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## 1.

**EASTERN PHILOSOPHY AND ENVIRONMENT CONSERVATION****Gem Prasad Gurung (PhD)**Associate Professor  
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Kathmandu, Nepal.*Abstract*

*This paper deals with the contribution of environmental conservation by the eastern philosophy. Philosophy of religion is the philosophical study of the meaning and nature of religion. It includes the analysis of religious concepts, beliefs, arguments and practices of different religions adherents on environmental protection. Religion is the fundamental beliefs, attitude, emotions, behavior and constituting human relationship with the powers and principles of universe, especially with deity or deities. Therefore different religious sects are worshipping and regarding the natural elements in the form of their god/goddesses in the world. Perhaps, the study is submitted only five eastern religious philosophies like Hinduism, Buddhism, Jainism, Muslim and Taoism on the aspect of environment protection. They have own ethics, norms and values to stop destroying the natural elements recklessly. Therefore, such kind of spiritual knowledge and practice would be a milestone to minimize the environment pollution in the world.*

**Background:**

These days, it looks as if human beings have forgotten that a particular natural condition on earth enabled life to come into existence and evolve to the human level. Humanity is disturbing this natural condition on which his existence, along with the existence of all other form of life, depends. This is like the action of a wood-cutter cutting a tree at the trunk, on the branch on which he is sitting (Teertha, 2000 P. 50).

Human beings are super intelligent creature in this universe. Then they are subjugating the nature for their use. Adhikari and Ghimire (2003, P. 97) observed that the human encroachment on the natural resources was early from the period but after second World War the sharp development of industrialization, environment and natural resources are more affected.

Early modern times have been described as the “triumph of the West”. Technological and industrial revolutions occurred which resulted in breakthroughs from tool to machine production and the progressive mechanization of spatial, temporal and even human factors. Eventually the western world-view is transformed into a mechanistic, purportedly value-free paradigm that detaches man from nature (Taylor and Taylor, 1989 P. 15).

In the study of Das (1992, P. 8), mentioned great advancements of Science and Technology and the use of these scientific achievements in promoting the wellbeing of humankind through their application in the field of industry, communication, transport, engineering, agriculture, medicine has made science more important than ever before. Science has, in fact, radically transformed the material environment of the citizens of the modern world.

For this development and modernization the eco-feminist V. Shiva (1988, P. 14), argues that, the modern development victimized both nature and women. Her argument is that in the market economy, the organizing principle for natural resource use is the maximization of profits and capital accumulation. She further says that nature and human needs are managed through market mechanisms and demands of natural resources are restricted to those demands registering on the market. From her view, the ideology

of development is based on a vision of bringing all natural resources in the market economy for commodity production.

Moreover, she has compared the female with nature “Prakriti” which is always productive and modern science is “Purusha” which is exploiting the nature. As the patriarchal culture male dominates female, modern science and technology also victimized the nature. Therefore she is claiming all the modern development is Mal-development. By which a huge adverse effect of environment pollution occurred in the world. The results are global warming, climate change, ozone layer depletion, loss of biodiversity etc.

Due to the un-spirituality and dominating by scientific fact reality today’s humans are leaving religious concept and practices. Western modernity has posed acute challenges to traditional religions. Today, for a large number of people, throughout the world, religion is irrelevant. The sciences describe a universe without reference to deities, the soul, or spiritual meaning. (Bhattarai, 2008, P. 235).

Bhattarai argues again, (today) in the modern world, religion and its strong attitudes are weakening because people are no longer able to maintain stable religious traditions because they are disconnected from traditional, supportive religions and also because of a result of mixed or nonreligious marriages.

Owing to the epistemological changes that took place at this time, much of the future of western philosophical inquiry was to become a series of attempts to bridge a seemingly irresponsible gap: the dualistic rift between subject and object, knower and known, theory and practice, ideal and material, and so on (Taylor and Taylor, 1989 P. 1-8).

It is generally felt that the growth of modernism and modern civilization has affected religion, its function and the religiosity of the people. Developments in the fields of science, technology and education have also adversely affected religion and its traditional functions. There is a grown trend towards secularism and secularization today (Bhattarai, 2008, P. 237).

However, if we search for theological literature of different religion, we can get various contributions for environment conservation in different religions especially in Eastern Philosophies.

### **Objective of the article**

The main objective of the article is to explore the vital role of environment conservation by eastern religions as stated in different scriptures and related writings.

Other/specific objectives are:

- Promoting readers to study and to be familiar on crucial role of environment conservation through different religions; and
- Persuading the people for environment protection as practice of their religion in hand to hand.

### **Methodology**

The study is conducted in the qualitative descriptive approach based on having a large scope reading of different religious scriptures and writings. The study is managed in thematic way analyzing and interpreting as blending with different literatures and eastern philosophies of environment conservation and websites. The study is textually explorative and survey type in nature.

### **Environment in Hinduism**

Hinduism is a religion which is very near to nature. It asks its followers to see God in every object in the universe. Worship of God in air, water, fire, sun, Moon, stars and Earth is specially recommended. Earth is worshiped as the spouse of God. Hence all the living beings on the earth are considered as offspring of god/goddesses.

According to religious texts, when people plant trees and care for them, those plants are reborn as their children. Whoever gives trees and plants in charity pleases the gods through flowers on the trees. In sunny and rainy weather, trees serve as umbrellas to passers-by desiring refuge as rest. By offering droplets after the rain, they please forefathers, those who offer flower attain affluence and prosperity.

On the Rig Beda, 6/48/17, it is said;

Dff sfsDjL/d'b\j[xf] jg:kltdz:tLlj{ lx gLgzM.

Df]ft ;"/f] cx Pjf rg u |Ljf pbwt] j]M ..

(Bholla, 2007.p. 67)

It means, do not be liked the devilish buzzard that troubles other birds by grabbing their necks and killing them. Do not trouble the trees. Do not uproot or cut them. They provide protection to animals, birds and other living beings.

In the Manusmriti, it is said that trees bring with them the fruits of their deeds from the last birth. They are living beings and experience sorrow and happiness. God has created them for the welfare of living beings. They face the sun and the heat, but protect those who come under their shade. They provide refuge and residence to birds and insects. They bear flower and fruits. One cannot estimate the number of saints and sages who offered prayers under the shade of trees. It is characteristic of the trees to give and keep giving (ibid).

