post- colonial writers along with Arundhati Roy is to liberate the Indian society from the shabby concepts of colonialism and fill their intellect with the notions of decolonisation.

The dominant themes of *The God of Small things* are exploitation, marginalisation, women discrimination and untouchability. In this novel Roy has presented the evil practice of untouchability in the post- colonial era. Even in the post- colonial period, the untouchables are not getting proper status and relief in Indian society. In *The God of Small Things*, Roy has portrayed the strife not between Touchable Hindus and untouchables but between the Syrian Christians of Kerala and untouchables. This is testimonial of the fact that untouchables are not only exploited by Caste Hindus but also by the other religious communities of Independent India. Roy has meritoriously presented the sombre picture of Dalits in Kerala. Regarding the novel *The God of Small Things* Ranga Rao says: “Roy’s book is the only one I can think of among Indian novels in English which can be comprehensively described as a protest novel. It is all about atrocities against minorities, Small Things: children and youth, women and untouchables” (*The Hindu*13). Thus the novel depicts the revolt against the atrocities of dominant communities over the submissive communities of the society and warns them to refrain their attitudes towards them.

The novel begins in a small village of Kerala named Ayemenem. Ammu, a young woman is married to a Bengali man who finally divorced her. Her father, Pappachi does not support her in education as was her brother, Chacko supported. Chacko fell in love with an English woman named Margaret Kochamma and married her. She gave birth to Sophie Mol. After the death of Pappachi, Mammachi his wife begins the business of Paradise Pickles and Preserves. However, in the meantime Chacko returned from Canada to Ayemenem and took over his mother’s business. Ammu is a woman who does not receive a proper respect in her family after her divorce because she had married a Bengali belonging to a different caste. Ammu has two children namely Rahel- a girl and Estha- a boy. The family of Ayemenem house belongs to Syrian Christians. Baby Kochamma, sister of Pappachi refused the arrival of Ammu after her divorce because she was an orthodox Christian woman. Most of the family members in the house are fanatic Syrian Christians.

In Kerela, Paravans are considered as untouchables. Velutha, the son of Valleya Pappen suffered a lot at the hands of upper caste Syrian Christians. The novel

explores the denial of untouchables' rights in social and political spheres of life. Mammachi, an orthodox Syrian Christian opened a school for untouchables named untouchables' school. Velutha was also sent to this school because he was an untouchable and could not mingle with the other touchable students of other touchable schools. Thus the untouchables are discriminated and treated as filthy even in the post-colonial age which is regarded as the age of science and intellectuality. But the time we talk about Dalits and their rights, the intellectuals have no time to discuss on the topic. The broadmindedness of the modern era corrupts when there arises the question of untouchability. Velutha in Malayalam means 'white' But the irony is that he is so black that no one would prefer to touch him. But for Roy untouchables are not impure but pure and white like other human beings. The novel *The God of Small Things* expresses the exploitation and oppression of Paravans in the society. Regarding the exploitation and suppression of Paravan untouchables, Mammachi tells Estha and Rahel:

As a young boy, Velutha would come with Vellaya Pappen to the back entrance of the Ayemenem House to deliver the coconuts they had plucked from the trees in to the house. Nobody would. They were not allowed to touch anything that touchables touched, caste Hindus and caste Christians. Mammachi told Estha and Rahel that she could remember a time, when Paravans were expected to crawl backwards with a broom, sweeping away their footprints so that Brahmins or Syrian Christians would not defile themselves by accidentally stepping in to Paravan's footprint. In Mammachi's time, Paravans, like other untouchables, were not allowed to carry umbrellas. They had to put their hands over their mouths when they spoke, to divert their polluted breath away from those whom they addressed (73- 74).

However, Velutha was a skilled and magnificent carpenter. He is called by Mammachi and others a: "little magician" (74). He could make charismatic windmill, rattles and small jewel boxes out of palm reeds. Despite of his magnificent skill, he was not permitted to touch Ammu's hand because he is an untouchable. He prepares these things for Ammu and: "holding from out of his palm (as he had been taught) so she wouldn't have to touch him to take" (74). Apart from carpentry skills, Velutha has mastery over machines also. He could restore radios, clocks, water pumps etc. So Mammachi hired Velutha as a maintenance worker in her factory. As an untouchable, the other touchable workers became jealous and they would say: "Paravans were not meant to be carpenters. And certainly, prodigal Paravans were not meant to be hired" (77). This shows the compassionate attitude of Mammachi towards untouchable Velutha, but it was not actually that as she has hired him only for her benefit only. It is the Hindu Varna system that has completely shattered the lives of Dalits in India. The taint of untouchability will never remove from their identities. For the well-being and authentic status in the society, untouchables got converted in to Christianity with

the impact of Christian missionaries, but their conversion also did not bring them any amendment in their status. They are still dominated and exploited in the Church also. Even the Britishers do not pay a proper heed on the untouchables' miseries and predicaments. They were only focused on the conversion trends, rather to restore the broken-down condition of untouchables in Indian society. Thus the evil practice of untouchability remained unresolved. Arundhati Roy's intentions are to generate a consciousness among the people regarding their atrocities and aged-old practices of untouchability. She explores male chauvinism where women are segregated to extreme limits. She also attacked the dominant castes ideology based on the strife notions between touchable and untouchables. Rahel and Estha are the two children who love Velutha irrespective of his caste and reject the centuries- old notion of untouchability. According to a critic, Mallikarjun Patil:

Roy explores the ugliness of the society by bringing the two children to react to it, since children are as yet uncorrupted and unwrapped by rigid social attitudes and can bring their pure response, however pined to an issue or an event; the children's pain serves as a powerful language of rejection of this system (*Arundhati Roy's The God of Small Things* 57).

Roy in her novel has also highlighted the humbug nature of some politicians like Comrade Pillai, who in the guise of reformist deceived the downtrodden class. Comrade Pillai is the harbinger of the Communist party which was based on the self-realisation of the labourer class about their injustice and also persuades them to soar up their voices against their humiliation and exploitation. Velutha is however a member of the Communist party but he has not given any authority. It was the deceptive promises of Comrade Pillai that are responsible for the exploitation of untouchables. The conversation is the validation of the fact that untouchables like Velutha are not given proper rights in the society. Velutha's injustice is due to his ancestral blot of untouchability. However, Velutha is a converted Christian but the taint of filth never removed from his life. Instead of reforming the position of Dalits, Comrade Pillai proved to be the discriminator and blunt practitioner of untouchability. Pillai is highly detested with Velutha and he holds that: "these caste issues are very deep- rooted" (278). The biggest tragedy in Velutha's life occurred when he was accused of been forcefully persuaded Ammu for sexual harassment and abduction of the twins-- Rahel and Estha. This accusation entirely bamboozled the life of untouchable Velutha. It was Baby Kochamma, who was delirious to see Velutha on gallows as he had tried to molest her niece, Ammu. The incident completely changed the environment of Ayemenem house in to desperate gloom.

Velleya Pappen, father of Velutha also face extreme humiliation when he went to Ayemenem house to discuss with Mammachi and Baby Kochamma about the wrong accusation of his son, so that he could save him. Valley Pappen reached

Ayemenem house all wet because it was raining heavily. Drenched and trembling in rain, he came closer to the kitchen door. When Mammachi saw him near the kitchen door, she callously began to abuse him shouting: “how dare you come here in this condition” (255). Mammachi was furious at Valleya Pappen because he was not supposed to come near the kitchen door as he was an untouchable. The apex of his meekness and distortion is exposed when: “Valleya Pappen began to cry. Half of him wept. Tears welled up in his real eye and shone on his black cheek. With his other eye he stared stonily ahead. An old Paravan who had seen the backward days, torn between Loyalty and Love” (255). This shows the heartless attitude of upper castes towards the untouchables while exploiting them beyond the measures. Roy explores the hypocritical nature of Mammachi, whose attitude towards Valleya Pappen totally changed because his son Velutha was accused. Roy has presented the insensitive and cruel nature of Mammachi towards Valleya Pappen when she was humiliating him:

Suddenly the blind old women in her rickrack dressing gown and with her thin gray hair plaited in to rat’s tail stepped forward and pushed Valleya Pappen with all her strength. He stumbled backwards down the kitchen steps and lay sprawled in the wet mud. He was taken—completely by surprise. Part of the taboo of being an untouchable was expecting not to be touched (256).

The treatment received by Valleya Pappen gave him the confirmation that his son Velutha will be killed soon. Roy has portrayed the modern world where people are heartless and unsympathetic towards a section of people in the society; determined to humiliate and exploit them. Even the dogs are allowed to enter the houses but untouchables like Valleya Pappen are not allowed though he is a human being. It seems that they are born to face oppressions from the dominant classes of the society and there is nobody who could emancipate them from the chains of caste hierarchy. They are treated as smutty and cruddy as Baby Kochamma says Mammachi: “how could she stand the smell? Haven’t you noticed? They have a particular smell; these Paravans” (257).

It is the human nature that if an untouchable is charged, all other touchable get united in order to destroy him. If Velutha would have belonged to other caste except Paravan, there would have been a possibility to serve. But he is an untouchable and there are naught chances of his survival. This begins the strife between touchables and untouchables and thus the touchable inspector, Thomas Mathews did not even enquire whether Velutha was guilty or not. He has got the chance to annihilate an untouchable and he would never lose it. Thus all the touchable policemen went in search of Velutha and reached his house where he was sleeping. The inhuman treatment of these policemen is explored when they: “woke Velutha with their boots” (308). Roy here explored that there are millions of untouchables who are accused without any charge and leave them bamboozled. The policemen beat Velutha so adversely that he

lost his consciousness. The atrocity and barbarity of Thomas Mathews towards Velutha is portrayed by Roy as:

His skull was fractured in three places. His nose and both his cheekbones were smashed, leaving his face pulpy, undefined. The blow to his mouth had split open his upper lip and broken six teeth, three of which were embedded in lower lip, hideously inverting his beautiful smile. Four of his ribs were splintered, one had pierced his left lung, which was what made him bleed from his mouth. The blood on his breath bright red. His lower intestine was ruptured and haemorrhaged, the blood collected in his abdominal cavity. His spine was damaged in two places, the concussion had paralysed his right arm and resulted in a loss of control over his bladder and rectum. Both his knees were shattered (310).

In the Kottayam police station, Estha and Rahel witnesses Velutha's condition as: "he could not walk. So they dragged him. Nobody saw them. Bats, of course, are blind" (Roy, 312). However, Estha and Rahel gave the statement that they were not abducted by Velutha they went away in the river by their own will. The statement of both the twins even could not save meek Velutha because the catty Baby Kochamma forced the kids not to disclose the fact in the police station. So Velutha was tortured for being an untouchable but not as a criminal. This is the reality of India which is based on caste hierarchies. In Kottayam police station, Estha could see the gloomy lock-up in which Velutha was taking his final breaths as:

The lock-up was pitch-dark. Estha see nothing, but he could not hear the sound of rasping, laboured breathing. The smell of the shirt made him retch. Someone switched on the light. Velutha appeared on the scummy, slippery floor. A mangled genie invoked by a modern lamp. He was naked, his soiled mundu had come undone. Blood spilled from his skull like a secret. His face was swollen and his skull a pumpkin with a monstrous upside-down smile. Police boots stepped back from the rim of pool of urine spreading from him, the bright, bare electric bulb reflected in it (319- 320).

Velutha's life is entirely destroyed by Thomas Mathews without being proved his guilt. It is obvious that while brutalizing an innocent person so horribly, his survival chances remain very less. Thus Velutha's life has: "half an hour past midnight death come for him" (Roy, 320). Ammu developed a love affair with an untouchable Velutha but the caste dominated society did not allow them to do this and thus leads to the death of an innocent person. Thus according to Roy smallest things are devastated by biggest things. Roy is opined that once the small and big things mingle with one another the country will be free from all carbs.

Conclusion:

Roy's intentions are clearly visible in the novel *The God of Small Things*. She lays emphasis on the fact that untouchables are also human beings like others and should be treated as the respectable citizens of the society. Untouchability can be removed by providing these untouchables equal social and political rights. But it is not employed as such by the society because in the narrative Velutha is snatched from his political right. Being the supporter of Communist party he went to Comrade Pillai to save him from the accused sin which had not committed. In turn Pillai said: "party was not constituted to support workers' independence in their private life" (287). If Comrade Pillai would have used his power, he would have saved the life of innocent Velutha. But being a touchable traitor and hypocrite he preferred death of Untouchable Velutha. Arundhati Roy has sagaciously and meritoriously portrayed the reality of India in her novel *The God of Small Things*, where atrocity and barbarity is imposed on lower caste communities. Velutha's murder in Ayemenem village is the documentation of prolongation of orthodoxy in Indian society. The steps taken for the eradication of untouchability in the social milieu remained only the subject in books and not implemented practically. Roy finally suggests that until and unless the upper caste people would not change the centuries-old caste ideologies towards Dalits, the atrocity, dehumanization, exploitation, humiliation and untouchability will never be excavated.

Works Cited

1. Ambedkar, B.R. *Annihilation of Caste*. Bangalore: Dalit Sahitya Academy, 1987. Print.
2. ---. *The Untouchables: Who Were They? And Why They Became Untouchables*. New Delhi: Amrit Book Co., 1948. Print.
3. ---, *What Congress and Gandhi Have Done to Untouchables*. Bombay: Thaker and Company Ltd., 1945. Print.
4. Kadam, K. N. *Dr. Ambedkar and the Significance of His Movement*. London: Sangam Books, 1991. Print.
5. Keer, Dhananjay. *Dr. Ambedkar: Life and Mission*. Bombay: Popular Prakashan, 1962. Print.
6. Patil, Mallikarjun. *Arundhati Roy's The God of Small Things: A Study of Themes, Language and Style, Arundhati Roy's Fictional World*. Ed., A. N. Bwivedi. New Delhi: B.R. Publishing House, 2001. Print.
7. Rao, Ranga. *The Booker of the Year*. The Hindu, Sunday, November 16, 1997. 13
8. Roy, Arundhati. *The God of Small Things*. New Delhi: India Ink, 1997. Print.



THE EVOLUTION OF NEW WOMAN IN
MANJU KAPUR'S NOVEL "HOME"

Manzoor Ahmad Wani

PhD Research Scholar
Department of English

Jiwaji University, Gwalior (M.P) India-474011

Abstract: *Literature is a powerful tool in the hands of a writer to change the society and Manju Kapur is one such writer, who through her most absorbing and appealing work **Home** tries to change the mindset and outlook of society and particularly to elevate the position of women from the sufferings and hardships of society and to give her a status equal to men. She deals with this theme seriously and always tried to highlight the problems of women in a male dominated society. In this novel she represents both female and male characters to present the actual face of a patriarchal society. Manju Kapur has joined the growing number of women writers like Shashi Deshpande, Arundhati Roy, Shoba De, Anita Nair, Bharati Mukherjee who have questioned the male authority through their writings and gave expression to the issue of how women are exploited in their novels. The New Woman is 'new' in actions and statements differ from the existing norms and historical traditions. This New Woman in the Indian context is different from Western context, though undoubtedly influenced by them. Women writers writing in English in India or abroad present the dilemmas in the lives of women from different point of view.*

Keywords: *New Woman, Patriarchal Society, Female Identity, Self-discovery, Self-Identity, Emancipation*

Manju Kapur is the most talked about and appreciated second generation Indian novelist, born on 25th October 1948 in Amritsar, India. She is a remarkable painter of her characters. She insists that the world she portrays analytically in her novels stems from the intellectual experience of her academic life. Her basic approach is to liberate women from the oppressive measures of patriarchy. The protagonists in her works therefore, endure physical, emotional and psychological suffering, but finally are able to attain their long cherished freedom to a great extent. The concept of new woman is the result of reaction to all stereotypes of the individual. She challenges all kinds of exploitation of women in the patriarchal society. She desires to live as an independent and self-reliant human being, not as a subjugated and oppressed woman. She presented things as they are not as something they should be. Female identity is her main concern not in her one work only but almost in all works. She fought for the female cause and tried to take them from the traditional norm of society.

The novel *Home* is a multi-generation family saga, by Manju Kapur which deals with the search for a home i.e. search for a place of shelter and security. Unfortunately, in India for women, home is not a place of comfort and relaxation, so it does not ensure them any emotional security. Sometimes, it does not provide them

any physical security. The inequality between men and women is not a new issue but its source is from the later Vedic period. And this gap is widening more and more at an alarming pace. This evil of inequality and insecurity of women had become the subject of many writers especially women writers. When Nisha in her own home is sexually abused by her own cousin, Vicky. Thus, the pious bond of brother and sister is collapsed. It certainly affects Nisha psychologically and mentally. Home, the place of relaxation and comfort, turns out the most insecure place for her and she begins to have nightmares. The novel *Home* is rather more domestic, the generation conflicts that bothers the sub-continent which provide the back drop of Kapur's other novels. Manju Kapur has tried to put a lot of issues in this book which are commonly encountered in a joint family and are usually kept under the carpet to protect the family honor and name. The author has tried to bring some of those issues to the fore and due to this, *Home* does not remain a simple story of a Karol Bagh sari seller, but gets a more universal color and makes an invitatory family saga. Kapur presents Nisha, the protagonist, as bold, educated and balanced and ofcourse, both modern and Indian.

In *Home* with two different portraits of women with Rupa and Nisha on the one side and Sona on the other, Kapur projects the seemingly opposite personality traits, yet striking in refinement and polished. While carrying a melancholic vacuum of heart, Nisha and Rupa fulfill their social obligations like Sona, but unlike Sona they strive to seek a definite valuation of their personality and performance. Their professions are an expression of this image and a shadow of their creative vision. Their endeavor looks beyond their sense of emptiness. Their self-preservation enables them to preserve their individuality in a pre-fixed norms and behavior. The journey of both Nisha and Rupa is from non-entity to entity, whereas Sona remains a non-entity. Rupa and Nisha make a conscious attempt to represent the suppressed urge of women to assert their quest for independence in a concrete manner.

Literature especially South-Asian and Indian novels are replete of woman characters who escape from the atrocities of their in-laws by leaving homes appropriately houses, only to return nostalgically. But this re-emergence is symbolic of the phoenix like re-birth. And in this story also where the author does not give readers much time to think, and reflect over its hasty eventful ending. Her withdrawal must not be misunderstood as the failure to get 'woman question' but it is the rising of a phoenix Nisha, from ashes of the old traditions and subjugations.

Her 'esoteric quest' which is something 'weird and grotesque on the part of an Indian woman' is devalued and negated by the silent resentments of her in-laws and even husband and finally, negated by their non-cooperation (Swain, 1999: 136). But she takes this decision without being stifled by the emotional compulsions and didn't even think that she is being victimized. In this she rises above and answers the woman question by very well understanding that retaliation is not always revolution and the acceptance also leads to slow and steady transformation.

The woman who has been the mother and maker of mankind had, ironically to fight for her rights; not only rights but her basic sense of being had to be fought for over generations. And whom she was fighting with: her Victorian father, her obsessive and on-guard mother and her possessive brothers; her husband who thought he had wedded a slave whom he can take to bed, bear his children and the same body can be victimized uncomplainingly to beatings when he is drunkard.

The woman had to rise and understand her state of being and go against the grain: politics, household, society, economics nothing acknowledged and gave her space. She could produce children, rear them in the absence of their soldier husbands but the law did not give her custody of the kids. The Woman has been fighting and she had to make sacrifices over decades and generations to gain right to vote, economic equality and free herself from social suppression.

And she is still fighting to Voice her presence and her importance and her place in society and even at home. Women writers have made powerful contributions in their writings. The feminists have worked for getting voiced in the works of literature and getting the works acknowledged. This is no out-of-the-world plot and this is where it comes closer in finding answers to the woman's questions.

Sona, Nisha's mother, wanted her daughter to be "groomed in the traditions of Banwari Lal household" (*Home* 91). Nisha however protested that all these fasts and observation were irrational..."why should I? That's for older women. She didn't want to spend the day without food or water" (*Home* 92). Nisha was frightened to discover that "her mother's idea of a daughter was one who helped her every time anybody ate" (*Home* 125). To Sona 'cooking' and 'marriage' are more important than "education for a woman". After being admitted into a college, Nisha loved Suresh, a boy of lower caste understanding fully the idea of a modern marriage:

Nisha tossed her head "I am not a fool" she announced as she thought of the love that had driven her own parents to marry, of all the films she had seen, with, myriad combinations of unequal background between boy and girl: rich-poor, Hindu-Muslim, Hindu-Christian, high class- low class, educated-uneducated. Love was the bridge over the great divide. Personal worth was all. The pure mind and the feelings of the heart. (*Home* 148)

Nisha's understanding of "personal worth", "pure mind" and "feelings of the heart" in connection with marriage is against the traditional, patriarchal values. In contrast her family does not approve all these. Nisha in *Home* is a new woman, more assertive, self-assured and a confident person. Having equal footing with men, she proclaims her womanhood in a bold manner and as a young college girl, she wants to apply her brain and power to work as a businesswoman. Kapur wants to represent the woman of the new millennium in its real sense. Hence, Nisha's quest for identity and freedom as a human being significantly expresses Kapur's feminist approach.

Jawahar Lal Nehru has rightly said, 'Education has mainly two aspects, the cultural aspect which makes a person to grow, and the productive aspect which makes a person to do things. Both are essential.' (*The World of Inspiring Quotations* 75) It is through education, sense, intelligence and reason that Nisha emerges as a new woman in Rupa's home for the first time in her life and enjoys the pleasure of being equal in power of even more than the other boys in her family. Manju Kapur depicts through the character of Nisha that it is very difficult for a woman to choose the profession of her own choice. In order to do so, she has to face a lot of struggle in her life. Working in a shop is not considered a good profession for Nisha. This reveals her inner quest for independent existence and self-identity. In the portrayal of Nisha, Manju Kapur is convinced that the new, educated Indian woman has the capacity to determine her priorities for self-discovery.

Manju Kapur's feminist sensibility has been suppressed to a great extent by patriarchy. Although, Nisha undergoes a series of traumas, she finally succeeds to live a free woman without resorting to any extreme step as in the case of Astha. She asserts her womanhood boldly because she is iconoclastic and modern in her approach to life. Kapur portrays the picture of Nisha as a new woman. Manju Kapur's novels enable us to get an idea of the feminist struggle against biases. While reading the novel *Home* one gets the impression that a woman's life is like the life of a nation which is passing through various trials and tribulations. Kapur highlights those issues of feminism that are endemic to the situation in India in order to help us understand how difficult it is for women here to arrive at an evolved state of mind being trapped within the matrix of religion and tradition. Her novels manifest women's struggle for emancipation from economic, political and social bondages. She has tried to evolve her own stream of emergence of new women grounded in reality. Kapur's novels significantly add to the growing tradition of Indian women's literature in English.

It would be worthy to mention here how William Golding, British novelist, playwright and poet understands women...I think women are foolish to pretend they are equal to men. They are far superior and always have been. Whatever you give a woman, she will make greater. If you give her sperm, she will give you a baby. If you give her a house, she will give you a home. If you give her groceries, she will give you a meal. If you give her a smile, she will give you her heart. She multiplies and enlarges what is given to her. So, if you give her any crap, be ready to receive a ton of shit!

Thus, whether it is the unusual angle on the involvement of women in Gandhi's Swaraj agitation as in her first novel, *Difficult Daughters*, or exploring the positioning of women in the context of sexual orientation as in *A Married Woman*, and further, the saga of traditional Indian business family in *Home*, Manju Kapur displays a mature understanding of the female psyche. Striking a balance between a

natural coexistence and unfettered freedom and space on the other, Kapur's eloquent narration of women's issues is nevertheless, both Indian and universal.

Works Cited

1. Kapur, Manju. *Home*. New Delhi: Random House India, 2006. Print.
2. Kahlon, Manita. *Family Structure in Manju Kapur's 'Difficult Daughters' and 'Home'*. IRWLE, Vol.7, July 2011.
3. Kapur, Manju. "Novels of Manju Kapur: A Feministic Study." New Delhi: Adhyayan Publishers and Distributors, 2012. Print
4. Kapur, Manju. *Difficult Daughters*. London: Faber and Faber limited, 1998. Print
5. Kapur, Manju. In an Interview with Ira Pandey, *The Hindu*, January 5, 2003
6. Saraswat, Mahendra, *The World of Inspiring Quotations* P. 75
7. Swain, S.P. "Shobha De's Socialite Evenings-A Feminist Study." *Feminist English Literature* Ed, Manmohan K.B Jhatnagar. New Delhi: Atlantic Publishers, 1999. Print. P. 136
8. <https://www.truthorcition.com/sir-william-goldings-words-wisdom-women/>
Sir William Golding's Words of Wisdom about Women-Authorship Confirmed!



RAJINDRA SINGH BEDI'S GARAM COAT AND THE TRANSLATED VERSION
THE WOOLLEN COAT: A COMPARATIVE STUDY

--Dr. Mirza S. B.

Head Dept. of English
Indira Gandhi Sr. College, Nanded.

--Ms. Noorunnisa Siddiqui

Research Scholar in Urdu
SRTM University, Nanded.

The researchers have selected to study the Urdu short story *Garam Coat* written by Rajinder Singh Bedi, an eminent Urdu novelist and short storywriter, translated into English by Jai Ratan and published by Sahitya Akademi, New Delhi. The present research paper aims at a comparative study of the features and short comings in the translated text. As there are two distinct approaches in translation theory: the first views the translator in terms of master-servant relationship with the SL text (Gargesh Ravinder, 23) whereas the second approach treats the translator as a reader-creator of the TL text in which he takes the liberty to maintain the essence of SL text.

On reading the translated English version of Rajindra Singh Bedi's Urdu short story *Garam Coat*, one is impressed by the diction, syntax and style of Mr. Jai Ratan, the translator. The comparative study of the *Garam Coat* in Urdu and *The Woollen Coat* in English will be both interesting and rewarding.

The title of the English version, is on the whole, appropriate in comparison with its counterpart in Urdu. Nevertheless, the epithet 'Garam' in Urdu with its suggestive meaning implying 'warmth and affection' could not be caught in its English equivalent 'woollen', which may be equated with 'ooni' in Urdu.

Mr. Jai Ratan has rightly preserved the Indianness of the story by retaining the Indian names of the characters e.g. Shami, Bacchu, Pushpa Munni, Yazdani, Mangal singh etc. Furthermore, the reader of the T. L. text easily understands the Indian background and the lower middle class setting when he comes across transliterated words like 'chulah', 'dal', 'gulab jamun', 'imratis', 'sari' etc.

The translator has succeeded in recapturing the pithiness and the spirit of the maxim or epigrammatic statement. For instance, 'mahenga roye ek bar, sasta roye bar bar' is aptly translated as: 'buy high, cry once; buy cheap, cry forever.'

Mr. Jai Ratan has resorted to syntactic changes wherever required. It is, of course, due to the different behavioural patterns of the T. L structure. The following passages can be cited to establish the point in question:

1. Is liye mausam ki sardi aur is khism ke kharji asrat mere coat khareedne ke irade ko paye takmeel tak pahonchane se khasir rahe..... aisa kyon hua? Main ne kaha hai jo shakhs hakeekatan ameer hon who zaheri shaan wo shokat ki chandaN fikr nahi karte. Jo log sach much ameer hon inhen to phata hua coat balke kamees bhi takalluf mein dakhil samajhne chahiye. To kya main sach much ameer tha ke.....?

Main ne ghabra kar zati tajziya chhod diya aur bamushkil das note sahih salamat liye ghar pahuncha.

Shami, meri biwi, meri muntazir thi.

It has been translated into English as:

The dreary cold failed to goad me into giving my desire a tangible shape. For that matter, now even my old coat seemed a superfluity.

As I walked I kept arguing with myself, trying to put my mind at ease. Didn't I know the rich did not believe in ostentation? Not to talk of a tattered coat, they would not mind going without a shirt. Well, by that token, maybe I already belonged to the category of the rich! This exercise in self-introspection however, only added to my confusion. Hastily dismissing all further thoughts on the subject, I managed to reach home with the fifty rupee note still intact.

My wife, Shami, was waiting for me.

Another example of change in structure can be cited as under:

2. Halwai bhaanP gaya. Khud hi bola koi baat nahi babuji paise kal aajayenge. The sweetmeat seller guessed my predicament; "Don't worry Babuji" he said effusively, 'Pay me tomorrow.'

The assertive structure has been changed into an imperative without any loss of meaning. Moreover, the structural change seems to be inevitable in such cases.

In certain contexts the translator has changed a few words without causing any loss of meaning to the S. L. text.

- a. Main ghaur se us ke coat ke nafees worsted ko pusht ki janib se dekhta raha.
.... But still I lost sight of him I kept marvelling at his fine suit.

Instead of using equivalents for ‘ghaur se dekhna’ and ‘nafees worsted’ he used ‘marvel at’ and ‘fine suit’ respectively which capture the meaning.

- b. Haath dhone ke baad jab paison ke liye jeb tatoli to....

After washing my hands, I felt my pocket for the money.

- c. Ek lamhe ke liye yun dikhayi dene laga jaise koi bholi si bhed apni khoobsurat, mulaim si oon utar jane par dikhayi dene lagti hai.

I looked utterly foolish—an innocent lamb freshly sheared of its precious wool.

The word ‘precious’ does not convey meaning of ‘softness’. Even then there is no major loss of meaning.

- d. Pas hi gulab jamun chashni mein doobe pade they. Rogan mein phoolti hui kachoriyon ke dhooweN mein se aatishi surkh imartiyaN jigar par daag laga rahi theeN.

In another cauldron, gulab jamun lay soaked in syrupy glory. Through the smoky luxury of swollen kachoris I could also see a pyramid of golden imratis tantalizing, me.

The translator has used ‘syrupy glory’ for ‘chashni’ and ‘tantalising’ for ‘jigar par daag laga rahi theeN’ without much loss of meaning.

Despite Mr. Jai Ratan’s command over English language, it is surprising that there are a number of lapses, alternations and deletions which one cannot overlook. He has attempted to update the content of the text. In Urdu version of the story, it is ten rupee note. In English version he has made it fifty rupee note.

Similarly, T. L. version reads as follows:

‘He (Yezdani) had made a rich haul of seventy five rupees at the card table.’

The S. L. version reads thus: ‘who tafreeh club se pandhra rupye jeet kar aaya tha.

Raising the amount of the sum in terms of value as he does will place the story in a different period of time. How far such a change is welcome may be subjected to doubt. Even if such liberty is granted to the translator, Jai Ratan is not found consistently raising the value because at the end of the story he is not careful to increase the amount as it is clear from the following S. L. and T. L. versions:

Shami andar aate huye boli, “maine do rupye Khemoo se udhar le kar bhi kharch kar dale haiN:

“I have spent more than I had bargained for,” She said, “I borrowed two rupees from Khemoo”.

Modernizing the text, that too inconsistently, is certainly unwarranted.

While comparing the T. L. and S. L. texts, one comes across a number of instances where the translator has tried to improve upon the original text. The examples are enlisted below:

MaiN ne gusse se aankheN lal karte huye kaha, “mere is coat ki marammat kardo. Abhi. Kisi tarah karo.”

“Shami go and mend my coat!” I barked, my eyes blazing with anger. “Yes, right now: I don’t care whether you do it willingly or with a whimper.”

When Mangal Singh had taken back the damp firewood and had sent mulberry sticks the protagonist says with relief and happiness: ‘Mangal Singh devta hai’ which is translated as: ‘Mangal Singh is God incarnate, a saint.’

It is obvious that the translator has unnecessarily tried to improve upon the expression from colloquial to literary. It would have been more appropriate to say: ‘Mangal Singh is a saint’.

It is shocking to note the number of deletions that the translator is guilty of. It would be a long and exhaustive list if I enumerate them all. The most striking among them are as follows:

The Context is: Mangal Singh had sent damp firewood. Shami was striving hard to blow into the damp wood.

The S. L. version reads thus:

- i. Bahut tag wo daw ke baad lakdiyaN aahista aahista chatakhne lageeN. Aakhir un pur nam aankhon ke paani ne mere ghusse ki aag bujhadi.

It is translated as:

After much fretting and fuming the woods at last crackled into flame and my wrath subsided.

Mr. Jai Ratan has tried to recapture the literal meaning but the twin image of tears (water) and wrath (fire) is lost in the process of translation. When the protagonist tries to hide the patch on his coat and reacts to his own act by saying:

- ii. Aur is meiN baat hi kya hai. Yazdani aur Santa Singh ne barha mujh se kaha hai ke wo Rafate zahni ki ziyada parwa karte haiN aur worsted ki

kam. Mujh se koi pooche, Main worsted ki ziyada parvah karta hoon aur Rafate zahni ki kam.

The deletion is totally unjustifiable as it takes no account of the longing of a lower middle class man for financial status implicit in the S. L. text. The loss is keenly felt for the translator seems to have completely missed the ironic note so discernible in the original.

The first person narrator, in the story, goes to the bazaar with a ten rupee note. He wants to buy gulab jamuns and Imratis for his daughter Pushpa Munni. He reaches the sweetmeat shop and is reminded of Pushpa.

- iii. Mithai ki dukan par khawalte rogan meiN kachoriyaN khoob phool rahi theiN. Mere moonh mein paani bhar aaya. Is tarh jaise gulab jamun ke takharryul se Pushpa Munni ke munh mein paani bhar aaya tha.

In the T. L version the comparison is totally deleted. It is translated as:

At the sweetmeat shop, Kachoris were swelling up in a huge cauldron of sizzling ghee. My mouth watered.

The comparison should not have been deleted as it does not come under the category of insignificant details. Consequently, the father's love and affection for his daughter is lost sight of in cutting the short story still shorter for no apparent, valid reason.

When the protagonist returns from the bazaar empty-handed, the narration in the S. L text is as under:

- iv. Main ne coat khunti par latka diya. Mere pas hi deewar ka sahara le kar Shami baith gayi aur hum dono soye huye bachon aur khunti par latakte huye garam coat ko dekhne lage.

This is translated as:

Shami understood. I hung my coat on the peg. Shami sat down by my side, resting her head against the wall.

The feeling of dejection and helplessness that is implicit in the S. L. text is missing in the T. L version. The omission, here, amounts to loss of meaning.

The researchers fail to understand the grievous deletion in the concluding part of the story. Quite a large portion of the story from page no.66 and 67 from 'Daana-o-Daam (i.e. a collection of Rajindra Singh Bedi's short stories in Urdu i.e. Source Language) is deleted. Moreover, the whole page (i.e. Page no. 68) remains untranslated for no obvious reason. Such a deletion of so vital and significant a part of the story speaks volumes not only of his carelessness but also of his insincerity.

Translator's fidelity to the original comes first, his freedom later. And freedom does not mean license.

References:

1. Rajinder Singh Bedi "Dana au Dwam". Maktabe-Jamia Ltd., New Delhi: 1993.
2. Rajinder Singh Bedi "Selected Short Stories" Trans. Jai Ratan, Sahitya Akademy, New Delhi: 1989.
"Translation and Interpreting: Reader and Workbook". Ed. Gargesh, Ravinder & Goswami K. K. Delhi: Orient Longman, 2007.



IMAGE OF NEW WOMAN IN THE SELECTED FICTION OF GITHA
HARIHARAN, MANJU KAPUR AND SHASHI DESHPANDE

Pandurang V. Shinde

(Ph.D. Student)

Department of English, Dr. B. A. M. University, Aurangabad

In the ancient period, society was inherently patriarchal. It controlled every aspect of women's existence. It defined women's roles as subservient to men. Early literature on codes of conduct and law, treatises on law founded on the sacred books of Hindus defined the social life. They codified social relationships and personal belief as religious imperatives which had a deep impact on the lives of women and their conduct. Thus in the ancient period, women's writings conformed to the idealized images of the female in the Indian society as mediated by law, religion and social practice.

Ancient thinking about the difference between women and men was based on biology by which men are aggressive, rational and assertive, whereas women are gentle, intuitive and sensitive. It was believed and as Aristotle defined woman 'certain lack of qualities', differences translated into particular patterns of thought, feeling and behavior towards gender. It was also believed that men are able to think logically, abstractly and analytically, while women are mainly emotional, compassionate and nurturing creatures. Afterwards these ideas were translated into rules of conduct for the woman as wife, mother and daughter. It was supposed, in public women's participation should be limited and strictly controlled by a masculine representative of authority such as husband, father and law. These ideas about women occupied ideology of whole world for centuries.

The 20th century is the age of reason. There are notable, outspoken female figures who challenge women's subordinate social position. Not only they were using reasons to discover their truth about their existence, reinterpreting the Bible. By the flow of thought, a new ideology gets born.

Feminism is a new way of life, a new perspective towards life. In India, from the Vedic period the feminine psyche is trying to redefine woman's role in the society. India shows women like Gargi, Maitreyi and Lopamudra who enjoyed the freedom of walking shoulder to shoulder with men. Even Sita, Savitri, Shakuntala and Dropadi who appeared at a later period could not be said to be passive, submissive, docile and servile. Thus protest was voiced in many forms in India. There are writers

both men and women who brought woman out of the kitchen into the parlour. They sketched such a character that became symbol of feminine strength.

Feminism in Indian literature, particularly in Indian English Literature is a by-product of Western feminist movement. However, we cannot totally negate the contribution made by our freedom struggle, Independence, spread of education, employment opportunities that have all brought a new awareness to our women. Women today have become conscious of their rights. They have risen in revolt and are raising their voice against their exploitation. This is quite evident in the writings of writers like Kamala Das, Anita Desai, Shashi Deshpande, Namita Gokhale, Rama Mehta, Githa Hariharan and Manju Kapur. The Indian woman caught in the flux of tradition and modernity. Man and woman relationship has evolved through on a set pattern, i.e. man to rule and woman to obey. This unquestioningly followed pattern of relationships now stand challenged. Indian writers present this changed perception of women in their writings. Post-independence Indian woman writings show that women writers of modern time are seriously engaged in the task of recreating the image of woman. Through their fictional work they not only bring woman in more life-like and realistic manner but also spread awareness among women. They believe woman is not to be taken as a 'Sex Object' rather she should be regarded as man's equal and honoured partner. The Indian woman is seeking equality in domestic and intellectual spheres. There is a long line of emergence of the female writers with New Image of Woman who are trying to give the Indian woman a more dignified image.

The Westerns brought concepts of democracy, equality and individual rights. The rise of the concept brought about social reform movements related to caste and gender relations. This first phase of feminism in India was to uproot the social evils of sati, to allow widow remarriage, to forbid child marriage, and to reduce illiteracy. In addition to this, some upper caste Hindu women rejected restrictions they faced under Brahminical traditions. However, efforts for improving the status of women in Indian society were somewhat thwarted by the late nineteenth century, as nationalist movements emerged in India.

It is true that in India women have started acquiring education because of many reform movements of social reformers like Raja Ram Mohan Roy, Mahatma Jyotiba Phule, Mahatma Gandhi and Annasaheb Karve. When the freedom struggle started, men and women came together to fight against the British Raj. Slowly but firmly the issue of gender discrimination began dissolving. Annasaheb Karve and Mahatma Jyotiba Phule started educational institution in Maharashtra and worked for women's education. Mahatma Jyotiba Phule has place an ideal by educating his wife Savitribai Phule. There were Annasaheb Karve, Mahatma Jyotiba Phule in Maharashtra, missionary schools in south, Arya Samaj in North and Brahma Samaj in Bengal significantly contributed to social education. These institutions worked for the women education, liberation, honorary status and inhuman customs of society. They

were trying to educate, integrate and fight against the missconceptualize mind of Indians. They understood that Indian women themselves are missconceptualized and trapped; they need to educate and make understand the conspiracy being made from ages. They make aware them that they are human beings first and then woman or somebody's wife, mother sister etc. At that time these issues rarely highlighted. But after the independence basic education spread rapidly and women writers, thinkers, philosophers appear on the horizon of literary art and philosophy.

The arrival of Indian women writers on the literary horizon has been seen more rapidly only after the independence. In the context of woman, the socio-political change conducted by the independence and added multi dimensions to the individuality of woman. Her identity has been rethought and reshaped. Her marginality slowly started reducing and today's status of a woman is remarkably different from 50 years back. The credit of this change of status of women should not be given only to the socio-political activists but to the writers also who have played key role in projecting inner life of woman. Women writing have got energy in early nineteenth century with a galaxy of new women writers who display their feminine sensibility in their fiction. They have utterly expressed woman consciousness through their pen. They appeal for women's liberation, equal rights to women with their male in the society. Expression of the suffering of womanhood caused by social taboo is the objective in the works like Raj Lakshmi Debi's *The Hindu Wife* (1876), Krupabai Sathianandhan's *Kamala: A Story of Hindu Life* (1894) and *Sagun: A Story of Native Christian Life* (1895), Shevantibai Nikambe's *A Sketch of a Bombay High Caste Hindu Wife* (1896) and Kaveribai's *Meenakshi's Memoris* (1937) deal with conversion from Hinduism to Christianity. Swarnakumari Ghosal, sister of Rabindranath Tagore, wrote three novels *The Fatal Garland* (1910), *An Indian Love Story* (1910), and *An Unfinished Song* (1913). Santa and Sita Chatterjee wrote in Bengal and had them translated into English as *Tales of Bengal* (1922), *The Cage of Gold* (1923) and *The Garden Creeper* (1931).

The New Woman is a feminist model which emerged in the last decades of the 19th century in Europe and North America. The New Woman, a new form of woman was found among novelists, playwrights, journalists, pamphleteers and political thinkers. The follower's common aim is to encourage women to liberate themselves from male domination, manage their own lives. They should realize their self-realization and happiness. The term the New Woman was coined in England by Sarah Grand in 1894 in an essay *The Aspect of the Woman Question* appeared in the *North American Review*. In the essay she uses the phrase the New Woman to denote the woman who has finally solved the problem and proclaimed for herself what was wrong with Home and prescribed the remedy. Within two months the phrase the New Woman was everywhere and now printed with capital letters. It was printed in one journal after another and the comic newspaper *Punch* joined in with its own satiric

response to the new creation. The term was further popularized by British-American writer Henry James, to describe the growth in the number of feminist, educated, independent career women in Europe and the United States. The New Woman pushed the limits set by male-dominated society, especially as modeled in the plays of Norwegian Henrik Ibsen. According to Max Beerbohm, 'The New Woman sprang fully armed from Ibsen's brain'.

As a type, the New Woman was young, well educated, and independent of spirit, highly competent, physically strong and fearless. The idea of the New Woman grew as both an alarming prospect and slow reality in the later 19th century and continued into the first decade of the 20th century. The term referred to women whose roles and activities began to change from the ideal of the True Woman. The New Woman widened her sphere as she became involved in activities previously held exclusively in the male sphere of business, politics, college, sports and other physical activities, and the workplace. The concept of the New Woman was not simply a matter of taking on new activities; she represented a new ideology of women and their role in society. The presence of a New Woman in society also meant that the meaning of femininity and masculinity were being redefined within culture. Rather than focusing on the liberation of women's sexuality, many advocates of the New Woman reinforced the previous notions of female purity and sexlessness. Initially very few lower class women directly benefited from the changing ideas of the New Woman. Yet, the advancements made by the upper and middle classes in education, political and legal rights were the beginnings of a process of change in collective thinking of society.

The Indian New Women began to speak in the 1880s, questioning elements of their subordination. They found a voice in writing about their lives and the condition of women. In 1881 Vijayalakshmi, a young Brahmin child-widow was sentenced to death for killing her illegitimate child. Tarabai Shinde, a young woman, responded with a harsh critique of Brahminical patriarchy, *Stri-Purush Tulana* "So is it true that only woman's bodies are home to all the different kinds of recklessness and vice? Or have men got just the same faults as we find in women?" In the 1920s the second generation of New Women became more active. They articulated the needs of women, critiqued their society and foreign rulers, started associations, developed institutions, and sought to consolidate women's interests.

Indian feminine motto is to make the process of social change through their literary creation. Women's issues have formed an important part in political and cultural movements in India right from the colonial days. They have started taking daring steps handling the themes considered forbidden, such as sex and female sexuality, which the middle class sensibility dislikes, are presented quite boldly. They are now very easily and skillfully handling Marxist to lesbian issues in their works. It

means 1990s women writer has learnt how questioning forbidden issues. The shy voices become confident voice of New Woman.

The Word 'New Woman' has come to signify the awakening of woman into a new realization of her place and position in family and society. Conscious of her individuality, the new woman has been trying to assert her rights as a human being and is determined to fight for equal treatment. [Bai: 16]

An Indian New Woman was supposed to have received adequate education and to be able to use her knowledge wisely. She should have to earn her own money and thus be financially independent. She should have to participate in political discussion and decision-making processes. She should have to decide herself if, when and whom she wants to marry and how many children she wants to have. She should have to show outward signs of being different by wearing more comfortable clothes. She should have to defy convention and social norms in order to create a better world for all.

She is now modern mother, grandmother, modern sister, and modern wife who do anything especially unfeminine. She smokes in public. She dresses boy's T-shirt and Jins. She drives bike with speed at hundred and above. She goes cinema for mid night show. She seems somewhat aggressive which find fair breath in fresh air of independence. Sally Ledger advocates; be free, comfortable on the subject of life-partner 'she is to be free to change her own companion if she discovers another more fit to be loved. And if one, also another no doubt, and another'. [Ledger: 11] Women need options, free-frank atmosphere as given to male species. She wishes to reform long-established institution which purposely rules female species. 'New Woman had sought not to undermine the institution of marriage but rather to reform it'. [Ledger: 12] It might be possible that married life seems to be fence because of more than reasonable glance of husband in the life of wife. Then problem occurs; only wife should be virtues not husband, 'but sexual virtues was expected of the wife not of husband. The new type of woman, well educated and determined woman would demand that marriage should be freed from the contamination of male sexual license'. [Ledger: 20] New Woman rejecting marriage shackles. She believed that she can enable to lead and live without marriage. She can better enjoy life without crutch of husband. It means not feminism is an anti-marriage movement.

Thus, the work attempts a study of Githa Hariharan's, Manju Kapur's and Shashi Deshpande's protagonists as New Indian Woman. An analysis of their novels it would reveal that they have written with immense concern and understanding for their female characters. It seems they are fade of hidden and suppressed world and coming to full light, trying to bursting out the shackles. In the fiction of these fictionist general outward signs of New Woman are- she is 'on duty' round the clock.

She has an agenda. She has her likes and dislikes. She stands for equal and normal treatment. She is ambitious-professional. She has feelings, passions, aspirations and values. She learns to recognize herself. She is learning to manage on her own. She does not want to play the impostor any more. She is an awakened woman trying to assert her rights.

The present study is a critical attempt to show how the image of Indian woman changed from the conventional type to the New Woman as revealed in the fiction of Githa Hariharan, Manju Kapur and Shashi Deshpande. These three novelists have described sympathetically and minutely the problems of middle-class educated women. Women protagonists occupy center stage of the novels; their image is bound to New Woman. Protagonist's attitudes, actions and reactions are related to their upbringing image. Though the themes of the novels revolve around the individual's issue, but it obtained universal appeal. The main themes in their novels are marriage, man-woman relationship, mother-daughter relationship, husband-wife relationship, gender bias, women's quest for identity, criticism of patriarchy, authority structure and the inner strength of woman to overcome her tragic situation. These novels have ample of women images among them its heroine and co-heroine are distinguishing to her attitude and altitude. Their education, outlook, creativeness, self-reliance make her new one.

All the three authors write in English and address a similar readership at home and abroad, their themes and concerns are quite distinct. Here are few in depth examinations of specific works, dealing with female issues, by female. This study covers important developments of image of feminine, as well as her increasing importance in the social and political arena. It provides us with important insights into the scope and subject matter of women's writing, and in particular into the work of three writers. These writers have placed the emerging new woman at the centre of their fiction. Their novels question, analyses and try to open out the gender role, male power and relationship that are important to all men and women. Novelists like Githa Hariharan, Manju Kapur and Shashi Deshpande successfully capture the Indian characteristics in their works. They probe into the human relations and their understanding of day-to-day problems. They deal with various themes of conflict between tradition and modernity, identity crisis, woman's struggle for independence, gender inequalities in the contemporary India in the modern and postmodern context. In most of their novels they attempt to liberate the women from the age-old male domination. The women in the novels of the contemporary women writers are well-educated and sometimes they have an opportunity of supporting themselves financially. Thus possessing the intellectual thought and financially independence, they rebel against the cultural and social oppression. They attempt to reinterpret the physique of a New Woman. They fight a war against age-old established systems. Female writer have their innovative styles and use the English language effortlessly with refinement. They have left their permanent impression on the field of English

fiction by handling the women's issues from different perspectives. They have awarded by national and international awards such as Sahitya Academy and Commonwealth etc.

In this study, women protagonists are criticized, analyzed and judged on their physical, psychological, educational, intellectual, creative, economical, social and moral ground. Protagonist's feminine, bold, expressive, talkative and well dressed look and appearance shows that they are self-oriented, self-respected and self-sufficient. Their distinguishing nature makes them brave, self-reliance and decision-maker which are among few objectives of feminism. It has happened only because of the modern education they acquired. Through the modern education they obtain talent, intellect, awareness, strong-belief and orientation. Acquisition of modern knowledge helps them to widen their thoughts, built reasoning attitude and aware of their rights. Their knowledge and talent make them businesswoman, servicewoman, educationist, journalist and doctor and accordingly, they are now, economically independent and self-sufficient. Woman understands that female status in the family shall be as equal as men of the family, so her demand is they should treat equally. She can enjoy better life without crutch of husband. She has her ambitions of occupation and towards life, naturally she has right to fulfill it. Women need options, free-frank atmosphere as given to male species. Woman rejecting marriage shackles, she believed that she can enable to lead and live without marriage also. Hence they attain journey from typical Indian woman to New Woman.

Githa Hariharan, through her fiction questions cultural concept of woman's desires. If both man and woman have desires, one fulfills his, then why denies it to the woman. It is appeals to readers do not identify the female literature with the cultural nation, otherwise dismisses these works as crush fiction. But on close reading one may find a lot of material that is relevant to the woman's condition which affected by higher strata of society. Githa Hariharan through her literary art does not please the reader but make them ready to research and think. For woman she suggests to express herself in their suited form.

A close reading of Githa Hariharan's *Thousand Faces of Night* we found that the protagonist, Devi has taken education in America, she saw western culture and test their philosophy. When she returns her motherland, she confronts the mythological heroines in the stories told by her grandmother whose lives can be equated with those of the women of today to some extent. These stories prepare Devi well for a life which is not always comfortable. She develops a self-defense mechanism against discrimination. After her marriage she feels cheated like Gandhari, humiliated like Amba and suffers like the snake woman. She does not want to be a meek and submissive woman like Mayamma or her mother Sita or even mythical characters like Sita, Parvati or Himavati. She wants to prove something different by rebelling against the suppression of her individuality and decides to take revenge like

Goddesses Durga or Kali. However she hesitates in achieving it. Being over conscious about her freedom and assertion of her individuality, she chooses wrong options, which lead her into illusions. Devi, in her struggle to establish her own individuality, first gets rid of Dan, her boyfriend in America; then she walks married with Mahesh, her husband, and then elopes with Gopal, a musician and ultimately reaches her mother where she started her life, only to seek comfort and relief. Thus, the novel portrays the image of Devi, as a New Woman, who tirelessly struggles but never surrender. It also has some deep insights into the women characters that cross their traditional and cultural boundaries, and do not achieve anything but the disappointment and frustration in this male dominated society.

Githa Hariharan's *When Dreams Travel* is a story of sexual victims, where women performing role of facing calamities and overcome at the end. Bravery is of masculine not of feminine and reward of bravery goes to hero, but the Shahrzad's myth is inspiring for its feminine qualities, strength, courage and intellect; it saves the society through their deeds. The Dunyazad disguised herself and travel to discover the reasons of surprising death of her elder sister; she witnessed during her travel Shahrzad's death and knowledge of the palace structure and secrets. It means that fiction, *When Dreams Travel* signifies the feminine strength, courage and intellect of female characters.

The portrayal of woman in Indian English fiction as the silent victim and up holder of the tradition and traditional values of family and society has undergone a tremendous change and is no longer presented as a passive character. However, Manju Kapur seems aware of the fact that the women of India have indeed achieved their success in sixty years of independence, but if there is to be a true female independence, too much remains to be done. We see the emergence of New Woman in Manju Kapur's heroines, who do not want to be rubber dolls for others to move as they will. Defying patriarchal notions that enforce women towards domesticity, they assert their individuality and have aspired self reliance through education. They nurture the desire of being independent and leading lives of their own. They want to shoulder responsibilities that go beyond a husband and children. They are not silent rebels but are bold, outspoken, determined and action oriented. All protagonists know they cannot depend on others to sort out the domestic situation and proceed to tackle it on their own.

Comparatively, Manju Kapur's all the three novels *Difficult Daughters*, *A Married Woman* and *Home* are grounded on the subject of women are moving out. All the protagonists in the novels have their independent spirit. They are not only conscious for their independent existence but they are conscious of maintaining the Indian ethos. Virmati's total surrender to the professor, Astha's slight and subtle deviation and Nisha's consciousness about her marriage make their claim for marriage more valid. Marriage for them is not hallucination but the meeting of two

bodies bubbling with desire. Virmati's struggle for marriage, Astha's reconciliation with her married life and Nisha's long wait for marriage are very much a part of Manju Kapur's claim of being a feminist.

Shashi Deshpande's, *Dark Holds No Terrors*, *Roots and Shadows* and *That Long Silence* gives a picture of New Woman. Her all protagonists are educated, optimistic progressive and moving on their path. The spirit of her protagonist is noticeable through different means and modes. A woman's rejection of her assigned role inside and outside of family, refusal to follow the traditional paths, hatred to the practice of favouring the male child over the girl child are some of the challenging issues that Shashi Deshpande picks up to show how the New Woman conducts herself. Saru, the protagonist of *Dark Holds No Terror*, is a symbol of a progressive woman who tries to exercise her influence over whatever she does, wherever she goes. She marries Manohar against the wish of her parents, particularly her mother, proving her strength, power and self reliance. She leaves her parental abode to start her life on her own, putting the first foot towards independence. Indu, the heroine of *Roots and Shadows*, is shown as bridge between the 'Roots' and 'Shadows'. She doesn't like the dominance that Akka exercises over the other members of the family. She strongly resists Hindu tradition of women. She questions to herself 'Martyrs, heroines or just fools?' and boldly challenges a tradition like this. She too marries to her choice and abandons her ancestral home. Jaya of *That Long Silence* is no way different from that of the two, Saru and Indu. Jaya critiques of her relationship with her husband, with her mother, brother, the society. Jaya dislikes Mohan's dominance. She revolt against his dominance by keeping silence and expressing herself through writing.

Shashi Deshpande's heroines stand apart from that of their counterparts in the writings of many contemporary women writers. Progressing along the axis of delimiting restrictions, self analysis, protest and self discovery, they try to create both physical as well as psychological space for themselves to grow on their own. While analyzing novels, I realize that all protagonists, Saru, Indu and Jaya are shown to be in a state of confusion at the beginning. Slowly as the novel unfolds, they go through a process of introspection, self-analysis and self-realization. At the end, they emerge as more confident, more in control of themselves, and significantly more hopeful. They acquired the spirit of rebelliousness which suits the New Woman. Saru, Indu and Jaya begin to understand that patriarchy is a hurdle to their personal growth. It seems the dark rooms where terror awaits them. Indu is a journalist, Saru a doctor and Jaya is a successful columnist and story-writer, they journey from ignorance to knowledge, dark to light and negligence to prominence.

In the literary world of Githa Hariharan, Manju Kapur and Shashi Deshpande, there are women characters taken from almost all the sections of society. Their protagonists are teachers, foreign return educationist, doctors, writers, journalists,

businesswoman and convent educated house wife and accompanying female characters are typical traditional women, illiterate maidservants, educated but traditional belief housewives. Novelists gave sympathetic understanding to suffering women. They make social system responsible for their sufferings; its female members are blamed to be responsible who have been molded therein the patriarchy and never think independently.

These novelists keep her narratives female centered. Their novels bring out the inner conflict of the modern, educated, middle class urban Indian woman who is trying to balance her multiple role as a member of the family, as a professional and above all as an individual. They highlight their inferior position and degradation in a male dominated society. These novelists gave voice to the protagonist's suffocation, anger towards age old tradition and revolt by which novelists and their novels obtained universal appeal. They have shown basic inequalities within the family or household. It is their attempt to revalue the family setup from a gender perspective.

The protagonists, in the studied novels, demonstrate the changing facets of Indian womanhood. They face a conflict between personal desires and social expectations. They face a conflict between personal desires and social expectations. They are somewhat weaker at the beginning but emerge in the end as stronger women with a transformed consciousness. They question and challenge traditional male oriented norms and codes. They are conscious of the great social inequality and injustice towards them. They seek to assert their independent identity by bringing forth their suppressed talent. They are conscious of their physical urges as well as emotional needs. They are the women who are individuals with awareness of their rights and duties.

The protagonists are brave and courageous, they undergoes terrible mental and psychological agony. This shows that the New Woman faces a lot of difficulties in adjusting to the new surroundings. Frankness about everything is another feature of these protagonists. Hesitation and submissiveness regarded as female virtues are no more to be found in the New Woman. Sometimes this openness leads the New Woman to enjoy physical relationship before marriage. The tyranny of male domination is felt so deeply by the New Woman that she sometimes rejects marriage. They feel man-woman relationship can be healthier and fulfilling if the woman is granted equal status, equal rights and equal opportunities in life. They think female has gifted motherhood by birth, if male want fatherhood, he need their help to be so.

The novels of Githa Hariharan, Manju Kapur and Shashi Deshpande gave realistic picture of Indian family. Though the theme may be a fiction on which the plot has been built, but the activities and behavior of the characters have realistic colour, the description stands picture as it is in front eyes of the reader. The names of the characters suit their nature and status and other circumstantial environment. In most of the novel they have used stream of consciousness method and narrative

technique to reveal inner world of women. Middle class educated women seem to be their area and there is a remarkable authentic and realistic portrayal.

The present research work is a humble attempt to analyze modern women in present socio-economic context with their earlier counterparts, who were marginalized and suppressed by and large, and to raise their issues, concerns and provide a remedy. The purpose of this research is to study women life and struggle under the oppressive mechanism of a locked society. The modern education, widen thought, state of law, age old anger towards discrimination, emergence of western culture in Indian society, explosion of information etc. are the things responsible for budding of New Women in writings of these novelists, who do not want to be rubber doll for others to move as they will. The research work would prove useful and relevant as it would throw light upon their nature and desire of being independent and leading lives of their own. They want to shoulder responsibilities that go beyond merely looking after their husbands and children. Now they are not silent rebellion but are bold, outspoken, determined and action oriented.

Primary Sources:

- Deshpande, Shashi. *Roots and Shadows*, Hyderabad: Disha Books, 1983.
Deshpande, Shashi. *That Long Silence*, New Delhi: Penguin Books, 1989.
Deshpande, Shashi. *The Dark Holds No Terrors*, New Delhi: Penguin Books, 1990.
Hariharan, Githa. *The Thousand Faces of Night*, New Delhi: Penguin Books, 1992.
Hariharan, Githa. *When Dreams Travel*, New Delhi: Penguin Books, 2008.
Kapur, Manju. *A Married Woman*, New Delhi: IndiaInk, 2006.
Kapur, Manju. *Difficult Daughters*, London: Faber and Faber, 1998.
Kapur, Manju. *Home*, London: Random House, 2007.

Secondary Sources:

- Agarwal, Malti. (Ed) *New Perspectives on Indian English Writings*. New Delhi: Atlantic, 2007.
Anand, T. S., Gupta Shalini (Ed) *Trends in Indian English Literature*. New Delhi: Creative Books, 2008.
Atrey, Mukta, Kirpal Viney. *Shashi Deshpande: A Feminist Study of Her Fiction*. Delhi: B.R. Publishing Corporation, 2011.
Bai, K. Meera. *The Women's Voices: The Novels of Indian Women Writers*. New Delhi: Prestige, 1996.
Barbara, Todd. *Separate Sphere: Woman's Place in Nineteenth-Century America*. Canadian Review of American Studies, 1985.
Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1995.
Beauvoir, Simone de. *The Second Sex*. Harmondsworth: Penguin, 1949 rpt. 1976.
Bhalla, Amrita. *Shashi Deshpande*. New Delhi: Atlantic, 2006, rpt. 2010.
Bristow, Joseph. *Sexuality*. New York: Routledge, 2007.
Chand, Neerja. *Beyond Feminism*. New Delhi: Books Plus, 2005.
Chaudhuri, Maitrayee. (Ed) *Feminism in India*. New Delhi: Kali for Woman & Women Unlimited, 2004.
Choudhury, Bidulata. *Women and Society in the Novels of Anita Desai*. New Delhi: Creative Books, 1995.
Das, Bijay Kumar. *Twentieth Century Literary Criticism*. New Delhi: Atlantic, 2005.
De Souza, Eunice, Pereira Lindsay. *Women's Voices : Selections from Nineteenth and Early-Twentieth Century Indian Writing in English*. New Delhi: Oxford University Press, 2002, rpt. 2011.
Dodiya, Jaydipsinh K, Surendran, K. V., *Indian Women Writers: Critical Perspectives*. New Delhi: Sarup & Sons, 1999.
Elliott, Julia, Knight Anne and Cowley Chris. *Oxford Dictionary & Thesaurus*. New York: Oxford University Press, 2001.

- Gavito, Alexandra Sanchez. *A Woman's Wheel of Life: Narratives of Strength, Grace and Dignity*. New Delhi: Viva Books Pvt. Ltd., 2004.
- Hooks, Bell. *Ain't I a Woman: Black Women and Feminism*. Boston: Sound End Press, 1989.
- James, S. *Feminism in Philosophy of Mind: The Question of Personal Identity*. Oxford: Oxford University Press, 2000.
- Jenainati, Cathia, Groves Judy. *Feminism*. London: Icon Books Ltd., 2010.
- John, E. Mary. (Ed) *Women's Studies in India: A Reader*. New Delhi: Penguin Books, 2008.
- Karlekar, Malavika. 1991. *Voices from Within: Early Personal Narratives of Bengali Women*, Oxford University Press, New Delhi.
- Kaur, Satbir. *Shashi Deshpande: A Feminist Interpretation*. Chandigarh: Unistar, 2009.
- Kottiswari, W. S. *Postmodern Feminist Writers*. New Delhi: Sarup and Sons, 2008.
- Krishnaiah, B. *Image of Woman in the Recent Indian English Fiction by Woman*. New Delhi: Prestige, 2011.
- Ledger, Sally. *The New Woman*. New York: Manchester University Press, 1997.
- Lomas, Margaret. *Superwomandom: Inspiration for Today's Woman*. New Delhi: Wiley India Pvt. Ltd., 2003.
- Meyer, Joyce. *The Confident Woman*. New York: Hachette India, 2006.
- Millett, Kate. *Sexual Politics*. New York: Abacus, 1970.
- Monti, Alessandro, Dhawan R.K. *Discussing Indian Women Writers Some Feminist Issues*. New Delhi: Prestige, 2002.
- Nahal, Chaman. *Feminism in English Fiction: Forms and Variations*. Ed. Sushila Singh. New Delhi: Prestige Books, 1991.
- Pandey, Birendra. (Ed) *Indian Women Novelists in English*. New Delhi: Sarup & Sons, 2001, rpt. 2011.
- Pandey, Miti. *Feminism in Contemporary British and Indian English Fiction*. Sarup & Sons. New Delhi, 2003
- Patricia Marks, *The New Woman in the Popular Press*, Kentucky: The University Press of Kentucky, 1990
- Prabhakar, Sarita. *Fiction and Society: Narrativisation of Realities in the Novels of Shashi Deshpande and Githa Hariharan*. Jaipur: Rawat Publications, 2011.
- Prasad, Amar Nath, Singh, Nagendra Kumar. (Ed) *Indian Fiction in English: Roots and Blossoms*. Vol. II. New Delhi: Sarup & Sons, 2007.
- Raj Sebasti L., S. J. *Quest For Gender Justice*. T. Nagar, Madras: T. R. Publications for Satya Nilayam Publications, 1993.
- Rajimwale, Sharad. *Contemporary Literary Criticism*. New Delhi: Rama Brothers India Pvt. Ltd., 2005.
- Ratcliffe, Susans. *Oxford Quotations and Proverbs*. New York: Oxford University Press, 2001.
- Saraladevi. *A Women's Movement*, Modern Review, October. 1911.
- Sheshadri, Vijay. *Beyond the Walls: Women in the Novels of Shashi Deshpande and Margaret Laurence*. New Delhi: Creative Books, 2003.
- Showalter, Elaine. *The Feminist Criticism*. New York: Pantheon Books, 1979. B68
- Singh, Jyoti. *Indian Women Novelists: A Feminist Psychoanalytical Study*. Jaipur: Rawat Publications, 2007.
- Spelman, Elizabeth V. *Inessential Women*. New York: Oxford University Press, 1989.
- Suneel, Seema. *Man-Woman Relationship in Indian Fiction*. New Delhi: Prestige, 1995.
- Tripathi, Ranjan. *Reinterpreting Erotic Literature*. Delhi: Swastik Publications, 2012.
- Uniyal, Ranu. *Women in Indian Writing: From Difference to Diversity*. New Delhi: Prestige, 2009.
- Walia, Rajni. *Women and Self: Fictions of Jean Rhy, Barbara Pym and Anita Brookner*. New Delhi: Book Plus, 2001.



AGRICULTURE SECTOR IN INCLUSIVE GROWTH

Dr. Pramodini Vitthal Kadam

S.M.B.S.T. College, Sangamner (422605), Dist- Ahmednagar, State- Maharashtra

ABSTRACT: *Inclusive growth approach came into being since the launching of the 11th five year plan and is going to stay as a critical aspect determining the sustainability of future agricultural growth in India. Agricultural development is an important component of inclusive growth approach. The broad objective of this paper is to link agriculture development and inclusive growth through farm sector growth driven rural transformation. It has found that agricultural sector growth has increased at a higher rate in Gujarat during 2001-02 to 2010-11 than the India. The growth has been sown higher production of cotton and wheat. It has also influenced some exogenous factors i.e. increased gross cropped and net irrigated area, increase in fertilizer consumption and more use of modern agricultural implements etc. The overall analysis on the growth performance of agriculture and allied activities of Gujarat and India, it seems that Gujarat has facilitated inclusive development in agriculture through the path of livestock and horticulture sector in the view of increasing farm income and farm sector growth.*

The concept of 'Inclusive Growth' finds place more frequently in the debates and discussions at different forums. The Government aimed at promoting 'inclusive growth' as it recognized that high national income growth alone did not address the challenge of employment promotion, poverty reduction and balanced regional development or improving human development. The subject of inclusive growth has been in the spotlight recently, for very obvious reasons.

This orientation is most visibly manifested in the theme of the Eleventh Five-Year Plan. The theme is 'towards faster and more inclusive growth,' which clearly reflects the need to find a sustainable balance between growth and inclusion. Many people view 'inequality' and 'exclusiveness' as being the same thing. The Eleventh Plan defines inclusive growth to be "a growth process which yields broad-based benefits and ensures equality of opportunity for all". The inclusive growth and development vision as envisaged in the Five Year Plan also reflected the budgetary and political commitment of the government. Though, efforts and progress in the direction of inclusive growth and development appears to be quite satisfactory, however, challenges, problems and constraints in achieving the goals of inclusive planning have emerged that require multiple approaches and strategies to address them effectively and efficiently. The present paper attempts to examine the emerging challenges in achieving inclusive development and growth in India.

Keywords: *Agriculture, Economic Growth, Inclusive Growth, Farm Sector, Non-Farm Sector*

Introduction:

Inclusive growth is a major concern for human development in India with rising inequalities. Despite tremendous growth of economy, failure on distributive front has aggravated the progressive journey towards collective well-being. Inclusive growth has become the buzzword in policy-spheres with recent phenomenon of rapid growth with characteristic patterns of exclusion. Exclusion continued in terms of low agriculture growth, low quality employment growth, low human development, rural-urban divides, gender and social inequalities, and regional disparities etc. The spectral, social and spatial inequalities have raised questions about welfare approaches of Government planning, and emphasized the role of the private sector in addressing development issues in the country. Employment generation, social and developmental infrastructure, health-care and rural diversification are some

of the major concerns. Due to faulty approaches and often politically motivated policies, growth has generated inequalities. It is imperative for the planners and policy-makers to make growth inclusive through adoption of pragmatic policies. The journey towards balancing the outcome of economic growth involves many challenges. The dominant challenges include the imperative of maintaining the acceleration of economic growth without compromising on human development and sustainability.

Review of Literature:

According to Sharma et al., (2010) examines that the inclusive growth is essential to develop agriculture on sustainable manner by reducing disguised unemployment in the farm sector in the way of shifting labor to the non- farm sector and increase average size of land holding resulting marginal productivity of labor and land increases. Birthal et al., (2012) examined that diversification of the agriculture through livestock production will accelerate the agriculture growth and it provide livelihood support to the small and marginal land holders. Agriculture growth and rising farmers income is important aspect for inclusive growth in agriculture sector.

Objectives of the Study

To study Agriculture sector in inclusive growth .

Hypothesis of the Study

Agriculture sector inclusive growth is being positive.

Materials and Methods

The data for the present study collected from only secondary sources. The sources are be as below:

1. Various magazines
2. News papers
3. Research articles
4. Referred journals
5. References books
6. Various Reports
7. Internet Web Sites

Inclusive Growth in India:

While it is quite evident that inclusive growth is imperative for achieving the equity objective, what is, perhaps, not so obvious is, why inclusive growth is now considered essential even to sustain the growth momentum. Majority population living in rural areas, it is often identified with the agriculture sector. However, it is the unorganized non-farm sector that is increasingly absorbing most of the labour force. This sector has huge potential for growth once there is sufficient investment in infrastructure ensuring linkage to markets and easier access to assets and skills. Infusion of appropriate technology, skills, and easier access to credit, especially start-up capital, apart from facilitating market development, can make this segment an expanding base for self-sustaining employment and wealth generation and also foster

a culture of creative and competitive industry. Entrepreneurial development has to be encouraged by having an enabling competitive environment and easy availability of finance for newer projects and enterprises. In Prof. C. K. Prahalad's words, "If we stop thinking of the poor as victims or as a burden, and start recognising them as resilient and creative entrepreneurs and value conscious consumers, a whole world of opportunity will open up." Thus, there are several factors to be considered for inclusive growth. Uppermost among these, is the need for raising the allocative efficiency of investment and resource use across different sectors of economy – this can be met by addressing two basic supply-side issues viz. (i) effective credit delivery system to facilitate productive investment in employment impacting sectors especially, agriculture, micro, small and medium enterprises and (ii) large scale investment in infrastructural facilities like irrigation, roads, railways, communication, ports, power, rural/urban reconstruction and in social infrastructure such as health care, education and sanitation.

From an annual average growth rate of 3.5 per cent during 1950 to 1980, the growth rate of the Indian economy accelerated to around 6.0 per cent in the 1980s and 1990s. In the last four years (2003-04 to 2006-07), the Indian economy grew by 8.8 per cent. In 2005-06 and 2006-07, the Indian economy grew at a higher rate of 9.4 and 9.6 per cent, respectively and now at around 8%. Reflecting the high economic growth and a moderation in population growth rate, the per capita income of the country also increased substantially in the recent years. An important characteristic of the high growth phase in recent years is its resilience to shocks. The Indian economy, for instance, successfully avoided any adverse contagion impact of the East Asian crisis, sanctions like situation post-Pokhran nuclear test, and border conflict with a neighboring country during May-June 1999 and recent economic crisis in USA.

Despite the impressive numbers, growth has failed to be sufficiently inclusive, particularly after the mid-1990s. Agricultural sector which provides employment to around 60 per cent of the population lost its growth momentum from that point, though there has been a reversal of this trend since 2005-06. The percentage of India's population below the poverty line has declined from 36 per cent in 1993-94 to 26 per cent in 1999-2000. The approach paper to the Eleventh Plan indicated that the absolute number of poor is estimated to be approximately 300 million in 2004-05. Concerns about financial exclusion, especially in rural areas have surfaced in India in recent years following the results of the NSSO's All-India Debt and Investment Survey (AIDIS), 2002. According to the Survey results, though the share of non-institutional sources of credit for the cultivator households had declined from 92.7 per cent in 1951 to 30.6 per cent in 1991, it had increased to 38.9 per cent in 2002 mainly due to increase in moneylenders' share. Simultaneously, the share of institutional sources such as commercial banks, co-operative societies, etc. increased from 7.3 per cent in 1951 to 66.3 per cent in 1991, before declining 61.1 per cent in 2002. It is expected that the doubling of agriculture credit and other measures since 2004 would have led to some improvement in the share of institutional sources.

Agriculture the backbone of Indian economy and food security:

India is principally an agricultural country. The agriculture sector accounts for about 18.0% of the GDP and employs 52% of the total workforce. There is a continuous steady decline in its contribution towards the GDP, and the agriculture sector is losing its shine and anchor position in Indian economy. The problems with which the Indian agricultural scenario is burdened in present times are many but this in no way undermines the importance of the sector, and the role it can play in the holistic and inclusive growth of the country. Agriculture is fundamental for sustenance of an economy as is food for a human being. It contributes significantly to export earnings and is an important source of raw materials for many industries. Its revival is being taken on priority, through various interventions at different levels, because of its potential in reducing poverty and food insecurity. The global experience of growth and poverty reduction shows that GDP growth originating in agriculture is at least twice as effective in reducing poverty as GDP growth originating outside agriculture. Agriculture is and will continue to be the engine of the national growth and development.

Role of Agriculture in Growth

1. Two reasons why agriculture is considered central to growth

- It has a big share of GDP, and/ or
- It stimulates —structural transformation— the process whereby resources move from low productivity sectors to higher productivity sectors.

2. Two possibilities for structural transformation -

- It can be driven by productivity improvements within the agricultural sector
- It can be driven by productivity improvement outside the agriculture sector

3. There is no agreement which underlying process drives the structural transformation in general - Without higher agriculture growth, India's 10% economic growth target will be impossible to achieve. In addition, higher real incomes lead to higher food consumption, implying more pressure on demand. Historically, India's agriculture growth has lagged growth in the overall economy. In fact, long-term average growth in agriculture has been close to 2%. India's population has been growing at 1.4%. Consequently, India has just managed to maintain its per capita growth in food and non-food crop production.

Given such a precarious demand-supply position, one year of drought leads to food prices shooting up. This is what we are seeing at this time of the year. With growth in per capita incomes, the supply constraints will hit India even harder in the future.. What are the steps required? To begin with, agriculture has received only 7% of budgetary allocation in the recent past, down from about 20% in the 1980s. Considering the demand-supply imbalances and its importance as a source of livelihood for the rural economy, the budgetary allocation to agriculture should improve. On top of this, investment in the agriculture sector is 2.3% of gross domestic product. With an investment-to-GDP ratio in the country of more than 35%, the

Finance Minister has to engage the private and public sector in higher investments in agriculture. The long-term target should be close to 4%. The central government has limited scope to contribute to agricultural reforms through the budget as agriculture is largely a state subject. However, it can certainly take certain concrete steps. With the focus on long-term growth, the principal focus areas for increased outlay should be:

- Increased spending in agricultural research and farm extension practices to improve yield and production
- Better supply chain management in both procurement and distribution cycles through improvements in public distribution systems.

India's area under cultivation has remained constant since the 1970s. Hence, the two ways to improve productivity are: Yield management and irrigation. Performance on the yield front has been dismal. Yield growth in all major crops has been negligible. Over the last decade, wheat yields in the country have grown at 0.1% and rice at 1.3% per annum. Crops like pulses and sugar have actually witnessed a decline in yields to the tune of 0.2% and 0.4%, respectively.

Policies for Raising Agricultural growth:

There are three goals of agricultural development. These are: (a) achieve 4% growth in agriculture and raise incomes by increasing productivity (land, labour), diversification to high value agriculture and rural non-farm by maintaining food security; (b) sharing growth (equity) by focusing on small and marginal farmers, lagging regions, women etc.; (c) third is to maintain sustainability of agriculture by focusing on environmental concerns. What are the policies needed to achieve the above goals? There are basically seven factors which need focused reforms in the short and medium terms. These are: (a) price policy; (b) subsidies and investments; (c) land issues; (d) irrigation and water management (e) research and extension; (f) credit; (g) domestic market reforms and diversification. Institutions have to be developed in all these aspects .

(a) Price Policy:

The major underlying objective of the Indian governments price policy is to protect both producers and consumers. Currently, food security system and price policy basically consists of three instruments: procurement prices/minimum support prices, buffer stocks and public distribution system (PDS). One criticism of procurement policy is that it is limited to few crops and few states. Our field visits to different states reveal the following farmers' perceptions about agricultural prices. The cost of cultivation is increasing due to increase in input prices. Particularly agricultural wages have increased due to National Rural Employment Guarantee Scheme (NREGS) in several states. They want to resort to mechanization due to labour shortages in peak season. Farmers respond to prices as shown by increase in yields of wheat in Punjab and other states with significant increase in MSP. Farmers have to undergo distress sales due to lack of procurement in states like Bihar, parts of UP, M.P. and Orissa. If rice production is to be shifted to Eastern region, rural

infrastructure including procurement centres has to be improved. Pulses production can be enhanced in several states with higher MSP and procurement. Provision of electricity has to be raised in order to exploit ground water in Eastern region. In the context of globalization, tariff policy becomes important for agricultural commodities. In other words, it is important to monitor exports, imports, global supply and demand and fix tariffs accordingly. There is a need to balance between producer prices and consumer prices by careful calibration of minimum support prices and tariff policy (import duties).

b) Subsidies and Investments in Agriculture:

One major reform needed in agriculture sector relates to reduction in subsidies and increase in investments. Agricultural subsidies are fiscally unsustainable and encourage misuse of resources, leading to environmentally malignant developments. There is trade-off between subsidies and investments. Public investment declined from 3.4% of agri.GDP in the early 1980s to 1.9% in 2001-03. At the same time subsidies increased from 2.9% to 7.4% of agri.GDP (GOI, 2007). Rise in public and private investment is crucial for enhancing agricultural growth. Fortunately, gross capital formation in agriculture has increased from 12% of agricultural GDP in 2004-05 to 14.2% of GDP in 2007-08. Public sector investment has increased significantly during this period. However, we need 16% agricultural GDP as investment in order to get 4% growth in agriculture. In this context, the announcement of Bharat Nirman Program in 2005 by the Government of India in order to improve agriculture and rural infrastructure is in the right direction. However, the pace of this program has to be improved.

(c) Land Issues:

Some argue that small size of farm is responsible for low profitability of agriculture. Chinese and the experience of other East Asian countries show that it is not a constraint. On land market, the Report of the Steering Committee recommended the following. —Small farmers should be assisted to buy land through the provision of institutional credit, on a long term basis, at a low rate of interest and by reducing stamp duty. At the same time, they should be enabled to enlarge their operational holdings by liberalizing the land lease market. The two major elements of such a reform are: security of tenure for tenants during the period of contract; and the right of the land owner to resume land after the period of contract is over (GOI, 2007). Basically, we have to ensure land leasing, create conditions including credit, whereby the poor can access land from those who wish to leave agriculture. There are some emerging land issues such as increase in demand for land for non-agricultural purposes including special economic zones, displacement of farmers, tribal's and others due to development projects. There is a need for careful land acquisition. Land alienation is a serious problem in tribal areas.

(d) Irrigation and Water Management:

Water is the leading input in agriculture. Development of irrigation and water management are crucial for raising levels of living in rural areas. Major areas of

concern in irrigation are: decline in real investment, thin spread of investment, low recovery of costs, decline in water table, wastages and inefficiencies in water use and, non-involvement of users Both investment and efficiency in use of water are needed. Major areas of reforms needed in irrigation are: stepping up and prioritizing public investment, raising profitability of groundwater exploitation and augmenting ground water resources, rational pricing of irrigation water and electricity, involvement of user farmers in the management of irrigation systems and, making groundwater markets equitable (Rao, 2005). In a recent study, Shah et al (2009) indicates that the impact of the drought of 2009 is expected be less severe than the drought of 2002 due to ground water recharge in the last few years. Ground water can be exploited in a big way in Eastern region. Watershed development and, water conservation by the community are needed under water management. New watershed guidelines based on Parthasarathy Committees recommendations were accepted by the Central Cabinet in March 2009. The implementation has to be stepped up in order to obtain benefits in rainfed areas. National Rainfed Area Authority has big responsibility and, water conservation by the community are needed under water management.

(e) Credit:

According to the expert group on Financial Inclusion (GOI, 2008) only 27% of farmers have access to institutional credit. It is true that there have been some improvements in flow of farm credit in recent years . However, the Government has to be sensitive to the four distributional aspects of agricultural credit. These are: (a) not much improvement in the share of small and marginal farmers; (b) decline in credit-deposit (CD) ratios of rural and semi-urban branches; (c) increase in the share of indirect credit in total agricultural credit and; (d) significant regional inequalities in credit.

Conclusion:

In India, the Inclusive growth approach got currency ever since the launching of the 11th five year plan and it is quite likely that the approach is going to stay as a critical strategy of development driving the future growth and sustainability of agriculture in India. While the approach paper of the 11th five year plan (2007-08 to 2011-12) prepared by the Planning Commission had aimed at achieving faster and more inclusive growth, the 12th plan (2012-13 to 2017-18) approach paper aims at achieving faster, sustainable and more inclusive growth. The three key roles agriculture can play in promoting inclusive growth - stimulating economic growth, reducing poverty, and creating employment Ways in which agriculture can contribute to or pose a challenge to achieving more inclusive growth through any of these links vary - depends on country context, and within country over time. Stimulating economic growth, reducing poverty, and creating employment. Ways in which agriculture can contribute to or pose a challenge to achieving more inclusive growth through any of these links vary depends on country context, and within country over time.

REFERENCES:

- 1) The Eleventh Five Year Plan Approach Paper. Prahlad, C K 'The Fortune at the Bottom of the Pyramid - Eradicating Poverty Through Profits', Pearson
- 2) UNDP Report-2010.
- 3) Union Budget-2011-12.
- 4) Chadha, G.K. (2009), —Agriculture and Rural Industrialization in India, Recent Developments
- 5) Rao, N.C. and S.Mahendra Dev (eds.,2009) India: Perspectives on Equitable Development, Academic Foundation
- 6) Dev, S. Mahendra (2008), Inclusive Growth in India, Agriculture, Poverty and Human Development,
- 7) Gulati, Ashok (2009), —Emerging Trends in Indian Agriculture:
- 8) CSO (2011). Gross State Domestic Products and Net State Domestic Product (2004-05 Series), Central Statistics Office (CSO), Ministry of Statistics and Programme Implementation, Govt. of India, New Delhi, August.
- 9) CSO (2011a). National Accounts Statistics 2011 and Earlier Issues, Central Statistics Office (CSO), Ministry of Statistics and Programme Implementation, Govt. of India, New Delhi, August.