In Hinduism, people worship as the reverence of various natural elements, such as plants, sun, moon, water, air, land, stone etc. as gods and goddesses. According to the Hindu religion, Brahma has been regarded as the creator of the universe under different names, forms and attributes given to him in the Vedas, Upanishads and Purans. Several Hindu Gods and Goddesses have animals and plants as their mounts (Shrestha, 2000. P. 200).

Some animals and plants are given associated with the Hindu deities.

Animals/ Birds

Lion  
Swan  
Elephant  
Bull  
Deer

Plants/Trees

Tulsi  
Peepal  
Mango  
Bel  
Kapur

God/Goddesses

Durga  
Brahma  
Ganesh  
Shiva  
Vayu etc.

God/Goddesses

Laxmi, Vishnu, Ancestor worship  
Vishnu, Krishna, Ancestor worship  
Laxmi, Govardhan  
Maheswar, Spirits, Siva  
Moon  
Etc.

Source: - Dwivedi & Tiwari (1989, P. 50)

Also, for Hindus, the planting of trees is a religious duty. Cutting of trees and destruction of flora is considered a sinful act. They believe that a god lives in a tree or that the tree has a spirit rendered the cutting down of green trees is an unreligious act. The *Padma Puran* also states that cutting of trees is a punishable offense and the person who indulges in cutting trees and destroying grass field has to go to hell (Shrestha, 2000, P. 200).

*Charak Samhita* considers the destruction of forests is most dangerous for the nation and human beings. Vanaspati has direct relationship with the well being of the society. Due to the pollution of natural environment and the destruction of Vanaspati, many diseases crop up to ruin the nation. Only the Vanaspati with medicinal qualities may enhance the nature and cure diseases of human beings (Dwivedi & Tiwari, 1989, p. 177).

In the *Padma Puran*, it is said that the Peepal tree is a form of Lord Vishnu. Therefore, it is accorded special importance for religious purposes. Often described as a divine tree, it is an object of prayer. On several occasions around the year prayers are offered to it. It is believed that Lord Vishnu and Goddess Lakshmi reside in the Peepal tree on Somapati Amavasya (the dark night of the month that falls on a Monday).

In the *Skand puran*, it is said,

d'n] ljiOf'M l:ytf] lgTo+ :sGw] s]zj Pj r .  
gf/foOf:t' zfvf;' kq]if' eujfg xl/M .  
kmn]~Ro'tf] g ;Gb]xM ;j{b]j}M ;dIGjtM ..  
; Pj ljiOf'b|'d Pj+ d"tf]{ dxftdleM ;]ljt k'Oo d"nM .  
o;\o ; |oM kfk;x; |xGtf ej]Gg[Off+ sfdb'wf] u'Off9\oM ..  
(Bhalla, 2007. p. 69)

It means Vishnu resides in the root of the Peepal tree. Keshav (Krishna) resides in the trunk, Narayan in the branches, Lord Hari in leaves and all the gods reside in the fruits. This tree is like idol of Vishnu. All good people serve the virtues of this tree. This tree is full of all kinds of virtues and has the ability to fulfill desires and absolve the sin of people.

The *Padma Puran* asserts that wherever there is a garden of Tulsi plants that place is like a pilgrimage. Representative of Yama, the God of Death, can not enter this home. Homes plastered with soil in which the Tulsi grows are free from disease.

In the *Brahmvaivart puran*, prakritikhanda, 21/40, it is said.

;'wf w6;x>]Of ;f t'li6g{ ej]4/]M .  
of r t'li6e{g]j]GgtOff+ t'n;L kq bfgtM .. (Bhalla, 2007, P. 72)

It means, Lord Hari is not so pleased after bathing with thousands of pots filled with celestial nectar, as he is when ever a single leaf of Tulsi is offered to him.

During the period of great epics and *Purans* the Hindu concept of flora further expanded. Trees were considered as being animate and having life, feeling happiness and sorrow. In Mahabharata, it is said:

Trees take water from the roots. If they have any disease it is cured by sprinkling of medicines. Trees are alive and they have life like others because on cutting they feel sorrow. Similarly they have the feeling of happiness. After cutting, a new branch comes out. (Dwivedi & Tiwari, 1989, P.175).

### Environment in Buddhism

Buddhism is a philosophy and ethics enunciated and developed by Buddha. Later, it came to be known as Buddhism. Today Buddhism is practiced as way of life. Buddhist people follow the way shown by Buddha. Like Hinduism, Buddhism also has very close relationship with environment. One of vow of Buddhism is non-violence (ahimsa) which is related with conservation of biological diversity.

Buddhists believe that human beings can attain enlightenment and do not feel human beings to be superior to the rest of other living beings. Early Buddhism believe in a close relationship between human morality and natural environment (Shrestha, 2000, P. 200).

Buddhism, the interpreter of Non-violence doctrine, denotes very clearly how and why man should not indulge in violence or harming other beings because “All are afraid of the rod (punishment), all fear from death (Tripathi, 1998, P. 192).

Moreover, Tripathi adds that as a matter of fact, according to Buddhism nothing in this world is ever existing, and so everyone should endeavour to obtain the gamin (impermanent) and seek for eternal Truth five *Dukkha –nirodh* patipada, and fourth truths. Such is the path which may lead people to the cessation of all sufferings. This Ariyasac came consists of the Atthangia Magga (Eight fold practices) (ibid).

In Buddhist culture, nature is considered sacred. It was close to Buddha on all the important occasions of his life. He was born in a garden; he attained Buddha hood under a Peepal tree and passed away from his world under the trees. He preached his first sermon in a deer park and from then on nearly always taught outdoors under the shade of trees. All this shows a close relationship between Buddhism and the natural environment (Shrestha, 2000, P. 200).

In different Buddhist texts we get that, Buddha taught that balance of nature is achieved by the functions of the forest. Survival of forest is vital to the survival of natural harmony, balance morality and environment (WWF, 2000, P. 33).

In order to protect the environment we must protect ourselves. Selflessness, mindfulness, compassion and wisdom are the essence of Buddhism. Mind fullness and clear comprehension are at the heart of Buddhist meditation.

#### **Environment in Islam:**

Islam is considered a monotheistic religion. It is a system of belief and practices established by Prophet Mohammad. To a Muslim, Islam embraces all the aspects of life, which makes it a kind of totalitarian system with control over all the domains of human activities in one god is the bedrock of faith in Islam and the Quran is the main pillar of the religion (Shrestha, 2000, P. 200).