THE QUESTION OF WOMEN: A COMPARATIVE STUDY OF ENGLISH LITERATURE AND ISLAMIC SCRIPTURE

Ishfaq Ahmad Yattoo.

Doctoral Fellow,
Department of English Aligarh Muslim University,
Aligarh, India. Email: Ishfaqyatoosp@gmail.com

“Among you the most respectful is the one, who respects women and the most disrespectful is one who disrespects women” (al-Hadees)

Abstract

One of the most engaging issues, in the contemporary epoch is the issue concerning women. The feminine, feminist and feminism are the terms which have caught the attention of abundant scholarship. Hence, feminism has emerged as one of the powerful discourses in the modern academia. To question patriarchy and to say ‘no’ to the gender discrimination is the engagement of this universal cry since the emergence of feministic studies in the last decade of eighteenth century. The same has been gaining currency, more especially in the literary sphere. The egalitarian concerns in terms of education, economy, politics, etc. in relation to women are the preoccupying issues in the twentieth century literary discourse in the form of fiction, i.e. novels, plays, poetry and in non-fiction especially in highly acclaimed essays. On the other hand Islamic tradition has no qualms with such rights and provisions for women instead it does formulate a discourse of its own to voice for the rights, role or status of women to share equal rights with their male counterparts. Under such discourse, Islam does propagate to develop the aptitude to produce good female teachers, doctors, social workers etc.

Therefore, the present paper will try to highlight the status of the women with respect to Islam comparatively with what is claimed in the English literary discourse, to expatiate how Islam stands at par or at times ahead of all these claims, in substantiating the role of women in social fabric, education, health, economy etc.

Keywords:

Woman, Rights, Feminism, Issues, Islam, West, English Literary Tradition

A Comparative Study...

Ever since the dawn of civilizations the women question has been occupying the central stage in the social, cultural and political fabric of the world. In every social or religious order the issue of woman has been viewed within its respective premises. Given the propensity towards the debate one can clearly espouse the fact that there have been the practices in the past in which women were viciously treated as inferior and submissive to the men folk. Myths and superstitions had swallowed the dignity of women and rendered them as subhuman creatures. The consideration of women as

objects of sex has always been a set notion in the ancient and modern societies, across cultures. There are traces in the Egyptian history whereby in their societies, to satiate the ill-formed myths and customs women were used as “customary sacrifice” in order to nurture crops. Thus, historically speaking women have always been marginalized as Beauvoir mentions in her seminal essay, “This world has always belonged to males, and none of the reasons given for this have ever seemed sufficient.” ()

Religion, particularly Islam as an institution is the main focus to be considered as a responsible system under which this discrimination has evolved. If on the one hand the secular feminists assess religion and feminism as incompatible but, on the other hand undeniable is the fact that Islam has considered woman as the most respectable rather a divine creature right from its advent. It has always voiced to give her the status and role she has to perform to develop a constructive society. A lot of hassle has been generated owing to the amplifying misconceptions, misrepresentations or most often, the bias of western discourses, under the shade of which the issue of women and Islam is being seen with full suspicion. English literary tradition, be it fiction or non-fiction, from the beginning of this debate has been at the forefront. In the western scholarship, the movements like Women’s Movement of 1960 or proceeding to this the path-breaking feminist movement anticipated itself by *The Vindication of Rights of Women* (1792) by Mary Wollstonecraft and further strengthened by Olive Schreiner’s *Women and Labour* (1911), Virginia Woolf’s *A Room of One’s Own* (1929), Simon de Beauvoir’s *The Second Sex* (1949), John Stuart Mill’s *The Subjection of Women* (1869) and Fredrick Engels’s *The Origin of Family* (1884) comparatively are novel for this cause as they cannot beat the fourteenth century old Islamic Tradition whereby woman occupies a high status. The issue is abundantly sensitive and needs a keen and thorough analysis to penetrate the thick walls of misunderstandings. The dignity she endorses and the conduct, purely based on egalitarian concerns, with which she is treated, is lapsed by sheer misunderstandings and sometimes by sheer prejudice.

Mary Wollstonecraft’s craving for the women rights is a modern phenomenon. She argues that it is now the time to voice for the women rights, “It is time to effect a revolution in female manners—time to restore to them the lost dignity...and make them, as a part of the human species, labour by reforming themselves to reform the world.” (*A Vindication* 53) But, without exaggeration it can be said that right from its advent Islam has been at the forefront to liberate women from the shackles of ill-formed customs, patriarchal dominance, vicious and in-human practices. The outstanding manifestation of its values is the society formed by Prophet Muhammad (pbuh) itself. Before the advent of Islam even in Arab societies women were more or less treated as cattle, dishonoured in every respect, treated as mere objects to fulfill the animal instincts of men. Even the birth of a female child was measured ill-omen and to bury the female infants was a prevalent wild custom. But, under the constructive and reformative teachings of Prophet Muhammad (pbuh) every such evil

practice which had belittled the women was out rightly eliminated. The Female infanticide and the unequal attitude towards the birth of a female child is categorically repudiated in the Holy Quran in *Surah Nahl, Ch.16, Verse No.58 & 59* as:

And when one of them is given the good news of a female child, his face becomes gloomy and he is choked with grief. [58]

He hides from people because of the (self-presumed) evil of the good news given to him (wondering): Shall he keep it despite the disgrace or put it away into the dust? Beware, evil is what they decide. (Shafi and Shamim, *Ma'arif* 369)

Moreover, glad tidings are given to those who bring up the female child with utter regard to the will of God as mentioned in '*Musnad Ahmed*', The Prophet (pbuh) says. "Anyone who brings up two daughters properly, they will be very close to me on the day of judgment" And again in another Tradition He says, "Anyone who up brings two daughters properly and takes good care and brings them up with love and affection, they will enter Paradise." This is how Islam at the outset eliminated the evils of the Arab society.

It has become a hot-button debate across the globe that women are denied their rights in Islam. But when this matter is seen very keenly in the light of Quran and authentic tradition of Prophet (pbuh) and also in the light of the lives of His companions, a woman in Islam does enjoy a high status.

Quran declares a woman as a 'Mohsina' which means 'fortress' against evil. What can be more substantial aspect to penetrate into the issue than through the Prophet's (pbuh) tradition itself as mentioned in *Ibn-Maja* which means that 'Paradise lies at the feet of the mother'. It is the height of reverence and regard for the female counterpart which is celebrated in the Islamic tradition.

There are certain categories under which the comparison can be generated. These are discussed as following:

i. Degree of Responsibility...

Wollstonecraft quotes Rousseau for his out-right declaration of women as weak in terms of body:

[Rousseau] then proceeds to prove that woman ought to be weak and passive, because she has less bodily strength than man; and hence infers, that she was formed to please and to be subject to him; and that it is her duty to render herself agreeable to her master- this being the grand end of her existence. (*A Vindication* 103-104)

Islam on the other hand does endorse the belief that men have a higher degree over women in terms of bodily strength but it has its own ramifications. In *Surah Baqarah* ch.2, verse no. 228, of the Holy Quran it is mentioned that, "And women have rights

similar to what they owe as recognized, though for men there is a step above them. And Allah is Mighty, Wise.” (Shafi and Shamim, *Ma’arif* 564) But it pertains to any kind of superiority that men have over women as it is further clarified in Surah Nisa, Ch. 4, Verse No.34, “Men stand caretakers of women since Allah has made some of them excel the others, and because they have spent of their wealth.” (Shafi and Shamim, *Ma’arif* 417) Allah (SWT) in this verse has used the word, ‘Kawwam’ in Arabic which according to the commentary of Ibn-Kathir means one degree higher in responsibility, not a higher degree in superiority. The word ‘Kawwam’ is based on the root word ‘Ikamah’ meaning to stand up. So the word ‘Kawwam’ means one degree higher in responsibility not in superiority. (Naik, *Women’s Rights in Islam – Modernized or Outdated* 21) Men are no doubt physically stronger than women to shoulder this higher degree of responsibility but in rest of the aspects they are equal to their female counterparts.

ii. Husband/Wife Relationship...

In most of the societies of the world women were merely treated as objects and commodities in possession of their male counterparts. Even in the recent past they were treated merely as kitchen queens and the objects of sex. Marriage as an institution in the Pre-Islamic Arab was overwhelmingly deteriorated. There were different types of marriages. Safih -Ur- Rahman Mubarakpuri in his prize winning book *The Sealed Nectar* mentions Abu Da’ud’s narration on the authority of Aisha (r.a.) that “there were four types of marriages in pre-Islamic Arab social fabric: First was like that of present Islamic way, the second was *Zawaj-al Istibda* in which after menstruation period, a man used to send his wife to another person to have intercourse with him for conception, after that it wholly depended on the husband that whether he liked to keep her wife or not. Third type of marriage was that a group of men around ten in number would sexually enjoy a woman and after conception that woman to whosoever among that group points to would be declared the father of that child. The fourth one was that a woman would use a flag at her gate to invite people and anyone who liked would enjoy her. The woman after getting pregnant and giving birth would assemble those men and a seeress would be brought to declare whose child it was. (Mubarakpuri, *The Sealed* 43-44)

Thus, the above discussion exudes the deteriorated customary spectrum of Arabic Civilization. In other civilizations also, women were subjected to inhuman treatment. In Babylonian civilization, woman used to get death penalty on behalf of his husband’s killing someone. For Greeks woman was a cause of evil and misfortune and in Egyptian civilization she was a sign of devil in some parts of Eastern Europe and also in India a woman was burnt alive or killed with her husband on his death.

The relationship between a husband and wife has again been a hot-button issue perpetually engaging the literary imagination in the nineteenth and twentieth century literature. Enough has been written to negotiate the sensitivity of this debate. The

unequal treatment towards the women folk, whereby they are merely seen as the commodities dominated under patriarchy is blatantly depicted in different genres. Henrik Ibsen, one of the pioneers of the modern drama is at the forefront by virtue of his superb play *A Doll's House* (1879) wrought with the feminine concern. The play at its best critiques the patriarchy, the system which belittles and undermines the dignity of a woman. Ibsen deflates the male dominance in his typical dramatic texture and deconstructs the established stereotypical notion of man-woman relationship. The play is centered on the relationship of Torvald Helmer and his wife Nora. Ibsen uses Nora as his mouth piece to penetrate the ill-formed society and exhibit the inhuman treatment enforced on women. The play is based on the journey of Nora from a docile housewife dependent on her husband to an independent woman who breaks the shackles of her household dominated by her husband. The title itself clues to the notion of a house of a 'doll'. 'Doll' symbolically suggests the inhuman rendering of the central woman of the play. She is treated as a commodity, a 'doll' possessed by her dominating husband. Thus, the play dramatizes the social issue concerning the woman of the time the playwright Ibsen himself lived.

Ibsen projects the entire scenario of the patriarchal society in which a woman, more or less, is considered a possessed entity. Helmer's construction of his wife under non-human names like 'skylark', 'little squirrel' etc. reveals the wretchedness of the society which frames a woman into a borrowed identity sans any individuality. The text of the plays reads as:

Helmer. (*in his room*) Is that my lark twittering there?

Nora (*busy opening some of her parcels*) Yes, it is!

Helmer. Is it the squirrel frisking about?

Nora. Yes! (Ibsen, *Doll's House* 3)

Helmer is overwhelmingly a domineering figure while Nora is at the receiving end of all the unfair tags and unequal conducts. This is largely the depiction of the inadequate relationship which features a woman in an utter derogatory situation. Ibsen exposes the evil social setup whereby the family relation between a husband and a wife is chaotic devoid of any emotional value.

Mary Wollstonecraft in her path-breaking essay *A Vindication of Rights of Women* (1792) addresses women in this regard:

I wish to persuade women to endeavour to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous with epithets of weakness...Dismissing then those pretty feminine phrases, which the men condescendingly use to soften our slavish dependence, and despising that weak

elegancy of mind, exquisite sensibility, and sweet docility of manners, supposed to be the sexual characteristics of the weaker vessel (Wollstonecraft, *A Vindication* xxxiv)

This concern, however, is incorporated merely around a century ago in English Literature, but, if the same issue is analyzed within the framework of Islamic tradition, Islam has repudiated all the evils governing such an unfair system. Islam constitutes the husband-wife relationship with egalitarian principle. It renders her as a companion of man to establish a complete social setup devoid of gender bias. The base of this relationship is laid by the mutual choice of both the partners irrespective of any stress on the female counterpart.

Marriage in Islam as in *Surah Nisa*, Ch.4, Verse No.21, is remarkably considered as, ‘misaq un galiza’ which means ‘a firm sacred agreement’. It is a mutual contract of a man and a woman sans any kind of dominance or privilege of one over the other. Thus, the relationship is not based on patriarchy but on sheer equal conduct. In a tradition of Prophet (pbuh) in Ibn-Hambal - Hadith No 736, 7396 it is mentioned that, “the most perfect of the believers are those that are best in character and behavior, and those that are best to their family and their wives.” Thus, the relationship between husband and wife in Islam is rather a divine mutual contract. In *Surah Baqarah*, Ch.2, Verse No.187, Allah (SWT) says, “Your wives are your garments, and you are their garments”. Garments add to the beauty of a human and also they hide the odds of one’s body. So the inference here is that, husband and wife enhance each other’s beauty and hide the flaws of each other, if any. Islam has protected the dignity of a wife in such a manner that if a man not likes his wife still he has to treat her kindly and with equity as, in *Surah Nisa*, Ch.4, Verse No.19, Allah (SWT) says, “treat your wives on a footing of equity and kindness even if you dislike her for you may be disliking a thing for which Allah has made good for you.” All the above authentic traditions are testimonial to the fact that Islam repudiates all the ill-notions of unequal or unfair treatment towards women.

iii. “Read, thy Lord is most bountiful”: Rights Regarding Education

Islam at the very outset has been propagating to nourish the society through proper education. It is a much spoken fact that the very first verses of the Holy Quran revealed upon The Great Prophet (pbuh) were regarding knowledge as Allah (SWT) says, ‘Read in the name of thy lord, Who has created the human beings from a congealed clot of blood, a leech like substance:

Read, and your Lord is the most gracious,

who imparted knowledge by means of the pen.

He taught man what he did not know. (Shafi and Shamim, *Ma’arif* 830)

This is the ample justification of how much importance is given to acquire knowledge in Islam. More over the era of Prophet (pbuh) is evident itself whereby we can infer that it was because of the atmosphere created by the endeavors of Prophet (pbuh) and his companions that a passion and zeal was imposed in women also to acquire knowledge. It is mentioned in Sahih Bukhari that once women asked Prophet (pbuh), “You are usually surrounded by men why do not you give us one particular day so that we too can ask you questions”. (qtd. in *Women’s Rights in Islam – Modernized or Outdated*, Naik 23) Prophet (pbuh), in turn assigned the duty to some of his companions to educate women. During the enlightening era of Prophet (pbuh) women were allowed to acquaint themselves with knowledge in different spheres even when world was steeped in ignorance. The best example is Hazrat Aisha (r.a.) the wife of Prophet (pbuh) She has 2210 narrations of *ahadith* (Prophet’s sayings) to her credit. Once Prophet (pbuh) said, “Half the knowledge of my revelation should be acquired from all of my companions and the other half from Aisha.” Besides being well versed in scripture, she had profound knowledge of other different areas, as mentioned by Urwah-Ibn-Zubair, “I have not seen a greater scholar than Ayaisha in the field of learning of the Qur’an, in obligatory duties, in lawful and unlawful matters, in literature and poetry, in Arab history”. (qtd. in *Women’s Rights in Islam – Modernized or Outdated*, Naik 23-24) She also knew medicine and mathematics. People used to consult her for the matters of inheritance and its accounts. Moreover her erudition is evident from Abu Moosa, who says, “whenever we lacked knowledge on a matter we used to visit Hazrat Aisha (May Allah be pleased with her) and clarify our concepts.” It is also said that she has taught some eighty eight scholars. (qtd. in *Women’s Rights in Islam – Modernized or Outdated*, Naik 24)

Mary Wollstonecraft in her vindication wishes women to pursue in the same direction. She avers, “Women might certainly study the art of healing, and be physicians as well as nurses. And midwifery, decency seems to allot to them...they might, also, study politics...Business of various kinds, they might likewise pursue...” (A *Vindication* 208-209) The rich Islamic tradition during Prophet’s era had taken care of these aspects as well. Besides, Aisha (may Allah be pleased with her) there were several other women scholars like Hazrat Umm e Salma (May Allah be pleased with her), the wife of Prophet (pbuh) who according to Ibn Hajar (r.a) has taught 32 scholars. It will be worth noticeable here that there were some women who had expertise in medicine and surgery like *Rafidah Aslamiya*, *Umme Muta*, *Umme Kabsh*. *Rafidah Aslamiya* had a nursing home next to Masjid e Nabvi (SAW). (qtd. in *Women’s Rights in Islam – Modernized or Outdated*, Naik 24-25)

Thus, according to Islam a woman has a special role to play for the upliftment of society and its culture. So, what Wollstonecraft is demanding, Islam has already taken care of that. Comparatively analyzing, it is quite clear that what is being proclaimed in the modern age, Islam with its deep insight, has given to the women an outstanding position in the society without any discrimination.

The only thing which Islam does not favour is co-education. Wollstonecraft emphasizes the aspect that both sexes should be educated together for their overall development:

...to improve both sexes they ought to be educated together, not only in private families but also in public schools...If boys and girls were permitted to pursue the same studies together, they might early learn the graceful decencies that produce modesty...Lessons of politeness and decorum (that rulebook that treads on the heels of falsehood...)” (A *Vindication* 237-238)

Islamic belief contradicts this view instead demands separate institutions for separate sexes to ensure the moral security. Islam in general, “discourages unnecessary intermingling of genders and determines separate spheres of activity for them. (Ahmad, *Religious Obligations* 25) Though there is compulsion for every female to get proper education, hence there may be reservation in terms of ‘unnecessary intermingling’ in the matter of seeking education, but, there is also a provision to establish separate educational institutions to ensure more productive results. According to a survey conducted in England it has been observed that the unisex institutions are showing brighter results, as per academics is concerned as compared to co-educational institutions. In the co-educational setup there is a definite possibility of the students to be inclined to build up evil designs towards each other which in turn can distract them from acquiring good results in academics. Their attention gets deviated as surveyed in America and even in India that students indulge in negative activities rather paying due attention to their studies. (Naik, Wordpress.Com)

iv. Economic Rights...

Economic aspect is also highlighted in the feministic texts whereby the fact is emphasized that women are denied their economic rights and are always dependent on their men to get economic benefits. Ibsen in “A Doll’s House” also exposes this nuisance by projecting Torvald Helmer as an overpowering male dominating his wife in every economic pursuit. He constantly and unnecessarily dictates to her that she must be economic in terms of spending money. He slates his wife by hurling the term ‘spendthrift’ on her thus, clues to the notion of women being recklessly dominated by men and suppressed by their rights. Helmer ridicules his wife as:

Helmer. Can you deny it, Nora dear? {He puts his
arm round her.) It's a sweet little lark, but it gets
through a lot of money. No one would believe how
much it costs a man to keep such a little bird as you. (Ibsen, *Doll's House* 10)

Ibsen through his play condemns this ill-formed patriarchal system based on sheer inequality and injustice. He projects the heroine as his mouthpiece to break the

shackles of the patriarchy who at the end leaves his husband and children to live a life devoid of the principle of male domination. When the same economic aspect is comparatively examined within the framework of Islam one can ascertain the fact that Islam does take care of women in terms of economic wellbeing which is a concern with other societies only in the twentieth century, as quotes Maulana Wahiduddin Khan, "...Historically, Islam had been very liberal and progressive in granting property rights to women. It is a fact that there were no property rights given to Hindu women until 1956, when the Hindu Code Bill was passed, whereas Islam had granted these rights to Muslim women over 1400 years ago." (*Women Between* 46) In Islamic constitution, a woman has a definite share in her father's property. Also, in marriage it is obligatory for a husband to give dower called 'Meher' to his wife as, mentioned in *Surah Nisa* in Verse 4, "And give the women their dower in good cheer. Then, if they give up some of it out of their own sweet will, you may have it to your advantage and pleasure." (Shafi and Shamim, Ma'arif 314)

v. Legal Rights...

Another right Islam gives a woman is to retain her maiden name. There is no compulsion for her to add her husband's name to her name. Islam also gives the right to be a witness fourteen centuries ago. In Jewish Rabai, in the 1980's they had a debate over the issue of whether a woman may be given a right to be a witness or not. A woman in an Islamic State could even interfere in the legal matters evident by an incident during Hazrat Umar (r.a.) reign whereby a woman openly challenged Umar (r.a.) when he was discussing with his companions about setting a limit on the 'Meher' convenient to every man, that woman claimed that in *Surah Nisa* Ch.4, Verse No.20 Allah says, "you can even give a heap of treasure, a heap of gold in Meher", when Qur'an puts no limit on 'Meher', who is Umar to put a limit (may Allah be pleased with him). Hazrat Umar (may Allah be pleased with him) he said on this occasion, "Umar is wrong and the lady is right". (qtd. in *Women's Rights in Islam – Modernized or Outdated*, Naik 28) Such are the reservations in Islam.

During Prophet's (pbuh) era, women also took part in battle fields either to serve water and first aid or in the *Battle of Uhad*, a woman named Hazrat Nasiba (r.a.) fought for Prophet (pbuh). But that particular society was the pure from every evil design. Not any kind of misconduct is recorded unlike the Modern society, as at the wake of feminism, women got the right of participation in battles in 1976 and in a single convention in USA, according to a report of the defense department of America released on the 23rd of April, 1993 in a convention eighty three women were sexually assaulted. (Naik, *Women Rights* 29) Thus, women in western societies did obtain Socio-economic and Lego-political rights, through the consistent feministic discourses, but, undoubtedly a woman is robbed of her dignity, family life and even she is still an object of sex though in a modern fashion.

Conclusion

Therefore, in the Islamic Civilization the cause of women is of profound significance. Islam empowers women in every aspect of life. In the history of civilizations the status women enjoy in Islam more or less, remains unparalleled. The prejudice of the west and some weak interpretations do create a wall between Islam and the world in terms of human rights in general and gender issues in particular. It needs a proper insight to evaluate the women question in Islam. The study tried to examine that right from its pristine age i.e. the era of Prophet (pbuh) Islam has been advocating a pure system devoid of any kind of discrimination on the basis of gender, caste, colour etc. Contrary to the western feminism which provides only a material view of the status of a woman devoid of any spirituality and which has rendered a certain position to women whereby all the moral and spiritual degradation is possible, Islam in its essence has given them their natural and due rights.

References

- Ahmad, Dr. Israr. *Religious Obligations of Muslim Women*. Trans. Khalid Mahmood. Lahore Markazi Anjuman Khuddam ul Qur'an: Lahore. 2003. Print
- Beauvoir, Simone De. *The Second Sex*. Trans. Constance Borde and Sheila Malovany-Chevallier. Vintage e-Books: New York. 2011
- Ibsen, Henrik. *A Doll's House*. Trans. William Archer. Thomas Nelson and Sons. Ltd: London and Edinburg Digitized by Internet Archive. 2008
- Khan, Maulana Wahiduddin. *Woman Between Islam and Western Society*. Trans. Farida Khanam. Goodword Books: New Delhi. 2000. Print
- Mernissi, Fatima. *Woman and Islam: A Historical and Theological Enquiry*. Trans. Mary Joe Lakeland. Basil Blackwell Oxford: London.
- Mubarakpuri, Safi ur Rahman. *Ar-Raheeq-al-Makhtoom (The Sealed Nectar): Biography of the Noble Prophet (s.a.w.)* Dar-us-Salam Publications: Riyadh. 1996. Print
- Naik, Dr. Zakir. *Rights of Women in Islam: Modern or Outdated?* Adam Publishers and Distributors: New Delhi. 2010. Print
- Naik, Dr. Zakir. <https://zakirnaikqa.wordpress.com/tag/co-ed-school-in-islam/>
- Shafi, Maulana Mufti Muhammad. Prof. Muhammad Shamim. *Ma'arif-ul-Qur'an*, Maktaba-e-Darul-'Uloom: Karachi-14, Pakistan
- Wollstonecraft, Mary. *A Vindication of the Rights of Women*. The Scot Library: London. Digitized by Internet Archive. 2007



THE UNPLEASANT EXPERIENCES OF KAMALA DAS
IN SUMMER IN CALCUTTA

Dr Narendra Singh

Asstt. Prof Department of English
Janta P.G College Parson, Etah

Kamala Das is one of the most distinctive and original of Indian—poets writing in English today. All her poetry is in the nature of a ‘psychic striptease’. In points of enjoyment and applause, she stands next to none in the whole length and breadth of Indian poetry in English today.

Kamala Das as a poet treads on familiar grounds, and she never tries to transgress her self-imposed restrictions. She is after all, a woman with a narrow range of experience in life, but she makes the best of the crippling situation around. In this context, she reminds us of another woman writer, Jane Austen, who is so well known for her ‘two inches of Ivory’. Like Austen, Kamala Das also moves within her limited range with grace and skill. The advantage of this range is that it offers to the reader only what the writer has personally felt and realized and nothing borrowed from the source.

Kamala Das’ poetry is inspired by the unpleasant experiences of her conjugal life. She has expressed the emotions of love, lust and frustration with deep intensity and in a passionate manner. Her first collection of poem ‘Summer In Calcutta’ represents the heat of her Calcutta experiences. Her soul was agonised and her poems give expression to the deep agony, sufferings and disappointment in an impassioned manner. She herself expresses her mental state in her remarkable autobiography entitled ‘My story’.

In this collection (summer In Calcutta] of poems the poetic intensity of the writer is apparent. She successfully communicates the mood of aridity and sterility that fills the poem combined with its biting irony.

Watching the dance of Eunuch’s was an exciting experience for the poet and she gives vent to her melancholy and also her appealing aridity. In her imagination the poet considers the eunuchs as some mysterious creature. The intensity of poetic experience is enhanced by sinister ‘Birth-death’ contrast.

The publication of 'Summer in Calcutta' changed the history of Indo-Anglian poetry, especially of women writers. It was a time when "...Indian women had moved on from such colonial and nationalist themes as the rewriting of legends, praise of peasants and from general ethical statements to writing about personal experiences. While outmoded diction and sentiments were at last overtaken in favor of a more contemporary and less artificial manner, the subject matter of the women poets was often limited to well-meaning platitudes about romantic love, which were treated without depth, complexity, interest or even the projection of much emotion."¹

Summer in Calcutta, presented to the Indian readers a different type of poetry. Earlier poets looked at the Holy Books, Historical characters for their themes, while she looked into her own self. Her poems were like parcels of dynamite. It could explode on your face, specially spreading its contents all around bringing to naked eye the oppression and enslavement of women in our own Modern age. As Keki Daruwalla rightly says, "The intensity of feeling, ably controlled in her better poems, and the uninhibited manner in which she treated sex, immediately won for her a big audience. Kamala Das is pre-eminently a poet of love and pain, one stalking the other through a near neurotic world. There is an all pervasive sense of hurt throughout."² In fact, she goes diving deep into her own self, unraveling mysteries which were never known to Indian women, or more honestly speaking, none dared to unravel them in the past, in such a way, in such an orthodox, custom-ridden, conservative society. Such poems would have been burnt down had she lived half a century ago and dared to write the stuff she writes now. Bruce King is right when he writes, "Das's themes go beyond stereotyped longings and complaints. Even her feelings of loneliness and disappointments are part of a longer than life personality obsessive in its awareness of its self, yet creating; a drama of selfhood."³

She can never persuade her to forget that she is a woman, who craves for love, companionship and understanding. When she published her poems, "on the one hand it produced derisive laughter but on the other, more scholarly people often appreciated it as a maiden effort of an Indian woman to express herself without much inhibition circumscribed by the false and hypocritical rules of a conservative society."⁴

A closer look at her poems will show that love, sex, marriage and companionship were important subjects to her. Hari Mohan Prasad and Chandra Prasad Singh have understood these points clearly when they write,

Her poetry has often been considered as a gimmick in sex or striptease in words, an over exposer of body or 'snippets of trivia.' But the truth is that her poetry is an autobiography, an articulate voice of her ethnic identity, her Dravidian culture. In her, the poet is the poetry fully obliterating Eliot's distinction between the man suffering and the mind creating 'A poet's raw material', she says, is not

stone or clay; it is her personality. I could not escape from my predicament even for a moment.⁵

She wrote her poetry, on her own self discovering and expressing the different layers of hypocrisy, which got over coated in our day today life. But she was bitterly criticised for that by the high priests of social morality. Her idealistic ideas of love and domesticity became a casualty of rash criticism, for which she was not fully prepared.

While she finds it difficult to adjust to the barrenness of a married life, her childhood experiences and little joys sustains her in the cities. According to Bruce King the hollowness of her adult life is always overshadowed by the innocence of her childhood. There is a possible contrast between the village life and the city life in many of her poems. Her grand-mother is in her inner mind some kind of a complex which gives her the strength to face the realities of life. The sense of loss, depravity, alienation and superficiality get submerged under the 'yellow green pond' of her native village. She becomes sensitive the demands of active life, and its needs.

She feels repelled against the existence under the burden of sickening experiences of her later life. But life is always interesting and it has to be lived. Her recollections from childhood afford a soothing effect. Bijay Kumar Das says in this connection,

Very often it is noted she leans heavily on her memory and from thereon she leaps on to a new subject in the poem. Thus, the past she recounts may be seen as a symbol of old human ties. Placed alongside with the present where she is searching for love, the past recalled throws light on the contemporary values.⁶

She often feels that love is a hollow word as the male dominated society, shows no understanding of a woman's aspirations,

**...Why should I remember or bear
That sweet sounding name, pinned to
Me, a medal, undeservingly
Gained at moments when, all of
Me is ablaze with life? ⁷**

If many poems speak of unhappiness and the desire for an all absorbing love, others are filled with Das's discovery of the life around her on the streets and in the bedrooms. While marriage has hurt her ego, leaving her unfulfilled, her poems also record a woman enjoying the newness of the world as she wanders the streets and pursues her own interests.

She feels frustrated about her freedom that her husband offered her, when she got married. She expected a husband as understanding, as caring and as authoritative as her grand-mother who looked after her, corrected and advised her. It was a matter of disappointment when her husband told her:

**You may have freedom, as much as you want, My soul balked at this diet of ash,
Freedom became my dancing shoe how well I danced and danced without rest,
Until the shoes turned grimy on my feet, and I began to have doubts.**

Composition

Throughout her writing career she searches for love; genuine and understanding love.

When she thinks of her freedom and life without checks, the memory of that house at Nalapat comes back to her as a soothing thought. She dreams of that house and thinks of going there and listening to the frozen air and bringing an armful of darkness to lie behind her bedroom like a brooding dog, probably to keep a watch on her. The very thought of that house at Malabar created a sort of energy in her and an inspiration to live and love.⁸

But when she realizes that it is far away from her ancestral home in Malabar, in some far off city, it produces a sense of loss, frustration and a sense of torture in her. In her poem "A Hot Noon in Malabar" she writes in this respect:

**...Yes, this is
A noon for wild men, wild thoughts wild love. To
Be here, far away, is torture. Wild feet
Stirring up the dust, this hot noon, at my
Home in Malabar, I so far away...**

In far away barren cities where people neither love nor care each other; she spent her time counting the stars. She could not adjust to the new environs, which did not bother to give her love or kindness. In such a situation, probably she turned to other men, yearning for love, affection and caring.

Her search for love and kindness ends up in a barren waste land, where there is neither life nor hope. She spends her life in agony and frustrations, repenting and weeping most of the time.

**They let her slide from pegs of sanity into
A bed made soft with tears and she lay there weeping
For sleep had lost its use; I shall build walls with tears,
She said, walls to shut me in.... Her husband shut her
In every morning; locked her in a room of books...**

The Sunshine Cat

She had dreams of a loving husband who could provide her the bliss of a paradise. Instead, she feels the heat of a funeral pyre with her head constantly burning. She writes in her poem, "The Invitations,"

.....As long as I remember, I want no other. On the bed with him, the boundaries of Paradise had shrunk to a more Six by two and afterwards, when we walked Out together, they Widened to hold the unknown city.... End me, cries the sea. Think of yourself lying on a funeral pyre with a burning head.

It is these frustrations which tempt her to commit suicide. 'The invitation' is from the sea to "Bathe cool, stretch your limbs on cool, secret sands, pillow your head on anemones."

It is therefore; clear that, "her romantic ideas about love and home have been shattered by an insensitive husband and the cries to whom she turned for love. Her husband hurt her feelings and evoked a sense of disappointment in her. The very first attempt that he made to express his love and affection towards her produced a negative emotion in her."⁹

This point has been dealt in detail in her autobiography, My Story

Before I left for Calcutta, my relative (her future husband) pushed me into a dark comer behind a door and kissed me sloppily near my mouth. He crushed my breasts with his thick fingers. I felt hurt and humiliated. All I said was a goodbye.¹⁰

"This 'goodbye' assumes significance when one considers her alienation from her husband in later years after their marriage. Though basically he was not a bad man Kamala Das could not like him whole-heartedly. One of the reasons, though only psychological was that he was a close relative and they grew up together. She, it seems admired him as a friend and almost as a brother. But the sudden change of roles to bride and bridegroom was a little beyond her imaginations.¹¹

She has also given graphic accounts of her relations with him, before their marriage right from her early childhood. From the following account of her relations with him in the early days, one can understand the embarrassment that she felt when he behaved differently and showed interest in her as a woman.

Her admiration for the man is clear, but it doesn't show glimpses of her love and affection as a man or as a lover. In My Story, she has given expression to her ideas of an ideal lover. She writes,

“I had expected him to take me in his arms and stroke my face, my hair, my hands, and whisper loving words. I had expected him to be all that I wanted my father to be, and my mother. I wanted conversation, companionship and warmth. Sex was far from my thoughts. I had hoped that he would remove with one sweep of his benign arms, the loneliness of my life.”¹²

She, further, feels unhappy about her marriage, as she appeared to be a puppet and the strings of which being held firmly by her parents. She had no freedom in selecting an ideal lover for her. Others did all the planning for her marriage and she was not even consulted on the subject, leave alone, their trying to know about her prefer. In her own words, “My life had been planned and its course charted by my parents and relatives.”¹³ What hurt her most was this indifference to her individuality from her relations. As a modern woman she never liked the way in which they moved about and fixed as important an affair as her marriage without, even trying to know her ideas and aspirations. This attitude of her relations actually spoilt her life, according to her and she considered herself a helpless victim:

I was a victim of a young man's carnal hunger and perhaps out of our union, there would be born a few children.¹⁴

This sense of helplessness and alienation prompts her to become a rebel and she looks down upon all her relations with contempt and disgust.

...Marriage meant, nothing more than a show of wealth to families like ours.¹⁵

REFERENCES:

1. Bruce King, Modern Poetry in English (OUP, Bombay, 1987) p. 147.
2. Keki N. Daruwala. Two Decades of Indian Poetry, Vikas Publishing House, Ghaziabad, 1980
3. Bruce King. Modern Poetry in English (OUP, Bombay, 1987).
4. O.J. Thomas, “Kamala Das: A Search for home, Companionship and Love,” The Quest, Vol. V (June, 1991): p. 28.
5. Harimohan Prasad and Chandra Prasad Singh (ed.) Indian Poetry in English (New Delhi: Sterling Publications, 1985) p. 35.
6. Bijay Kumar Das. Contemporary Indo-English Poetry (Bareilly: Prakash Book Depot, 1986) p. 47.
7. Bruce King. Modern Poetry in English, p. 151.
8. O.J. Thomas, “Kamala Das: A Search for home, Companionship and Love,” The Quest, Vol. V (June, 1991): p. 31.
9. Ibid.
10. Kamala Das, My Story, Sterling Publication, New Delhi, 1976, Preface.
11. O.J. Thomas, “Kamala Das : A Search for home, Companionship and Love,” The Quest, Vol. V (June, 1991)
12. Ibid. p. 87.
13. Kamala Das, My Story, Sterling Publication, New Delhi, 1976, Preface. p. 88.
14. Ibid. p. 90.
15. Ibid.



SOFT SKILLS: A NEED OF EDUCATED YOUTH

Dr. V. S. Kshirsagar,

Associate professor,
Late SKJ Mahila Mahavidyalaya, Parbhani.

Abstract: *The aim and goal of commerce or any other education is not only to achieve employment or doing better life, the aim is very broad based, to promote well being of the society, it should help in developing quality of leadership and overall personality, it create intellectual capabilities for benefit of the society.*

In business involved the process of activities and work in a particular way and for the particular purpose, at present, the need of new age, corporate has to change their way of running the business. They are not interested in your education, marks, degrees. They don't want to spend time and money on training. They want cost reduction and if they get ready to use managers with skilled. The paper covers various issues of skills and suggests the certain innovative for educated youth.

• Introduction

'Inside every block of stone a beautiful statue, need only remove the excess materials to reveal the work of art within'. If we apply this vision in education, definitely developing skill in every child.

Dr. Whitmore, presented a report in CONARC soft skill conference 1972, the following tentative definition was formulated:

"Soft skills are important job-related skills that involve little or no interaction with machines and whose application on the job is quite generalized".

They criticized this concept in other words, "those job functions about which we know a good deal are hard skills and those about which we know very little are soft skills".

1972 U.S. Army training manual identified formal usage of the term soft skill, in this training psychologist Nicholas Humphrey famously stated that it is social intelligence that defines human rather than quantitative intelligence.

In 2016, Bonnie Urciuoli hypothesized skills with occupational demands of neo-liberal economies, workers are required to own their skills and successfully market them to employees.

- **Concept**

Soft skills are a cluster of productive personality traits, these skills can include social graces, communication abilities, language skills, personal habits, cognitive empathy, time management, teamwork and leadership.

- **Expectations of corporate**

A definition based on review literature explains soft skills as an umbrella term for skills under key three functional elements, People skills, social skills and personal skills.

The concept, corporate expect business qualification with strong strategy content. The realization by organization, that narrow professional qualification skills are ultimately not enough in this business environment, business schools have to recognize the need and realities of corporate and aware of these problems and interpersonal skills now form an important part of many courses, but each sector, industry and company has required a particular skill.

- **Skills**

Following are likely to be common for all,

1) Hard skill

Hard skills were the only skills necessary for career employment and were generally measurable from educational background, work experience or through interview, these refers to ability to do the job and includes technical ability, knowledge and qualification.

2) Soft skills

Following is a list of soft skills complied by Eastern Kentucky University,

- a) Communication- Oral, speaking capability, written, presenting, listening.
- b) Courtesy- Manners, etiquette, business etiquette, gracious, says please and thank you, respectful.
- c) Flexibility.- Adaptability, willing to change lifelong learner accepts new things, adjusts, teachable.
- d) Integrity - honest, ethical, high morals, has personal values, does what's right
- e) Interpersonal skills - nice, personable, sense of humor, friendly, nurturing, empathetic, has self control, patient, sociability, warmth, social skills.
- f) Positive attitude- Optimistic, enthusiastic, encouraging, happy, confident.
- g) Professionalism- business like, well-dressed, appearance, poised.
- h) Responsibility- Accountable, reliable, gets the job done, resourceful, self-disciplined, wants to do well, common sense.
- i) Teamwork - co-operative, gets along with others, agreeable, supportive, helpful, collaborative.

j) Work ethic- Hard working, willing to work, loyal, initiative, self-motivated, on time, good attendance.

3) Core competencies

Core competencies can include technical, subject matter know how, a reliable process and product development and culture of employee dedication.

4) Common Sense

Students or would be managers should have common sense to a particular work how to done effectively.

- **Categorization**

The above categorization to persons, soft skills is an important part of their individual contribution to the success if they promote activities for staff to develop these skills through wellness enhancing programs. Training or rewarding personal habits such as dependability and conscientiousness can yield significant return on investment for an organization. Example , studies by standard research institutes and the Carnegie Mellon foundation among 500 CEOs established, that 75% of long term job success resulted from soft skills and only 25% from technical skills, hence soft skills are an important as technical skills.

- **Suggestions**

- Policy of education must be decided on quality basis.
- Planned management educational institute to start more.
- Sufficient financial support should be given to business educational institute.
- Business educational institutes concentrate on the prepared best plans for futures.
- Industry and business educational institute to more interactive to each other.
- Syllabus formed of business educational institute with guidance of business experts and their future requirements.
- Business educational institute and corporate have compulsory internship to teach actual work to students.

- **Conclusion**

There are rapid expansion of commerce and management of jobs are very more and in between the growth of unplanned management school are more, students gets only certificated, business management institutes have to make students with required skills and knowledge as per requirement of corporate to become students successful in the competing world.

□□□

भारतीय अप्रत्यक्ष कर सुधारणा : वस्तु-सेवा कर

डॉ.ज्ञानेश्वर जिगे

अर्थशास्त्र विभागप्रमुख,
देवगिरी महाविद्यालय, औरंगाबाद
मो.नं. ९४२१६४८१९१

संशोधन विषयाची निवड-

भारतात स्वातंत्र्यापासून आजतागायत कर महसुलाच्या संदर्भाने अनेक सुधारणा करण्याचे प्रयत्न झालेले आहेत. त्याचाच एक महत्त्वाचा भाग म्हणजे वस्तु-सेवा कर (GST- Goods and Service Tax) होय. GST हा भारतातील अप्रत्यक्ष कर रचनेतील एक अत्यंत महत्त्वाची सुधारणा आहे. GST हा वस्तु सेवा वरील अप्रत्यक्ष कर आहे. ०१ जुलै २०१७ पासून भारतातील एक नवीन अप्रत्यक्ष करप्रणाली म्हणजे होय. या संदर्भाने GST चा अभ्यास करण्यासाठी प्रस्तुत विषय संशोधनासाठी निवडण्यात आलेला आहे.

संशोधनाची उद्दिष्ट्ये-

- ०१) GST मुळे भारतात अप्रत्यक्ष कररचनेत होणाऱ्या बदलाचा अभ्यास करणे.
- ०२) GST अंतर्गत अप्रत्यक्ष कररचनेत ग्राहक व उद्योग संस्थावरील परिणामाचा शोध घेणे.
- ०३) GST मुळे अर्थव्यवस्थेच्या विकासाव होणाऱ्या परिणामाचा सखोल अभ्यास करणे.

संशोधनाचे गृहितक-

वस्तु-सेवा कर भारतातील अप्रत्यक्ष कराच्या क्षेत्रातील महत्त्वाची सुधारणा आहे.

संशोधन पद्धती-

प्रस्तुत संशोधन दुय्यम आधार सामग्रीवर आधारित आहे. संबधित विषयाच्या अभ्यासासाठी विविध शासकीय प्रकाशने, नियतकालिके, विषयाशी संबधित विविध संदर्भ ग्रंथ, संशोधनात्मक लेख, शोधप्रबंध, संगणकीय संकेत स्थळे, वर्तमान पत्रे आदीचा प्रामुख्याने वापर करण्यात आलेला आहे. प्रस्तुत संशोधनात्मक लेखात विश्लेषणात्मक संशोधन पद्धतीचा वापर करण्यात आलेला आहे.

प्रस्तावना-

कर हे अर्थव्यवस्थेला महसुल मिळून देणारे महत्त्वाचे कायदेशीर साधन आहे. भारताने संघीय राज्यपद्धती स्विकारलेली आहे. केंद्र आणि राज्य यांना संविधानानुसार कर आकारण्याचा अधिकार मिळाला आहे. कराचे मुख्यतः दोन प्रकार पडतात. प्रत्यक्ष कर आणि अप्रत्यक्ष कर होय. प्रत्यक्ष कर म्हणजे ज्या कराचा कराघात (Impact of Tax) आणि कारभार (Incidence of Tax) एकाच व्यक्तीवर पडतो. अर्थात प्रत्यक्ष कराचे दुसऱ्या व्यक्तीवर करसंक्रमण (Shifting of Tax) करता येत नाही. कराचा सुरुवातीला किंवा ताबडतोब पडणारा भार म्हणजे कराघात होय. तर कराचा सुरुवातीला पडणारा भार दुसऱ्या व्यक्तीवर ढकलणे म्हणजे करसंक्रमण होय. करदात्यावर (ग्राहक) कराचा पडणारा अंतिमभार म्हणजे करभार होय. हा कारभार वस्तुच्या मागणी व पुरवठ्याची लवचिकता, खर्च, बाजारयंत्रणा, स्पर्धा इत्यादी घटकावर अवलंबून असतो. मुलतः प्रत्यक्ष कर हा पुरोगामी स्वरूपाचा असतो तर अप्रत्यक्ष कर हा प्रतिगामी स्वरूपाचा असतो. परंतु आज ही भारतातील विविध राज्यांच्या करमहसुला मध्ये प्रत्यक्ष कराच्या तुलनेत अप्रत्यक्ष करमहसुलाचे प्रमाण अधिक आहे.

GST मुळे केंद्र व राज्याच्या अनेक अप्रत्यक्ष कराचे एकाच करात रूपांतरण होणार आहे. ०१ जुलै २०१७ पुर्वी भारतात केंद्राद्वारे उत्पादन शुल्क (Excise Duty) व सेवा कर (Service Tax) तर राज्य सरकार द्वारे नाकाकर, जकात, VAT विक्रीकर, आकारला जात होता. या सर्व करांच्या ऐवजी आज GST हा एकच कर आकारला जाणार आहे.

GST म्हणजे काय ?

०१ जुलै २०१७ पासून भारतातील एक नवीन अप्रत्यक्ष करप्रणाली म्हणजे GST होय. वस्तु-सेवा कर हा एक बहुस्तरीय, गंतव्य आधारीत कर आहे. वस्तु उत्पादन हे अंतिम उपभोगकर्त्यापर्यंत विविध टप्प्यातून जात असते. जसे कच्च्या मालाची खरेदी, उत्पादन, साठा, ठोक विक्रेता, किरकोळ विक्रेता व शेवटी उपभोक्त्याला उपभोगासाठी वस्तु उपलब्ध होत असते. या संपूर्ण प्रक्रियेत वस्तुच्या मुल्यात वाढ होते. वस्तुचे मूल्यवर्धित (Value Addition) होते. म्हणजेच GST पुर्वी वस्तु उत्पादनावर केंद्रसरकारद्वारे उत्पादन शुल्क Excise Duty व सेवा कर Service Tax आकारला जात होता. तसेच राज्यसरकारद्वारे विक्रीकर (Sales Tax) नंतर मूल्यवर्धित (VAT) कर आकारला जात होता. या अप्रत्यक्ष करप्रणाली मुळे भारतात वस्तु-सेवावर करावर कर लावला जात होता. त्यामुळे Cascading Effect दिसून येत होता. म्हणजेच खरेदी केलेल्या वस्तु-सेवावर अगोदर भरलेल्या करातून सुट मिळत नसे. पुन्हा पुन्हा कर भरावा लागत होता. त्यामुळे वस्तुच्या किंमती वाढत होत्या. परंतु GST मध्ये वस्तु विक्रीच्या प्रत्येक टप्प्यात पुरवठ्यावर, खरेदीवर कर भरल्यानंतर इनपुट क्रेडिट मिळणार आहे. अर्थात त्याचा उपयोग खरेदीच्या प्रत्येक टप्प्यावर भरतांना वजावर मिळणार आहे.

थोडक्यात भारतातील वर्तमान अप्रत्यक्ष कर प्रणाली (Tax Structure) अत्यंत गुंतागुंतीची आहे. भारतीय संविधानानुसार वस्तुच्या उत्पादनावर कर आकारण्याचा अधिकार केंद्राला आहे. तर वस्तुच्या विक्रीवर कर आकारण्याचा अधिकार केंद्राला आहे. तर वस्तुच्या विक्रीकर कर आकारण्याचा अधिकार राज्यसरकारला आहे. त्यामुळे भारतात विविध प्रकारचे अप्रत्यक्ष कर आस्तित्वात आहेत. त्यामुळे गुंतागुंत निर्माण झाली आहे. यातून अनेक कायदेशीर अडचणी निर्माण झाल्या आहेत. अर्थात, GST मुळे हे सर्व थांबणार आहे.

GST चे स्वरूप -

भारताच्या संघराज्य पद्धतीला आणि केंद्र- राज्य वित्तीय संबंधाला १९५१ पासून ते आजपर्यंत केंद्रसरकारचे टिकून ठेवले आहे. घटनात्मक तरतुदीनुसार केंद्र व राज्यांचे वित्तीय कार्य व कर लावण्याच्या अधिकारांचे विभाजन केले आहे. याला अनुसरून भारतात GST दोन स्तरावर आकारला जाणार आहे. एक केंद्रीय वस्तु सेवा कर (CGST- Central goods and Service Tax) आणि दुसरा राज्य वस्तु सेवा कर (SGST- State goods and Service Tax) होय. ०९ टक्के CGST आणि ०९ SGST आकारला जाणार आहे. तर एका राज्यातून दुसऱ्या राज्यात वस्तु-सेवा विक्री होणार असेल तर १८ टक्के एकीकृत वस्तु सेवा कर (IGST- Integrated goods and Service Tax) आकारला जाणार आहे. IGST च्या कर महसुलात केंद्र व राज्यांना आपआपला हिस्सा मिळणार आहे. यातून केंद्र व राज्य वित्तीय संबंध टिकून राहणार आहे.

सर्वसाधारणपणे GST अंतर्गत ५ प्रकारचे करदर (Tax Rates) आकारले जाणार आहे. अन्नधान्य, भाजीपाला, दुध इत्यादी जिवनावश्यक वस्तु GST मधून सुट देण्यात आलेली आहे. तर ज्या वस्तु राहणीमान सुधारण्यासाठी आवश्यक आहेत. अशा वस्तुवर ५ टक्के, १२ टक्के आणि १८ टक्के या प्रमाणात वेगवेगळ्या वस्तुवर वेगवेगळा GST आकारला जाणार आहे. या वस्तुंची यादी सरकारने जाहीर केली आहे. चैनिच्या वस्तुवर सर्वाधिक २८ टक्के GST आकारला जाणार आहे.

GST पुर्वी भारतात अप्रत्यक्ष कराच्या संदर्भाने लहान-लहान व्यावसायीकांसाठी कर सीमा रेषा मर्यादा (Threshold Limit) वेगवेगळी होती. उदा. विक्रीकर ५ लाख, सेवाकर १० लाख आणि उत्पादन शुल्क १.५ कोटी कर सीमा रेषा मर्यादित होती. यामुळे कायदेशीर गुंतागुंत निर्माण झाली होती. परंतु GST अंतर्गत एकच कर सीमा रेषा मर्यादा आहे. ती ५० लाख रुपये पर्यंत आहे. या व्यवसायीकांसाठी सरकारने Composition Scheme ची सुविधा निर्माण केली आहे. या योजनेअंतर्गत व्यवसायीकांना त्रैमासिक टर्नओवरचा हिशोब द्यावा लागणार आहे.

GST चा प्रभाव

GST हा उत्पादित वस्तु व सेवा निर्मितीवर न लावता तो वस्तु व सेवांच्या पुरवठ्यावर आकारला जाणार आहे. म्हणजेच GST हा गंतव्य आधारित कर आहे. तसेच यात केंद्र-राज्य वित्तीय संबंध जोपासले जाणार आहे. भारतातील अप्रत्यक्ष करातील GST च्या रूपाने मोठी सुधारणा आहे. या सुधारणेचा अर्थव्यवस्थेवर दुरगामी परिणाम होऊन दीर्घकाळात अर्थव्यवस्थेच्या विकासाला पोषक वातावरण निर्माण होणार आहे.

सामान्य उपभोक्ता-

अप्रत्यक्ष कराचा अंतीम भार नेहमी उपभोक्त्यावर पडत असतो. भारतात वस्तु-सेवा वर वेगवेगळे कर आकारले जात होते. परंतु GST अंतर्गत आज एकच कर आकारला जाणार आहे. त्यामुळे वस्तु उत्पादनाचा खर्च कमी होईल. परंतु सेवा पुरविण्याचा खर्च वाढणार आहे. महत्त्वाचे म्हणजे एकच कर दर असल्यामुळे सर्व राज्यात वस्तु-सेवांच्या किंमती एकसमान होतील. GST पुर्वी वस्तु-सेवांवर करावर कर लावला जात असे तो संपुष्टात येईल. त्याचा परिणाम वस्तुच्या किंमती कमी होतील.

उद्योगसंस्था-

भारतात उद्योगसंस्थाना अनेक प्रकारचे अप्रत्यक्ष कर द्यावे लागत होते. जसे उत्पादन शुल्क, विक्रीकर, सेवाकर, मुल्यवर्धीत कर इत्यादी कर प्रामुख्याने भरावे लागत होते. अर्थात या सर्व अप्रत्यक्ष करांची कायदेशीर माहिती ठेवणे बंधनकारक होते. परंतु GST च्या अंमलबजावणीमुळे अप्रत्यक्ष कररचनेत सुलभता येणार आहे. म्हणजेच फक्त GST हा एकच कर भरावा लागेल. तसेच उद्योगसंस्थांना वस्तु-सेवांच्या निर्मितीसाठी जो कच्चा माल खरेदी करतांना GST भरावा लागणार आहे. त्याचे इनपुट क्रेडीट वस्तु सेवांच्या विक्रीतून मिळणाऱ्या उत्पन्नावर जो GST भरावा लागणार आहे तेंव्हा मिळणार आहे म्हणजेच भरताना तेवढी वजावट मिळणारआहे. याचा परिणाम उद्योगसंस्थांचा उत्पादन खर्च कमी होईल. त्यामुळे वस्तुच्या किंमती कमी होतील. मागणी वाढेल. उद्योगसंस्थाना उत्पादन वाढीची प्रेरणा मिळेल. याचा एकूण परिणाम अर्थव्यवस्थेत रोजगार वाढेल.

विकासदर-

वर्तमान काळात भारताची अर्थव्यवस्था जागतीक पातळीवर तेजीने विकसीत होणारी अर्थव्यवस्था म्हणुन ओळखली जाते. २०१६-२०१७ मध्ये आपला GDP ७.२ टक्केच्या जवळपास होता. याच काळात चीनचा GDP ६.७ टक्के इतका होता. GST मुळे भारताच्या विकासाला चालना मिळेल, असा अंदाज IMF ने नुकताच जाहिर केलेला आहे. चालु आर्थिक वर्षात भारतीय अर्थव्यवस्था ८ टक्के दराने वाढण्याची शक्यता वर्तविण्यात आलेली आहे.

GST मुळे उद्योगसंस्थाना उत्पादन व व्यवसाय करणे सोपे होणार आहे. कारण संपुर्ण देशांत एकच कर आकारला जाणार आहे. याचा परिणाम भविष्यात भारतीय अर्थव्यवस्था एक Comman Market च्या स्वरूपात विकसीत होईल. त्यामुळे अंतरराज्य व्यापार आणि आंतरराष्ट्रीय व्यापार वाढेल. तसेच उद्योगसंस्थाना इनपुट टॅक्स क्रेडिट मिळणार आहे. त्यामुळे कारस्केडिंग इफेक्ट होणार नाही. त्याचा परिणाम उद्योगसंस्थांच्या नफ्यात वाढ होईल. वस्तुच्या किंमती कमी होतील. त्यामुळे उपभोक्त्याचा फायदा होईल. एकुणच अर्थव्यवस्थेत भाववाढ मर्यादित होईल. रोजगार वाढेल. यामुळे भविष्यात भारतीय अर्थव्यवस्था १० टक्क्यापर्यंत विकसीत होऊ शकते.

निष्कर्ष –

वस्तु-सेवा कर भारतातील अप्रत्यक्ष करातील एक महत्त्वाची सुधारणा आहे. GST मुळे केंद्र-राज्यांच्या अनेक अप्रत्यक्ष कराचे एकत्रीकरण होणार आहे. त्यामुळे पुर्वी जो करा वर कर लावला जात होता, तो संपुष्टात येईल. भारतातील अप्रत्यक्ष करातील दोष कमी होऊन संपुर्ण देशात एकच अप्रत्यक्ष करपद्धती निर्माण होईल. GST चा अंतिम परिणाम ग्राहकावरील कराचे ओझे कमी होईल, वस्तुंच्या किंमती कमी होतील. अर्थव्यवस्थेत एकुण मागणी व एकुण पुरवठा वाढेल. भारतासाठी व्यापारशर्ती अनुकूल होतील. त्यामुळे अंतर्गत आणि विशेषतः आंतरराष्ट्रीय

व्यापार वाढेल. केंद्र- राज्यांच्या महसुलात वाढ होईल. केंद्र-राज्य वित्तीय संबंध सुधारतील. अर्थव्यवस्थेत रोजगार निर्मिती होईल. बेरोजगारी कमी होईल. शेवटी मुळे भारतात अप्रत्यक्ष करात पारदर्शकता येईल.

संदर्भसूची-

- ०१) पु.ल.भांडारकर, सामाजिक संशोधन पद्धती, महाराष्ट्र विद्यापीठ ग्रंथनिर्मिती मंडळ, नागपूर, जाने १९८१.
- ०२) सुधीर बोधनकर, विवेक अलोणी, मृणाल कुलकर्णी, सामाजिक संशोधन पद्धती, श्री. साईनाथ प्रकाशन, नागपूर, जाने २००७.
- ०३) जे.एफ. पाटील, सार्वजनिक अर्थकारण, फडके प्रकाशन, कोल्हापुर, सप्टेंबर २०११.
- ०४) S.K.Dhage, T.D.Fernandes, International Economics, K.S. Publication, Pune, July 2016.
- ०५) Datt and Sundharam's , Indian Economy, S.Chand & Company Pvt.Ltd.,New Delhi.
- ०६) M.Govindranjan, GST A Practical Guide CENTAX Publications Pvt. Ltd. New Delhi, 2017.
- ०७) Kashish Gupta, Bharat's GST, Volume 1 & 2, Bharat Law House Pvt.Ltd. New Delhi, 2017.



महिला सक्षमीकरण आणि नोकरदार महिलांच्या समस्या

श्वेता कल्याणकर

देवगिरी महाविद्यालय, औरंगाबाद

Email-shwetarkalyankar93@gmail.com

महिला सक्षमीकरण संकल्पना :

महिलांच्या संदर्भात 'सक्षमीकरण' हा शब्द मागील दशका पासून वापरला जातो. परंतु त्याला खऱ्या अर्थाने सन १९६५ पासून महिला मुक्तीच्या चळवळींमुळे आंतरराष्ट्रीय व्यासपिठावर चर्चीले जात आहे. त्यामुळेच सन १९८५ मध्ये नैरोबी येथे भरलेल्या 'आंतरराष्ट्रीय महिला परिषदेत' 'महिलांना पुरुषांबरोबर कायदेशिर, राजकीय आर्थिक, सामाजिक क्षेत्रात तसेच शारीरिक, मानसिक व त्यांच्या कुटूंबात अथवा समुदायात आणि शब्दांच्या सांस्कृतिक पार्श्वभूमिमध्ये निर्णय घेण्याचे स्वातंत्र्य व स्वातंत्रता दिली जावी' अशी घोषणा करण्यात आली.

असे असूनही भांडवलशाहीच्या पहिल्या टप्प्यापासून सुरु झालेली महिला शोषण थांबण्याऐवजी ते वाढतच चाललेले दिसून येते. बाजारपेठीय व्यवस्थेत महिला अत्याचार व महिला परिश्रम या दोन्ही बाबींना विद्रुप रूप प्रकट झालेले आहे. महिलांच्या बाबतीत असणारी मागासपणाची संकल्पना आणि विकास प्रक्रियेशी आंतरराष्ट्रीय भांडवलशाही व्यवस्थेशी असणारा घनिष्ठ संबंध पाहता जागतिक पातळीवर शोषण व्यवस्थेचा महिलांच्या दडपणुकीशी बुसा संबंध असतो ही बाब सर्वप्रथम लक्षात घेणे आवश्यक आहे.

महिलांच्या दुर्बलीकरणात एका बाजूने अनेक शतकांपासून चालत आलेली कौटूंबिक पारंपारीक समाजरचना, धार्मिक मूलतत्त्ववाद आणि आक्रमक राष्ट्रवाद तर दुसऱ्या बाजूला उत्पादना मधील होणारे बदल व परिवर्तन या बाबी भर घालीत आहेत. महिलांचे जीवन असह्य करण्यात त्या-त्या देशाची समाज रचना आणि तेथील वातावरणाचाही सहभाग असतो. हे आता निश्चित झालेले आहे.

महिलांच्या संदर्भात महिला मुक्ताता' म्हणजे 'महिला सक्षमीकरण' असाही अर्थ घेतला जातो. यासाठी शासन व्यवस्थेच्या माध्यमातून कायदे बदलून घेतले जातात. परंतु, महिला सक्षमीकरण ही बाब 'महिला मुक्ताता' या संकल्पनेपेक्षा वेगळी आहे. उदा- निजामाच्या नियंत्रणातून मराठवाडा मुक्त झाला. याचा अर्थ तो 'सक्षम' झाला असा नव्हे, तर तेथे शासनाने राबवलेल्या योजना, कार्यक्रम व धोरणे आणि आर्थिक संरचनात्मक फेरबदलामुळे तो सक्षम बनेल. मॅक आयव्हर यांच्या सारख्या समाजशास्त्रज्ञांच्या मते 'सक्षमीकरण म्हणजे' 'आजच्या राजकीय, आर्थिक व्यवस्थेत निर्बलांची कार्यक्षेत्रे दिवसेंदिवस संकोच पावत असल्या कारणाने प्रत्येक जण विकासाची समान उर्जा आणि इच्छाशक्ती निसर्गतःच बाळगत असतात. त्यांना फक्त त्यासाठी अनुकूल वातावरण आणि समान संधी व साधने उपलब्ध करून देणे म्हणजेच एखाद्यावर असलेल्या विशिष्ट बाबींचा प्रभाव, दडपणुक, अन्याय किंवा अत्याचार दूरकरणे होय.'

"Empowerment therefore is the process aimed at changing the direction of systematic forces which marginalize women and other disadvantaged section in a given contort"

जगातील सर्व समाजातील महिला पुरुष भेदभाव कमी करण्याचे साधन या रुपात महिला सक्षमीकरणाला पाहिले जाते. त्यासाठी पुरुषांनी महिलांवर होणारे अत्याचार व अन्यायाला वाचा फोडून परंपरागत अटींवर नियंत्रण ठेवण्याची आवश्यकता आहे. अर्थात, कमकुवत घटकांतील महिलांना आपल्या जिवनातील परिस्थितीवर नियंत्रण मिळविण्यासाठी योग्य ती संधी देणे याचा अर्थ केवळ हे संसाधनातील वाटप नाही, तर त्यांच्या आत्मविश्वासात झालेली वृद्धी आणि पुरुषांच्या बरोबरीने प्रत्येक क्षेत्रात निर्णय घेण्याची क्षमता निर्माण करणे असा आहे महिला सक्षमीकरणाचा अर्थ महिलांना आर्थिक बाबतीत स्वावलंबी, आत्मविश्वासाप्रती अस्मिता, अवघड व वाईट परिस्थितीतही सकारात्मक विचार करून तिला तोंड देण्यास सक्षम बनविणे आणि विकास कार्यात त्यांचा सहभाग निर्माण करून निर्णय घेण्यासाठी एका परिपक्व सशक्त महिलेची निर्मिती करणे असा करता येईल. अर्थात, महिलांच्या मनात आत्मविश्वास, आपल्या अधिकारांच्या प्रती जागृती तसेच अन्यायाशी लढण्याची नैतिक ताकद व क्षमता प्राप्त होणे, जेणेकरून आपल्यावर होणाऱ्या आर्थिक, सामाजिक तसेच पारंपारिक भेदभावांना ओळखून त्यांचा प्रतिकार करेल अशी महिला तयार करणे म्हणजे 'महिला सक्षमीकरण' होय.

संशोधन पध्दती :

'महिला सक्षमीकरण आणि नोकरदार महिलांच्या समस्या' या प्रस्तुत प्रबंधातील संशोधन पध्दती ही वर्णनात्मक, चर्चात्मक पध्दतीचा उपयोग करून संशोधन केलेले आहे.

उद्दीष्ट्ये :

- महिला सक्षमीकरणातून राष्ट्र विकासाचे उद्देश साध्यकरणे
- स्त्रियांचे खच्चीकरण थांबविणे.
- सर्वच क्षेत्रांमध्ये स्त्रियांना समान संधी प्राप्त व्हावी.
- स्त्रियांना आर्थिक आणि सामाजिक न्यायमिळवून देणे.

आधुनिक स्त्रीचे अर्थार्जन आणि समस्या :

आधुनिक काळात होत गेलेले बदल समाजसुधारणा यातून स्त्रीला विकास होण्यास मदत झाली. नोकरी करून किंवा व्यवसाय करून शिकलेली तसेच अशिक्षित स्त्री देखील आपल्या संसाराला हातभार लावतांना दिसते. त्यातूनच स्त्रीच्या कर्तृत्वाची दिशा व्यापक होण्याला मोठी संधी उपलब्ध झाली. केवळ गृहिणी म्हणून वावरणाऱ्या स्त्रीचे प्रापंचिक आयुष्य नोकरी करणाऱ्या स्त्रीपेक्षा वेगळे दिसते. गृहिणी नोकरी करीत नाही परंतु कुटूंब सांभाळणे, बाजारहाट, मुलांचा अभ्यास घेणे, गृहस्वच्छता बालसंगोपन करीत असते. या कामाचे मोल पैशात करता येत नाही. नोकरी करणाऱ्या स्त्रीला घर व नोकरी सांभाळतांना तारेवरची कसरत करावी लागते. असे चित्र सर्वत्र दिसते. स्त्री नोकरी करण्यासाठी किंवा अर्थार्जन करण्यासाठी प्रयत्न करत. त्यात ८% स्त्रिया सर्व कुटूंबाच्या सुखाच्या राहणीमानाचा व भविष्याचा विचार करून अर्थार्जन करीत असतात. स्त्री कितीही शिकली कमाऊ लागली किंवा तीला कितीही अधिकार प्राप्त झाले तरी तिचे लक्ष आपल्या घराकडे संसारात असते. पूर्वीची एकत्र कुटूंब पध्दती एकत्र कुटूंब पध्दती आज जवळ जवळ नामशेष होत चाललेली आहे. विभक्त कुटूंब पध्दती लोकप्रिय व प्रचलित आहे. अशा परिस्थितीत घरातील पती व पत्नी दोघेही नोकरी करत असल्यास त्यांना अनेक समस्यांना तोंड द्यावे लागते. मुलांच्या संगोपनाचा प्रश्न सोडवावा लागतो. याशिवाय घरातील एखाद्याचे आजारपण स्वतःची प्रकृतीकडे लक्ष द्यावे लागते. नोकरी म्हटली की त्यांचे नियम शिस्त व विशिष्ट आचारसंहिता पाळणे अपरिहार्य ठरते. नोकरी करणाऱ्या स्त्रीला त्यातल्या त्यात तरुण, सुंदर स्त्रीला एखाद्या सहकाऱ्यांच्या, वरिष्ठांच्या वाईट नजरेला तोंड द्यावे लागते. स्त्रीच्या कामाला दर्जा जितक्या खालच्या स्तराकडे येतो. (उदा. शेतमजूर, कामगार, मोलकरीण इ.) तेवढा हा धोका वाढतो. एखाद्या उच्चशिक्षित स्त्रीच्या हाती सत्ता व अधिकार आल्यावर प्रथम तिच्या कर्तृत्वाकडे साशंकतेने

पाहीले जाते. स्त्रीच्या हाताखाली काम करण्याचे एखाद्या पुरुषाला कमी पणाचे वाटून त्यांच्या कडून थोडाफार असहकार होतो.त्याला तोंड देवून स्त्रीला पुढे जावे लागते.

स्त्री अर्थार्जन करित असली तरी आपली मिळकत कशी कारणी लावावी याचे पूर्णपणे स्वातंत्र्य असतेच असे नाही. या बाबत पतीचा सल्ला मानावाच लागतो नाहीतर त्याचे दुष्परिणाम कुटूंबात जाणवतात. काही घरात मुलाला साजेशी चांगली शिकलेली मुलगी सुन म्हणून घरात आणली जाते. इंजिनियर, सी.ए. प्राध्यापक झालेल्या सुनेला कोणताही व्यवसाय करण्यास मात्र तिला परवानगी दिल्या जात नाही. सुशिक्षित स्त्री त्या आपल्या शिक्षणाचा वापर करून अर्थार्जन करण्याचे व्यक्ती स्वातंत्र्य घायला हवे तिला सहकार्य करायला हवे हा विचार अद्याप समाजात पूर्णपणे रुजेला दिसून येत नाही. त्यातूनच सुशिक्षित स्त्रीला आपल्या शिक्षणाचा उपयोग करून अर्थार्जन करायचे असेल तर अनेक समस्यांना तोंड द्यावे लागते. गृहकृत्ये सांभाळून नोकरी करणे ही तिची तारेवरची करसरत होते. तिच्या अर्थार्जनामध्ये घरातून पूर्णपणे सहकार्याची आवश्यकता असते. तसेच सामंजस्याची आवश्यकता असते.

उपाययोजना :

कार्यालये, नोकरीच्या ठिकाणी सी.सी.टी.व्ही. कॅमेरा लावणे:

कार्यालये, नोकरीच्या ठिकाणी सी.सी.टी.व्ही. कॅमेरा लावावीत जेणे करून काही अनिष्ट प्रकार गैरप्रकार टाळता येतील.

नोकरीच्या ठिकाणी पाळणाघराची व्यवस्था :

ज्या महीलांचे लहान मुले आहेत अशा महीलांचे लक्ष कार्यालयीन कामकाजात लागत नाही त्यामुळे नोकरीच्या ठिकाणी पाळणाघराची व्यवस्था करण्यात आली तर महीलांना सोईस्कर जाते.

नोकरीदार महीलांच्या समस्या सोडवण्यासाठी :

कार्यालयात संघटना/समिती स्थापावी व त्याची अंमलबजावणी महीलांच्या समस्या सोडवण्यासाठी संघटना/ समिती स्थापन करण्यात आलेल्या आहेत. परंतु त्या सक्रिय नाहीत. किंवा महीलांनी आपल्या समस्या समितीस सांगायला जेणे करून तक्रार दिल्यानंतर त्यांची समस्या सोडवून अमलबजावणी करता येईल.

सारांश :

प्राचीन काळापासून स्त्री प्रश्नांचा मागोवा घेतल्यास असे दिसून येते की, 'बाईला बाईपणाच्या चौकटीत' बसविल्याने ती शिक्षणापासून वंचित राहिली. त्यामुळे कुठतरी शिक्षणाची गरज महीलांना वाटू लागली आणि महीला शिक्षण घेऊ लागल्या परंतु नोकरी करित असतांना त्यांच्या समस्या निर्माण होतात महीलांनी सक्रीय सहभाग घेऊन धाडसीपणाने आपल्या तक्रारीचे निवारण संघटना/समितीकडून करून घ्यावे.

संदर्भ :

- हिंगोले रेखा : स्त्री सक्षमीकरण आणि स्वयंसेवी संघटना
- द्विवेदी राकेश : महीला सशक्तिकरण
- Battiwala striate : Empowerment of women in south Asia.



प्राचीन भारतीय अनुवाद परंपरेविषयी डॉ. सूर्यनारायण रणसुभे यांची भूमिका

प्रा. डॉ. निलेश एकनाथराव लोंढे
मराठी विभाग
ज्ञानोपासक महाविद्यालय, परभजी

भारत हा बहुआयामी देश आहे. येथे अनेक भाषा बोलल्या जातात. प्राचीन काळातील अनुवाद परंपरेच्या बाबतीत दोन विचारप्रवाह आहेत. पहिला विचारप्रवाह भारताय भाषांमध्ये अनुवाद परंपरा असल्याचे मत मान्य करतो. प्राकृत, द्रविडीयन, संस्कृत, अपभ्रंश, फारसी, उर्दू यासर्व भारतीय भाषांमध्ये त्याच्या काळांमध्ये अनुवाद केले गेले, त्याविषयी संशोधन करणे आवश्यक आहे. असे अनुवादपरंपरा स्वीकारणाऱ्या अभ्यासकांचे मत आहे.

दुसरा गट प्राचीन भारतामध्ये अनुवाद झाले नाहीत, असे मानतो. मुळात या गटाला संस्कृत भाषेतील ग्रंथसंपदा व साहित्य अनुवादित नाही, एवढे सिद्ध करण्यापुरते स्वारस्य आहे. जर संस्कृत ग्रंथ इतर भाषांमधून अनुवादित करण्यात आलेले आहेत, हे भारतीयांना समजले तर भारतामध्ये धर्मक्रांती होऊ शकते, यांचे त्यांना भय आहे. परंतु या मतासाठी आवश्यक पुरावे आणि संशोधकांचे दाखले त्यांच्या जवळ नाहीत.

प्रा. रिताराणी पालीवाला या विचारसरणीचे प्रातिनिधिक स्वरूपाचे भाष्य करताना म्हणतात, "भारत में अनुवाद कर्म अथवा अनुवाद सिद्धांत चिंतन की वैसे परंपरा नहीं मिलती जैसी यूरोप में दिखाई देती है। व्यापक भारतीय संस्कृती के निर्माण में अनुवादो की गरिमामयी भूमिका तो दिखाई देती है किंतु प्राचीन भारतीय साहित्य में दुनिया के अन्य देशों की भाषाओं से अनुदित ग्रंथ नहीं मिलते ! यह इस बात का प्रमाण है की इस देश का साहित्य, ज्योतिष, गणित, दर्शन विश्व जे दुसरे देशों जे ज्ञान से काफी आगे था। ज्ञान-विज्ञान के क्षेत्र में भारत की विश्वव्यापी धाक थी। इसलिए भारतीय ज्ञान विज्ञान विश्व की अन्य भाषाओं में रूपांतरीत, अनुवादित होता रहा ! भारत ने युनान, अरब आदि संस्कृतियों से प्रभाव ग्रहण जिया लेकिन अनुवाद की परंपरा विकसित नहीं की !"⁶

प्रा. रिताराणी पालीवाल यांच्या मते, प्राचीन काळी भारतात प्रचंड प्रमाणात साहित्य व ज्ञान यांची निर्मिती झाली होती, या निर्मितीतील श्रेष्ठपणामुळे सर्व जग आपल्याकडून ते सर्व शिकून घेत होते. सर्व विश्वामध्ये भारतीय ज्ञानपरंपरेपेक्षा श्रेष्ठ असे काहीच नसल्यामुळे भारतीयांनी अनुवादाद्वारे इतरांकडून काही आणण्याचा (आयात करण्याचा) प्रश्नच नव्हता. परंतु हे सांगत असतानाही भारताची विशिष्ट संस्कृती (?) निर्माण होण्यासाठी त्या अनुवादांना महत्त्व देतांना दिसतात. त्यांच्या गृहीतकानुसार भारतातील ज्ञान संस्कृत भाषेत निर्माण होत असल्यामुळे इतर भारतीय भाषांनी त्याचा आपापल्या परीने अनुवाद केला आणि या ज्ञानाची उपयुक्तता व दर्जा यामुळे बाहेरील जगाने त्याचा अनुवाद केला म्हणूनच अनुवादाची 'गरिमामयी भूमिका' त्या मान्य करताना दिसतात. या सर्व विवेचनाचा सार एवढाच की ,

- १) भारतीयांनी जगातील इतर कोणत्याही भाषेतून साहित्य वा ज्ञान आपल्या भाषेत आणले नाही.
- २) याला कारण म्हणजे "ज्ञान विज्ञान के क्षेत्र में भारत की विश्वव्यापी धाक" आणि 'इस देश का साहित्य, ज्योतिष, गणित, दर्शन, विश्व के दुसरे देशों के ज्ञान से काफी आगे था' हे होय.
- ३) आणि त्यामुळे प्राचीन भारतात अनुवाद परंपरा विकसित होऊ शकली नाही.

डॉ. रिताराणी पालीवाल यांचे हे मत हिंदी व मराठीमधील बहुतांश अभ्यासकांचे स्पष्ट किंवा सुप्त मत आहे आणि त्यामुळे या मताला महत्त्व द्यावे लागते.

प्राचीन भारतात अनुवाद परंपरा निर्माण न होण्याचे कारण भारतीयांचे साहित्य व ज्ञान जेव्हातील श्रेष्ठत्व नसून भारतीय समाजव्यवस्थेत भिन्नलेली वर्णव्यवस्था व त्यातून पुढे विकसित झालेली वर्णवादी मानसिकता आहे, असे

⁶संपा. डॉ सुरेश सिंहल, डॉ पूनमचंद टंडन, डॉ हरीश सेठी, सृजनात्मक साहित्य और अनुवाद, भारतीय अनुवाद परिषद, दिल्ली, २००७ पान ३२,३३

माननारा अभ्यासकांचा आणखी एक गट आहे. त्यांचे प्रतिनिधित्व करताना डॉ. सूर्यनारायण रणसुभे म्हणतात, "प्राचीन भारतामध्ये ब्राह्मण, क्षत्रिय, वैश्य व शूद्र असे जे विभाजन करण्यात आले होते, त्याचा परिणाम म्हणून भारतात अनुवाद झाले नाहीत. प्राचीन काळातच नव्हे तर मध्ययुग व आधुनिक काळातही अनुवाद न होण्याचे हेच प्रमुख कारण आहे." त्यांच्या मते, "अनुवादातून आत्मपरीक्षणाची प्रक्रिया सुरू होते. अनुवाद हा एक अर्थाने स्वतःला तपासण्याचा आरसा असतो..... अनुवादातून स्वतंत्र चिंतन आणि स्वतंत्र सृजन कार्यास गती मिळते..... अनुवादातून आपल्या भाषेतील साहित्याच्या मर्यादा कळतात आणि त्यातून आपल्या भाषेतील मर्यादा तितक्याच ताकदीच्या सृजनकार्यातून ओलांडण्याचा प्रयत्न सुरू होतो..... ही वस्तुस्थिती मान्य करावी लागेल की वर्णव्यवस्थेने या देशातील सृजनास आणि चिंतनास कुठित करून टाकले आहे."लेखन व समाजव्यवस्था यांच्या परस्पर संबंधाचे स्वरूप स्पष्ट करताना ते म्हणतात, "लेखन मग ते कोणत्याही प्रकारचे असो हवेतून निर्माण होत नसते तर त्याचा संबंध समजव्यवस्थेशी असतो माणसाची जी कल्पनाशक्ती आहे ती देखील तो माणूस ज्या व्यवस्थेत जन्मत असतो त्याच्याशी निगडित असतेच . . बऱ्याचदा हे संबंध अगदी स्पष्टपणे जाणवतात आणि बऱ्याचदा ते इतक्या सूक्ष्म पातळीवरचे असतात की ते सहजपणे जाणवत नाहीत."

"वर्णवादी मानसिकतेत महत्त्वाचे गृहीतक असते की काही जण हे जन्मतः श्रेष्ठ असतात आणि काही जन्मतः कनिष्ठ असतात, असे विचार त्या समाजव्यवस्थेत पिढ्यानपिढ्या बिंबविण्यात येतात..... पहिल्या भागातून स्वतःबद्दलचा 'अहंकार' व इतरांबद्दल 'तुच्छतेची भावना' विकसित होऊ लागते, तर दुसऱ्या भागामुळे स्वतःबद्दल कनिष्ठतेची भावना विकसित होते..... ही 'श्रेष्ठता' किंवा 'कनिष्ठता' माणूस किंवा त्याचे कर्म ठरवित नसते तर यासाठी पूर्वजन्माचे जर्म (पाप, पूण्य) कारणीभूत असते, असे या समाजव्यवस्थेचे तत्त्वज्ञान (धर्म) सांगते. याचा परिणाम सृजनात्मक लेखनावर असा होतो की कोणाच्याही दुःखाच्या मुळापर्यंत जाण्याची लेखकाला गरज भासत नाही, कारण मानवी दुःखाच्या मुळात त्याची मागच्या जन्मांची कर्मे कारणीभूत असतात, त्याच्या भाग्यातच ते लिहलेले असते, त्यामुळे त्याला ते भोगावेच लागणार. त्यामुळे इतरांच्या सुखदुःखाकडे सहानुभूतीने, जिज्ञासेने पाहण्याची गरज राहत नाही. कारण शेवटी त्याच्या भाग्यातच ते असते. एकदा हे सुत्र बिंबविण्यात आले (मान्य झाले) की मग इतरांच्या बदल कसली 'जिज्ञासा' निर्माण होत नाही ना कसली सहानुभूती. या समाजव्यवस्थेत अवतीभवती जगणाऱ्या इतर माणसांबद्दल, वर्ण, जाती, धर्माबद्दल जाणून घेण्याची वृत्तीच संपुष्टात येते. अशा ठिकाणी परभाषेतील माणसांना, त्यांच्या संस्कृतींना समजून घेण्याची जिज्ञासा असणे शक्यच नसते आणि म्हणून अशा व्यवस्थेत अनुवाद शक्यच नसतात." अनुवाद होण्यासाठी सहानुभूतीची, आपलेपणाची व ज्ञान प्रसाराची तळमळ मनात असावी लागते, "आपल्याकडे जे जे उत्कृष्ट आहे, ते सर्वांपर्यंत जावे यासाठी निष्ठेने तोच प्रयत्न करित असतो ज्याच्या सहानुभूतीचे क्षेत्र विशाल असते. जो वर्ण व जातीव्यवस्थेच्या चौकटीबाहेर येऊन विशाल समाजाचे प्रबोधन करू इच्छीतो." परंतु या उलट जो वर्ज्य व्यवस्थेच्या अहंकारी वृत्तीने प्रभावित झालेला असतो तो, "इतरांना समजून घेण्याचा प्रयत्न करित नाही किंवा आपल्याकडे जे उत्कृष्ट आहे ते इतरांपर्यंत पोहोचविण्याचा प्रयत्न करित नाही. याच्या मुळात..... आम्ही सर्वश्रेष्ठ आहोत, इतरांना समजून घेण्याची आम्हाला गरज नाही, आमचे ज्ञान हे सर्वात जास्त, पवित्र आहे, ते इतर भाषेत आणताच येत नाही, आणू नये, ते इतरांना समजू नये, ते आम्हाला समजले आहे अशा वृत्तीने ग्रस्त असतात."