The essence of Islamic teaching is that the entire universe is God’s creation. Allah makes the waters flow upon the earth, upholds the heavens, makes the rainfall and keep the boundaries between day and night. The whole of the rich and wonderful universe belongs to god, its maker. It is God who created the plants and animals in their pairs and gave them the means to multiply (WWF, 2000 P. 62-71).

As I studied in Rafiq & Amjal (1989, P. 120) mention that, the Quran, literally the Word of God, has been compose with a good Tree allusion: Allah sets forth the case of a good word which is like a good tree whose root is firm and everyone of whose branches reaches into heaven. It brings forth fresh-fruits at all times by the command of its Lord Allah; it sets forth for people all that they stand in need of that may take heed .

They explain more, the concept of environment in Quran is distinct enough. It has given values of unity, balance, order and harmony. The balance not only governs the structuring of the universe, it has specified each element with its proper place and define function. The law of the structural balance of the environment is often referred in the Quran by the words ‘balance’, ‘proportion,’ or ‘measure.’ The ideals set by Quran may well be accepted as a basis of elaborating conservational strategies (ibid).

#### **Environment in Jainism**

Jainism is one of the oldest living religions. The term Jain means ‘the follower of Jinas (spiritual victors), human teachers who attained omniscience. These teachers are also called Tirthankaras (ford-makers), those who help others to escape the cycle of birth and death (WWF, 2000, P. 76).

Jains some anuvratas (vows) are;

*Ahimsa* (non-violence):- Like Buddhism, it is the fundamental vow and runs through the Jain tradition. It involves avoidance of violence in any form word or deed not only a human beings but to all nature. It means reverence for life is every form including plants and animals.

*Asteya* (not stealing):- This is the principle of not making what belongs to another. It means avoidance of greed and exploitation (Amar, 1989).

Singhvi (2000, P. 80), mentions that, the ecological philosophy of Jainism which flows from its spiritual quest has always been central to its ethics, aesthetics, art, literature ,economics and politics.

### **Environment in Taoism**

Taoism has been one of the main components of Chinese traditional culture, and it has exerted great influence in Chinese people's way of thinking, working and acting.

This philosophy is the ideological root of the current serious environmental and ecological crisis. On the one hand, it brings about and exaggerated sense of one's own importance. It has confronted with the destruction of Earth and suggests that we have to conduct a thorough self- examination on this way of thinking (WWF, 2000, P. 112).

According to Brannigan (2000, P. 24), in Taoism everything is composed of two opposite forces known as Yin and Yang. Yin represents the female, the cold, the soft and so forth. Yang represents the male the hot, the hard and so on. The two forces are in constant struggle within everything. When they reach harmony, the energy of life is created. From this we can see how important harmony is to nature and someone who understands this point act intelligently. Otherwise people will assault the law of nature and destroy the balance of environment.

### **Environment in Mundhum**

Mundhum philosophy is the blend of ritual and poetry, nature and human beings (Edingo, 2007). In the study of different texts (Chemjong, 2003: Hukpa-Chaongbang, 2066 BS) it gives the sense of assimilation of animism, and ancestor worship.

The philosophy makes believe in supernatural power and carries out various rites and rituals for their common welfare in Kirats' daily lives (Edingo, 2007). Mundhum focuses on the creation of universe or ecology. So a verse of Mundhum says:

O! long ago,  
It is the serpent created rock in the sea  
The ferns grew on the creeks of the rock  
The ferns caused termite to grow  
The termite piled up clay and thus the land was formed  
Grasses like lawn and bad-bade grew on the land  
And on the land, grew the Sal trees.  
(Executive Committee of Kirat Mundhum, 2071 BS: 103)

With regards to animistic approach Mundhum believes in ecological elements as powerful means. So it appeals to respect and well manage to natural elements.

Likewise a stanza in Mundhum says:

ltK;'a<sup>d</sup>f  
xo dfn'<sup>a</sup> dfRof} .  
g]nf] s'Gof]p .

It means O trees! And leaves! Protect us! (Ibid, p. 96)

Regarding the the philosophy, the followers (Kirat people) respect nature and perform different ritual phenomena like *udhouli*, *ubhouli* and so forth. Similarly, the animist, Kirat people have worshipped and protected the jungle (*Hatiban in Dhapasi*) in Lalitpur Kathmandu for prehistoric period struggling with peripheral land encroachment. The forest is preserving religious, cultural, historical tradition as well as conserving biodiversity (Rai, 2070: 55).

### Conclusion and Discussion:

From the study of eastern philosophy we can get different religious/traditional knowledge of Environmental conservation. Such as Hindus are animating and linking the nature with spirit and worshipping them. Likewise Buddhism and Jainism are teaching to their followers as non-violence (*Ahimsa Parmo dharmah*) (Singvi, 2000, P. 80). Philosophically, Taoism conducts the knowledge of balancing the forces (Yin and Yang) to harmonize the nature. So far as I think that no religion/theological knowledge ignore the environmental conservation. The problem is that in the form of modernity, spirituality is devastating worst as blaming as conservative knowledge. According to Frazeru, “Religion is powers superior to man which are believed to direct and control the course of nature and of human life” (Bhattarai, 2008, P. 231). So the social and religious moral code and conduct which is stronger than modern law, is exploiting day by day. In the result, modern development and peoples’ concept and practices are uprooting *Bar – Peepal* of the resting platform (*chautari*) and sacred groves at their developmental activities. So it is deserting the sacred groves and sacred plants of our habitats (Adhikari, 2008, P. 191). This is only the simple example of nature’s encroachment due to kicking of theological knowledge and practice. So it should be promote to follow their discipline also through religious code and conduct and education.

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## 2.

**AUTOBIOGRAPHICAL ELEMENTS IN WILLA CATHER'S  
THE SONG OF THE LARK**

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*“Nothing is far and nothing is near, if one desires. The world is little, people are little, human life is little. There is only one big thing—desire.”*

*The Song of the Lark*

Willa Cather is regarded as one of the greatest American novelists of twentieth century. She has devoted herself to the portrayal of frontier life of pioneers in the Middle West America. Her earlier novels are remarkable for their realistic inclusion of personal details and emotional reflection from her childhood on the Great Plains. Her writings are strongly influenced by her personal experiences.

*The Song of the Lark* (1915) is the most autobiographical novel Willa Cather ever wrote particularly the early consequences of the novel have a strong basis in Willa Cather's childhood in Red Cloud, Nebraska. In this novel everything Cather had gathered in the forty years of her life i. e. her struggle and achievement, her feeling and experiences are reflected. It is the story of a talented girl Thea Kronborg who slowly claws her way to the top and becomes one of the biggest opera singers in the world.