डॉ.रणसुभेसरांच्या मते, ही वर्णव्यवस्था केवळ एक मनोवृत्तीच निर्माण करत नाही तर हितसंबंधांची एक मालिका देखील निर्माण करते. या हितसंबंधांचा फार मोठा प्रभाव पडल्यामुळे इतरांना ज्ञान मिळू नये याची काळजी घेतली गेली, त्यामुळे भारतात अनुवाद होतांना दिसत नाहीत. त्यांच्या मते, "इतरांच्या ठिकाणी व अभिव्यक्तीच्या क्षेत्रात काय चालले आहे हे जाणून घेणे म्हणजे वेगळ्या अर्थाने स्वतःच्या मर्यादा जाणून घेणे असा होतो. ज्यावेळी इतरांच्या या अशा प्रयत्नांकडे माणूस संवेदनशील मनाने पाहू लागेल. त्यावेळी त्याला आपल्या मर्यादा लक्षात येतील. हे तेथेच शक्य असते जेथे माणूसकीची, समतेची भावना स्वच्छपणे कार्य करित असते. जेथे इतरांबद्दल कुतुहल असते, जिज्ञासा असते आणि स्वतःकडे तटस्थतेने विवेकाने पाहण्याची इच्छा असते. याउलट जेथे वर्ण श्रेष्ठत्वाची भावना असते. तेथे इतरांबद्दल तुच्छतेची भावना असणारच, स्वतःबद्दल, स्वतःच्या धर्माबद्दल, पूर्वाजांबद्दल काही गृहीतके तयार करायची, ती सर्वसामान्यांच्या मनावर बिंबवायची म्हणजे इतरांबद्दल तुच्छतेची व उपेक्षेची भावना तयार होणार आणि पिढ्यानपिढ्या ती वाढत जाणार, एकदा का इतरांबद्दल अशी भावना तयार झाली की मग इतरांबद्दलची आपूलकी, सहानुभूती, मानवीय प्रेम व जिज्ञासा संपुष्टात येते आणि यातून अनुवादाकडे कोणी वळत नाही."

"अनुवादातून अप्रत्यक्षपणे एक प्रकार घडत असतो आणि तो म्हणजे त्या भाषिक समूहास आपल्या मर्यादांची जाणीव होऊ लागते. अशी मर्यादा त्यांना जाणवू न देणे. कायमपणे त्यांना श्रेष्ठत्वाच्या व कनिष्ठतेच्या नशेमध्येच जगायला लावणे हा एकच उपाय तथाकथित श्रेष्ठत्व जपणाऱ्यांच्या समोर असतो आणि त्यामुळे ही मंडळी अशी

शास्त्रवचने निर्माण करतात की समुद्र उल्लंघन पाप आहे..... हे अनैतिक आहे. इतरांची भाषा शिकणे म्हणजे बाटणे होय. इतरांची धर्मग्रंथ वाचायची नाहीत,आपापल्या जाती-उपजातीतील बेटावर प्रत्येकांने सुरक्षितपणे जगायचे प्रत्येकाला त्याची त्याची लक्ष्मणरेषा आखून दिलेली आहे. त्याचे उल्लंघन करायचे नाही. इ."

यातून वर्णव्यवस्थेतील सत्तेची, स्वतःच्या वर्चस्वाची जागा सुरक्षित ठेवली जाते. यासाठी स्वतःच्या ज्ञानाचा श्रेष्ठपणाचा भ्रामक अहंकारही निर्माण केला जातो आणि त्यातून,"वेद हेच ज्ञानाचे भांडार आहे. जे आज आहे ते सर्व वेदात आहे किंवा महाभारतात सर्व काही आहे. आमचे ऋषीमूनी ज्ञानी होते. आमच्या ग्रंथांना वाचूनच युरोप समृद्ध झाला, ही भाषा..... आम्हीच श्रेष्ठ आहोत. (आम्ही म्हणजे आमच्यापैकी काही जण) जगातील इतर धर्म तुच्छ आहेत. आमचाच धर्म... आमचे साहित्य ...रामायण, महाभारतासारखी आमची महाकाव्ये सर्व श्रेष्ठ आहेत. विज्ञानाची सुरुवात देखील आम्हीच केली..... इत्यादी." अशा प्रकारच्या भूमिका घेतल्या जातात आणि यासाठी प्रसंगी विकृत पुरावेही दिले जातात. एकाच वेळी परकियांचे ज्ञान व साहित्य शिकून स्वतःचा स्वार्थ साधायचा आणि सोबत सर्वसामान्यांना या खोट्या अहंकाराने ग्रस्त करून त्यांना त्या ज्ञानापासून परावृत्त करायचे ही दुहेरी भूमिका भारतातील वर्णव्यवस्थेच्या समर्थकांनी घेतली आहे. याच प्रवृत्तीमुळे प्राचीन भारतीयांचा ग्रीकांशी व मध्ययुगात मुस्लिम सत्तांशी संबंध येऊनही या लोकांनी त्यांचे ग्रंथ अनुवादित केले नाहीत आणि जर यदा कदाचित तसे प्रयत्न झाले असले तरी ते लोकभाषेत आणले गेले नाहीत जरण, "लोकभाषेत अनुवाद करजे म्हणजे लोकांपर्यंत ते ज्ञान नेणे. लोकांपर्यंत ते पोहचूच द्यायचे नाही असा उद्देश असेल तर..... ग्रीकांशी संपर्क आल्यानंतर त्यांच्याकडचे तत्त्वज्ञान व विज्ञान येथील विद्वानांनी संस्कृतमध्ये आणले असते तर आज चित्र काही वेगळेच दिसले असते..... त्यामुळे एका वर्णाची मक्तेदारी संपुष्टात आली असती म्हणून त्यांनी तसा प्रयत्न केल्याचे दिसून येत नाही."

हीच वर्णवादी मानसिकता मध्ययुगात मोगल काळातही टिकून राहिली असल्यामुळे पुढील काळातही संस्कृतीमध्ये अनुवाद झाले नाहीत, असे रणसुभे सरांना वाटते त्यांच्या मते, "भारतीयांनी अरबी व फारसी या दोन्ही भाषांवर अभूतपूर्व प्रभुत्व मिळविले, ते केवळ सत्तेच्या जवळ जाण्यासाठी म्हणून; फारसी ही राज्यप्रशासणाची भाषा होती म्हणून, आश्चर्य म्हणजे अकबराच्या काळापासून अनेक अरबी, फारसी पंडितांनी भारतीयांच्या वेद, उपनिषद, गीता, पंचतंत्र, जातक कथा आदींचा अनुवाद निष्ठेने केला पण अरबी व फारसी जाणणाऱ्या येथील पंडितांनी त्यांच्या ग्रंथांचा संस्कृतमध्ये अनुवाद करावा असे वाटले नाही..... याच्या मुळात आम्ही श्रेष्ठ आहोत. आमची ग्रंथ संपदा श्रेष्ठ आहे, इतरांकडे निकृष्ट आहे, हीच भावना कार्यरत असावी. अनुवादांमुळे आत्मपरीक्षाणाची प्रक्रिया सुरू होते, त्यातून आपले श्रेष्ठत्व धोक्यात येते, म्हणून ते नको आहे."

वरून वरून ही विचारसरणी अहंकारापुरती मर्यादीत दिसत असली तरी तिची मुळे समाज व्यवस्थेच्या विषम रचनेमुळे मिळणाऱ्या फायदयामध्ये आहेत असे लक्षात येते. प्राचीन काळात वर्णव्यवस्थेने अनुवादांना केलेला विरोध म्हणजे एका प्रकारे समतेला केलेला विरोध होता, असे रणसुभे सरांना वाटते. त्यांच्या मते, "माणूस हा येथून तेथून सारखाच आहे. त्या माणसाच्या जगण्याबद्दल, त्याच्या सुख दुःखाबद्दल, इतरांशी तो ठेवत असलेल्या संबंधाबद्दल, त्याच्या तत्त्वज्ञानाबद्दल, वैचारिकतेबद्दल प्रचंड असे कुतूहल, जिज्ञासा, संवेदनशील मनात असण्याची गरज असते, या अशा कुतूहलातूनच तो अनुवादाकडे वळत असतो. त्यामुळेच अनुवाद प्रक्रियेचा आणि समतेच्या मूल्यांचा खूप जवळून असा संबंध आहे. या देशातील वर्णव्यवस्थेने समतेच्या मूल्यांची उपेक्षा केली." ते पुढे म्हणतात, "बौद्ध धर्म हे समतेचे तत्त्वज्ञान सांगतो. इतरांना समजून घेण्याची वृत्ती या तत्त्वज्ञानात आहे आणि त्यामुळेच इसवीसनापूर्वीपासूनच बौद्ध तत्त्ववेत्त्यांनी अनेक संस्कृत ग्रंथांचा पालीमध्ये अनुवाद केलेला आहे. तत्त्वज्ञानाच्या प्रचार-प्रसारासाठी जपानी, चीनी, तिबेटी भाषेत त्यांनी बौद्ध तत्त्वज्ञानास पोहोचवले आहे व त्यांच्या भाषेतील जे उत्कृष्ट आहे ते आपल्या भाषेत आणण्याचा प्रयत्न केलेला आहे. पण बौद्ध तत्त्वज्ञानाच्या उत्कृष्ट ग्रंथांचे संस्कृत अनुवाद मिळत नाहीत. समतेच्या तत्त्वज्ञानाशी संबंधित ग्रंथांचा अनुवाद येथे जाणीवपूर्वक टाळण्यात आलेला आहे, उलट अशा ग्रंथांची उपेक्षा करण्यात आलेली असून शक्य झाल्यास त्यांना नष्ट करण्याचे प्रयत्न देखील झाले आहेत."

म्हणजेच अनुवादाला असलेला हा विरोध अप्रत्यक्षपणे वर्णव्यवस्थेच्या विषम समाजरचनेला टिकविण्यासाठी समताधिष्ठीत विचारसरणीला केलेला विरोध होता असे म्हणावे लागेल. यावरून,"अनुवाद श्रेष्ठत्वाच्या आणि विषमतेच्या विरोधातील प्रक्रिया आहे." हे रणसुभे सरांचे गृहीतक आहे. त्यांच्या मते, "ज्ञान,विज्ञान, विचार आणि अनुभूतीच्या क्षेत्रात कोणत्या भाषेत काय चालले आहे ते अनुवादातून समजते. म्हणजे वेगळ्या अर्थाने अनुवादांमुळे त्या त्या भाषिक समूहाला उपरोक्त क्षेत्रातील आपल्या मर्यादांचे भान होते. याशिवाय आपल्यातील उत्कृष्ट ते काय आहे. आपल्या पूर्वजांच्या किंवा समकालिनांच्या मर्यादा काय आहेत किंवा त्यांची शक्तीस्थळे कोणती आहेत, हे ही लक्षात येते....."

आणि हे लक्षात आल्यामुळे सामान्य लोक कृतीप्रवण होतात. स्वाभाविकपणे त्यांची ही कृती सत्ताधारी वर्गाच्या हितसंबंधांना बाधा आणते. त्यामुळेच भारतातील (बुद्धीजीवी व सत्ताधारी) वर्णवादी व्यवस्थेने अनुवादाद्वारे होणारा ज्ञानाचा, विचारसरणीचा प्रवाह निर्माणच होऊ दिला नाही. त्यामुळे "वर्णवादी समाजरचनेमुळे जी अहंकारी व स्वार्थी मनोवृत्ती सामाजिक विषमतेची रक्षा करण्यासाठी उभी राहिली. तिने सत्ताकेंद्रात जागा मिळविण्यापूरती परभाषा व परकीय सत्ता यांच्याशी जवळीक केली. त्यांचे ज्ञान ग्रहण केले परंतु सामान्य लोकांना त्यापासून दूर ठेवण्याचा आटोकाट प्रयत्न जेला. सोबतच स्वतःच्या श्रेष्ठत्वाच्या अहंकाराला कुरवाळत भविष्याकडे पाठ फिरविली. परिणामी प्राचीन, मध्ययुगीन व आजच्या आधुनिक काळातही हीच वर्णवादी विषम समाजरचनेला पुरस्कृत करणारी मनोवृत्ती समताधिष्ठीत ज्ञानांच्या अनुवादांना व त्याद्वारे ज्ञान, अनुभव व विचार यांच्या होणाऱ्या मुक्त प्रवासाला, आदान प्रदानाला अडथळा निर्माण करताना दिसते.

या सर्व वादविवादाचे, स्पष्टीकरणांचे व विवेचनाचे सार लक्षात घेतल्यानंतर आपल्या लक्षात येईल की ज्या भारतीय अनुवाद परंपरेत प्राचीन काळी व मध्ययुगातही अनुवाद झाले नाहीत, असे मानले जाते ती संस्कृत या विशिष्ट भाषेशी, त्यातील साहित्य व ज्ञानपरंपरेशी, ती भाषा वापरणाऱ्या विशिष्ट समाजगटाच्या मनोवृत्तीशी व स्वार्थीप्रवृत्तीशी निगडित आहे. कारण वरील विवेचनाच्या ओघात प्राकृत भाषांमध्ये अनुवाद होत होते, असे दोन्ही पक्ष मान्य करताना दिसतात. त्यामुळे आपल्याला सुरुवातीला केलेली विधाने सुधारून असे म्हणावे लागते की,

- १) संस्कृत भाषेत अनुवाद परंपरा नाही.
- २) संस्कृत भाषेतून जगातील व इतर भारतीय भाषांमध्ये अनुवाद झाले, परंतु संस्कृत भाषेने कोणत्याही भारतीय व परकीय भाषेतून अनुवादाद्वारे साहित्य व ज्ञान आपल्याकडे आणले नाही.

येथे संस्कृत या विशिष्ट भाषेचा संबंध येतो, इतर भारतीय भाषांचा नाही आणि त्यामुळे संस्कृत भाषेत अनुवाद न होण्याची कारणे म्हणजे,

अ) संस्कृत भाषेतील साहित्य व ज्ञान परंपरा जगात सर्वश्रेष्ठ होती, त्याच्या तोडीचे ज्ञान वा साहित्य संपूर्ण विश्वात कुठेच नव्हते, त्यामुळे अनुवाद केले गेले नाहीत.

ब) वा

ब) वर्णवादी विषम समाजरचनेचा पुरस्कार करणाऱ्या स्वार्थी व अहंकारी वृत्तीच्या परिणाम स्वरूप अनुवाद केले जेले नाहीत.

संदर्भ ग्रंथ सूची :

- १) डॉ. गार्गी गुप्त, विश्वप्रकाश गुप्त, पश्चिम में अनुवाद कला के मूलस्रोत, दिल्ली, भारतीय अनुवाद परिषद, प्र. १९९२.
- २) अनुवाद की अवधारणा (प्रथम पुस्तक), नाशिक, य.च.म. मुक्त विद्यापीठ (HIN-३०७), प्र. २००२.
- ३) प्रा. फाटक म. व. , कु. रजनी ठकार, भाषांतर : शास्त्र की कला ?, पुणे, वरदा बुक्स प्र. १९८७.
- ४) संपा. कल्याण काळे, भाषांतर मिमांसा, प्रतिमा प्रकाशन.
- ५) विश्वनाथ अय्यर एन.ई., अनुवाद : भाषाएँ समस्याएँ, दिल्ली, ज्ञानजंजा प्रकाशन.
- ६) संपा. डॉ. शहा मु.न. व इतर, अनुवाद विज्ञान : स्वरूप एवं व्याप्ति, कानपुर, अतुल प्रकाशन, प्र. १९९१.
- ७) संपा. डॉ. जहागिरदार चंद्रशेखर, तौलनिक साहित्याभ्यास : तत्त्वे आणि दिशा, जेल्हापूर, सौरभ प्रकाशन, प्र. १९९२.
- ८) बापट वसंत, तौलनिक साहित्याभ्यास : मूलतत्त्वे आणि दिशा, मुंबई, मौज प्रकाशन, प्र. १९८१.



भारतीय सार्वजनिक उपक्रमातील निर्गुतवणुक धोरण आ ण फलनिष्पती

डॉ.वाळासाहेब निर्मळ

Devgiri College Aurangabad

भारतीय सार्वजनिक उपक्रमाबाबत खाजगीकरण आणि निर्गुतवणुकीकरणाची चर्चा मुलतः या उपक्रमांचे असंतोषजनक कार्यनिष्पादन, कमीत कमी नफा, खालावलेली उत्पादकता, भांडवल गुंतवणुकीचे चुकीचे निकष आणि प्रतिस्पर्धाचा अभावामुळे हे उपक्रम सफेद हाती सिध्द झाले. त्यामूळे या क्षेत्रावर आणि नियोजनकर्त्यांवर मोठ्या प्रमाणात टिका होत असताना 1991 च्या धोरणानंतर सार्वजनिक उपक्रमांमध्ये सुधारणा करण्यासाठी निर्गुतवणुक आणि खाजगीकरणाची चर्चा सुरु झाली.

सामान्यतः खाजगीकरण आणि निर्गुतवणुकीकरण हे दोन्ही शब्द एकाच अर्थाने वापरले जात असले तरी यामध्ये मुलतः फरक आहे. निर्गुतवणुक म्हणजे सरकारव्दारे सार्वजनिक उपक्रमामध्ये गुंतवणुक केलेल्या एकूण रक्कमेच्या काही रक्कम शेअर्स माध्यमातून विकणे होय. म्हणजे त्या उपक्रमामध्ये सरकारचा वाटा अधिक असून या उपक्रमावर सरकारचेच नियंत्रण असते. निर्गुतवणुकीचा मुख्य उद्देश सार्वजनिक उपक्रमांच्या वित्तीय संसाधनाच्या समस्या सोडविणे आहे. तर खाजगीकरण म्हणजे सरकारव्दारे सार्वजनिक उपक्रमामध्ये गुंतविण्यात आलेली रक्कम परत घेणे आणि सार्वजनिक क्षेत्र आणि सार्वजनिक उपक्रम कमी करणे असा आहे. म्हणजेच खाजगीकरण भांडवलशाही अर्थव्यवस्थेचा पर्याय असून सरकारची भूमिका कमी करून खाजगी क्षेत्राची भूमिका अधिक असते.

भारतामध्ये सार्वजनिक उपक्रमांचे खाजगीकरणाची चर्चा 1990 च्या दशकात होत असली तरी खाजगीकरणासंबंधी शिफारस विविध तज्ञ अभ्यास गटाकडून 60 च्या दशकामध्ये देखील करण्यात आली होती. 1955 मध्ये कृष्ण मेनन समितीने 25% शेअर्स जनतेला विकण्याची शिफारस केलेली होती. तसेच मोहम्मद युनुस पॅनलने एअर इण्डिया आणि इण्डियन एअरलाइन्स चे काही प्रमाणात खाजगीकरण करण्याची शिफारस केली होती. भारत सरकारने सार्वजनिक उपक्रमाबाबत खाजगीकरणाचे धोरण राबताना सरळ खाजगीकरणाचा मार्ग न स्वीकारताना उपक्रमांचे खाजगी व्यवस्थापन, विराष्ट्रीयकरण, संयुक्त उपक्रमांची स्थापना, पट्टेदारी करार, आरक्षित क्षेत्रामध्ये खाजगी क्षेत्रांना प्रवेश इत्यादी प्रारूपात खाजगीकरणाची प्रक्रिया राबविली जात आहे. त्यामध्ये निश्चित उद्देश असून याच्यामाध्यमातून सार्वजनिक क्षेत्रात प्रतिस्पर्धाची क्षमता विकसित करणे, उपक्रमावरील बाह्य कर्जाचे प्रमाण कमी करून उत्पादकता आणि परिचालन क्षमतेत वाढ करणे, वस्तू आणि सेवांची गुणवत्ता वाढविणे व देशी गुंतवणूकीस प्रोत्साहन देणे, निर्यात वाढवून आयात कमी करणे तसेच सरकारी घाट्यामध्ये कपात करून सरकारला विविध नवीन करांचे स्रोत निर्माण करणे, सार्वजनिक क्षेत्रातील सरकारचा हस्तक्षेप कमी करून आजारी उद्योगाचे पुनर्गठन करणे. इत्यादी उद्देश समोर ठेवून आज देशात खाजगीकरणाची प्रक्रिया ही उदारिकरणाचा एक भाग म्हणून राबविली जात आहे.

सार्वजनिक उपक्रम आणि निर्गुतवणुक:

निर्गुतवणुक हा खाजगीकरणाचा एक महत्वाचा मार्ग आहे. निर्गुतवणुक म्हणजे सार्वजनिक क्षेत्रातील उपक्रमामधील शासनाने धारण केलेल्या समभागाचा काही भाग खाजगी गुंतवणुकदारास विकणे होय. 51% अधिक समभाग विकल्यास प्रभावी खाजगीकरण घडवून येते, तर 100% समभाग विकल्यास पुर्ण खाजगीकरण घडून येते. भारतामध्ये निर्गुतवणुकीची सुरुवात 1991 मध्ये करण्यात आली.

सार्वजनिक उपक्रमांची कार्यक्षमता सुधारण्यासाठी भारत सरकारने 24 जुलै 1991 ला औद्योगिक धोरण जाहीर केले. या धोरणात अन्य तरतुदीबरोबरच एक महत्वाची तरतूद सार्वजनिक क्षेत्रातील निर्गुतवणुकीची होती. सार्वजनिक उपक्रमातील शासनाच्या भागधारणेचा काही अंश म्युच्युअल फंड्स, वित्त संस्था आणि सामान्य जनता

व कामगारांना खरेदीसाठी उपलब्ध केला जाईल. मूळात हे धोरण स्वीकारण्याची गरज निर्माण झाली होती. कारण या लोकउद्योगाचे असंतोषजनक कार्यनिष्पादन, कमीत कमी नफा, कमी उत्पादकता, दोषपूर्ण प्रशासकीय कामकाज प्रणाली, स्पर्धात्मक वातावरणाचा अभाव यामुळे सार्वजनिक क्षेत्र संकटात सापडले होते. यासाठी हे अंशिक निर्गुतवणूकीचे धोरण संकटात सापडलेल्या सार्वजनिक उपक्रमांना मदत करण्यासाठी स्वीकारले आहे.

1991 च्या अर्थसंकल्पीय भाषणात अर्थमंत्री डॉ. मनमोहनसिंग म्हणाले, 'व्यापक निधी उभारणे, अधिक सहभाग उत्तेजित करणे आणि जबाबदार उत्तरदायित्व निर्माण करण्यासाठी यशस्वी वाटचालासाठी नाव असलेल्या निवडक सार्वजनिक उपक्रमांचे 20 टक्के सहभाग म्युच्युअल फंड, वित्त संस्था, कामगार आणि सामान्य जनता यांना उपलब्ध करून देणे. याबरोबरच सार्वजनिक क्षेत्राच्या सुधारणाखेरिज मुबलक द्रव्य निधी उपलब्ध व्हावा असाही या धोरणामागील उद्देश होता'. निर्गुतवणूकीच्या धोरणाची प्रभावी अंमलबजावणी करण्यासाठी सरकारने एप्रिल 1993 मध्ये रंगराजन समितीची स्थापना केली. या समितीने आपल्या अहवालामध्ये निर्गुतवणूक प्रक्रिया प्रभावीपणे राबविण्यासाठी स्वतंत्र निर्गुतवणूक आयोग स्थापण्याची शिफारस करून या संदर्भात तत्वे सागून निर्गुतवणूकीसाठी स्ट्रॅटेजिक सेल पध्दतीचा स्वीकार करण्याची शिफारस केली.

सार्वजनिक क्षेत्र निर्गुतवणूक आयोग:-

भारत सरकारने रंगराजन समितीच्या शिफारशीच्या आधारे 1996-97 च्या अर्थसंकल्पीय भाषणामध्ये निर्गुतवणूक आयोग स्थापन करण्याची घोषणा करण्यात आली. त्यानुसार 23 ऑगस्ट 1996 रोजी श्री. जी. व्ही. रामकृष्ण यांच्या अध्यक्षतेखाली तीन वर्षांच्या कालावधीसाठी एक स्वतंत्र, अवैधानिक व सल्लागार मंडळ म्हणून 'सार्वजनिक क्षेत्र निर्गुतवणूक आयोग' ची स्थापना करण्यात आली.²⁶ नंतर या अयोगाचा कार्यकाल 30 नोव्हेंबर, 1999 पर्यंत वाढविण्यात आला. आयोगाने 58 सार्वजनिक उपक्रमांच्या निर्गुतवणूकीबद्दल 12 अहवाल सादर केले. 25 उपक्रमांमध्ये निर्गुतवणूक स्ट्रॅटेजिक सेलच्या मार्गाने, तर 33 उपक्रमांमध्ये इतर मार्गाने करण्याची शिफारस करण्यात आली होती. याचा आधार घेवून 16 मार्च 1999 रोजी सरकारने केंद्रीय सार्वजनिक उपक्रमांचे विभाजन स्ट्रॅटेजिक आणि नॉन स्ट्रॅटेजिक क्षेत्रातील अशा दोन गटामध्ये करण्यात आले. स्ट्रॅटेजिक क्षेत्रामध्ये संरक्षण विषयक शस्त्रास्त्रे निर्तीती उद्योग, अणु उर्जा क्षेत्रातील उद्योग आणि रेल्वे वाहतूक क्षेत्रातील उद्योगाचा समावेश करण्यात आला.

निर्गुतवणूक विभाग:

सार्वजनिक क्षेत्रातील उद्योगांमध्ये निर्गुतवणूक धोरणाला गती देणे आणि प्रभावी अंमलबजावणी करण्यासाठी संयुक्त लोकशाही आघाडी सरकारने 10 डिसेंबर 1999 रोजी नवीन निर्गुतवणूक विभाग स्थापन करण्यात आला. केंद्र शासनाच्या निर्गुतवणूकीबाबतची सर्व प्रक्रीया पार पाडण्याची जबाबदारी या विभागावर सोपविण्यात आली. अरुण जेटली याच्याकडे या विभागाचा कार्यभार सोपविण्यात आला. 2004 मध्ये या विभागाला स्वतंत्र मंत्रालयाचा दर्जा देण्यात आला आहे. तेव्हा पासून हा विभाग सार्वजनिक क्षेत्रातील उद्योगांमध्ये निर्गुतवणूक धोरणाला गती देवून त्यांची प्रभावी अंमलबजावणी करत आहे.

व्दितीय सार्वजनिक क्षेत्र निर्गुतवणूक आयोग:

संयुक्त लोकशाही आघाडी सरकारने सार्वजनिक क्षेत्रातील उद्योगांमध्ये निर्गुतवणूक धोरणाला गती देणे आणि प्रभावी अंमलबजावणी करण्यासाठी सरकारला सल्ला देण्यासाठी 24 जुलै, 2001 रोजी डॉ. आर. एच. पाटील यांच्या अध्यक्षतेखाली दोन वर्षांच्या कालावधीसाठी व्दितीय सार्वजनिक क्षेत्र निर्गुतवणूक आयोगाची स्थापना करण्यात आली. या आयोगाने 41 उपक्रमांच्या निर्गुतवणूकीबाबत 13 अहवाल सादर केले. यामध्ये 334 उपक्रमांसाठी स्ट्रॅटेजिक सेल पध्दतीचा स्वीकार करण्याची शिफारस करण्यात आली. नोव्हेंबर 2004 मध्ये हा आयोग संपुष्टात आला.

राष्ट्रीय गुंतवणूक निधी (National Investment Fund)

मे 2004 मध्ये काँग्रेसचे युपीए सरकार सत्तेवर आल्यावर सार्वजनिक क्षेत्रातील उद्योगांमध्ये निर्गुतवणूक धोरणात बदल करण्यात आले. यामध्ये स्ट्रॅटेजिक पध्दतीचा त्याग, केंद्रीय सार्वजनिक क्षेत्र उपक्रमांचे स्वरूप न बदलता आरंभिक सार्वजनिक पेशकश)Initial Public Offering किंवा अनुवर्ती सार्वजनिक पेशकश)Further

Public Offeringच्या मार्गाने सरकारच्या समभागातील छोट्या समभागाची विक्री (, राष्ट्रीय गुंतवणुक निधीची निर्मिती इत्यादी निर्णय घेण्यात आले. यानुसार 27 जानेवारी, 2005 रोजी सरकारने 'राष्ट्रीय गुंतवणुक निधी' स्थापन करण्याचा निर्णय घेतला. केंद्रीय सार्वजनिक क्षेत्रातील उपक्रमांमधील सरकारची अल्पमतातील भागिदारी विकून प्राप्त पैसे ठेवण्यासाठी या निधीची निर्मिती करण्यात आली. या निधीची वैशिष्ट्ये पुढीलप्रमाणे

- केंद्रीय सार्वजनिक क्षेत्रातील उपक्रमांमधील सरकारची अल्पमतातील भागिदारी विकून प्राप्त पैसे या निधीमध्ये ठेवले जातात.
- हा निधी भारताच्या संचित निधीच्या बाहेर ठेवला जातो.
- या निधीतील धनसंचय कायमस्वरूपाचा असेल.
- या निधीतील धनसंचय कमी न होवु देता सरकारला शाश्वत परतावा मिळवुन देण्यासाठी निधीचे व्यावसायिक दृष्टीकोनातुन व्यवस्थापन केले जाईल. त्यासाठी सार्वजनिक क्षेत्रातील निवडक म्युच्युअल फंडाना निधीचे व्यवस्थापक म्हणून नेमले जाईल.
- सरकारने युटीआय, एसबीआय, आणि एलआयसी यांना म्युच्युअल फंडाना निधीचे व्यवस्थापक म्हणून नेमले आहे.
- या निधीच्या वार्षिक उत्पन्नापैकी 75 टक्के रक्कम शिक्षण, आरोग्य व रोजगारविषयक सामाजिक क्षेत्रातील योजनांना वित्तपुरवठा करण्यासाठी वापरला जाईल. तर 25% उत्पन्न नफा मिळविणाऱ्या व पुनरुज्जीवनक्षम केंद्रीय सार्वजनिक उपक्रमांच्या भांडवली गुंतवणुकीच्या गरजा भागविण्यासाठी वापरला जाईल. जेणे करुन विस्तार आणि विविधीकरणासाठी त्यांचा भांडवली पाया विस्तारु शकेल.

मात्र जागतिक आर्थिक मंदीच्या कारणामुळे निर्माण झालेल्या अवघड आर्थिक परिस्थितीशी सामना करण्यासाठी एप्रिल 2009 ते मार्च 2013 पर्यंत या निधीच्या उत्पन्नाचा पूर्ण वापर सामाजिक क्षेत्र कार्यक्रमांच्या भांडवली गरजा भागविण्यासाठी वापरला जाईल असा निर्णय घेण्यात आला आहे.

युपीए सरकारचे निर्गुतवणूक धोरण

युपीए सरकारने 5 नोव्हेंबर, 2009 रोजी निर्गुतवणुकीसाठी एक कृती योजना जाहीर केली. त्यानुसार निर्गुतवणुक धोरण जाहीर करण्यात आले. त्यामध्ये पुढील बाबीना प्राधान्य देण्यात आले.

- सार्वजनिक क्षेत्र उपक्रमांचे भाग धारण करण्यांचा प्रत्येक नागरिकाला हक्क असेल.
- सार्वजनिक क्षेत्र ही राष्ट्राची संपत्ती असून ही संपत्ती लोकांच्या हातात असावी.
- सरकार निर्गुतवणुकीचे धोरण राबविताना सरकार सार्वजनिक क्षेत्र उपक्रमांमध्ये बहुमताची भागिदारी व व्यवस्थापन नियंत्रण स्वतःकडे राखील.
- सरकार निर्गुतवणुकी संदर्भातील स्ट्रॅटेजिक पध्दतीचा त्याग केला जाईल. केंद्रीय सार्वजनिक क्षेत्र उपक्रमांचे स्वरूप न बदलता आरंभिक सार्वजनिक पेशकश आणि अनुवर्ती सार्वजनिक पेशकश च्या मार्गाने सरकारच्या समभागातील छोट्या हिस्स्याची विक्री केली जाईल.
- निर्गुतवणुकीच्या संदर्भातील सर्व केस-बाय-केस ठरविल्या जातील. कारण प्रत्येक उपक्रमाची समभाग रचना, वित्तीय स्थिती, निधी गरज, व्यवसायाचे क्षेत्र इत्यादी बाबी वेगवेगळ्या असतात.

सरकारचे हे निर्गुतवणुकीचे धोरण जवळपास आक्टोबर 2014 पर्यंत अस्तित्वात होते. नंतर भाजपा प्रणित आघाडी सरकार सत्तेवर आले आहे. हे सरकार आपल्या जाहीरनाम्यानुसार या मध्ये बदल करण्याची शक्यता आहे. कारण भारत सरकारने निर्गुतवणुकीचे धोरण 1991-92 मध्ये सुरु केले. त्यानंतरच्या दोन दशकांमध्ये सरकारच्या या धोरणात सातत्य राहिले नाही. सरकारच्या विचारसरणीनुरूप आणि प्रासंगिकतेप्रमाणे बदल झाल्याचे दिसते.

सार्वजनिक उपक्रम आणि निर्गुतवणूक धोरणाची फलनिष्पत्ती

1991 च्या औद्योगिक धोरणामध्ये सार्वजनिक उपक्रमाबाबत केलेल्या महत्वाच्या सुधारणांपैकी एक सार्वजनिक उपक्रमांच्या समभागाच्या निर्गुतवणुकीशी संबंधीत आहे. या उपक्रमांच्या समभागाची निर्गुतवणूक

करण्यामागे सरकारची भूमिका सार्वजनिक उपक्रमामधील नियंत्रण व्यवस्था सुधारणे, सार्वजनिक उपक्रमांची उत्पादकता वाढविणे व निर्गुतवणुकीच्या माध्यमातून या उपक्रमांत लोकांचा सहभाग वाढविणे आणि सरकारचा वाढत जाणारा राजकोषीय घाटा कमी करण्यास मदत करणे इत्यादी . प्रमुख उद्दिष्टे निर्गुतवणूक धोरणामागे सरकारने स्पष्ट केले होतेही प्रक्रिये .ा अधिक सुरळीतपणे पार पाडण्यासाठी निर्गुतवणूकीसंदर्भात भारत सरकारने 'स्ट्रॅटेजिक आणि 'नॉन स्ट्रॅटेजिक' या पध्दतीचा स्वीकार करण्यात आला आहे. त्याचबरोबर या संदर्भात सरकारला योग्य सल्ला आणि मार्गदर्शन करण्यासाठी काही संवैधानिक संस्थांची निर्मिती केली आहे. सरकारने निर्गुतवणूक धोरणाची अंमलबजावणी करताना प्रत्येक वित्तीय वर्षात निश्चित रक्कम जमा करण्यांचे निश्चित करून हे साध्य करण्यासाठी ज्या उपक्रमामध्ये सरकारचे 100% भाग भांडवल आहे. त्यापैकी 20% पर्यंत समभागाची विक्री करणे. आणि त्यामधुन पैसा उपलब्ध करण्याची सरकारची भूमिक होती.¹⁸ परंतु सरकारला निर्गुतवणूक धोरण राबवताना प्रत्येक वित्तीय वर्षात निश्चित रक्कम जमा करण्यांचे उद्दिष्ट साध्य करण्यात सरकारला किती यश आले. याचा आढावा तक्ता क्रं. 4.21. घेतला आहे.

तक्ता क्रं. 4.21

निर्गुतवणूकीतनुकीच्या माध्यमातुन साध्य झालेला निधी

| Sr. No. | Year | Budget Estimates | Actual |
|---------|---------|------------------|----------|
| 1. | 1991-92 | 2500 | 3037.74 |
| 2. | 1992-93 | 2500 | 1912.51 |
| 3. | 1993-94 | 3500 | - |
| 4. | 1994-95 | 4000 | 4843.10 |
| 5. | 1995-96 | 7000 | 161.48 |
| 6. | 1996-97 | 5000 | 379.67 |
| 7. | 1997-98 | 4800 | 910.00 |
| 8. | 1998-99 | 5000 | 5371.11 |
| 9. | 1999-00 | 10000 | 1860.14 |
| 10. | 2000-01 | 10000 | 1871.26 |
| 11. | 2001-02 | 12000 | 5637.69 |
| 12. | 2002-03 | 12000 | 3347.98 |
| 13. | 2003-04 | 14500 | 15547.41 |
| 14. | 2004-05 | 4000 | 2764.87 |
| 15. | 2005-06 | --- | 1569.68 |
| 16. | 2006-07 | ---- | - |
| 17. | 2007-08 | -- | 4181.39 |
| 18. | 2008-09 | ---- | -- |
| 19. | 2009-10 | --- | 23552.93 |
| 20. | 2010-11 | 40000 | 22144.21 |
| 21. | 2011-12 | 40000 | 13894.05 |
| 22. | 2012-13 | 30000 | 23956.06 |
| 23. | 2013-14 | 40000 | 15819.45 |
| | total | | |

Public Enterprises Survey-2005-06, 2013-14

तक्ता क्रं. 4.21. चे विश्लेषण केले असता असे दिसून येते की भारतामध्ये सार्वजनिक उपक्रमात 1991-92 या वित्तीय वर्षापासून निर्गुतवणूक धोरणाची अंमलबजावणी चालू असून 1991-92 ते 2103-14 म्हणजेच जवळपास 24 वर्षांतील विविध वित्तीय वर्षांमध्ये सार्वजनिक उपक्रमांच्या मध्ये निर्गुतवणूकीच्या माध्यमातून सरकारकडे उपलब्ध होणाऱ्या निधीचा बजेट मध्ये दिलेला अंदाज आणि प्रत्यक्षात प्राप्त यामध्ये तफावत असून निश्चित ध्येय आणि प्रत्यक्षात उपलब्ध निधी यात फरक आहे .

1991-92 मध्ये सरकारने सार्वजनिक उपक्रमामध्ये निर्गुतवणुक करताना बोली प्रक्रियाच्या माध्यमातून 2,500.00 कोटी रु. जमा करण्याचे प्रावधान केले होते परंतु सरकारला या पेक्षा अधिक म्हणजेच 3037.74 कोटी रुपये प्राप्त झाले त्या नंतर सरकारला विविध वित्तीय वर्षांमध्ये 1992-93 ते 2013-14 निर्धारित निधी जमा करण्यात आला नाही यावरून असे दिसून येते की सार्वजनिक उपक्रमात सरकारला निर्गुतवणूकीची प्रक्रिया प्रभाविपणे राबविण्यात सरकारला यश प्राप्त झाले नाही.

सार्वजनिक उपक्रमामधील मागील 24 वर्षांतील निर्गुतवणीच्या माध्यमातून अंदाजपत्रकातील तरतूदीनुसार उपलब्ध होणारी रक्कम कोटी रुपये 246800 होतीमात्र सरकारला या ,पैकी पक्त 152789.72 कोटी रुपये मिळविण्यात यश आले. परंतु ही रक्कम एकूण मिळणाऱ्या रक्कमेच्या 61.90% इतकी आहे. म्हणजेच सरकारला विविध सार्वजनिक उपक्रमांमध्ये निर्गुतवणूकीची प्रक्रिया राबविणे शक्य झाले नाही. कारण दरम्यानच्या काळात अस्थिर सरकार आणि कामगार संघटना आणि डाव्या विचारसरणीच्या राजकीय पक्षानी या धोरणाला केलेला विरोध हे प्रमुख कारणे होती.

सरकारने सार्वजनिक उपक्रमांत निर्गुतवणूकीची प्रक्रिया राबविताना सार्वजनिक उपक्रमांचे अल्पश शेयरची विक्री, एका सार्वजनिक उपक्रमाकडून दुसऱ्या सार्वजनिक उपक्रमांनी केलेल्या शेअर्स विक्रीच्या माध्यमातून, कार्यनितीक विक्री इत्यादी प्रक्रियांच्या माध्यमातून सरकारने या धोरणाची अंमलबजावणी केली. यामध्ये उपलब्ध झालेल्या रक्कमेपैकी अल्पाश शेयरची विक्रीमधुन 134724.70, कोटी रुपये मिळविण्यात आले तर एका सार्वजनिक उपक्रमाकडून दुसऱ्या सार्वजनिक उपक्रमांनी केलेल्या शेअर्स विक्रीच्या माध्यमातून 1317.23 कोटी रुपये, कार्यनितीक विक्री 6344.35, कोटी रुपये, अन्य संबधीत सौद्यांच्या माध्यमातुन 4005.17 कोटी रुपये तर निर्गुतवणुकदार कंपण्यांनी अन्य कंपण्यांशी शेअर्सची विक्री करून प्राप्त केलेला निधी 6398.27 कोटी रुपये सरकारला प्राप्त झाले. यामध्ये सर्वाधिक निधी अल्पशा शेयरची विक्रीमधुन प्राप्त झाला असून त्याचे प्रमाण एकूण रक्कमेच्या आहे. म्हणजेच निर्गुतवणूक च्या माध्यमातून सामान्य जनतेची भागिदारी 25% आहे. परंतु सरकारने 2005 पर्यंत निर्गुतवणूकीच्या माध्यमातून जमा झालेल्या पैशाचा उपयोग सरकारने केंद्रीय सरकारी उपक्रमांचे सुदृढीकरण, आधुनिकीकरण, पुनर्संरचना आणि पुनर्गठन करण्यावर न करता चालू वर्षातील वित्तीय तूट कमी करण्यासाठी वापरण्यात आल्याने विरोधक आणि अभ्यासकांनी सरकारच्या या धोरणावर टिका व कामगार आणि विरोधी पक्षानी याला विरोध केल्याने या उपक्रमांच्या माध्यमातून सरकारकडे जमा होणाऱ्या निधीसाठी 2005 मध्ये राष्ट्रीय विनियोग कोष निर्माण करण्यात आला आहे.