Willa Cather was an opera fan and often went to the Metropolitan Opera house with her friends. Her meeting with the famous opera singer Olive Fremstad gave her an idea to write a novel about a singer's journey to the top. Although it is modelled on the career of Olive Fremstad, most of the other details of Thea's youth are drawn directly from Cather's own experiences. As Edith Lewis writes:

She is drawn partly from surmise as to what Olive Fremstad, the model for the latter part, might have been; partly, perhaps, from a composite of impressions about Scandinavians she had known on the ranch. But while the physical personality is entirely different, the person who most resembled the young Thea Kronborg in thought, in feeling, in spiritual development, is Willa Cather herself. (39)

The American opera singer Olive Fremstad was born in a religious family of Swedish immigrants and grown up in a small town in Minnesota. Her father was a Methodist clergyman and so she got opportunity to sing and play the organ in the church choir at a very young age. She was poor and had to earn her own living by giving music lessons. She saved enough money and went to Germany to study music in her early twenties, and at thirty she began to sing at the Metropolitan Opera.

In *The Song of the Lark*, Thea Kronborg is the musical daughter of a Methodist minister. She grows up in a little town Moonstone and supports herself by singing in church and playing accompaniments for Bower's other pupils. She goes to Germany to study music and struggling like Fremstad, finally becomes a famous opera singer.

Thea, like Cather is one of the seven children and lives in an overcrowded little house. Moonstone, Colorado, a small town in the desert west of Denver, resembles Willa's hometown, Red Cloud, Nebraska. She “reproduced her hometown so precisely that one could map the stores, churches,

houses, and streets of one and find her way in the other. Moreover, Thea Kronborg is Willa Cather in essentials, though Olive Fremstad was her external prototype” (Rosowski 62).

By combining Fremstad’s ethnic background with her own experiences Cather was able to enrich Thea’s childhood to make it fit her pioneer ideal. Like Willa Cather, Thea is very much attached to her youngest brother Thor but has an adversarial relationship with her sister Anna as Willa had with her sister Jessica. Willa Cather’s father was a well-read man and gave Willa an early passion for books as Dr. Howard Archie fuels Thea’s artistic ambitions. Most of her father’s positive aspects are channelled into the character of Dr. Archie. He combines the characteristic qualities of Mr. Cather and Dr. Mckeby, the family physician. Cather’s idol and mentor Dr Mckeby had treated ten year old Willa during her illness, just as Dr. Archie takes care of Thea and saves her from pneumonia. These relationships in both cases have significant impact on the development of young girls. Dr. Archie opens the world of literature to Thea and plays a key role in her education as Willa Cather’s familiarity with literature was cultivated under the guidance of her father at a much earlier age.

There are striking similarities between Thea Kronborg’s friends and individuals who had important place in Willa’s life. Thea’s friendship with Spanish Johnny brings her closest to the essential impulse of the earth. Her relations with Mexican and especially with Spanish Johnny are part of her self-discovery as an artist. When Thea sings before the Mexicans a “really musical people,” she receives “the response that such a people can give.” She feels as if “all these warm-blooded people debouched into her” (*The Song of the Lark* 151).

Thea’s faithful devoted friend Ray Kennedy, a conductor on a freight train introduces her to the world outside of Moonstone and nurtures her sense of adventure. From his tales of the Old Mexico and the Southwest, Thea learns human endeavours and struggle to pull himself up from a primitive to a civilized creature. Ray Kennedy and Spanish Johnny are drawn from the people whom Willa met during her first visit to the Southwest.

Thea’s music teacher Herr Wunsch recognizes her talent and knows that “she had both imagination and a stubborn will, curiously balancing and interpenetrating each other. There was something unconscious and unawakened about her, that tempted curiosity” (*The Song of the Lark* 63). He is modelled after Professor Schindelmeisser who taught music lessons to Willa.

In Chicago, Thea’s piano teacher Andor Harsanyi accidentally discovers her beautiful voice which is her real gift of God to her. The method “Harsanyi adopts in training Thea’s voice recalls Willa Cather’s literary approach—as expressed in ‘Three American Singers’—from the controlling idea of a piece to the individual passage, from the larger feeling of intuition to interpretation, from intention to specification” (Giannone 91). Harsanyi sends her to the voice teacher Madison Bowers. Harsanyi’s recognition of Thea’s voice is a turning point in her career as an essay upon Thomas Carlyle was in Willa’s life.

Thea’s full awakening occurs in Panther Canyon. Here among the ruins of the ancient dwellings she understands the true meaning of art. She realizes, “These potsherds were like fetters that bound one to a long chain of human endeavor” (*The Song of the Lark* 196). When Willa went to the Southwest she herself was at a crossroads in her career. During her time of rest she got out completely and regained her strength and courage. Like Thea, she had a clear vision of what she wanted to do in the future.

Though Willa Cather’s memories of Nebraska provides characters, incidents and settings, opera singer Fremstad’s childhood and many memories of past also get into the novel. Thea’s hard monotonous routine as an accompanist and her painful advancement from Moonstone to Chicago is the account of the singer’s early life and her struggle. But the feelings, emotions and frustration of Thea are Cather’s. Thea becomes one of the leading sopranos at the Met and now her prototype is Olive Fremstad not Willa. After singing in Germany for a decade Thea returns like Fremstad. Cather’s passion for opera inspired her to write a novel about the great Wagnerian soprano Olive Fremstad.

In Olive Fremstad Willa Cather finds the spirit and determination of the frontier women and her singing had the originality of the pioneers. In *The Song of the Lark*, Willa combines her feeling about Fremstad's art with her feeling about art and in *Thea* both these qualities are communicated. The story reflects Willa's most positive view of art and the artist's life. In the story of Thea Kronborg who becomes a famous opera singer, she has presented an artist as a divine figure and a heroic conqueror. Although she had an external model for the novel in the person of the opera singer Olive Fremstad, Willa Cather tells the story of Thea from a personal view point, integrating her own childhood memories and experiences into the story of the artist's life. Thus Thea Kronborg's struggle to become an artist is in a very real sense Willa Cather's life as well.

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## 3.

**BABY KAMBLE'S *THE PRISONS WE BROKE*:  
EXPRESSION OF PAINS AND SUFFERINGS****Kunj Bihari Ahirwar**

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**ABSTRACT**

Dalit women have been crushed and humiliated twice firstly, as they belong to a patriarchal society (gender biasness) and secondly, their birth to a community in the society which is named as untouchable or the Dalits. The biased social system and patriarch society in common provided them the lowest place in society. It is well known that Dalits were not allowed to have education because of the laws of Manu (religious scripture, written for the legitimization of the dominance of the higher castes over the lower castes), in the case of Dalit women, it becomes more rigid. The Dalit women were untouchable in Hindu society but they were also neglected in their own families for being women. The rampant patriarchy and upper caste domination push them to the lowest position of the society. This paper deals with the pains and sufferings of a Dalit woman as presented by Baby Kamble in her autobiographical text *The Prisons We Broke* which portrays a pathetic picture of the Dalit women who were trapped in between the gender biasness and rigid caste system in the contemporary society.

**(Key words:** Dalit women autobiographies, dual marginalization, untouchability, patriarchy)

Dalits in India have been marginalized socially, culturally and economically for ages. The caste system has destroyed the social status of low caste people and has forced them to live a degraded and humiliating life. They were forced to live as nothing but the two footed animals. The condition of Dalit women is too humiliating, as they are also considered as impure and polluted due to their caste and degraded works associated to them. Smita M Patil aptly writes about the social status of Dalit women:

Dalits have been victimized through the structural hierarchy of caste that perpetuates the ethos of inequality and maintains the segregation of power. Dalits are oppressed, exploited and discriminated against, and are being methodically erased through graded inequality at every level. So there is hardly any space for dalit women in either the public or private sphere. Subjugation of dalit women persists through the obnoxious linkages of caste, gender and class (Revitalizing Dalit Feminism Towards Reflexive, Anti-Caste Agency of Mang and Mahar Women in Maharashtra 11-12)

The Dalit women autobiographies are the record of self experiences of pains and sufferings due to prevailing of untouchability in the Hindu. These works are the narrations which narrate about gender discrimination, deprivation and social ostracism. These are the depiction of own experiences related to pains, humiliation and sufferings due to the Brahminical supremacy and men dominance. The women autobiographers have bitter experiences of deprivation and marginalization due to age-old cultural traditions. Dr. M. Sreelatha aptly writes about the Dalit women autobiographies:

The writings of Dalit women represent their own experiences, their burning indignation and protest against the caste and gender discriminations prevalent in the society. Many Dalit women started awakened and giving literary expression to their sufferings. The voice of Dalit women is an intense cry for justice. Their autobiographies reflect a burning

desire for freedom from the clutches of caste, discrimination, and age-old cultural traditions (Dalit Women Autobiographies: Untold Stories of Anguish 7-8).

Mounika Vurity, in her book 'Dalit Feminism and Linguistic Distance', describes the social condition of Dalit women by comparing them to slaves. She writes:

Dalit women are born twice cursed. The rampant patriarchy and upper caste domination push them to the lower rungs of the society. The lower class attached to the aforementioned qualities of Dalit push them even lower placing them on the lowest possible rung. With socially acceptable sexual harassment meted out to them by the upper caste men, they live the life of a slave. The slaves get beaten to pulp when they try to resist the touch of a man at home (*Dalit Feminism and Linguistic Distance* 14).

When Dalit women became capable for understanding their pitiable condition, they started raising their voice against this dual humiliation of being untouchables and as women. Rajkumar clearly says how they started protesting their exploitation in their families. He states:

In some cases, the women would protest against the indifferent attitude of their husbands towards them. Some of them came to realize that if they remained silent, they would be further exploited (*Dalit Personal Narratives: Reading Caste, Nation and Identity* 224).

*The Prisons We Broke*, which is considered as a milestone in the history of Dalit literature and believed as the first autobiography written by a Dalit woman, was published in 1986 in Marathi with the title *Jina Amucha*. Later, it was translated by Maya Pandit and was published in 2008 in English. *The Prison We Broke* expresses the age-old suppression of the Dalits. It narrates about the humiliation due to caste-based discrimination and inhuman condition of existing Dalit community. Maya Pandit, the translator of *The Prisons We Broke*, compares it with other Dalit autobiographies and finds similar to them as it also depicts the deprived condition of the Dalits. She writes in its introduction:

Like most Dalit autobiographies, *The Prisons We Broke* is an expression of protest against the inhuman conditions of existence to which the Hindu caste system has subjected the Dalit for thousands of years. (Introduction xi)

The Dalit women were treated in humiliating manner. Kamble writes, "These idiotic Mahar women! Hey you, why do you bring these brats along? They'll touch things and pollute everything. Tell them to sit quietly." (*The Prisons We Broke* 55)

The experiences related to social ostracism due to patriarchy, as expressed by Kamble are comparatively bitterer than the caste-based humiliation. The expression of insecurity of Dalit women is one among the great aspects of Kamble's personal narrative. The position of Dalit women is full of sufferings charred by insecurity. Kamble portrays the real condition of Dalit woman in her life story. She boldly pens how the Dalit woman was victimized of domestic and social violence. She not only depicts the socio-economical condition of the Dalits but also her acquaintance with the societal and in-house subjugation of the Dalit women. Kamble records several incidents in her autobiography about the degraded and pitiable condition of Dalit women. She writes:

In those days, it was the custom to keep women at home, behind the threshold. The honour enjoyed by a family was in proportion to the restrictions imposed on the women of the house. When no one could see even a nail of the woman thus confined within the four walls of the house, then this 'honour' became the talk of the town- a byword among the relatives and friends in the surrounding villages. Then people would tell each other, how one Pandharinath Mistry kept his wife completely hidden in the house and how even the rays of the sun did not know her. *My father had locked up my aai in his house, like a bird in a cage* (Emphasis mine). Whatever money he earned, he would squander away.

While his contracts lasted, there would be plenty of food, clothes, and fun. But when he was out of work, we had to go without food even (*The Prisons We Broke* 5).

The Dalit women were considered as a personal property of the husband. Kamble remember an incident when a father asked his son to be proud and firm like his 'aaja' who murdered his wife because she shared a smile with his cousin. She writes about the incident and appalling condition of Dalit women due to patriarchy, "Once his wife smiled at his cousin. Finished! He lured her with sweet word, took her to a field and just axed her down." (*The Prisons We Broke* 100). As a girl child, they had to be treated secondary in the regard of status in their families. Kamble again remembers, "The eldest son was the pride of the house. He would be offered to the deity as vaghya or portraja. Fathers had a lion's share preparing their sons for this role." (*The Prisons We Broke* 18). The Mahar women had to keep in their mind that they belonged to some lowly caste and had to respect the higher caste people or they had to face humiliation. Kamble narrates an incident when a newly wed woman, by mistake, forgot to bow in-front of the master:

The master would simply explode in rage. He would march straight to the Mahar chawdi, summon all the Mahars there and kick up a big fuss. 'Who, just tell me, who the hell is that new girl? Doesn't she know that she has to bow down to the master? Shameless bitch! How dare she pass me without showing due respect?' (*The Prisons We Broke* 53).