या कोषामध्ये 2013 पर्यंत एकूण 83548 कोटी रुपयांचा निधी जमा झाला होता. तो निधी सरकारने जवाहरलाल नेहरु शहरी नवीकरण मिशन, त्वरित सिंचन लाभ कार्यक्रम, राजीव गांधी राष्ट्रीय ग्रामिण विद्युतीकरण योजना, राष्ट्रीय रोजगार हमी योजना आणि इंदिरा आवास योजना या विकास योजनावर हा निधी खर्च केला असून 2013-14 मध्ये प्राप्त होणारा निधी रेल्वेमध्ये भांडवली निधी म्हणून खर्च करण्यात येणार असल्याचे सरकारने घोषित केले आहे. परंतु सरकारने हा निधी उपक्रमांचे सुदृढीकरण, आधुनिकीकरण, पुनर्संरचना आणि पुनर्गठन करण्यावर खर्च करणे अपेक्षित असताना तो निधी सामाजिक क्षेत्रात खर्च केला जात आहे.

- 1) Kadam Subesh (May 2014) Disinvestment Policy in India, Asian Journal of Multidisciplinary Studies, Volume-II, Issue 5.
- 2) दत्त एवं सुन्दरम (2012), भारतीय अर्थव्यवस्था, एस.चन्द्र एण्ड कम्पनी लि.नई दिल्ली,पृ.क्रं. 16.
- 3) कटारिया सुरेन्द्र (2007), आर्थिक नीती एवं प्रशासन ,मलिक एण्ड कम्पनी जयपूर
- 4) माथुर बी. एल. (2007) 'आर्थिक नीति एवं प्रशासन', आर बीएसए पब्लिशर्स, जयपूर,.

- 5) विश्व संवाद केंद्र (2015), मुंबई सार्वजनिक क्षेत्रातील बदलाचे वारे,
<http://www.vskmumbai.org/print>.
- 6) Kadam Subesh (May 2014) Disinvestment Policy in India, Asian Journal of Multidisciplinary Studies, Volume-II, Issue 5.
- 7) Misra, Puri (2011) Indian economy, Himalaya publishing house, P. No.412, 413.
- 8) Patkar S. B.(2012) Disinvestment of public sector enterprises in India: An overview.
www.damodarcollege.org/dhiru_final/santoshvol3.1.html
- 9) <http://divest.nic.in/hindi1/default.asp>
- 10) mishra R. K., Navin B. (2002) Restricting public Enterprises in India- privatization and Disinvestment, mittal publications, New Delhi, p. 1-10.



वाचनसाहित्य निर्मिती : एक अभ्यास

डॉ. विलास अशोकराव काळे

ग्रंथपाल

स्वातंत्र्य सैनिक सूर्यभानजी पवार महाविद्यालय, पूर्णा (जं.) जि.परभणी

प्रस्तावना :

ग्रंथ हे प्रथम त्यातील प्रतिपादित विषयाकरिता वाचले जातात. त्याच बरोबर लेखका करिता वाचले जातात. हा ग्रंथालयशास्त्रातील प्राथमिक धडा आहे. यासाठीच ग्रंथालयात विषयाधारित वर्गीकरण आणि तालिकीकरण या दोन तंत्रांचा उगम झाला. पुढे ग्रंथ या संज्ञांची व्याप्ती वाढून ग्रंथातील प्रकरण नियतकालीकांतील लेख, छोट्या पुस्तिका, अहवाल, एखादे छापील भाषण, संशोधकांचे लेख इत्यादींना ग्रंथाइतका दर्जा अभ्यासक देऊ लागले. यातून ग्रंथपालाची भूमिका मोठ्या प्रमाणात वाढत गेली. आजचा ग्रंथपाल हा केवळ देवाण-घेवाणी पूरता मर्यादीत न राहता संशोधक वृत्ती अंगीकारणारा बनला आहे. आपले ज्ञान व नवीन संशोधन हे जास्तीत जास्त वाचकांपुढे मांडण्यासाठी त्याने लिखान वृत्तीचा अंगीकार करणे आवश्यक आहे. त्याच बरोबर ग्रंथपालाच्या बौद्धिक अनुभवाचा उपयोग समाजाला जास्तीत जास्त प्रमाणात होण्यासाठी त्यांनी अभ्यासेत्तर उपक्रमात सहभागी होणे आवश्यक आहे.

०१. युजीसी :

विद्यापीठ अनुदान आयोग ही उच्च शिक्षणातील शिखर संस्था, १९५६ मध्ये The University Grant Commission Act. 1956 च्या कायदानुसार भारत सरकारद्वारे कायदेशीर दर्जा प्राप्त झालेल्या या संस्थेचे भारतातील उच्च शिक्षणाच्या विकासात भरीव योगदान दिलेले आहे. माहिती व संप्रेषण तंत्रज्ञान (ICT) च्या प्रगतीमुळे प्रत्येक क्षेत्रात गुणात्मक व दर्जात्मक वाढ होताना आढळून येत आहे. देशाच्या प्रगतीचा कणा मानण्यात येणारे शिक्षण क्षेत्र यात मागे राहू नये, या दृष्टीने विद्यापीठ अनुदान आयोगाने उच्च शिक्षणाच्या क्षेत्रातील शिक्षकांकरिता F-3-1/2009 दिनांक ३० जून २०१० या क्रमांकाच्या रेग्युलेशनद्वारे Performance Appraisal System विकसित केली आहे. शिक्षण संवर्गात येणाऱ्या विविध पदांकरिता Academic Performance Indicator (API) विकसित करताना या रेग्युलेशनमधील Appendix III अंतर्गत तक्ता क्र. VII ते IX हे महाविद्यालयीन व विद्यापीठीय ग्रंथपालां करिता तयार केले आहेत. यामध्ये शिक्षकांप्रमाणेच एकंदर तीन स्तरांवर आपली योग्यता सिद्ध करावी लागेल. या तीन स्तरांवर पूर्ण करावयाच्या जबाबदाऱ्या खाली नमूद केलेल्या शिर्षकांतर्गत देण्यात आलेल्या आहेत.

घटक ०१ : *Procurement , Organization and Delivery of Knowledge and Information through Library Service*

घटक ०२ : *Co-curricular, Extension and Professional Development Related Activities .*

घटक ०३ : *Research and Academic Contributions .*

विद्यापीठ अनुदान आयोगाच्या नजरेत शैक्षणिक क्षेत्रातील ग्रंथपाल निव्वळ ग्रंथांचा किंवा ग्रंथालयाचा रक्षणकर्ता नाही ही बाब सर्वप्रथम स्पष्ट करणे गरजेचे आहे. महाविद्यालयात किंवा विद्यापीठाच्या विकासात आपले भरीव योगदान देताना ग्रंथपालास माहिती व्यवस्थापन, प्रशासक, शिक्षक, संशोधक, इत्यादी अनेक भूमिका एकाच वेळेस पार पाडाव्या लागणार आहेत. तथापि, वर्षभरात या विविधांगी भूमिका पार पाडताना केलेल्या कामाचे मूल्यमापन वर्षाच्या अखेरीस होणार असल्यामुळे आपण केलेले कार्य उत्कृष्ट कसे राहिल याची काळजी घेताना ग्रंथपालांना आपण केलेल्या कामांच्या व्यवस्थित नोंदी ठेवाव्या लागणार आहेत. (खेरडे, मोहन, २०११-२०१२)

प्रकाशन साहित्य (वाचनसाहित्य) :

प्रकाशन साहित्य म्हणजे हाताळण्यास सुलभ, स्थलांतरास योग्य व दीर्घकाळ परिरक्षण अशी कागदावरील किंवा अन्य सामग्रीवरील अभिलिखित कृती होय.

प्रकाशन साहित्यात माहिती व ज्ञान जतन केलेले असते. म्हणजे वाचन साहित्य ही एक माहिती देणारी वस्तु आहे. ग्रंथ व ग्रंथेतर साहित्याला प्रकाशन साहित्य (वाचनसाहित्य) म्हणतात.

शैक्षणिक रिकार्मिंग मध्ये 'विज्ञान प्रकाशित एक ग्रंथपाल दृष्टीकोन' या आपल्या लेखात संशोधन ग्रंथालयातील ग्रंथपालाचे महाविद्यालयात व विद्यापीठातील कार्ये मोठ्या प्रमाणात बदल करणे आवश्यक आहे. या साठी विद्वत्तापूर्ण प्रकाशने शोधणे व निर्मिती करणे हे संशोधक ग्रंथपालाचे कर्तव्य आहे. शैक्षणिक प्रकरणातील निर्मिती होणाऱ्या संकटांची चर्चा या लेखात केली आहे. विशेषतः विज्ञान शाखेतील वाढीव किंमती मुळे योणाच्या मार्यादावर मात करून जास्तीत जास्त संशोधन विद्यार्थ्यांच्या समोर आणावे. (www.ams.org)

०३. संशोधनाची गृहीतके :

०१. महाविद्यालयातील ग्रंथपाल हे ग्रंथालय कामकाजा बरोबरच स्वतःच्या प्रकाशन कार्यात सहभागी होतात.

०२. शहरी विभागातील महाविद्यालयीन ग्रंथपालाचे योगदान हे ग्रामीण भागातील महाविद्यालयीन ग्रंथपाल पेक्षा आधिक आहे.

०३. वाढत्या अनुभवातून जास्त प्रकाशन साहित्याची निर्मिती.

०४. व्याप्ती व मर्यादा :

संशोधनासाठीची व्याप्ती व मर्यादा स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत असलेल्या नांदेड, लातूर, परभणी, हिंगोली जिल्हामधील अनुदानित महाविद्यालया पुरता आहे. त्यांचे बरोबर संशोधन कार्यात विद्यापीठा अंतर्गत असलेल्या कला-वाणिज्य-विज्ञान महाविद्यालय, अध्यापक महाविद्यालय, शरिरीकशिक्षण महाविद्यालय, व विधि महाविद्यालयांचा यात सामावेश होतो. महाविद्यालयीन ग्रंथपालांच्या प्रकाशनयोगदान अभ्यास या संशोधन कार्यात करण्यात आला आहे.

०५. माहिती संकलन :

अ. सामान्य माहिती :

५.१. स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत महाविद्यालये :

प्रस्तूत संशोधनात स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठांतर्गत असलेल्या महाविद्यालयांचा, ग्रंथालय संख्या, विभाग वार महाविद्यालय आणि ग्रंथपाल संख्या, स्त्री/पुरूष प्रमाण, महाविद्यालयीन ग्रंथपालांच्या प्रश्नावलीतील प्रतिसाद, शैक्षणिक पात्रता, व्यावसायिक अनुभव इ. बाबींचा या घटकात समावेश करण्यात आला आहे.

- स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत जिल्हा निहाय अनुदानित महाविद्यालये :

संशोधनासाठी निवडलेल्या महाविद्यालयांची जिल्हा निहाय विभागणी केली आहे. त्यानुसार सारणी क्रमांक ५.१ दर्शविण्यात आली आहे.

सारणी क्र ५.१

स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत जिल्हा निहाय अनुदानित महाविद्यालये

| अनु. क्र. | जिल्हा | जिल्हानिहाय संख्या | तालुका निहाय संख्या | एकूण महाविद्यालय संख्या | संशोधनासाठी निवडलेले महाविद्यालय संख्या | संशोधन निवड शेकडा प्रमाण एकूण अनुदानित प्रमाणानुसार |
|-----------|---------|--------------------|---------------------|-------------------------|---|---|
| ०१ | नांदेड | ५२ | १६ | ६८ | ३७ | २१.७६ % |
| ०२ | लातूर | ३८ | १० | ४८ | ३३ | १९.४१ % |
| ०३ | परभणी | २९ | ०९ | ३८ | २० | ११.७६ % |
| ०४ | हिंगोली | ११ | ०५ | १६ | ०८ | ०४.७० % |
| एकूण | | १३० | ४० | १७० | ९८ | ५७.६४ % |

विश्लेषण :

सारणी क्र. ५.१ स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड संलग्नीत निवडलेल्या १७० महाविद्यालयांचे विश्लेषण करताना असे स्पष्ट होते की, विद्यापीठ संलग्नीत चार जिल्ह्यांमध्ये एकूण ४० तालूक्यांचा समावेश होतो. यात ९८ अनुदानित महाविद्यालय आहेत. एकूण अनुदानित महाविद्यालयांच्या शेकडा प्रमाण ५७.६४ % महाविद्यालय संशोधकाने संशोधनासाठी निवडण्यात आली आहेत.

५.२. प्रश्नावलीस प्रतिसाद :

स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत व संशोधनासाठी निवडलेल्या महाविद्यालयीन ग्रंथपालांच्या प्रश्नावलीला मिळालेला प्रतिसाद हा सारणी क्र. ५.२ मध्ये मध्ये दर्शविला आहे.

सारणी क्र. ५.२

स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत व संशोधनासाठी निवडलेल्या महाविद्यालयीन ग्रंथपालांच्या प्रश्नावलीला मिळालेला प्रतिसाद

| अनु क्र. | जिल्हानिहाय | संशोधनासाठी निवडलेल्या महाविद्यालयांची संख्या | प्रश्नावलीस प्रतिसाद दिलेल्या महाविद्यालयांची संख्या | प्रतिसाद शेकडा प्रमाण |
|----------|-------------|---|--|-----------------------|
| ०१ | नांदेड | ३७ | ३० | ३०.६१ % |
| ०२ | लातूर | ३३ | ३१ | ३१.६३ % |
| ०३ | परभणी | २० | १९ | १९.३८% |
| ०४ | हिंगोली | ०८ | ०८ | ८.१६% |
| एकूण | | ९८ | ८८ | ८९.७९ % |

विश्लेषण :

सारणी क्र ५.१.२ मध्ये ९८ महाविद्यालयीन ग्रंथपालांना प्रश्नावली देण्यात आली त्यापैकी ८८ महाविद्यालयीन ग्रंथपालांनी प्रश्नावली भरून दिली आहे. ज्याचे प्रमाण एकूण निवडलेल्या महाविद्यालयापैकी शेकडा प्रमाण ८९.७९% इतके आहे.

प्रतिसाद दिलेल्या जिल्हा निहाय प्रमाणामध्ये नांदेड जिल्ह्याचे ३० (३०.६१%) महाविद्यालयीन ग्रंथपाल, लातूर जिल्ह्यातील ३१ (३१.६३%) महाविद्यालय ग्रंथपाल, परभणी जिल्ह्यातील १९ (१९.३८%) महाविद्यालय ग्रंथपाल, हिंगोली जिल्ह्यामध्ये ०८ (०८.१६%) महाविद्यालय ग्रंथपालांचा यात समावेश होतो.

०६ – ग्रंथपालांचे प्रकाशनातील योगदान :

६.१. प्रकाशनातील (वाचनसाहित्य) योगदान :

प्रकाशनातील योगदान या उप-विभागमध्ये महाविद्यालयीन ग्रंथपालांचे ग्रंथलिखान, नियतकालिकामधील लेख, सेमिनार, कॉन्फरन्स मधिल लेख, वर्तमानपत्रातील लेख, महाविद्यालयीन ग्रंथस्मरणीकेतील लेख इत्यादी प्रकाशनातील योगदानांची संकलित माहिती पुढील प्रमाणे नमुद केली आहे.

६.१. ग्रंथपालांची लेखन कृती सहभाग :

प्रतिसाद मिळालेल्या ग्रंथपाला मध्ये लेखन कृती बद्दल असलेला प्रतिसाद सारणी क्र. ६.१ मध्ये जिल्हा निहाय दर्शविला आहे.

**सारणी क्र. ६.१
ग्रंथ लिखान करणाऱ्या ग्रंथपालांची माहिती**

| अनु. क्र. | जिल्ह्याचे नांव | एकूण ग्रंथपालांची संख्या | प्रतिसाद देणाऱ्या ग्रंथपालांची संख्या | एकूण ग्रंथसंख्या | शेकडा प्रमाण |
|-------------|-----------------|--------------------------|---------------------------------------|------------------|--------------|
| ०१ | नांदेड | ३० | ०२ | ०६ | ६.६६ % |
| ०२ | लातूर | ३१ | ०२ | ०३ | ९.६७% |
| ०३ | परभणी | १९ | ०३ | ०९ | १५.७८% |
| ०४ | हिंगोली | ०८ | ०० | ०० | ००.००% |
| एकूण | | ८८ | ०७ | १८ | ७.९५% |

विश्लेषण :

सारणी क्र. ६.१ मध्ये प्रतिसाद दिलेल्या महाविद्यालयीन ग्रंथपालांचे ग्रंथ लिखाना मध्ये सहभागाचे स्पष्टीकरण केले आहे. यात महाविद्यालयीन ग्रंथपालांपैकी लेखन कृती करणारे ग्रंथपालांची संख्या ही ०७ असून यांचे शेकडा प्रमाण ०७.९५ % आहे. महाविद्यालयातील ग्रंथपाल हे ग्रंथालय कामकाजा बरोबरच स्वतःच्या प्रकाशनात सहभाग घेतात. (गृहीत क्र. ०१) हे विधान स्विकारण्यात येत आहे.

०६.२ नियतकालिकातील लेखात योगदान :

स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत असणाऱ्या महाविद्यालयीन ग्रंथपालांचा नियतकालिकातून लेखन करणारे ग्रंथपालांचे योगदान सारणी क्र. ६.२ मध्ये दर्शविले आहे.

**सारणी क्र. ६.२
नियतकालिकातून लेखन करणारे ग्रंथपाल**

| अनु क्र. | जिल्हा | प्रश्नावली प्रतिसाद संख्या | नियतकालिकात लेख लिहिणाऱ्या ग्रंथपालांची संख्या | नियतकालिकाचा प्रकाशनाचा स्तर व लेखांची संख्या | | | नियतकालिकात लेख लिहिणाऱ्या एकूण ग्रंथपालांचे शेकडा प्रमाण |
|-------------|---------|----------------------------|--|---|-----------|-----------|---|
| | | | | आंतरराष्ट्रीय | राष्ट्रीय | स्थानीय | |
| ०१ | नांदेड | ३० | २८ | १५ | ३० | १८ | ४०.५७% |
| ०२ | लातूर | ३१ | २० | १२ | २२ | ०४ | २८.९८% |
| ०३ | परभणी | १९ | ०९ | १८ | ३८ | ५८ | १३.०४% |
| ०४ | हिंगोली | ०८ | ०४ | ०५ | ०९ | १२ | ०५.७९% |
| एकूण | | ८८ | ६१ | ५० | ९९ | ९२ | ८८.४०% |

विश्लेषण :

सारणी क्र. ६.२. मध्ये महाविद्यालयीन ग्रंथपालांनी नियतकालिकातून लेखन करणारे ग्रंथपालांचे योगदान या सारणीत स्पष्ट होते यात जिल्हा निहाय वर्गिकरणात नियतकालिकेत लेखनात योगदान करणाऱ्या शहरी व ग्रामीण विभागावर विभागणी करण्यात आली आहे. प्रतिसाद दिलेल्या ८८ ग्रंथपालांपैकी ६१ ग्रंथपालांनी नियतकालिकेत लेख लिहिण्यास प्रतिसाद देणारे ग्रंथपाल आहेत. ज्यांचे एकूण प्रतिसाद ग्रंथपालांच्या शेकडा ८८.४० % प्रमाण आहे. महाविद्यालयातील ग्रंथपाल हे ग्रंथालय कामकाजा बरोबरच स्वतःच्या प्रकाशनात सहभाग घेतात. (गृहीत क्र. ०१) हे विधान स्विकारण्यात येत आहे.

६.३. कॉन्फरन्स/सेमिनार मध्ये योगदान :

स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत असणाऱ्या ग्रंथपालांच्या कॉन्फरन्स/सेमिनार या मध्ये लेखन करणाऱ्याय ग्रंथपालांचे लेख संख्या सारणी क्र. ६.३. पुढील प्रमाणे दर्शविण्यात आली आहे.

**सारणी क्र. ६.३.
कॉन्फरन्स/सेमिनार मध्ये लेखांचे सादरीकरण करणारे ग्रंथपाल**

| अनु क्र. | जिल्हा | प्रश्नावली प्रतिसाद संख्या | एकूण कॉन्फरन्स/सेमिनार मध्ये ग्रं. संख्या | कॉन्फरन्स/सेमिनार मध्य स्तर व लेखाची संख्या | | | | नियतकालिकात लेख लिहिणाऱ्या एकूण ग्रंथपालांचे शेकडा प्रमाण. |
|-------------|---------|----------------------------|---|---|------------|------------|-----------|--|
| | | | | आंतरराष्ट्रीय | राष्ट्रीय | राज्य | स्थानिक | |
| ०१ | नांदेड | ३० | २८ | ४२ | ९१ | १०३ | ०६ | ४०.५७% |
| ०२ | लतूर | ३१ | २३ | ३२ | ७३ | ८४ | ०२ | ३३.३३% |
| ०३ | परभणी | १९ | १४ | १८ | ३७ | ५८ | ०५ | २०.२८% |
| ०४ | हिंगोली | ०८ | ०४ | ११ | ०९ | २१ | ०२ | ५.७९% |
| एकूण | | ८८ | ६९ | १०३ | २१० | २६६ | १५ | ८७.२०% |

विश्लेषण :

सारणी क्र. ६.३. मध्ये जिल्हा निहाय कॉन्फरन्स/सेमिनार मध्ये लेखांचे सादरीकरण करणारे ग्रंथपाल यांचे योगदान स्पष्ट केले आहे. यात प्रतिसाद दिलेल्या ८८ ग्रंथपालांच्या जिल्हा निहाय विभागणी मध्ये ग्रंथपालांनी कॉन्फरन्स/सेमिनार या मध्ये लेखन काम केले आहे. कॉन्फरन्स/सेमिनार मध्ये लेख लिहिणाऱ्या एकूण ग्रंथपालांचे शेकडा ८७.२०% प्रमाण आहे. महाविद्यालयातील ग्रंथपाल हे ग्रंथालय कामकाजा बरोबरच स्वतःच्या प्रकाशनात सहभाग घेतात. (गृहीत क्र. ०१) हे विधान स्विकारण्यात येत आहे

६.४. वर्तमानपत्रात लेखनाचे योगदान :

स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत असणाऱ्या ग्रंथपालांचा वर्तमानपत्रात लेख लेखन करणाऱ्या ग्रंथपालांचे लेख संख्या सारणी क्र. ६.४. पुढील प्रमाणे दर्शविण्यात आली आहे.

सारणी क्र. ६.४. वर्तमानपत्र लेखनात योगदान

| अनु क्र. | जिल्हा | प्रश्नावली प्रतिसाद संख्या | वर्तमानपत्र लेख संख्या | एकूण शेकडा प्रमाण. |
|----------|---------|----------------------------|------------------------|--------------------|
| ०१ | नांदेड | ३० | २४ | ३४.७८% |
| ०२ | लातूर | ३१ | १९ | २७.५३% |
| ०३ | परभणी | १९ | ०५ | ०७.२४% |
| ०४ | हिंगोली | ०८ | ०२ | ०२.८९% |
| एकूण | | ८८ | ५० | ७२.४६% |

विश्लेषण :

सारणी क्र. ६.४. मध्ये वर्तमान पत्रातून लेख लिहिणाऱ्या ग्रंथपालांचे विश्लेषण करण्यात आले आहे. यात स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत असणाऱ्या महाविद्यालयीन ग्रंथपालांचे वर्तमानपत्रात लेखनातील योगदाना मध्ये ८८ प्रतिसाद ग्रंथपालांपैकी ५० ग्रंथपाल (७२.४६%) यामध्ये सहभागी आहेत. महाविद्यालयातील ग्रंथपाल हे ग्रंथालय कामकाजा बरोबरच स्वतःच्या प्रकाशनात सहभाग घेतात. (गृहीत क्र. ०१) हे विधान स्विकारण्यात येत आहे. या मध्ये ०९ (१०.४६%) ग्रंथपाल शहरी विभागातील, ०६ (०६.९७%) ग्रामीण विभागातील ग्रंथपाल आहेत. या ग्रंथपालांनी ३३ विविध वर्तमानपत्रातून लेखन कार्य केले आहेत. शहरी विभागातील महाविद्यालयीन ग्रंथपालांचे योगदान हे ग्रामीण भागातील महाविद्यालयीन ग्रंथपालापेक्षा अधिक आहे. (गृहितक क्र. ०२) विधान स्विकारण्यात येत आहे.

६.५. महाविद्यालयीन स्मरणिकेतील लिखाणात योगदान :

स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत असणाऱ्या ग्रंथपालांचा स्मरणिकेतील लेखामध्ये योगदानाचे विश्लेषण सारणी क्र. ६.५ मध्ये दर्शविण्यात आली आहे.

सारणी क्र. ६.५ स्मरणिकेत लेखन करणाऱ्या ग्रंथपालांची संख्या

| अनु.क्र. | जिल्हा | प्रश्नावली प्रतिसाद संख्या | एकूण स्मरणिकेतून लेख लिहाणारे ग्रं.संख्या | एकूण शेकडा प्रमाण |
|----------|---------|----------------------------|---|-------------------|
| ०१ | नांदेड | ३० | २० | २८.९८% |
| ०२ | लातूर | ३१ | १७ | २४.६३% |
| ०३ | परभणी | १९ | ०९ | १३.०४% |
| ०४ | हिंगोली | ०८ | ०४ | ५.७९% |
| एकूण | | ८८ | ५० | ७२.४६% |

विश्लेषण :

सारणी क्र. ६.५. मध्ये स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत असणाऱ्या महाविद्यालयीन ग्रंथपालांनी ग्रंथ स्मरणिकेतील योगदानांची विश्लेषण करण्यात आले आहे. यात प्रतिसाद दिलेल्या ८८ ग्रंथपालांपैकी ५० (७२.७६%) ग्रंथपालांनी ग्रंथ स्मरणिकेतून लेख लिहिले आहेत. महाविद्यालयातील ग्रंथपाल हे ग्रंथालय कामकाजा बरोबरच स्वतःच्या प्रकाशनात सहभाग घेतात.(गृहीत क्र. ०१) हे विधान स्विकारण्यात येत आहे.

निष्कर्ष —

०१.जिल्हा निहाय अनुदानित महाविद्यालय संख्या :

स्वामी रामानंदतिर्थ मराठवाडा विद्यापीठ नांदेड अंतर्गत चार जिल्ह्यामध्ये १७० महाविद्यालयांची संख्या आहे. त्यापैकी १२३ (३०.४४ %) इतके अनुदानित महाविद्यालय आहेत. (सारणी क्र.३.२.१)

०२. ग्रंथ लेखन योगदान :

महाविद्यालयीन ग्रंथपालांपैकी लेखन कृती करणारे ग्रंथपालांची संख्या ही ०७ असून यांचे शेकडा प्रमाण ०७.९५ % आहे. (सारणी क्र. ५.२.२) महाविद्यालयातील ग्रंथपाल हे ग्रंथालय कामकाजा बरोबरच स्वतःच्या प्रकाशनात सहभाग घेतात. (गृहीत क्र. ०१) हे विधान स्विकारण्यात येत आहे.

०३. नियतकालिकातील लिखाणात योगदान :

प्रतिसाद दिलेल्या ८८ ग्रंथपालांपैकी ६१ ग्रंथपालांनी नियतकालिकेत लेख लिहिण्यास प्रतिसाद देणारे ग्रंथपाल आहेत. महाविद्यालयातील ग्रंथपाल हे ग्रंथालय कामकाजा बरोबरच स्वतःच्या प्रकाशनात सहभाग घेतात. (गृहीत क्र. ०१) हे विधान स्विकारण्यात येत आहे. (आलेख क्र. ५.९)

०४. कॉन्फरन्स/सेमिनार मधील लिखाणात योगदान :

प्रतिसाद दिलेल्या ८८ ग्रंथपालांच्या जिल्हा निहाय विभागणी मध्ये ग्रंथपालांनी कॉन्फरन्स/सेमिनार या मध्ये लेखन काम केले आहे. कॉन्फरन्स/सेमिनार मध्ये लेख लिहिणाऱ्या एकूण ग्रंथपालांची शेकडा ८७.२०% प्रमाण आहे.महाविद्यालयातील ग्रंथपाल हे ग्रंथालय कामकाजा बरोबरच स्वतःच्या प्रकाशनात सहभाग होतात. (गृहीत क्र. ०१) हे विधान स्विकारण्यात येत आहे. (आलेख क्र. ५.११)

०५. वर्तमानपत्रातील लिखाणात योगदान :

वर्तमानपत्रात लेखनातील योगदाना मध्ये ८८ प्रतिसाद ग्रंथपालांपैकी ५० ग्रंथपाल (७२.४६%) यामध्ये सहभागी आहेत. महाविद्यालयातील ग्रंथपाल हे ग्रंथालय कामकाजा बरोबरच स्वतःच्या प्रकाशनात सहभाग घेतात. (गृहीत क्र. ०१) हे विधान स्विकारण्यात येत आहे. (आलेख क्र. ५.१३)

०६.महाविद्यालयाच्या स्मरणिकेतील लिखाणात योगदान :

यात प्रतिसाद दिलेल्या ८८ ग्रंथपालांपैकी ५० (७२.७६%) ग्रंथपालांनी ग्रंथ स्मरणिकेतून लेख लिहिले आहेत. (सारणी क्र. ५.२.६) शहरी विभागातील महाविद्यालयीन ग्रंथपालाचे योगदान हे

ग्रामीण भागातील महाविद्यालयीन ग्रंथपालापेक्षा अधिक आहे. (गृहितक क्र. ०२) विधान स्विकारण्यात येत नाहीण(आलेख क्र. ५.१५)

● समारोप :

विद्यापीठ अनुदान आयोगांनी महाविद्यालयीन शिक्षक कार्मचाच्यांना स्वतःच्या शैक्षणिक कालावधीतील योगदानांची नोंद ठेवावी लागते. यासाठी विद्यापीठ अनुदान आयोगाने API (Academic Perfomanc Indicators) नोंद तपशील तयार करणे हे विद्यापीठ /महाविद्यालयीन स्तरावरील महाविद्यालयीन शिक्षकांना बंधनकारक करण्यात आले आहे. यामध्ये महाविद्यालयीन ग्रंथपालांना देखील एपीआय स्कोर तयार करावा लागतो. यामध्ये ग्रंथपालांच्या व्यावसायिकते बरोबरच त्यांची अभीरूची व अभीवृत्तीचा उपयोग समाजाला जास्तीत जास्त होणे अपेक्षित आहे. त्यांच बरोबर ग्रंथपालाचा दर्जा सुधारण्यासाठी या उपक्रमांचा निश्चित उपयोग होईल. या संशोधनातील निष्कर्षांचा, शिफारशींचा आणि भविष्य वेधाचा ग्रंथपालाबरोबरच या क्षेत्रात संशोधन कार्य इच्छिणाऱ्या संशोधकांना, अभ्यासकांना उपयोग होणार आहे.

ग्रंथालय आणि माहितीशास्त्राबरोबरच विशेष ग्रंथालयासाठी या संशोधनाचा निश्चित उपयोग होणार आहे. ग्रंथपालांना आपल्या स्वतःची व्यावसायिकतेत आणखी सुधारणा होण्यासाठी निश्चितच उपयुक्त होणार आहे.

● संदर्भ सूची

- Abt. Helmut, A. (2007) *The publication rate of scientific, papers depends only on the number of scientists. Scientometrics. 73 (3) 281-288.*
- Adhe G.D.(2008).*Productivity patterns of scientists in marathwada: a bibliometric study, Ph.D thesis, Dr, Babasaheb Ambedkar Marathwada University Aurgangabd.*
- देशमुख राहुल के. आणि वीर धर्मराज के. (२०१७), महाविद्यालयीत ग्रंथपालांचा प्रकाशनातील योगदान, Institute of English Language, Literature & Research, Jalgaon Cofferece , मार्च ७-८,
- देशमुख राहुल के. आणि ताकसांडे. (२०१७), वाचन साहित्य निर्मितीत स्त्री ग्रंथपालांचे योगदान—एक अभ्यास, कै. काशीरामजी शिंदे महाविद्यालय, परभणी, कॉन्फरन्स, ०९ मार्च २०१७
- देशमुख राहुल के. आणि ताकसांडे. (२०१४), महाविद्यालयीन ग्रंथपालांचा सामाजिक दर्जा, ग्रंथपरिवार, ०९ जूनवारी



28.

शेतकऱ्यांच्या आत्महत्या: एक सामाजिक सत्य

प्रा. डॉ. सुरेश वि. धनवडे

सहाय्यक प्राध्यापक व विभाज प्रमुज,
ज ला, वाजिज्य व विज्ञान महाविद्यालय, शंजर
ता. बिलोली जि. नांदेड. (मराठवाडा)
पिन कोड: ४३१७३६
भ्रमजभाष: ९८९०४९९८५०

प्रस्तावना: भारतीय समाजाचे सामान्यतः तीन विभागात विभाजन केले जाते, ज्यामध्ये ग्रामीण भाग, शहरी भाग आणि आदिवासी भाग असे मिळून भारतीय समाज बनतो. मानवाला जीवन जगण्यासाठी ज्या मुलभूत गरजांची आवश्यकता आहे, त्यामध्ये प्रामुख्याने अन्न, वस्त्र, निवारा, आरोग्य आणि शिक्षण इत्यादी गोष्टींचा समावेश होतो. मानवाची पहिली गरज अन्न आहे. भारत देश हा कृषिप्रधान आहे, आपल्या देशातील जास्तीत जास्त लोक हे ग्रामीण भागात वास्तव्य करत असून जवळपास ६९ टक्के लोक हे शेतीवर अवलंबून आहेत. भारतीय समाजाचा पोशिंदा शेतकरी हे जीवन उद्ध्वस्त करत आहे. हे कांही समाजस्वाध्याचे चांगले लक्षण नाही.

भारत देश कृषिप्रधान देश म्हणून जगभर ओळखले जाते. त्यामध्ये महाराष्ट्र राज्य सर्वच क्षेत्रामध्ये प्रगत राज्य देशभर समजण्यात येते. पूर्वीच्या काळी शेतीच्या संदर्भात उच्च शेती-मध्यम धंदा व कनिष्ठ नोकरी असा उल्लेख होत होता. आज दुर्भाग्य असे की, सर्वच आघाड्यांवर बिघाड झालेला आहे. सध्या शेतकऱ्यांच्या होत असलेल्या आत्महत्या या समस्येने ग्रामीण समाज कमालीचा चिंताग्रस्त आहे. संपूर्ण जगाचा पोशिंदा बळीराजा दुष्टचक्रात सापडल्यामुळे सामान्य जनतेपासून बुद्धिजीवी वर्गापर्यंत सर्वच अस्वस्थ व बेचैन आहेत. संपूर्ण जगाचा पोषणकर्ता स्वतःचा आत्मनाश करून संपूर्ण कुटुंब पोरके का करत आहे? हा एक यक्षप्रश्न व दुसरा यक्षप्रश्न असा की, आत्मनाश अथवा आत्महत्या खेडेगावात, वाडी, तांड्यावर तसेच वस्तीवर होतात. मात्र त्याचे उत्तर खेडेगावात न सापडता ते शहरात सापडते. याचे मात्र नक्कीच दुःख वाटते. या ठिकाणी समाजशास्त्राचा एक विद्यार्थी म्हणून व शेतकऱ्यांचं पोर म्हणून, डॉ. नरेंद्र जाधव यांचा अहवाल म्हणजेच शासनाचा अहवाल व पी. साईनाथ यांचे लिखाण पाहता, घटना वस्तुनिष्ठ कोणती समजायची? आज घडीला शासन-प्रशासन यांची भूमिका महत्वाची असल्यामुळे, ग्रामीण समाज त्यांच्याकडे मोठ्या आशेने पाहत आहे. मात्र दुर्भाग्य असे की, शासन-प्रशासन इतके निर्ढावलेले व निगरगडू झाले आहे की, शेतकऱ्यांच्या आत्महत्या व ग्रामीण समाजाच्या समस्या यांचा काही संबंध नाही असे वाटते.

कोणत्याही समाजातील घटकांचे सम्यक आकलन होण्यासाठी त्या समाजातील संरचनेचा अभ्यास करणे आवश्यक आहे.^१ वास्तविक पाहता साडेपाच लाख खेड्यांची ग्रामीण भारताची लोकसंख्या असून समाजाच्या जडणघडणीत महत्वाचे स्थान आहे. ग्रामीण जीवन हे नागरी जीवनापेक्षा संपूर्णतः भिन्न असल्याने जीवनपध्दतीच्या आधारावर ग्रामीण भागाचे अध्ययन करण्याकडे स्वातंत्र्य प्राप्तीनंतर भर देण्यास अभ्यासकांनी सुरुवात केली. त्यामध्ये श्रीनिवास एम.एन. (१९५९) यांनी प्रभावी जातीच्या संदर्भात रामपुरा खेडेगावाचे अध्ययन केले. दुबे एस. सी. (१९५५) यांनी शमीरपेठ या खेड्याचे अध्ययन सामाजिक, आर्थिक, धार्मिक, कौटुंबिक आणि सामूहिकदृष्ट्या करण्याचा प्रयत्न केला. आंद्रे बेताई यांनी श्रीपुरम् खेडेगावाचा तुलनात्मक अभ्यास करून ग्रामीण समाज जीवनावर विशेष प्रकाश टाकला.^२

शेतकऱ्यांच्या आत्महत्याचे अनेक पौर्वात्य, पाश्चिमात्य व भारतीय विव्दानांनी विविधांगी संशोधन केले आहे.^३ यापैकी उपलब्ध व विषयास अधिक समर्पक अशाच समस्यांचा आढावा प्रस्तुत निबंधात घेतला आहे. याच अनुषंगाने उपर्युक्त शिर्षकावरून प्रस्तुत विवेचन पुढिल उद्दिष्टांना अनुसरून केले आहे.

- १) शेतकऱ्यांची आत्महत्या समाजशास्त्रीय दृष्टीकोनातून अध्ययन करणे.
- २) आधुनिकता, शेतकरी आणि ग्रामीण समाजव्यवस्था यांचा परस्पर संबंध जाणून घेणे.
- ३) संशोधनाव्दारे 'शेतकरी आत्महत्या' या संकल्पनेचा अभ्यास करता येतो.
- ४) आत्महत्या व चिरंजीव विकास यांचा समन्वय साधणे.
- ५) संकलित माहितीचे विश्लेषण करणे.

संशोधन पध्दती: या अनुषंगाने प्रस्तुत शोधनिबंधासाठी वर्णनात्मक संशोधन आराखडा वापरण्यात आला आहे. शोधनिबंधात दुय्यम स्रोतांचा उपयोग, नियतकालिके, शासकीय लेख, वर्तमानपत्रे, वैचारीक लेख, संकेतस्थळे इत्यादींचा वापर करण्यात आला आहे.

संशोधनाची उद्दिष्टे समोर ठेवून अध्ययनात गृहितकृत्ये पुढीलप्रमाणे मांडलेली आहेत.

- १) शेतकऱ्यांच्या आत्महत्येमध्ये दिवसेंदिवस वाढ होत आहे.
- २) शेतकऱ्यांच्या आत्महत्या शोषणाचे प्रतीक आहे.
- ३) शासनाने व समाजाने शेतकऱ्यांच्या आत्महत्या होऊच नये, अशी चिरंजीव व्यवस्था निर्माज र जावी.
- ४) महासत्ता होण्यासाठी शेतकऱ्यांच्या आत्महत्या ही बाब भूषणावह नाही.

सध्या देशातील चाळीस टक्के शेतकऱ्यांना संधी मिळताच त्यांना शेतीमधून बाहेर पडायचे आहे, असे मत राष्ट्रीय नमुना सर्वेक्षणामध्ये व्यक्त झाले आहे. चांगला भाव मिळाला, तर शेतीपासून मुक्ती घेण्याची इच्छा आहे. वाढत्या शहरीकरण व औद्योगीकरणामुळे ती संधी चालून येत आहे.^५ आता गावात गावपण राहिले नाही. कुणी कुणाला विचारत नाही. गावे ही शहराची वसाहत झाली आहेत.^६ शेती व शेतीशी निगडित व्यापार हा आजही त्याच सरंजामी स्वरूपाचा आहे. त्यामध्ये बदल घडवणारा हा काळ आहे. ही पावले ओळखून सामान्य शेतकऱ्यांचे हित जपण्यासाठी सहकार क्षेत्र कळीची भूमिका घेऊ शकतो, पण आपला सहकार देखील सरंजामी मनोवृत्तीमध्ये रुतून बसला आहे त्यामुळे कार्पोरेट कंपन्या ग्रामीण भारताचा ताबा घेतील, अशीच चिन्हे आहेत.^६

कुठल्याही प्रकारचा बदल स्वीकारण्यास शेती सहसा नकार देत असते. उद्योगात मात्र साचलेपण फार काळ राहू शकत नाही.^७ देशात दर एकरी खताची नासाडी किती होते. दर एकरी दहा हजार रुपायांची खते वाया जातात. अशी धक्कादायक माहिती २००१ च्या राष्ट्रीय सर्वेक्षणातून मिळाली.^८ भजीरथ लोज विज्ञान केंद्राने केलेल्या सर्वेक्षणात शंभर घरांच्या एका गावात सत्तर पंप जास्तीचे आढळले. गरज नसताना आठ-दहा किलोमीटर लांबीची पाइपलाइन झाली.^९ साडेपाच लाख खेड्यांचा ग्रामीण भारत ही सुध्दा मोठी बाजारपेठ आहे. याची जाणीव झाल्याने कार्पोरेट कंपन्यांचे लक्ष तिकडे वळले आहे. ग्रामीण भारतामध्ये अब्जावधी रुपये गुंतवले आहेत. आयटीसी, महिंद्रसारख्या कंपन्या बांधावर जाऊन शेतीमालाची खरेदी करित आहेत. मालाची खरेदी व विक्री करण्यासाठी गाव ही उत्तम खिडकी असल्याचा अनुभव पाहताच वेशीपाशी कंपन्या पोहचू लागल्या आहेत व त्याचे जाळे इतरत्र बनू पाहत आहेत. चकचकित मॉल जिल्ह्यात पोहचला तर तालूका व गावापर्यंत धडकणार आहेत. येत्या कांही दिवसात ग्रामीण भागात मोठी घुसळण व उलथापालथ होण्याची ही लक्षणे आहेत.