*The Prisons We Broke* presents the exploitation of Dalit women in term of 'sex' and 'gender'. There were innumerable restrictions on Dalit women those can be considered as reasons for their pitiable condition of domestic and social life. They could not live their life liberally. They were married in their childhood when they were unable to understand what marriage is. In their in-law's house, they were considered as slaves and had to face physical torture regularly (*The Prisons We Broke* 87-95). They were restricted to their families, children, and husbands. They were prohibited from talking or sharing something with the other men. If any of Mahar women was found talking with other men; she had to face social boycott. In some cases, such women were either murdered by her husband or got their noses chopped. The victimization of Dalit women due to Brahminical conspiracy and patriarchy is clearly explained by Gopal Guru who wrote the 'Afterword' of *The Prisons We Broke*,

The Prisons We Broke shows, Dalit men did not hesitate in chopping off the nose of those Dalit women who according to the former failed to abide by the patriarchal norms. Baby Kamble also describes in her story a Devdasi system, which brings disrespect to their individual self. In the Devdasi system young Dalit girls are married either to a god or goddess. This is done for the well-being and survival of a male child (Afterword 166-67).

Kamble narrates how she, too, was a victim of harassment and torture of her husband. She writes:

"Once we went to Mumbai to attend a meeting, we travelled in a general compartment that was very crowded and some young men happened to stare at me. My husband immediately suspected me and hit me so hard that my nose started bleeding profusely ....The same evening we returned and he was so angry that he kept hitting me in the train' (*The Prisons We Broke* 155).

Dalits, in Maharashtra, were socially ostracised and they had to live a degraded and disgraceful life. They were socially and economically marginalized and were restricted to a status of two-footed animals. They were poverty-stricken and their social condition was just like unimportant creatures. Kamble writes, "Our people in these villages lived in abject poverty. They had absolutely no power, and yet their hearts were full of kindness and love for each other." (*The Prisons We Broke* 49). The Mahar women had to face double discrimination of biased caste system and patriarchy.

As a conclusion, it can be said that Kamble presents a clear picture of exploitation and sufferings of Dalit women due to untouchability and patriarchy. It is Dalit movement, led by Dr. Ambedkar, which

brought changes into their social status and transformed them from beasts to human beings. Kamble finds the biased principles of the Hindu religion are responsible for their inferior status and inhuman condition; she suggests to give-up all the biased rituals and traditions based on Hindu customs, otherwise their condition will remain be beasts like.

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## 4.

**EXPLOITATION OF WOMEN IN MAHESH DATTANI'S  
“BRAVELY FOUGHT THE QUEEN”****AMARNATH K R,**

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*Abstract : Bravely Fought the Queen is a play by Dattani, depicts how women are exploited in the modern society not only by the surrounding, but also by their spouse and close relatives. Baa, the widower mother of Jiten Trivedy and Nitin Trivedy and the unnamed mother of Praful and the two sisters Dolly and Alka represent the first generation. The husband of Baa was a drunkard and he frequently used to beat up Baa . Now, Baa becomes old and her husband is dead but his remembrance is still affecting her seriously. The mother of Praful and his two sisters marry for the second time without proper divorce from the first husband and therefore, she is taken as a whore. She (Baa) forced her son to beat up his pregnant wife. As a result, the baby, Daksha is born deformed prematurely at seventh month; she represents the third generation of women's victimisation and stands as the symbol of Jiten's torture on Dolly. For Alka also the suffering is indeed extreme. Her brother, Praful arranges for her marriage to Nitin. In fact, Nitin and Praful are homosexuals who keep a close sexual relationship. To continue their relationship he (Praful) lets her sister to suffer throughout her life. Lalitha with her obsessive love for Bonsai. Actually, bonsai symbolizes these Indian women of India whom the patriarchal society has never given the chance to grow freely. Her creations of bonsai show that she is also a victim of the society with many unfulfilled wishes and suppressed feelings and longings since the society does not let her to have them for her being a woman.*

*Keywords : Victim, Patriarchal, Oedipus Complex Homosexual, Gay, Bonsai, Claustrophobia, Chauvinistic*

Bravely Fought the Queen (1991) is the fourth play of Mahesh Dattani, who has won the prestigious Sahitya Akademy Award in 1998 for his book of plays, Final Solutions and Other Plays (1994). This play was first performed at the Sophia Bhabha Hall Mumbai on the 2nd August 1991. In this play, Dattani has dealt with the status of women in the present Indian society and thereby depicting the victimisation of women as they had been in the past. It is an internal tragedy deals with the odds and sufferings of patriarchal imposition and exploitation over women. All the women characters are especially the women of Trivedy family in the play suffered by male tyranny and domesticity. There are six female characters in this play. Among them four is physically present and two other presence is highlighted but not physically present yet they have the same own story of harassment just like the four present female characters. This play mainly focuses on six male characters in which two are not physically present. All the male characters abuse women except Sridhar. The women of physical presence in the play are Baa, the mother of Jiten Trivedy and Nitin Trivedy, the two sisters of Praful-Dolly and Alka, who are the wives of Jiten and Nitin respectively and Lalitha, spouse of Sridhar. Sridhar is an employee in the company of Jiten and Nitin. Daksha, the daughter of Jiten, Dolly, the unnamed mother of Praful, and the two sisters who are not physically present. The male characters who are physically present in the play are Jiten, Nitin, Sridhar and Praful .

In this paper, it is discussed with the female characters and how they are exploited in the hands of their male-counterparts. Baa and Dolly's exploitation is somewhat similar but it is Alka whose suffering and frustration is due to her husband's homosexual libido and her brother Praful's deceit of not revealing the reality of Nitin to her (Pant 2005: 44). This line depicts the exploitation of the three women of the Trivedy family in the play. The prime character of the play is Baa. The play opens with Baa, the ailing mother of Jiten and Nitin with white hair and in a white sari as her husband deceased. Through a series of flashbacks in the play and her inability to take 'memory' and 'past' out of her mind, we know that her past is tragic

and she has been the victim of discrimination and tortures of her husband. Baa's husband was a dominating and violent man who had banned her from singing also used to beat her up repeatedly. He also ill-treated his sons. His nature towards Baa and their sons was so rude and brutal that she becomes affected even after the death of her husband whenever she recalls him of making her unable to live in the present. Thus, she is put in a condition in which she cannot differentiate between the past and the present. Therefore, she clings to her sons with expectation for what she does not get from her husband. She unconsciously arouses her sons against their father so that she gets extra favour from them. A very important thing is that because of the tyranny of her husband, she starts to have hatred for Jiten only because he has taken after his father in appearance and behaviour and starts loving Nitin in an extreme and abnormal way for he resembles her in nature and appearance. So, in her elder son, Jiten she sees the picture of her husband, therefore, she automatically develops an inclination towards her younger son, Nitin. Her obsession with Nitin, and her craving for love from her sons alienate her and arouse Oedipal complex in Nitin turning him into a homosexual so that his love for his mother remains the same. Further, her obsession with her sons and possessiveness over them intrude into the privacy of her daughters-in-law. Her behaviour of always adhering to her sons and gaining hold over them are to such an extent that they become intrusion into the married life of the two sisters. She lets Jiten to beat up his wife, Dolly even at the advanced stage of pregnancy and the result is that their daughter, Daksha is born prematurely at seventh month. In Nitin's case, she is stopping him from having children. Thus, she while trying to get her room, which her husband and the society had not given, snatches the room of her daughters-in-law through intrusion and control over the married lives of her sons. And this unbearable attitude makes her a patriarch to her daughters-in-law. Thus, it is the injustice, violence and ill behaviour of her husband towards her that she unconsciously desires love, support and understanding from her sons. Her inability to live in the present, and brooding over the past, and remembering past acts of her husband as fresh as it is happening now, her nature which is a bit deviated from normalcy are all the creations of her husband's lack of concern for her and his brutal and inhuman acts on her. Her hold over not only on her sons but also on her daughters-in-law is only an effort to get herself secured and loved by her sons. Indeed, she is ill-treated and the victimisation is upto the level that she tries to hold control over her sons and daughters-in-law, her unforgettable and unfortunate past has held control over her.

Dolly the eldest of the two sisters of Praful and wife of Jiten. She is portrayed as an isolated woman who has been hooked in a loveless marriage with an uncaring husband. Jiten marries Dolly not because of any attraction but only for the sake of the societal norm of marriage. He is neither loyal nor understand her, he gets his satisfaction of sexual desire from whores instead. He takes the advantage of being under the category of 'fortunate sex' where there is no restriction in every aspect of his life. All his sixteen years of married life, he has taken Dolly out only once and this shows that he is not treating her the way she deserves. Her husband is there bearing the symbol of patriarchal domination. He used to beat her up for every petty matter. Her mother-in-law consciously and unconsciously imposing dominance over her and her sister and exploiting their husbands as the strength and basis of her patriarchy. Then another man who indirectly has let her suffer is her brother, Praful. He deceives Baa and her sons by making them to think that his father and the two sisters' father is only one person. The two sisters are the children of his mother's second marriage while he is the child of her first marriage. It is for their being accepted as daughters-in-law by Baa that he did not tell her the truth that he and his sisters (Dolly and Alka) are not of the same father (though their mother is same) but Dolly and Alka are in the thought that Baa completely knows about their parentage. Baa realises this truth at a time when Dolly was pregnant with Daksha that her (Dolly's) mother married for the second time to a person who was already married. Therefore, society including Baa takes her as a whore, Dolly is the daughter of that whore, and Baa doubts Dolly to be like her mother. Therefore, she induces Jiten to beat her up in the advanced stage of pregnancy of seven months in the thought that the child is not of her son's for she too is being taken as a whore. As a result, Daksha is born prematurely at seventh month. She is deformed and mentally retarded. Thus, Daksha too, is victimised. She has a silent presence in the play and stands as the symbol of Jiten's violence and torture on Dolly. The mother of Dolly and Alka also suffer and her second husband had betrayed her by not

revealing his identity as an already married man and making her a whore in the eyes of the society. These two women also suffer because of the norms of the patriarchal society of India. Again, the confrontation of Dolly with Lalitha when she (Lalitha) comes to her home to discuss the ball hints that her husband has no value for her existence in his life and there is no desire in him to tell her anything about him and his office. Thus, in the hands of patriarchy Dolly suffers torture, violence and ill-treatment. Her husband's lack of concern for her and the loveless marriage results her to have some psychic problem. She is let to create an imaginary world and live there with imaginary people providing her what she does not get in reality. She poses herself very cool, calm and happy in her married life but in her it is just opposite. Jiten has no love for her and Baa is there to aggravate her unhappiness. Praful also deceives her and her sister. Therefore she creates her own world to be happy in which she beautifies herself, takes enormous pleasure in the sweet tune of thumria song from which she gets the ideal love she is longing in her life and Kanhaiya a character the minds of two sisters have created. So, she suffers not for her own fault but for Praful. She suffers a lot being a woman. The husband who himself is a cheater and is disloyal to his wife and who enjoys with whores cannot bear his wife's being a whore, that too is only imposed on her by the society. It seems that men can never think women as human as they are and they are always victimising them (women) because they need to show their superiority over them.

Alka is the younger sister of Dolly and wife of Nitin. She suffers from two different hands one from her brother, Praful and the other from Nitin, her husband. Jiten and Baa are also no less from them in torturing her. Her brother burnt her hair for returning from school with the neighbour's son on his scooter instead of walking with Dolly, and she becomes a victim due to this. But in Praful's arrangement of her marriage to Nitin, we can see that he is only using her to achieve his own end. He has gay relation with Nitin that he wants her to marry Nitin so that he can continue his affair with Nitin. Thus, he tricks her and uses her as an instrument to maintain his affair with Nitin and she has to suffer her whole life because of it. So, Nitin is homosexual and losing himself in the strong arms of Praful. Then how can he be a good husband to Alka? Then, we have Baa who does not like her to be her daughter-in-law because of the same reason as she doubts Dolly to be a whore. In addition to that, she (Alka) had once claimed and hurted the chastity of Baa by asking her whether she had different fathers of her two sons for they are so different in attitude and behaviour. Nitin is homosexual and further it is under her (Baa's) control to let Nitin have his children or not. Baa does not want him to have children. Thus, she is not made a mother. There is no happiness in the married life of Alka. But she is blamed for being childless that she is not perfect as a woman. We can quote Alka's lament from the play:

You (Baa) know why I can't have children. You won't let me. That's why (Dattani 2000: 284).