मानवी आयुष्य औद्योगिक क्रांतीमुळे पार बदलून गेले; शेतीमधील उत्पादन वाढीकरिता (हरितक्रांती) विज्ञान व तंत्रज्ञानाची मदत झाली, तरीही शेती करण्याची पध्दत तीच राहिली. विज्ञानामुळे झालेले बदल जावापर्यंत पोहचले. वीज आली, शाळा आली, रस्ता आला, गाव बाहेरच्या जगाला भिडले. कुटुंबे विभक्त होऊ लागली. शेतीचा आकार कमी होत आहे. आता देशातील शेतजमिनीचा सरासरी आकार अडीच एकर झाला आहे. इतका तुटपुंजा आकार आर्थिकदृष्ट्या अतिशय अक्षम आहे. आपल्या शेतीमध्ये व्यवस्थापन नावाची गोष्टच नसते. उत्पादनवाढीपुरतीच हरितक्रांती मर्यादित नाही. पाण्याचा कमीत कमी वापर, मातीच्या प्रतीमध्ये सुधारणा करून उत्पादकता वाढविल्याखेरीज क्रांती अधुरी राहिल. शेतीमधील मोघमपणा, थातुरमातुरता जाऊन अचूकपणा आला नाही, तर शेती टिकूच शकणार नाही. शेती करण्यासाठी व्यवस्थापन व संघटन गरजेचे आहे. तंत्रज्ञानाचा सुयोग्य वापर करून कमीत कमी खर्चात जास्तीत जास्त उत्पादन घेता येणारी शेती फायद्याची असेल.

हरितक्रांतीमुळे भरपूर उत्पादन वाढ देणारी संकरित बियाणे, रासायनिक खत-कीटकनाशके आणि कालव्याचे किंवा कुपनलिकांचे पाणी बांधापर्यंत आणून सोडले. एकरी उत्पन्न दोन-तीन पट झाले. या काळातच शहराकडे जाण्याचा वेग वाढला. शिक्षण, नोकरीसाठी गाव सोडून जाण्याची प्रथा फार पूर्वीपासूनची होती. गावात आपल्याला वाव नाही म्हणून कदर होईल, तिथे जाणेही स्वाभाविक होते. कुठल्याही कारणाने होणारे स्थलांतर हे यातनादायकच असते. मन गावात गुंतलेले असायचे, नाळ तोडल्याची भावना पश्चातापाने पोळून काढायची. गावाशी सतत संपर्क ठेवला जायचा. शहरात कमावणार भाऊ गरजेनुसार शेती व इतर कारणासाठी पैसे पाठवायचा. गावातले भाऊ शेताची कामे करीत असे. हळूहळू शहरातल्याचे कुटुंब वाढल्यावर त्याला वाढत्या महागाईत घर व इतर गरजांसाठी लढणे भाग होते. म्हणून त्याने हात आखडता घेतला गावाकडल्या फेऱ्या कमी होत गेल्या. शेतावर जास्त कोण राबतो? आणि त्या जिवावर कोण उंडारते?

यावरून झालेल्या शीतयुध्दाने कडाडून पेट घेतला. वाटण्यांनी शेट झाला, पण तोपर्यंत सख्खे भाऊ पक्के वैरी होऊन जेले.

जामीण भागातील वास्तविकता: एकत्र कुटुंब असताना शेतीचा आकार मोठा होता. मनुष्यबळ घरातलेच असल्याने खर्च कमी होत होता. उत्पादनात वाढ ही हरिक्रांतीची जमेची बाजू असायची. शेतकऱ्यांचे योज्य प्रशिक्षण न झाल्याने बेसुमार जत, कीटकनाशक व पाण्याचे नियोजनाचा अभाव. त्यामुळे सावकाराकडील कर्जात आणखी भर पडली. विहिरीची वाटणी शक्य नव्हती, उपाय म्हणून पाणी वाटून घेण्याचा वायदा झाला. इतर व्यवहारात दाखविल्या जाणाऱ्या समजूतदारपणाचा अभाव शेतीच्या अतोनात नुकसानीला कारणीभूत ठरले. या काळातच शासकीय योजनांचा लाभ घेण्यासाठी कराव्या लागणाऱ्या प्रक्रियेचे गावांमधून लोकशिक्षण झाले. कागदावरची विहीर, मरण पावलेल्यांच्या नावाने कर्जासारख्या नविन कल्पनांना बहर आला. कागदी मेळ घालण्याचे सरकारी महात्म्य गावाने वेळीच ओळखले. शेतात राबण्यापेक्षा हा व्यवसाय उत्तम अशी प्रत्येक गावाकऱ्यांची खात्री झाली. सरकारी योजनेचा लाभ सत्तेपासूनच्या अंतराशी समप्रमाणात होता. त्यातून योजनेला वळण देण्याचे कौशल्य दाखवावे लागते.

दुष्काळात शेतावर काम नसते. रोजगारासाठी शहरात जावे लागते. गरिबांचे आतोनात हाल होतात. म्हणून महाराष्ट्र शासनाने रोजगाराची हमी घेतली. गावागावात रस्ता, पाझर तलाव, कोल्हापूर बंधारा अशी कामे निघाली. रोजगार कमवावा व गावाची सोय व्हावी, विकासासाठी आवश्यक पायाभूत सुविधा व्हाव्यात असा हेतू होता. अर्थतत्त्वज्ञ अमर्त्यसेन व अनेक विव्दानांनी रोजगार हमी योजनेला मनापासून दाद दिली. इतर राज्यांनी अनुकरण केले. अविकसित राष्ट्रांनी कित्ता गिरवावा असे आवाहन जागतिक बँकेने केले. पुढे त्यामध्येही पाहिजे तेवढी शुध्दता राहिली नाही. याप्रकरणाने वेगळेच वळण घेतलेले दिसून आले. शेतीमालाचा भाव उत्पादन खर्चानुसार वाढला नसल्याने शेतीकामाच्या मजुरीत वाढ ज रजे शेतकऱ्यांना झेपत नव्हते. गावातील श्रीमंतांना मजुरांचा कामास नकार भयानक झोंबला. एक नवा ताण निर्माण झाला. जातीचा ताण आधीपासून होताच, पण पूर्वी शेतीसंबंधीत कामाच्या व्यवहारात सजळे परस्परवलंबी होते. आता शेतीच दुर्लक्षित झाली. अगदी नाईलाज म्हणून शेती केली जाते. नवी पिढी शेतीची दशा पाहून तिकडे फिरकत देखिल नाही. नोकरीच्या आशा मावळल्या, तर ऑटोरिक्षा, प्रवासी जीप, पानठेला, चहा टपरी म्हणजे अनुत्पादक विकासाच्या दिशेने घोडदौडेचे धोरण असणाऱ्या देशातील शहर व गावात वेगळे काय असणार.

सुरुवातीला मानव हा जंजल तोडून स्वतःचा उदरनिर्वाह करण्यासाठी शेती करीत असे. परंतु लोख संखेत वाढ झाल्यामुळे मानवी ज्वरजेत सुध्दा वाढ होत गेली. तसतसे मानव आपल्या अन्नाची गरज पूर्ण करण्यासाठी मोठ्या प्रमाणात जंगलतोड करून शेती करू लागला. तसेच शेती करण्याच्या पध्दतीत सुध्दा बदल होत गेला आणि जंगल तोडीमुळे मोठ्या प्रमाणात पर्यावरणाची हानी होत गेली. तसेच अलीकडच्या काळात नवनवीन तंत्रज्ञानाचा शोध लाजला. या तंत्राच्या साह्याने शेतकरी शेती करत आहे. त्यामध्ये मोठ्या प्रमाणात उत्पादन घेण्यासाठी भरमसाठ रासायनिक खतांचा वापर, महागडी बी-बियाणे, कीटकनाशके यांचा मोठ्या प्रमाणात शेतकरी वापर करू लागला आहे. तसेच वाढत्या औद्योगिक जंत्राचा सुध्दा निसर्गावर परिणाम होत आहे. औद्योगिक क्षेत्राकडून मोठ्या प्रमाणात कार्बनडाय ऑक्साईड सारखे विषारी वायू हवेत सोडले जातात. यामुळे तापमान वाढीस मदत मिळत आहे. याचे शेतीवर सुध्दा परिणाम दिसून येतात. यामुळे दुष्काळ, अतिवृष्टी, नापिकी, गारपीट आणि कृषी मालावर तसेच कापूस उत्पादनावर मोठ्या प्रमाणात पडजारे रोज यामुळे उत्पादनात होणारी घट आणि उत्पादन वाढावे म्हणून केल्या जाणाऱ्या मोठ्या प्रमाणातील खर्च, जास्त किंमतीची बि-बियाणे इत्यादीमुळे खर्चात वाढ होते. तसेच जृ षी मालाला मिळजारा जमी भाव यामुळे शेतकऱ्यांचे आर्थिक नुकसान होऊन शेतकरी मानसिक दबावाखाली जाऊन आत्महत्येसारखा मार्ग स्विकारतांना दिसतात.

जजामध्ये सर्वप्रथम आत्महत्यांचा अभ्यास एमील दुर्खिम यांनी केला. १८९७ मध्ये लिहिलेल्या 'Le-Suicide' या प्रसिध्द जंत्रात आत्महत्येची संकल्पना अचूक मांडण्याचा प्रयत्न सर्वप्रथम केला.

भारतामध्ये १९६० पूर्वी ब्रिटिश मानववंश शास्त्रज्ञ एल्विन वेरियर यांनी मध्यप्रदेशातील माडीया आदिवासी जमातीतील आत्महत्येचा अभ्यास केला त्यानंतर १९५६ मध्ये आयपन व जयदेव यांनी तामिळनाडूमधील आत्महत्याचा अभ्यास केला आहे. राष्ट्रीय पातळीवर आत्महत्येच्या नोंदी संख्यात्मक आकडेवारी इ. प्रकारात 'Central Bureau of Police Investigation and Research' या संस्थेने १९६५ पासून सुरु केले. त्याचबरोबर ज्योत्सना सोहा यांनी १९६७ मध्ये गुजरातमधील आत्महत्यांचा अभ्यास केला तसेच विरगलवान यांनी १९८४ मध्ये दिल्लीतील आत्महत्यांचा समाजशास्त्रीय अभ्यास केला. त्याचबरोबर व्यंकोबाराव यांनी बंगलोर शहरातील आत्महत्यांचा मानसशास्त्रीय अभ्यास जेला°.

भारतामध्ये शेतकऱ्यांच्या आत्महत्येचा प्रारंभ १९९० पासून आलेला दिसून येतो. पंजाब, कर्नाटक, आंध्रप्रदेश, महाराष्ट्र या राज्यात २००५ अजेर १५००० हून जास्त शेतकऱ्यांनी आत्महत्या केल्या आहेत. भारताच्या ४० टक्के धरणे एकट्या महाराष्ट्रात आहेत आणि पाण्याबद्दल केंद्रसरकार दबाव टाकणारा मोठा गट सुद्धा महाराष्ट्रात होता. तरी सुद्धा मोठ्या प्रमाणात महाराष्ट्रात आत्महत्या होत आहेत. कारण महाराष्ट्रातील जल नियोजन फसले आहे. वर्तमान काळात शेतकरी आत्महत्यांचा विचार करत असताना दिसून येते. स्वातंत्र्योत्तर जलखंडात भारताची लोज संज्या झपाट्याने वाढली आणि त्यामुळे एका कुटुंबात चार-पाच मुले असल्यामुळे १० एजर जमिन मुलात विभाजित झाली म्हणून शेतकरी अल्पभूधारक झाला. त्याला जास्त जनावरे, औजार इत्यादी जमी शेत्यामुळे सांभाळणे कठीण झाले व आर्थिक दृष्ट्या न परवडणारे झाले. तर बि-बियाणे, खत, औषधे आणि अधुनिक तंत्रज्ञान यांच्या किंमतीत वाढ झाली. हे खरेदी करण्यासाठी शेतकऱ्यास बँक, सावकार इत्यादी कडून कर्ज घ्यावे लागली आणि शेती करीत असतांना आज जरी आधुनिक तंत्राचा वापर होत असला तरी, पाहिजे त्या प्रमाणात अजूनही कमीच आहे.

आत्महत्येची व्याख्या करतांना डरखीम म्हणतो की, **"व्यक्तीकडून जाणीवपूर्वक घडणाऱ्या सकारात्मक वा नकारात्मक कृतीची परिणती प्रत्यक्ष वा अप्रत्यक्षपणे जर त्या व्यक्तीच्या मृत्यूत होत असेल तर असा मृत्यू म्हणजे आत्महत्याच होय"**११.

एमिल डरखिमच्या काळी युरोपियन समाज संक्रमणावस्थेतून जात होता. सरंजामदारीचे उच्चाटन होऊन समाज भांडवलदारी-औद्योगिक अवस्थेत पदार्पण करीत होता. या संक्रमणाच्या काळात युरोपियन समाजाचे जे विघटन होत होते त्या विघटनामधून अनेक सामाजिक समस्या निर्माण झाल्या होत्या. या समस्यांच्या मूळ कारणांचा शोध आत्महत्यांच्या कारणमीमांसेमधूनच घेता येऊ शकतो. या विश्वासाने आत्महत्येवरील अध्ययनास चालना मिळाली आहे. पुढे असे म्हणतो की, जे शास्त्र समस्यांच्या निराकरणाचा मार्ग दाखवू शकत नाही ते शास्त्र कवडीमोलाचेच ठरते असे मानणाऱ्या डरखीमची सामाजिक अध्यानांविषयीची सुधारणावादी दृष्टी त्याने मांडलेल्या आत्महत्या सिध्दांतातूनही व्यक्त होते१२. डरखीमकालीन युरोपियन समाज हे संक्रमणावस्थेतील समाज होते. या समाजामधून विघटनकारी शक्तींच्या प्रभावामुळे समाज विकलांग झाले होते. समाजात अनागोंदी व अनाचार माजला होता. बेबंदशाही, भ्रष्टाचार, सामाजिक आदर्शांचा कमी होत गेलेला प्रभाव व त्याचप्रमाणात वाढत गेलेला स्वैराचार यांनी समाजजीवन गढूळ झाले होते. या सर्व प्रवृत्ती भारतीय समाजात दिसून येतात. परंतु युरोपियन समाज सरंजामी जावून भांडवलदारी-औद्योगिक अवस्थेत पदार्पण करीत होता, भारतामध्ये सरंजामी प्रवृत्ती जावून भांडवलदारी-औद्योगिक अवस्था निर्माण झाली नाही. (इथे भांडवलदारी-औद्योगिक व्यवस्था बोटवर मोजण्या एवढ्या लोकांकडे आहे) येथिल कृषिप्रधान वर्ग मात्र पारंपारीक पध्दतीने आजही शेती करत आहे आणि तो वर्ग एकप्रकारे विकलांग पध्दतीचे जीवन जगत आहे.

सारजी ज. १

भारतात शेतकऱ्यांनी केलेल्या आत्महत्येची आकडेवारी (इ.स. १९९५ ते २०१४ पर्यंत).

| अ.क्र. | इसवी सन | शेतकऱ्यांच्या आत्महत्यांची आकडेवारी |
|--------|---------|-------------------------------------|
| १ | १९९५ | १०७२० |
| २ | १९९६ | १३७१९ |
| ३ | १९९७ | १३६२२ |
| ४ | १९९८ | १६०१५ |
| ५ | १९९९ | १६०८२ |
| ६ | २००० | १६६०३ |
| ७ | २००१ | १६४१५ |
| ८ | २००२ | १७९७१ |
| ९ | २००३ | १७१६४ |
| १० | २००४ | १८२४१ |
| ११ | २००५ | १७१३१ |
| १२ | २००६ | १७०६० |
| १३ | २००७ | १६६३२ |
| १४ | २००८ | १६७९६ |
| १५ | २००९ | १७३६८ |

| | | |
|----|------|--------|
| १६ | २०१० | १५६६४ |
| १७ | २०११ | १४०२७ |
| १८ | २०१२ | १३७५४ |
| १९ | २०१३ | ११७७२ |
| २० | २०१४ | १२३६० |
| | एकूण | ३०९१२६ |

(स्रोत: All India Figures for farmer suicide per NCRB (२) (६५) (७७)(७८)

भारतामध्ये मागील २० वर्षांच्या काळात शेतकऱ्यांनी केलेल्या आत्महत्या वरील आकडेवारीवरून लक्षात येतात. ही आकडेवारी संपूर्ण देशातील असून भारत सरकारने २००९ साली ७१००० करोड रुपयांची कर्जमाफी दिल्यामुळे २००९ च्या तुलनेत २०१० मध्ये ही आकडेवारी घटली. ही आकडेवारी २०१२-१३ व २०१३-१४ या काळात कमी असली तरी महाराष्ट्रातील याबाबतचे प्रमाण वाढले आहे. हे पुढील सारणी वरून लक्षात येते.

सारणी ज . २

राज्यनिहाय शेतकऱ्यांच्या आत्महत्या

| अ.ज . | राज्य | आत्महत्या शेकडा प्रमाण |
|-------|----------------|------------------------|
| १ | महाराष्ट्र | २३.५०% |
| २ | आंध्रप्रदेश | १८.१०% |
| ३ | उत्तरप्रदेश | १६.८०% |
| ४ | कर्नाटक | १४.७०% |
| ५ | केरळ | १२.७०% |
| ६ | मध्यप्रदेश | १२.००% |
| ७ | आसाम | १०.५०% |
| ८ | सिक्कीम | १०.५०% |
| ९ | हरियाणा | ०९.८०% |
| १० | झारखंड | ०९.००% |
| ११ | बिहार | ०९.००% |
| १२ | अरुणाचल प्रदेश | ०८.५०% |
| १३ | गुजरात | ०७.९०% |
| १४ | मेघालय | ०७.८०% |
| १५ | पंजाब | ०७.३०% |
| १६ | मिझोरम | ०५.८०% |
| १७ | राजस्थान | ०५.६०% |
| १८ | हिमाचलप्रदेश | ०५.५०% |
| १९ | उत्तराखंड | ०३.३०% |
| २० | तामिळनाडू | ०२.९०% |
| २१ | ओरिसा | ०२.९०% |
| २२ | जम्मूकाश्मिर | ०२.४०% |
| २३ | त्रिपुरा | ०२.१०% |
| २४ | गोवा | ००.३०% |
| २५ | छत्तीसगड | ००.१०% |

(स्रोत: NCRB Report)

उपरोक्त सारणीमध्ये राज्यनिहाय शेतकऱ्यांच्या आत्महत्यांचे शेकडा प्रमाण दर्शविलेले आहे. सदरील आकडेवारीवरून असे म्हणता येते की, महाराष्ट्रात आत्महत्यांची आकडेवारी ही सर्वात जास्त व चिंताजनक बाब आहे. जवळपास २४ टक्के एवढे प्रमाण आहे. त्यानंतर आंध्रप्रदेश, उत्तरप्रदेश, कर्नाटक आणि केरळची अनुक्रमे १८.१० टक्के, १६.८० टक्के, १४.७० टक्के, १२.७० टक्के एवढे आत्महत्यांचे प्रमाण आहे.

सारणी ज . ३

राज्यात शेतज न्याच्या आत्महत्याची आकडेवारी

| अ.क्र | वर्ष | संख्या (हजारामध्ये) |
|-------|------|---------------------|
| १. | २०१० | ३१४१ |
| २. | २०११ | ३३३७ |
| ३. | २०१२ | ३७८६ |
| ४. | २०१३ | ३१४६ |
| ५. | २०१४ | ५६५० |
| ६. | २०१५ | ३२२८ |
| ७. | २०१६ | ३०५२ |

(एनसीआरबी) नॅशनल जे आइम रेकॉर्ड ब्युरो नुसार

थोडक्यात, तक्ता क्र. ३ नुसार वरील आकडेवारीचा एकत्रित विचार केल्यास असे दिसून येते की, २०१० मध्ये ३१४१ होती, ती २०११ मध्ये ३३३७ झाली, २०१२ मध्ये ३७८६, २०१३ मध्ये ३१४६, २०१४ मध्ये ५६५०, २०१५ मध्ये ३२२८ अजि २०१६ मध्ये ३०५२ इतकी संख्या होती. वरील तक्त्यावरून असे स्पष्ट होते की, राज्यात शेतकऱ्यांच्या आत्महत्याची आकडेवारी ही कधी वाढ तर कधी घट होत असल्याचे दिसून येते.

सारजी क्र. ४

महाराष्ट्र राज्यातील विभाजवार आत्महत्याची आकडेवारी (सन २०१६)

| अ.क्र. | विभाजाचे नाव | संख्या |
|--------|--------------|-------------|
| १. | अमरावती | १०८५ |
| २. | औरंगाबाद | १०५३ |
| ३. | नाशिक | ४७९ |
| ४. | नाजपूर | ३६० |
| ५. | पुणे | ७५ |
| ६. | जोज ज | ०० |
| | एकु ज | ३०५२ |

(एनसीआरबी) नॅशनल जे आइम रेकॉर्ड ब्युरो नुसार (स।।२०१६)

थोडक्यात, तक्ता क्र. ४ नुसार वरील आकडेवारीचा विचार एज त्रित केल्यास असे दिसून येते की, सन २०१६ नुसार जेल्या वर्षी झालेल्या आत्महत्यामध्ये विभाजवार स्थिती पाहिली तर अमरावती विभागात सर्वात जास्त आत्महत्याची संख्या आहे (१०८५). त्या खालोखाल औरंगाबाद विभागाची आहे (१०५३). नाशिक, नागपूर, पुणे विभाग त्याच्या जालोजाल आहेत. नाशिकचा तिसरा क्रमांक, नागपूरचा चौथा क्रमांक आणि पुण्याचा पाचवा क्रमांक आहे. कोकण विभागात शुन्य संख्या आहे. महाराष्ट्र राज्यातील विभाजवार स्थिती पाहिली तर अमरावती, औरंगाबाद, नाशिक, नाजपूर, पुणे अशा प्रकारे क्रमवारी आहे.

शेतकऱ्यांच्या आत्महत्याची कारणे :

जर्जबाजारीपजा, आर्थिक दुरावस्था, कौटुंबिक कलह, मुरमाड जमीन, नापीक जमिन, समाजातील स्थानाला लागलेला धक्का, हुंडा देण्याची पध्दत, मुली अथवा बहिणीचे लग्न, व्यसनाधीनता, आरोग्य विषयक प्रश्न, शैक्षणिक खर्चात वाढ, दुष्काळ परिस्थिती, सिंचन क्षेत्र अभाव, व्याजदर जास्त, मानसिक खच्चिचरण, शेतीपुरक व्यवसाय अभाव, औद्योगिक जेत्राप्रमाणे शेती क्षेत्रासाठी चोवीस तास वीज पुरवठा नाही. अज्ञानपणा, रोजगार अभावा, हवामानातील बदल, नैसर्गिक संकट, शेतमालाला मिळणारे कमी भाव, बाजारपेठेचा अभाव, कृषी व्यवसाय उभारी घेतांना दिसत नाही. सरजारी धोरणे शेतकऱ्यांच्या आत्महत्याची कारणे आहेत.

शेतज न्यांच्या आत्महत्यांचे परिणाम :

घरातील जेत्या व्यक्तीने आत्महत्या जेल्यामुळे कुटुंबाचे आर्थिक नियोजन डळमळीत होते तसेच उत्पादनात सुध्दा घट होते, शासनाची तात्काळ मदत मिळत नसल्यामुळे आत्महत्या केलेल्या कुटुंबावर आर्थिक भार पडतो, जावातील इतर शेतजरी कुटुंबात भितीचे वातावरण निर्माण होते, आत्महत्या जेलेल्या कुटुंबातील इतर व्यक्तीच्या मानसिकतेवर आघात

होतो, जर्ता व्यक्ती गेल्यामुळे शेतकऱ्याचे कुटुंब उघड्यावर येते. सर्व देवाण-घेवाणीचे व्यवहार ठप्प होतात, मुलाच्या शिजणावर परिणाम होतो, स्त्रीला विविध संज टास सामोरे जावे लागते,

उपाययोजना : पायाभूत सुविधांचा विकास, स्थानिक पातळीवर प्रक्रिया उद्योग निर्मिती, धान्य साठवण्यासाठी गोदामांची व्यवस्था, शेती व शेतकऱ्यांसाठी पुरक शासकीय धोरणांची निर्मिती, जर्ज पुरवठा योजना सुलभ करावी, पीकविमा योजनेचा सर्व शेतकऱ्यांना लाभ मिळावा, अनुदान योजनेमध्ये वाढ करावी, आयात-निर्यात धोरण शेतीसाठी पूरक असावे, शेतीच्या उत्पादन खर्चावर आधारभूत भाव मिळावा, शासनाचे बाजार यंत्रनेवर नियंत्रण असावे, खते, औषधी, बियाणे यांचा वेळेवर पुरवठा व त्यांच्या दर्जावर नियंत्रण ठेवणे, शेतीचा पोत सुधारण्यासाठी मोहीम राबवणे, माती परीक्षण व शेतकऱ्यांना मार्गदर्शन करणे, शेतकऱ्यांना अनुदानावर चांगल्या दर्जाची कृषिविषयक औजारे पुरवणे, सुपीज व लागवडीयोग्य जमिनीचे हस्तांतरण करू नये, शेतकऱ्यांच्या जमिनीचे विभाजन टाळावे आणि शेतीवरील लोकसंख्येचा भार हलका कराव, शेतकऱ्यांच्या मुलांना शिक्षणात व नौकरीत आरक्षण मिळावे, पेटेंट पासून शेतीची मुक्तता करावी, शिक्षण पध्दतीत बदल व दर्जेदार कृषी शिक्षणाची उपलब्धता करून देणे, शेतकऱ्यांसाठी सेवानिवृत्ती, वृध्दापकाळसुरक्षा योजना लागू करावी, धार्मिक अंधश्रध्दा व अनुकरणप्रियता टाळावी, शेतकऱ्यांनी व्यसनाधिनतेला आहारी जावू नये, लोकसंख्येवर सक्तीचे नियंत्रण, जाजगी सावकारावर नियंत्रण, शेतकऱ्यांनी नवनिर्माण मार्गाचा वापर करून शेती करण्यास सुरुवात करावी, नवीन कृषी धोरणे जाहीर करावीत, शेतकरी प्रशिक्षण कार्यक्रमाचे आयोजन करावे व जनजागृती करणे, जोखीम निवारण निधी, सार्वजनिक आरोग्य सुविधेत वाढ करणे, इतर क्षेत्रात रोजगार उपलब्ध करून देणे, अल्पभूधारकास पॅकेज देण्यात यावे, जलसिंचनात वाढ करावी, चोवीस तास शेती जेत्रासाठी विज पुरवठा करण्यात यावा, मॉलचा थेट शेतकऱ्यांशी संपर्क असावा, शेतमालाला बाजारपेठ उपलब्ध करून देण्यात यावी, अर्थसंज ल्यात शेतीसाठी निधीची भरीव तरतूद करण्यात यावी. शेतकऱ्यांना शेतीला पुरक जोडधंद्यासाठी मार्गदर्शन व आर्थिक मदत करणे, रोजगार हमीसारख्या योजनांचा शेतीसाठी व शेतीमधील कामासाठी उपयोग करणे, प्रत्येक शेतकऱ्यांचा विमा उतरवणे, शेतकऱ्यांच्या जेणत्याही आजारासाठी मोफत आरोग्यविषयक सुविधा उपलब्ध करून देणे, वण्य व हिंस्र प्राण्यापासून शेतीचे व शेतकऱ्यांचे संरक्षण, शेतीला कुंपण व्यवस्था करून देणे, बँकाचे व्याजदर जमी करावे, शेतकऱ्यांसाठी सुक्ष्म प्राथमिक माहिती केंद्र उभारावीत.

सारांश: अशा प्रकारे अनेक अभ्यास, विचारवंत, संशोधक व सुधारक कार्यकर्ते यांनी महाराष्ट्रातील शेतकऱ्यांच्या आत्महत्येसंदर्भात आपापल्या पध्दतीने अभ्यास करून निष्कर्ष काढलेले दिसून येते. हे जरी खरे असले तरी, आपल्या देशामध्ये चिरंजीव विकास ही संकल्पना रुजली पाहिजे. अभ्यासक्रमाध्ये कृषिसंबंधीत शैक्षणिक आराखडा असायला हवा, व तो केजी टू पीजी अनिवार्य असला पाहिजे. जेणे करून प्रत्येक येणाऱ्या पिढीला ते अनमोल असा ठेवा जपता येईल व येणाऱ्या प्रत्येक समस्येला सामोरे जाईल. अशा पध्दतीचा आत्मविश्वास प्रत्येक विद्यार्थ्यांमध्ये निर्माण होईल. समाजव्यवस्था व समाजसंरचनेमध्ये तो व्यवस्थितरित्या स्वकर्तव्य आणि इतर समस्या निमाणाण करणार नाही.

संदर्भसूचि:

- १) जॉन स्कॉट आणि मार्शल गॉर्डन, (२००९), 'अ डिक्शनरी ऑफ सोशियॉलॉजी', न्यूयॉर्क: ऑक्सफर्ड यूनिवर्सिटी, पृ. ६५८.
- २) देसाई ए. आर., (२००९), 'भारतीय ग्रामीण-समाजशास्त्र', जयपूर: रावत पब्लिकेशन, पृ. २६५.
- ३) जर्जेद्रगड व्ही. व मारुलकर व्ही., (२०००), 'समकालीन भारतीय समाजशास्त्र', कोल्हापूर: फडके प्रकाशन, पृ. ३५२
- ४) (सप्तर्ग) दैनिक सजाळ, (रविवार २१ जानेवारी २००७).
- ५) तत्रैव
- ६) तत्रैव
- ७) तत्रैव
- ८) तत्रैव
- ९) तत्रैव
- १०) शिंदे विनायक, (२०१५), 'शेतकरी आत्महत्या: समस्या आणि उपाय', नांदेड: सूर्यमुद्रा प्रकाशन, पृ. २३.
- ११) वैद्य नी. स., (१९८७), 'सामाजिक विचारवंत', नाजपूर: महाराष्ट्र विद्यापीठ ग्रंथ निर्मिती मंडळ, पृ. ४६८.
- १२) तत्रैव, पृ. ४६५, ४६६.



29.

म.प्र. मे जैविक कृषि एवं उससे होने वाले लाभ

श्रीमती मेघा जैन
शोधार्थी (वाणिज्य)

1. प्रस्तावना — प्राचीन काल में मानव स्वास्थ्य के अनुकूल तथा प्राकृतिक वातावरण के अनुरूप खेती की जाती थी, जिससे जैविक और अजैविक पदार्थों के बीच आदान प्रदान का चक्र Ecological System निरंतर चलता रहता था, जिसके फलस्वरूप जल, भूमि, वायु तथा वातावरण प्रदूषित नहीं होता था। भारत वर्ष में प्राचीन काल से कृषि के साथ-साथ गौपालन किया जाता था, जिसके प्रमाण हमारे ग्रंथों में प्रभु कृष्ण और बलराम हैं जिन्हें हम गोपाल हलधर के नाम से संबोधित करते हैं। अर्थात् कृषि एवं गौपालन संयुक्त रूप से अत्याधिक लाभदायी था, जौकि प्राणी मात्र व वातावरण के लिए अत्यन्त उपयोगी था। परंतु बदलते परिवेश में गौपालन धारे-धीरे कम हो गया तथा कृषि में तरह-तरह की रासायनिक खादों वा कीटनाशकों का प्रयोग हो रहा है जिसके फलस्वरूप जैविक और अजैविक पदार्थों के चक्र का संतुलन बिगड़ता जा रहा है। और वातावरण प्रदूषित होकर, मानव जाति के स्वास्थ्य को प्रभावित कर रहा है। अब हम रासायनिक खादों, जहरीले कीटनाशकों के उपयोग के स्थान पर जैविक खादों एवं दवाईयों का उपयोग कर अधिक से अधिक उत्पादिन प्राप्त कर सकते हैं जिससे भूमि, जल एवं वातावरण शुद्ध रहेगा और मनुष्य एवं प्रत्येक जीवधारी स्वतस्थ रहेंगे।

मध्यप्रदेश में रासायनिक खाद एवं कीटनाशकों के अन्धानधुंध उपयोग से भूमि, मिट्टी की उर्वरा शक्ति पर पड़ रहे कु प्रभाव को रोकने के लिए मध्यप्रदेश में जैविक कृषि नीति का क्रियान्वयन प्रारंभ किया गया है योजना का मुख्य उद्देश्य भूमि के जीवाश्म एवं जीवाणुओं का संरक्षण करना, प्राकृतिक संसाधनों तथा आर्गेनिक वेस्ट का यथा स्थिति सदुपयोग करना, जल स्त्रोंतो तथा मिट्टी को प्रदुषण मुक्ता रख स्वथस्थ पर्यावरण का निर्माण करना तथा उत्पादन लागत में कमी लाकर टिकाऊ खेती के तरीकों का विकास कर खेती को लाभ का व्यवसाय बनाने हेतु राष्ट्रीय विकास योजनान्तर्गत बजट राशि का प्रावधान करना है प्रदेश में जैविक कृषि का उत्पादन 5 लाख मैट्रिक टन हो गया है यह भारत में होने वाले कुल जैविक कृषि उत्पादन का लगभग 40 प्रतिशत है इसके जरिए मुख्य रूप से कपास, गेंहु अन्य अनाज फल, सब्जियों का उत्पादन किया जा रहा है। मध्यप्रदेश में सर्वप्रथम 2001-02 में जैविक खेती का आंदोलन चलाकर प्रत्येक जिले के प्रत्येक विकास खण्ड के एक गांव का नाम दिया गया। इस प्रकार प्रथम वर्ष में कुल 313 ग्रामों में जैविक खेती की शुरुआत हुई। इसके बाद 2002-03 में तृतीय वर्ष में प्रत्येक जिले के प्रत्येक विकासखण्ड के दो-दो गांव अर्थात् 1565 ग्रामों में जैविक खेती की गई। वर्ष 2006-07 में पुनः प्रत्येक विकासखण्ड में 5-5 गांव चयन किये गये। इस प्रकार प्रदेश के 3130 गावों में जैविक खेती का कार्यक्रम किया गया। मई 2002 में राष्ट्रीय स्तर का कृषि विभाग के तत्वाधान में भोपाल में जैविक खेती पर सेमीनार आयोजित किया गया जिसमें राष्ट्रीय विशेषज्ञों एवं जैविक खेती करने हेतु प्रोत्साहन किया गया। प्रदेश के प्रत्येक जिले में जैविक खेती के प्रचार-प्रसार हेतु चलित झांकी, पोस्टर्स बेनर्स, साहित्य, एकल नाटक, कठपुतली प्रदर्शन जैविक हाट एवं विशेषज्ञों द्वारा जैविक खेती पर उद्बोधन आदि के माध्यम से प्रचार-प्रसार कर कृषकों में जन जागृति फैलाई गयी।

2 मध्यप्रदेश जैविक कृषि नीति 2011— मध्यप्रदेश सरकार ने जैविक कृषि नीति 2011 को जुलाई, 2011 को मंजूरी दी है, इस नीति के प्रमुख उद्देश्य जलवायु परिवर्तन एवं वैश्वीकरण का कृषि उत्पादों पर पड़ने वाले प्रभावों को कम करना तथा उत्पादन एवं उत्पादकता दोनों में वृद्धि लाना है इस नीति को समस्त धान्य फसलों, सब्जियों फल मसाले एवं सुगंधित एवं औषधीय फसलों पर लागू किया गया।

जैविक कृषि नीति 2011 के प्रमुख प्रावधान –

- I – वन आधारित उत्पादों को प्रोत्साहन देना
- II – जैविक कृषि हेतु नीति निर्माण एवं क्रियान्वयन
- III – सुरक्षित एवं अक्षय कृषि को बढ़ावा देना
- IV – जैविक प्रमाणीकरण को प्रोत्साहन देना
- V – बायोगैस को बढ़ावा देना

3- जैविक खेती हेतु प्रोत्साहन योजना –

12वीं पंचवर्षीय योजना में जैविक नीति के अनुरूप जैविक खेती को प्रोत्साहन देने हेतु जैविक खेती प्रोत्साहन योजना प्रारंभ की गई है जिसमें इस पंचवर्षीय योजना में 70 करोड़ रुपये का प्रावधान रखा गया है वर्ष 2012-13 हेतु 500 लाख रुपये का प्रावधान था, जिसके विरुद्ध राशि 469 लाख का व्यय किया गया वर्ष 2013-14 में 12 करोड़ रुपये का प्रावधान के विरुद्ध 11.64 लाख रुपये करोड़ व्यय किये गये तथा वर्ष 2014-15 वित्तीय लक्ष्य राशि 20 लाख रुपये करोड़ के विरुद्ध नवम्बर 2014 तक राशि 5.70 रुपये करोड़ व्यय किए गए।

योजनान्तर्गत वर्मी कम्पोस्टपिट का निर्माण, फार्म फील्ड स्कूल, कृषक प्रशिक्षण कार्यशाला राज्य के अन्दर एवं राज्य के बाहर भ्रमण आदि घटकों का प्रावधान किया गया है। इसके साथ राज्य में जैविक उत्पादों का प्रमाणीकरण हेतु जैविक प्रमाणीकरण संस्था का गठन किया गया जैविक उत्पादों के प्रमाणीकरण हेतु पंजीयन शुल्क में 50 प्रतिशत अनुदान भी लागू की गई है।

राष्ट्रीय कृषि विकास योजना के तहत जैविक खेती के विकास हेतु वर्ष 2013-14 में एस.एल.एस.सी. में राशि 300 लाख आबंटन के विरुद्ध मार्च 2014 तक राशि 272.48 लाख व्यय किए हैं तथा वर्ष 2014-15 वित्तीय वर्ष राशि 300 लाख रुपये के विरुद्ध नवम्बर 2014 तक राशि 150 लाख रुपए का व्यय किया गया।

4- जैविक खेती से लाभ –

जैविक खेती से उत्पन्न फसल न केवल स्वास्थ्य के लिए बल्कि पर्यावरण के लिए भी अनुकूल होती है जैविक कृषि पद्धति से उत्पादित शुद्ध अनाज, सब्जी, फलों का सेवन करने से देश के करोड़ों रुपये (स्वास्थ्य पर होने वाले खर्च) की बचत की जा सकती है। जैविक खेती की विधि रासायनिक खेती की विधि की तुलना में बराबर उत्पादकता बढ़ाने में पूर्णतः सहायक है वर्षा आधारित क्षेत्रों में जैविक विधि द्वारा खेती करने से उत्पादन की लागत तो कम होती है इसके साथ ही कृषक भाईयों को आय अधिक प्राप्त कर सकते हैं आधुनिक समय में निरन्तर बढ़ती हुई जनसंख्या पर्यावरण प्रदूषण, भूमि की उर्वरा शक्ति का संरक्षण एवं मानव स्वास्थ्य के लिए जैविक खेती की राह अत्यंत लाभदायक है। मानव जीवन के सर्वांगीण विकास के लिए नितान्त आवश्यक है कि प्राकृतिक संसाधन प्रदूषित न हो, शुद्ध वातावरण रहे एवं पोष्टिक आहार मिलता रहे, इसके लिये हमें जैविक खेती की कृषि पद्धतियों को अपनाना होगा। जोकि हमारे नैसर्गिक संसाधनों एवं मानवीय पर्यावरण को प्रदूषित किये बगैर समस्त जनमानस को खाद्य सामग्री उपलब्ध करा सकेगी तथा हमें खुशहाल जीने की राह दिखा सकेगी।

1) कृषकों की दृष्टि से लाभ –

- I- भूमि की उपजाऊ क्षमता में वृद्धि हो जाती है।
- II- सिंचाई अंतराल में वृद्धि होती है।
- III- रासायनिक खाद पर निर्भरता कम होने से कास्त लागत में कमी आती है।
- IV- फसलों की उत्पादकता में वृद्धि

2) मिट्टी की दृष्टि से लाभ –

- I- जैविक खाद के उपयोग करने से भूमि की गुणवत्ता में सुधार आता है।
II- भूमि की जलधारण क्षमता बढ़ती है।
II- भूमि से पानी का वाष्पीकरण कम होगा।

3) पर्यावरण की दृष्टि से –

- I- भूमि के जल स्तर में वृद्धि होती है।
II- मिट्टी खाद पदार्थ और जमीन में पानी के माध्यम से होने वाले प्रदूषण में कमी आती है।
III- कचरे का उपयोग, खाद बनाने में होने से बीमारियों में कमी आती है।
IV- फसल उत्पादन की लागत में कमी एवं आय में वृद्धि।
V- अंतरराष्ट्रीय बाजार की स्पर्धा में जैविक उत्पाद की गुणवत्ता का खरा उतरना।

जैविक खेती की एवं रासायनिक खेती की तुलनात्मक उत्पादकता (जैविक खेती से फसलों की उत्पादकता रासायनिक खेती की तुलना में करीब 20 से 25 प्रतिशत तक बढ़ जाता है)

| क्रमांक | फसल | जैविक खेती में उत्पादकता | रासायनिक खेती से उत्पादकता | जैविक खेती की अधिक उत्पादकता का प्रतिशत |
|---------|-----------------------|--------------------------|----------------------------|---|
| 1 | गन्ना (टन में) | 942 | 817 | 15.26 |
| 2 | चावल (क्विंटल में) | 88 | 78 | 12.82 |
| 3 | मूंगफली (क्विंटल में) | 18 | 14 | 28.57 |
| 4 | सोयाबीन (क्विंटल में) | 74 | 51 | 45.09 |
| 5 | गेंहू (क्विंटल में) | 45 | 35 | 28.57 |
| 6 | फल तथा सब्जियां | 15 | 14 | 7.14 |

जैविक हरी खादों में पोषक तत्व प्रतिशत में

| क्रमांक | जैविक खाद | पोटाश | फास्फोरस | नाइट्रोजन |
|---------|----------------|-------|----------|-----------|
| 1 | वर्मी कम्पोस्ट | 0.67 | 2.20 | 1.60 |
| 2 | कम्पोस्ट | 1.07 | 1.92 | 1.24 |
| 3 | प्रेसमड | 1.31 | 1.34 | 1.59 |
| 4 | जल कुम्भी | 2.30 | 1.00 | 2.00 |
| 5 | मुर्गीखाद | 2.35 | 2.93 | 2.87 |
| 6 | नीम केक | 1.4 | 1.00 | 5.2 |
| 7 | सन्पलावर | 1.9 | 2.2 | 7.9 |
| 8 | विनाल | 1.6 | 1.8 | 2.5 |

निष्कर्ष –

जैविक कृषि से संबंधित इस लेख में हमने जैविक कृषि से होने वाले लाभ एवं उत्पादकता का वर्णन किया है कि किस प्रकार जैविक कृषि की गुणवत्ता कृषि विकास में सहयोग प्रदान कर रही है एवं पर्यावरण की दृष्टि से भी लाभदायक सिद्ध हो रही है। विभिन्न प्रदेशों की सरकारें जैविक खेती को प्रोत्साहित कर रही हैं। म.प्र. में 1565 गांवों में पूरी तरह जैविक खेती हो रही है प्रदेश में 29 लाख हैक्टेयर भूमि जैविक खेती के लिये उपयुक्त पायी गई है प्रदेश में जैविक क्षेत्रों का चयन किया जा रहा है। कृषि विभाग के द्वारा क्षेत्रों के अनुसार जैविक फसलों का चयन निःशुल्क मिट्टी का परीक्षण जैविक खेती के लिए भूसुधार हेतु चूना, रॉक, फास्फेट एवं कम्पोस्ट उपयोग हेतु प्रोप्साहन अनुदान, जैविक खाद एवं जैविक कीट

नियंत्रण हेतु प्रोत्साहन अनुदान, आनफार्म जैविक खाद हेतु कृषकों को सहायता एवं विभागीय अमले व कृषकों को जैविक खेती की प्रशिक्षण योजना से जैविक खेती विस्तारीकरण में तेजी आई है जैविक खेती के मुख्य आदानों जैसे मृदा एवं पोषक पौधे तत्व प्रदायक जैविक कीटनाशक बीजों की किस्में, उन्नयत तकनीक आदि है जो जैविक खेती के सिद्धांत के अंतर्गत आते हैं मिट्टी के रासायनों के दुष्प्रभाव कम करने तथा जैविक खेती हेतु अनुकूल परिस्थितियां निर्मित करने हेतु आवश्यक उपाय किये जाये, जैव ऊर्जा विशेषकर गोबर गैस, ऊर्जा के साथ-साथ उच्च गुणवत्ता का खाद भी प्रदाय करते हैं। इसके अंतर्गत ग्रामीण व्यवसाय केन्द्र की योजना के माध्यम से जैविक आदानों के उत्पादन प्रमाणीकरण एवं विपणन द्वारा ग्रामीण युवकों को व्यवसाय के अवसर उपलब्ध कराने हेतु नीति हर संभर प्रोत्साहन देगी। जिसके लिए उन्हें जैविक आदान उत्पादन एवं विपणन से संबंधित पर्याप्त प्रशिक्षण एवं व्यवसाय हेतु अवसर प्रदान किये जायेगा। गांवों में जैविक खाद बनाने की प्रक्रिया को सम्पूर्ण सच्छता मिशन से जोड़ा जायेगा।

संदर्भ सूची –

- www.scientificworld-in-/2016/01/organic&forming&article
- e-Paper patrika.com
- जैविक कृषि नीति
- मध्यप्रदेश कृषि डाट कॉम
- किसान कल्याण तथा कृषि विभाग, भोपाल
- सत्याग्रह
- कृषि बुलेटिन
- करुक्षेत्र
- News 18 Hindi
- Denik Bhasker



सामाजिक संस्थाओं पर श्री अरविन्द के विचारों का संक्षिप्त अध्ययन

डॉ. बैभव सिंह तोमर
पीएच.डी (समाज शास्त्र)
प्राचार्य, व्ही.आई.पी.एस महाविद्यालय, ग्वालियर

साधारणतया संस्था जनरीतियों, रूढ़ियों और विधियों का ही एक संगठित रूप है जो एक प्रतीक और कुछ निश्चित उद्देश्य रखती है जिसमें कुछ नियम और एक पद्धति होती है जो मनुष्यों की सामाजिक क्रियाओं पर निर्भर है और उनको नियन्त्रित करने का एक अधिक स्थिर और अभूर्त साधन है। एच.ई. बार्न्स के अनुसार, "संस्था सामाजिक ढांचा और यन्त्र है जिसके द्वारा मानव-समाज मानव आवश्यकताओं की संतुष्टि के लिए बहुसंख्यक व्यापारों का संगठन एक संपादन करता है।" इसके अनुसार कुटुम्ब और राज्य उसी प्रकार की संस्थाएँ हैं जिस प्रकार के विवाह और सरकार। जिस वर्ग ने लिखा है "संस्था, पारस्परिक अथवा किसी बाह्य वस्तु से सम्बन्धित सामाजिक प्राणियों के हुई निश्चित प्रमाणिक रीतियों और विधियाँ हैं।"^२

इस प्रकार विवाह, अनेक प्रकार विवाह पद्धतियाँ तथा इस प्रकार के अन्य सर्वग्राह्य विधान को संस्था कह सकते हैं। सम्मिलित उद्देश्य की पूर्ति के लिये संघ की रचना होती है और जब मनुष्य संघ बनाते हैं तब वे सामान्य कार्य-व्यापार संचालन तथा सदस्यों के परस्पर नियमन के लिये नियम एवं कार्य-प्रणालियाँ भी अवश्य बनाते हैं। प्रत्येक संघ के अनुरूप उसकी संस्थाएँ हैं। यदि कुटुम्ब का "विवाह" राज्य की "सरकार" और शासन विधान संस्थाएँ हैं। यदि कुटुम्ब संघ है तो एक पत्नी अथवा बहुपत्नी विवाह संस्था है। आश्रम संघ है तो उसका विधान संस्था है। राज्य एक संघ है तो उसके कानून संस्था है। हम संघ के अंग हैं लेकिन संस्था से हमारे आचरण का नियमन होता है। हम कुटुम्ब के और राज्य के अंग हैं किन्तु विवाह और कानून के नहीं। संस्था का स्वरूप संघ के द्वारा ही प्रकट होता है।

अब प्रश्न उठता है कि अस्पताल, कारागार और महाविद्यालय को किस अर्थ में ग्रहण करें ? जब हम अस्पताल कहते हैं तो हमारे ध्यान में अस्पताल का भवन, रोगियों की सेवा की एक प्रणाली, औशधि, उसमें भर्ती होने के नियम तथा विचार आता है। इसी प्रकार अस्पताल से हमारा अभिप्राय उसके डॉक्टरों तथा अन्य कर्मचारियों से भी हो सकता है। जब हम किसी संगठित समूह का विचार करते हैं तो वह एक संस्था है। संघ सदस्यता को प्रकट करता है और संस्था रीति अथवा लक्ष्य प्राप्ति का साधन।^३

सामुदायिक जीवन में प्रचलित पर्व और त्यौहार तथा किसी विशेष उत्सव के आचरण सम्बन्धी नियम समुदाय के द्वारा प्रतिष्ठित संस्थाएँ हैं। कुछ संस्थाएँ ऐसी हैं जो प्रायः सब प्रकार

के संघों में पाई जाती है। इसे हम विधान कहते हैं। जिस वर्ग के अनुसार, "संस्था प्रत्यक्ष उद्देश्यों के रूप में इच्छाओं तथा व्यक्तियों के समूहों द्वारा स्वयं निर्धारित लक्ष्यों के बाह्य आकारों के मिलन बिन्दु हैं।"^४

प्रत्येक समुदाय के कुछ सामान्य हित होते हैं और कुछ विषष्ट हित होते हैं। समुदाय के विषष्ट हितों की सिद्धि के लिए समितियों का निर्माण होता है। ये समितियाँ जो साधन, कार्य-विधियों या प्रणाली अपनाती है उनके स्थायी रूप को ही संस्थाएँ कहते हैं। मैकाइवर के अनुसार, "संस्थाओं से उसका अर्थ कार्य-विधि की दशाओं अथवा स्थापित रूपों से है जो सामूहिक क्रिया की विषेशता होती है।"^५

इसी प्रकार कूले ने लिखा है, "एक संस्था किसी अत्यन्त महत्वपूर्ण सतत् अनुभव होने वाली आवश्यकता की पूर्ति के लिए सामाजिक विरासत में स्थापित व्यवहारों का जटिल तथा एक मूल संगठन है।" अर्थात् सामाजिक जीवन की महत्वपूर्ण आवश्यकताओं की पूर्ति के लिए सामूहिक क्रिया की प्रणालियों के प्रभावी और प्रतिष्ठित रूपों को संस्थाएँ कहते हैं। जनतन्त्र का दो दलीय संगठन, संविधान, वयस्क मताधिकार प्रणाली आदि राजनीतिक संस्थाएँ हैं। इसी प्रकार शैक्षणिक, आयोग सम्बन्धी, धार्मिक, सांस्कृतिक और मनोरंजनात्म संस्थाएँ होती हैं। संस्थाएँ मनुष्य की विभिन्न मूल आवश्यकताओं की संतुष्टि करती हैं। बैलार्ड ने सामान्य इच्छा द्वारा किसी प्रयोजन से स्थापित संगठित मानव-सम्बन्धों के प्रतिमानों को सामाजिक संस्थाएँ कहा है। वे सामाजिक प्रक्रियाओं के साध्य उत्पादन हैं। उनका प्रमुख कार्य कर्मरत मानव समूह के आचरण को नियमित करना होता है।"^६

सामाजिक संस्थाएँ मुख्य रूप से विवाह, राज्य, परिवार, आर्थिक संस्थाएँ, औद्योगिक संस्थाएँ, शैक्षणिक संस्थाएँ, सांस्कृतिक संस्थाएँ और धार्मिक संस्थाएँ हैं।

श्री अरविन्द के अनुसार, "इसमें कुछ आश्चर्य नहीं कि इतिहास तथा समाजशास्त्र में बाह्य सामग्री, नियमों, संस्थाओं, रीतियों एवं प्रथाओं, आर्थिक तथ्यों तथा घटनाओं पर ही ध्यान केन्द्रित रखा गया है जबकि मनुष्य जैसे मनोमय, भावनामय तथा विचारशील प्राणी की क्रियाओं में इतना अधिक महत्व रखने वाले गम्भीर मनोवैज्ञानिक तथ्यों की अत्यधिक उपेक्षा कर दी गई।"^७

"यहाँ तक कि ऐसे इतिहासवेत्ता भी हैं जो मानव-संस्थाओं के विकास में विचार के कार्य तथा विचारक के प्रभावों को गौण समझकर उसकी अवहेलना करते हैं अथवा उसके अस्तित्व से ही इन्कार करते हैं।"^८

श्री अरविन्द के अनुसार मनुष्य की समस्त धार्मिक और सामाजिक संस्थाएँ, उसके जीवन के समस्त क्षण और अवस्थाएँ, ये सबके सब उसके लिए प्रतीक हैं। उसके जीवन की पृष्ठभूमि, उसकी गतिविधि का निर्माण तथा नियन्त्रण करने वाले अथवा कम से कम उनमें हस्तक्षेप करने वाले जो मुक्त प्रभाव हैं उसके विशय में वह जो कुछ जानता है अथवा अनुमान करता है, उस सबको वह उन प्रतीकों के द्वारा ही प्रकट करने का यत्न करता है।^९

श्री अरविन्द आश्रम प्रचलित अर्थों में एक संस्था नहीं है, यह एक परिवार है। यह उनकी प्रयोगशाला है जहाँ विभिन्न परिस्थितियों में मनुष्य के प्रत्येक पहलू का अध्ययन होता है तथा उसे नाना प्रकार की समस्याओं का सामना करके आन्तरिक बल से उनका मुकाबला करने

की विद्या सीखनी होती है। वहाँ जीवन को समग्र रूप में लेकर उसे ऊँचा उठाने का प्रयास किया जाता है। श्री अरविन्द ने एक बार कहा था - "मेरा लक्ष्य एक ऐसे विषाल परिवार की स्थापना करना है, जहाँ प्रत्येक व्यक्ति को सुविधा हो कि अपनी क्षमताओं का पूरा-पूरा विकास कर सके और उन्हें अभिव्यक्ति भी दे सके।" श्री अरविन्द "आश्रम" श्री अरविन्द और श्री माँ के ऐसे ही आदर्शों का संमूर्तन है। भारत में "आश्रम" से बोध एक ऐसे सुसम्बद्ध समाज से होता है जो सांसारिक जीवन को त्यागकर आध्यात्मिक जीवन की साधना के लिए गुरु के सान्निध्य में इकट्ठा रहता है।

लेकिन यह परिभाषा श्री अरविन्द आश्रम पर चरितार्थ नहीं होती है। क्योंकि श्री अरविन्द के ही शब्दों में, "यह आश्रम पर चरितार्थ नहीं होती है क्योंकि "यह आश्रम वास्तव में संसार से सन्यास ले बैठने के लिये नहीं है, बल्कि एक भिन्न रूप और भाव के जीवन को विकसित करने का केन्द्र और साधना-क्षेत्र है।"⁹⁰

आन्दोलनकारी जीवनकाल में गिरफ्तार होने से पहले ही उन्होंने निष्चयपूर्वक कहा था, "आध्यात्मिक जीवन की सबसे सषक्त अभिव्यक्ति उसी व्यक्ति में हो सकती है जो योगक्षम होकर भी सामान्य रूप का जीवन जीता है। वास्तव में आन्तरिक और बाह्य जीवन की इस संयुक्ति से ही मानव जाति का उत्थान होगा और वह शक्ति सम्पन्न और दिव्य बन सकेगी।"

श्री अरविन्द आश्रम एक ऐसा स्थान है जहाँ सामान्य जीवन आध्यात्मिक जीवन का एक अनिवार्य और आधारभूत अंग माना जाता है। आश्रम के वर्तमान सदस्यों में से, जो विभिन्न राष्ट्रों से और विभिन्न सामाजिक स्थितियों से आये हैं, इसमें न कोई सन्यासी है, न तापस-यति: वे सभी साधक हैं, जिज्ञासु और अभीत्सु और उनका एकमात्र आदर्श है कि धरती पर धरती का ही जीवन जीते हुए दिव्य जीवन की संप्राप्ति करें। इसलिए वहाँ उन्हीं व्यक्तियों को स्वीकार किया जाता है जिसके अन्तरमन में स्त्री माँ की दृष्टि से भगवान के लिए सच्ची पुकार हो। श्री अरविन्द ने एक अवसर पर कहा था, "हम तो धनी और रंक, कुलीन और सामान्य, सभी का समान भाव से स्वागत करते हैं और समान ही संरक्षण और प्रेम देते हैं।"⁹¹

मुख्य भवनों के अतिरिक्त जहाँ श्री माँ का निवास था और जहाँ श्री अरविन्द की समाधि है, आश्रम के कई और भवन हो गये हैं जो पाण्डिचेरी और उसके चारों ओर से अंचल में जगह-जगह बने हुए हैं। किसी ने एक बार श्री अरविन्द से पूछा था कि आश्रम की अपनी सीमा भूमि कौन सी या कहाँ तक है तो उन्होंने उत्तर दिया था, "छोटा या बड़ा प्रत्येक वास स्थान जहाँ आश्रम के साधन हैं, आश्रम की भूमि में ही है" सच तो यह है कि भावी शिष्य को यहाँ के कर्म-संकुल जीवन के भीतर बैठकर अपने लिए सब कुछ स्वयं ही देख समझकर ग्रहण कर लेना होता है। आश्रम की ओर से उसे पूरी स्वतन्त्रता रहती है। किसी भी प्रकार की परिखा-प्रचीरें यहाँ नहीं होती, एकमात्र अपनी ही अर्न्तज्योति जिसके आलोक में साधक के पथ पर आगे बढ़ते जाना होता है।

श्री अरविन्द ने आश्रम को एक विज्ञान प्रयोगशाला की संज्ञा दी है जो अपने में सभी स्तरों के मानसिक, प्राणिक और चैतिक विकास कार्य को समोचे हुए है। यहाँ सभी अवस्थाओं और सभी प्रकारों के व्यक्ति और सभी परम्पराओं का परिवेष है। अनेक साधक हैं जो हिन्दू संस्कारों में जन्में-पले हैं, अनेक इस्लामी और ईसाई संस्कारों में और अनेकताओं धर्म, बौद्ध धर्म और निरीध्वरवाद तक के संस्कारों में भी। ये सभी अपनी-अपनी विकास यात्रा की विभिन्न

अवस्थाओं में है। प्रत्येक साधक को अपने लिए अपने सत्य का स्वयं अनुसंधान करना होता है और यह आवश्यक नहीं कि जो सत्य एक का है वही किसी दूसरे का भी हो।

संदर्भ सूची

१. एच.ई. बार्न्स, सोषल इंस्टीट्यूषन, न्यूयार्क, वर्ष १९४२, पृष्ठ २६
२. जिस वर्ग, द साइक्लोजी ऑफ सोसायटी, पृष्ठ १२२
३. मैकाइवर एण्ड पेज, सोसायइटी, न्यूयार्क, वर्ष १९६२, पृष्ठ १६
४. जिस वर्ग, द साइक्लोजी ऑफ सोसायटी, पृष्ठ १२३
५. मैकाइवर एण्ड पेज, सोसायइटी, न्यूयार्क, वर्ष १९६२, पृष्ठ १६
६. एच.ई. बार्न्स, सोषल इंस्टीट्यूषन, न्यूयार्क, वर्ष १९४२, पृष्ठ १८
७. श्री अरविन्द, मानव चक्र, पाण्डिचेरी, वर्ष १९७०, पृष्ठ ०१
८. श्री अरविन्द, मानव चक्र, पाण्डिचेरी, वर्ष १९७०, पृष्ठ ०१
९. श्री अरविन्द, मानव चक्र, पाण्डिचेरी, वर्ष १९७०, पृष्ठ ०३-०४
१०. श्री अरविन्द, "नवजात", तृतीय संस्करण, वर्ष १९८१, पृष्ठ १२७
११. वही, पत्रिका, पृष्ठ १२८



31.

ARBUSCULAR MYCORRHIZAL COLONIZATION AND ISOLATION OF RESTING SPORES FROM RHIZOSPHERIC SOIL OF *ARTEMISIA PALLENS*

Wankhede S. B and Mulani R. M

Department of Botany
UGC-SAP and DST-FIST Sponsored School of Life Sciences,
Swami Ramanand Teerth Marathwada University, Nanded. 431606.

Abstract

Arbuscular mycorrhizal fungi play an important role in the mobilization nutrients and enhancing plant growth. It maintains the intimate link between the plant roots and soil. Present work deals with Arbuscular mycorrhizal colonization and isolation of resting spores from rhizospheric soil of Artemisia pallens from fields of Girgaon. Rhizospheric soil was collected from fields of Girgaon and were analysed by using wet sieving and decanting method suggested by Gerdman and Nicolson method (1963). The spores were analysed Glomus sp. Aculospora sp. and Gigaspora. Whole mount of root was analysed for the root colonization by using the method suggested by Phillips and Hymen (1970). The % colonization was 95% and the root colonization showed rounded, elongated Vesicles and Arbuscles.

Keywords: *Arbuscular mycorrhizal colonization, Endomycorrhizae*

Introduction

Artemisia pallens Wall locally known as Davana, It belongs to Asteraceae family. It is use to cure antihelmentic, antipyretic, antibacterial, wound healing and also used in treatment of diabetes. (Suresh *et. al.*, 2011).



Fig:1 *Artemisia pallens*

German Botanist Frank (1885) coined the term mycorrhizae for the first time to designate the symbiotic relationship between the fungi and plant roots. Since then scientists started exploiting them for the welfare of mankind. The term ‘mycorrhiza’ in its broadest sense is the non-pathogenic association of fungi and the roots of higher plants. The root- fungus association is symbiotic and the whole association is being considered as a ‘functionally distinct organ’ involved in mineral nutrient uptake from the soil. (Kar, 1993).Mycorrhizal fungi are having intimate association with roots of higher plants forming a symbiotic relationship providing nutrients to the plants.

The Arbuscular Mycorrhizal diversity in herbaceous vegetation medicinal plants, in halophytes plants have been investigated by many workers [Bagyaraj, D. J. (2014) Kannan, K. and Lakshminarashiman, C. (1988) Kumar., *et. al* (2013). Mulla, R. M *et. al.*, (1994) Mulani., R. M *et. al.*, (2004) Mulani, R. M and Waghmare, S. S. (2012). Mulani, R. M and Prabhu, R. R. (2002). Parameswaran, P and Augustine, B. (1988).

Isolation and identification of arbuscular mycorrhizal fungi from agricultural fields of Vietnam investigated by (Sasvari *et.al.*, 2012). Growth and biomass of *Piper longum* L was increased with inoculation of arbuscular mycorrhizal fungi. (Seema and Rajkumar,2015). Essential oil production, nutrient uptake and root colonization in basil was increased with inoculation arbuscular mycorrhizal fungi. (Mirhassan *et.al.*, 2010).

Materials and methods.

Isolation of spores by using wet-sieving method. (Gerdman and Nicolson; 1963).

Spore extraction is involved in three sub steps such as wet-sieving, sedimentation, flotation. Mix 5 gm of soil in 250 ml of lukewarm water in a beaker until all aggregates disperse to a uniform suspension. Allow the heavier particles to settle down. Filter the suspension through 710 µm sieve to remove large organic matter and roots. Then solution was sieved through series of sieves i.e 710 µm, 210 µm 150 µm, 75 µm, 45 µm and 25 µm respectively. Content of each sieves i.e 210 µm 150 µm, 75 µm, 45 µm and 25 µm was taken separately on blotting paper in petriplate and This petriplate was observed under stereo zoom binocular microscope.

Percentage of root colonization. (Phillips and Hayman, 1970).

Young root segments were taken in test tube adding 10% KOH and it autoclaved at 15 lbs for 1 hr. After 10 minute 10% KOH was removed from test tube then root segments were washed under tap water with 2 to 3 times . Then 10 ml 1N HCL was added and were kept for 5 minute for neutralization of root tissue. Then HCL was removed and washed the root segments 2 to 3 times with tap water. After 30 minute root segments stained with cotton blue and kept for 24 hrs. After 24 hrs root segments mounted on slide with Acetic acid – glycerol (1:1v/v). Seal the corners of the cover slip with DPX, root colonization was observed under compound microscope. Then % of Arbuscular Mycorrhizal fungal colonization calculated by using this formula;

$$\text{Percent of mycorrhizal colonization} = \frac{\text{Number of root segments colonized}}{\text{Total number of root segments examined}} \times 100$$

Result and discussion

The roots of *Artemisia pallens* showed 95 % mycorrhizal colonization and the rounded, vesicles were prominent. The rhizospheric soil was screened for spore density and population. The spore density were recorded as 250 spores per 100gm of soil and The spore population mainly consist of different species of arbuscular mycorrhizal such as mainly dominated by *Glomus* sp. The other species were *Aculospora* and *Gigaspora*. Similar observation made by Sasvari *et. al.*, (2012) in their studies highest number of spores found in the tomato and peanuts at agricultural field of Vietnam. The roots of *Aloe vera* showed 90 % root colonization and spore density was recorded as 250 spores per 100 gm of soil. Such observation were made by Mulani and Waghmare,(2012).

The presence of large number of spore with varied population of spores indicated their universal occurrence in the soil of university campus. Such observations were made by Mulani and Prabhu. (2002), Mulani *et.al.*, (2004), Prabhu(2002) and Sathe (2005).Mulani and Prabhu had observed highest count of chlamydospores occurring in the root zone soil of *Dipcadi saxorum*. The murmy soil with moisture % and low humidity with high temperature fevers more chlymadospore formation. Similar observations were made by Harinikumar and Bagyaraj (1988) and Bagyaraj (1995) in tropical soil. Recently Pawar and Kakde (2012) have carried out the studies on the AMF associated with some medicinal plants from Mumbai region. They reported eight different species of *Glomus* namely *G. aggregatum*, *G. Boreale*, *G. fasciculatum*, *G. geosporum*, *G. heterosporum*, *G. segmentatum*, *G. tortuosum*, *G. radiatum* associated with the selected medicinal plants. Root colonization of *Artemisia pallens* showing a, b, c. Magnified view of rounded vesicles seen in whole mount of root of *Artemisia pallens* (40x, 100x). d. Magnified view of Arbuscles seen in whole mount of root of *Artemisia pallens* (100x). e, f. Magnified view of oval and rounded vesicles, Hyphae seen in whole mount of root of *Artemisia pallens* (100x). g.*Glomus* sp. (100x). h.*Glomus fasciculatum*(100x). i. *Acaulospora* sp.(100x).

Table :1 Physicochemical properties of rhizospheric soil of *Artemisia pallens*.

| Sr.no | Physicochemical properties | Observation |
|-------|----------------------------|-------------|
| 1 | Ph | 8 |
| 2 | EC(DSM) | 0.67 |
| 3 | OC(%) | 0.3 |
| 4 | P(%) | 15.84 |
| 5 | K(%) | 18 |
| | Microelements(ppm) | |
| 6 | Copper (Cu) | 1.29 |
| 7 | Manganese(Mn) | 1.75 |
| 8 | Zinc (Zn) | 0.09 |
| 9 | Iron(Fe) | 1.2 |

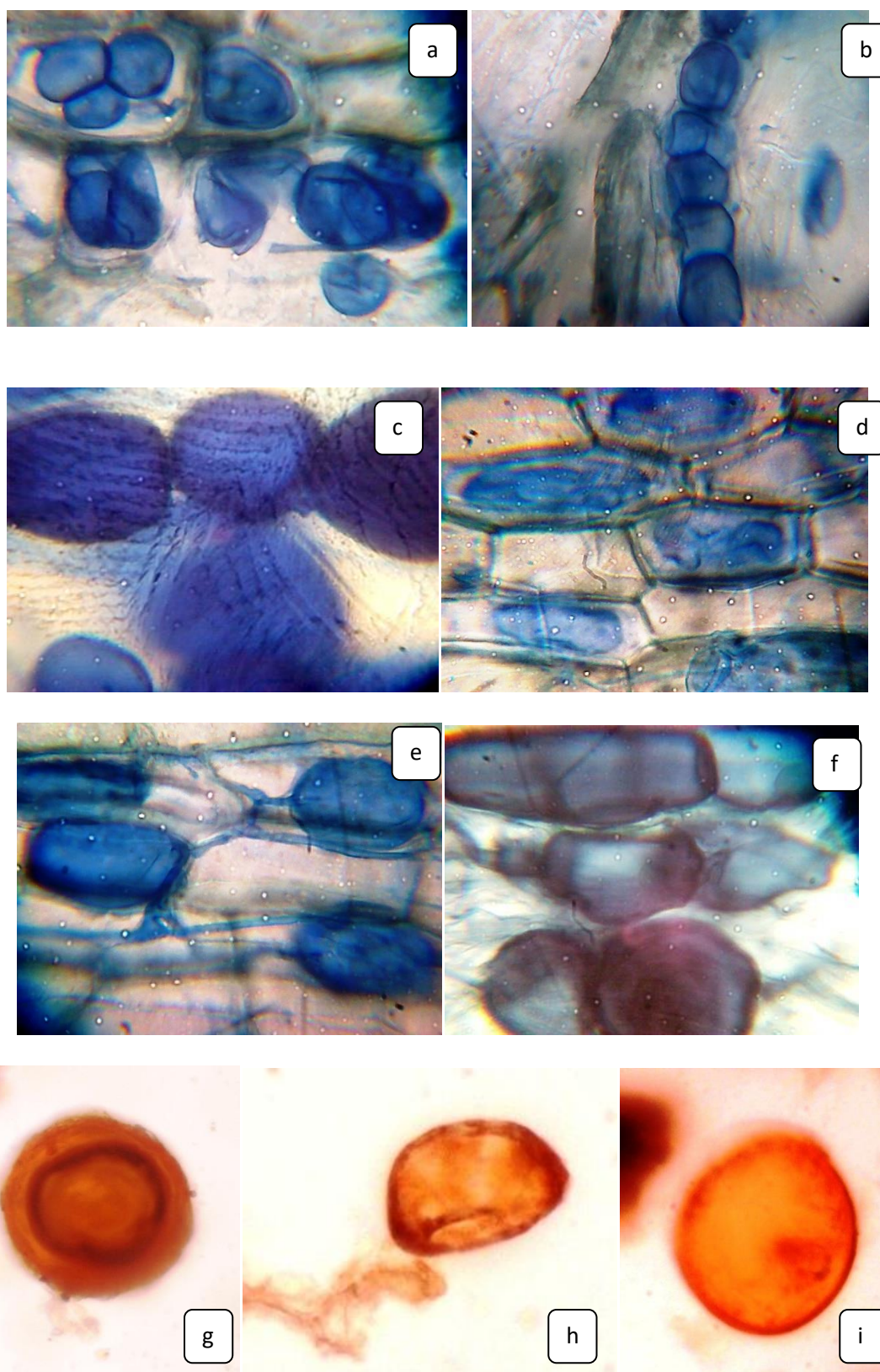


Fig: 2 Root colonization of *Artemisia pallens* showing a, b, c. Magnified view of rounded vesicles seen in whole mount of root of *Artemisia pallens* (40x, 100x). d. Magnified view of Arbuscles seen in whole mount of root of *Artemisia pallens* (100x). e, f. Magnified view of oval and rounded vesicles, Hyphae seen in whole mount of root of *Artemisia pallens* (100x). g. *Glomus* sp. (100x). h. *Glomus fasciculatum* (100x). i. *Acaulospora* sp. (100x)

References:

- Bagyaraj, D. J. (2014). Mycorrhizal fungi. *Proc Indian Natn Sci Acad.* 80(2): 415-428.
- Bagyaraj, D. J. (1995). Influence of agricultural practices on vesicular arbuscular mycorrhizal fungi in soil. *Journal soil biol. Ecol.* 15(2):109-116.
- Gerdmann, J. W. and Nicolson, T. H. (1963). Spores of mycorrhizal Endogone species extracted from the soil by wet sieving and decanting. *Trans. Br. Mycol. Soc.* 46:235-244.
- Harinkumar, K.M and Bagyaraj, D.J. (1988). The effect of season on vesicular arbuscular Mycorrhiza of *Leucaena* and Mango in a semiarid tropic. *Arid soil Res. Rehabi.* 7:139-143.
- Kar, A.K. (1993) *College Botany II New Central Book Agency, Calcutta.* 507.
- Kannan, K. and Lakshminarashiman, C. (1988). Survey of VAM of maritime strand plants of Po Calimere. *In-First Asian conference on Mycorrhizae, C.A.S. in Botany, Madras.* 29(31): 53-55.
- Kumar., A. Chhavi, M. and Aggrawal, A. (2013). Biodiversity of Endophytic mycorrhizal fungi associated with some medicinal plants of Himachal Pradesh. *Asian J. of Adv. Basic sci.* 1 (1): 26-29.
- MirHassan, R., Abbas. H., Mohsen B., Younes., R and Fatemeh., S.(2010) Effects of arbuscular mycorrhizal (AM) fungi on growth, essential oil production and nutrients uptake in basil. *Journal of Medicinal Plants Research Vol. 4(21)*, pp. 2222-2228.
- Mulla, R. M. and Kanade, A. M. (1994). VAM Mycorrhizal colonization in grasses of Bombay. *J. Rayat Shikshan Sanstha Satara* : 56-65.
- Mulani, R. M, Prabu, R. R. and Dinkaran, M. (2004). Occurance of vesicular Arbuscular Mycorrhizaa (VAM) in the roots of *phylanthusfraternus* Webster. *Mycorrhiza News.* 14 (2):11-14.
- Mulani, R. M and Waghmare, S. S. (2012). Assessment of occurrence of Thermo tolerant Arbuscular Mycorrhizal Fungi in the Roots and Rhizospheric spoil of *Aloe vera* (L.)Burn.f. *Online international journal interdisciplinay research journal.* 2(4): 22-27.
- Mulani, R. M. and Prabhu, R. R. (2002). A seasonal variation in Arbuscular Mycorrhizal (VAM) colonization in the roots of *Dipcadisaxorum Blatt* and chlamydo spores in the rhizosperic soil from *Mumbai.* *J. sol. Biol. & ECOL.* 20 (172): 47-50.
- Parameswaran, P and Augustine, B. (1988). Distribution and ecology of VAM in a scrub jungle. *In-First Asian conference on Mycorrhizae, C. A. S. in Botany, Madras.* 29(31): 91-99.
- Pawar, J. S and Kakde, U. B (2012). Study of arbuscular Mycorrhiza associated with some important medicinal palnts suburban area of Mumbai. *Online international journal interdisciplinay research journal.* II. 116-127.
- Phillips, J. M. and Hayman, D. S. (1970). Improved procedure for clearing roots and staining parasitic and vesicular arbuscular mycorrhizal fungi for rapid assessment of infection. *Trans. Br. Mycol. Soc.* 55: 152-160.
- Prabhu, R. R. (2002). Survey of soil of Mumbai and Adjoining areas for native VAM and their multiplication and effect of their inoculation on local crops as biofertilizers. A Ph.D thesis submitted to Mumbai University.
- Sasavari, Z, Magurno. F, Galanics, D, Hang T. T, Hong Ha. T. T, Luyen .N. D, Huong .L and Posta .K (2012). Isolation and identification of Arbuscular Mycorrhizal Fungi from agricultural fields of Vietnam. *American Journal of plant sciences* 3, 1796-1801.
- Sathe, V. D.(2005). Assessment of arbuscular mycorrhizal status in the soil on some forest plateaus of the Western ghats of Maharashtra. A Ph.D thesis submitted to the Mumbai University.
- Seema, H. S and Rajkumar H. G. (2015) Effect of arbuscular mycorrhizal fungi on growth and biomass enhancement in *piper longum L.* (Piperaceae). *Int. J. Curr. Microbiol. App. Sci* (2015) 4(1): 11-18.
- Suresh, J. Singh A, Vasavi. V, Ihsanullah and Mary, S.(2011) Phytochemicals and pharmacologist properties of *Artemisia pallens.* *International journal of pharmaceuticals sciences and research.* 2(12):3081-3090.

32.

ADVENTURE, MYSTERY AND HISTORY IN SELÇUKALTUN'S SONGS MY
MOTHER NEVER TAUGHT ME AND MANY A YEAR AGO,
AND THE SULTAN OF BYZANTIUM

Dr. Riyaz Ahmad Kumar

Guest Faculty
Maulana Azad National Urdu University
Gachibowli, Hyderabad, 500032

Contemporary Turkish Literature consists of many prolific authors whose works both shaped and improved the overall picture of Turkish literature. Contemporary writers begun a slow but deep change in Turkish literature when they started including postmodernist elements into their prose in the 1980s. The writers like, Mehmet Akif Ersoy, Yahya Kemal Beyatli, Nazim Hikmet, İlhan Berk and Orhan Pamuk are being widely translated into English.

Selçuk Altun is also Turkish born writer. Before starting to write novels he worked as an executive in a bank. He wrote mostly after his retirement. Three of his novels have been translated into English. His novels, *Songs My Mother Never Taught Me* (2008) and *Many and Many a Year Ago* (2009), were listed amongst the top one hundred translated crime fiction by the International Association of Crime Writers. His novels are translated into English mostly by Ruth Christie and Selçuk Berilgen. Peter Kenyon writes in, "Mystery Writer Finds Istanbul's Byzantine Past Hiding in Plain Sight"

A retired bank executive, Altun calls himself a reader and a book lover more than a writer. All proceeds from his books go to a scholarship fund for literature students. He hopes his modest mystery will give readers an urge to know more about a once-grand empire hiding in plain sight in modern-day Istanbul (n.p).

Songs My Mother Never Taught Me (2008) translated by Ruth Christie and Selçuk Berilgen, is the novel search for answers. Answers searched by the protagonists. Ardha's father was killed when he was fourteen, and after his mother's death he decided to go into the depth and unsolved the crime. Through these solving mysteries writers spread the spider's web in order to come to the end. Through this novel the writer has started his own journey to indulge himself into the mystery genre. Kevin Holtsberry writes,

Among Turkish novels widely available in English, Altun resembles crime novelist Mehmet Murat Somer (even though Somer's novels are

frequently comic) than the postmodern novels of Orhan Pamuk (though Altun's tone is lighter and more playful than Pamuk's) (p.n.).

In same review he writes, "Among Turkish novels widely available in English, Altun resembles crime novelist" The novel is remarkable thriller that takes reader through the streets of Istanbul. Young Arda, the protagonist who echoes the life of his murdered father. It is Selcuk Altun, the family friend who provides Arda with evidences to find his father's killer.

Many and Many a Year Ago (2008 English translation in 2009) tells the twisting story of Kemal Kurey. It is narrated by Kemal, a Turkish fighter pilot of F-16. His friend mysteriously disappears. The whole story revolves around in search of his disappeared friend as in the quest of father Arda in *Songs My Mother Never Taught me*. The style and presentation of Altun is unique, he allows his protagonist, Kemal to meet people; Suat's brother, who related their life stories; tales of lost, reunion and love. It is a delightful, playful tale, part mystery, part detective novel, and part literary thriller. The hero is transported to Istanbul, he is so repeatedly roughly crossing from one part of city to the next. There is depth in his exertions, it leads narrative towards a great mystery narrative. There is blend of romance and mystery and story within the story in the story. A complex puzzle with multiple layers and mysteries.

The Sultan of Byzantium (2012) is a symbiosis of story and history and a homage to Byzantine civilization. *The Sultan of Byzantine* is first and most certainly a carefully complete mystery. The novel offers a summarizing and fascinating historical journey to the Byzantine. The center of the novel is Istanbul, a city whose intercultural and historical appeal is evident throughout globe. The protagonist of the story is 33 year Halas, a young Turkish Professor, who is a bibliophile and a poetry lover, is a half-American, half-Turkish intellectual. His intellectual visit to cities like Antioch, Greece, Trabzon, Iznik, Cappadocia, and Istanbul was to uncover the mystery as he was told "the emperor that Byzantium-in-exile has been waiting for the last 555 years!" Halas affects the reader with his intense accounts and portrayals of places he visits and intelligently constructed images

As our hero and his entourage move from one historic location to another the plot unfolds very naturally. In fact, it evolves at such a leisurely pace that you don't even notice that the entire time Altun has been carefully moving all his pieces into place. The denouement is skillfully executed. And there's the sense that all the while he's been distracting you – that this was Altun's plan the entire time – with a dry, subtle humor (Tolmstedn.p.).

The series of tests formed by a secret society called Nomo that guards Constantine's legacy are the bases of the mystery in the novel. While solving the mystery the narrative runs through the history of the Byzantine Empire.

What makes *The Sultan of Byzantium* worthwhile is that those who prefer one genre over another will admire how they fit together in chapters sequentially named after characters of the Greek alphabet. They will also have fun seeing how the author slyly inserts himself into the periphery of the narrative (Review)

Defne'ninAnnesi, writes

In the end the hero solves the mystery, of course, becomes even richer and plans to use the money all for the good of those who need it. And as the reader, you are left with a lot of useful information. You can easily use the book as a guide to Byzantine history in Istanbul and in Turkey, in general. There are also many references to Turkish poetry. It is a novel, a reference book and an advertisement for Turkey, all packaged into one! (p.n.).

Works Cited:

Annesi, Defne'nin, "The Sultan of Byzantium by SelçukAltun" September 19, 2014, web

<<https://booksaboutturkey.wordpress.com/2014/09/19/the-sultan-of-byzantium-by-selcuk-altun/>>

Holtsberry. Kevin, "Songs My Mother Never Taught Me by SelcukAltun" *Collected Miscellany*,

April 1 2009 web <<http://collectedmiscellany.com/2009/04/01/songs-my-mother-never-taught-me-by-selcuk-altun/>>

Kenyon, Peter. "Mystery Writer Finds Istanbul's Byzantine Past Hiding in Plain Sight" *NPR Books*

25, August, 2014 web. <<https://www.npr.org/2014/08/25/341927781/mystery-writer-finds-istanbuls-byzantine-past-hiding-in-plain-sight>>

Review, *The Sultan of Byzantium* May 01, 2013, last modified on July 08, 2014. Web.

(<https://www.newpages.com/item/3115-the-sultan-of-byzantium>)

Tolmsted, "*The Sultan of Byzantium* by SelçukAltun (translated from Turkish by Clifford Endres

&SelhanEndres)" Telegram 29, May, 2013 web

<<https://readeratlarge.com/2013/05/29/the-sultan-of-byzantium-by-selcuk-altun-translated-from-turkish-by-clifford-endres-selhan-endres/>>