We are told that Nitin is Baa's favourite. Jiten and Nitin hope that the house will be left to Nitin. But it is not so, it is left to Daksha and Praful is made the trustee. She chooses Daksha because she bears the greatest guilt in making her a handicap. Again, Praful is chosen as trustee because she thinks that it is only Praful who loves Daksha truly. Moreover, she also wants to compensate for the shame she had given to him regarding the two sisters' father. But Jiten and Nitin do not have much idea about these feelings of Baa. So, they think that it is Nitin's marriage with Alka, which shocks Baa and instigates her to leave the house to Daksha with Praful as trustee. Daksha's being the heir to the house does not bother them but they can not bear Praful's being the trustee. Here, we will consider the following words of Nitin to his mother.

“Baa, this is important. Will you give me the house if I send her back for good this time?” (Dattani 2000 : 302).

A point that can be considered here is the room given by Nitin to his wife. To him, the house counts more than his own wife. For the sake of the house he is ready to throw her out of the house for she is of no importance to him. To add the ill-treatment of Nitin to Alka, Jiten is there. Regarding the heir to the house, Jiten's treatment towards Alka in Act III is rude. It is shown that he does not bother what happens to Alka if she is in the way of their having the house. He has taken Alka only as a commodity, which can be taken off if it comes out to be an obstacle in his way. Thus, Alka suffers severely. She is childless; she

lacks decency and qualities of an ideal wife. Further, she is an alcoholic and thus an immoral woman. But it is her brother, her husband, and her brother-in-law who urge her to be such a woman. The faulty and guilty persons are themselves but instead of them Alka suffers. She is victimised up to the extent that she is turned into a very different facet from herself.

Thus, all Trivedy women suffer from male domination. They do not get what they deserve. The exploitation and tyrannical acts towards them are quite intense and it seems that Baa, Dolly and Alka all have some abnormality and deviation from their present life-hovering in reverie, sustained lingering on memory and creating their own imaginary world where they fancy anything they aspire to have in real life. Indeed they are severely victimised. Lalitha, the outsider and the wife of Sridhar is different from the three Trivedy women and she represents a kind of normality that the three Trivedy women do not possess. Her presence is contrary to the position of Dolly and Alka. She is in a place a bit safer and better than that of Trivedi women and we can say that her position is much higher and free from that of them. Domestic life, where Trivedi women have to live is not the world where she is to confine too. She has a room in the outside world where men run their life. She has her part to decide whether they (she and her husband) should have children or not. However, it is still doubtful whether she is getting enough freedom in our patriarchal society. She does not suffer in the hands of Sridhar, but suffers in the hands of society. She still has something which the society does not provide with for her being a woman and which she tries to seek in her obsessive love for her bonsais. The bonsais' bizarre shape, the grotesque look are the objective representation of the mental conditions of the different female characters in the play who try to escape from the frustration of their claustrophobia.

“Alka seeks a consolation in alcohol. Dolly develops a fascination for Kanhaiya, the cook while the obsession of Lalitha transmutes her passion for bonsais” (Agrawal 2008: 73).

She too has something in her as the Trivedy women do. She too longs for something the society does not give. Her passion for growing bonsais symbolically reflects her own mindset. The wiring and trimming she subjects to the growing plants may be the representation of the control and restriction she has done to her own life. The dead shoot means that she has many suppressed or unfulfilled desires and aspirations as a result of the male-dominated society, though not directly. In the play, not much is dealt with Lalitha, but it is highlighted that she also has areas where she thinks that she is being suppressed, neglected and dominated. She does not suffer to the extent of Trivedy women. But, she too is a victim. Her obsession with the bonsais is the reflection of it. She might have not suffered in the hands of Sridhar but there is the society, the male-tyrannized one which does not even allow her to return home by herself from Dolly's house. Thus, she too suffers and she reflects her sufferings through her creations of the bonsais that she herself is also a bonsai as all Indian women are in the hands of men and their patriarchy.

Thus, Indian women are still under domination and oppression that the long sustained patriarchy is still going on and will be going on and on for men are not going to get themselves reformed. The subjugation, the torture or the way our women suffer may be different but the age-old system of dominance over women by men will never come to an end and they are and will always be victims in our male chauvinistic society.

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## 5.

**LAW ON ADULTERY IN INDIA: IN QUEST OF GENDER EQUALITY****Sarvesh Soni**Ph.D. Researcher,  
Jiwaji University, Gwalior and Assistant Professor, Madhav Vidhi Mahavidhyalaya, Gwalior.**ABSTRACT:**

A goal of gender equality is achieved when all citizen of country whether men or women, enjoy the equal rights in across every field. A hot debate had been seen recently in past year on triple-talaq issue, and found that there is need of uniform civil code, because it makes gender discrimination. On taking inspiration from that, researcher going to throw some light on another issue which is plainly discriminatory law, i.e. "Law on Adultery in India".

**Adultery** – in general means – "*Voluntary sexual intercourse between a married person and someone other than the person's spouse, who is not the husband and without the consent of him.*"

In India, in the era of women empowerment where women wants equal status like men, on the issue of 'Law on Adultery' Adulterous wife (woman) is absolutely free from criminal liability and only man who has sexual intercourse with the married woman shall be consider as a accused of the offence. Even though, the adulterous woman shall not be liable as an abettor for the offence. This made major discrimination between men and women. Only the husband of adulterous wife can file the case against the man made sexual intercourse without the consent of him, who is believe not her husband, but, the same right shall not be provides to the wife of adulterous man that she can sue on her husband and not against the adulterous woman who slept with her husband.

In foreign nation, the offence of adultery is consider as decriminalized or most of the countries remove the gender equality and made both man and woman equally liable. But, in India this penal law still continues with gender discrimination. Neither judiciary giving much response as found in previous cases nor the legislature wants to take much stress to make amendment in this law.

Recently, the view of apex court in India and eminent lawyers got change and wants either to omit this law or to make amendment because it is irrational, one side recognizing Live-in-relationship and other side punishing only man for the offence in which both enjoy the sexual intercourse moment. Now, it is the time to get to reviews these discriminatory penal laws so that, our quest can reach on its goal of gender equality.

**Key words:** Adultery; Discrimination; Married; Decriminalization.

The goal of gender equality is achieved when every citizen of country whether men or women, enjoy the equal right in across in every field. A hot debate had been seen recently in past year on triple-talaq issue where found that there was need of Uniform Civil Code, because it makes gender discrimination. It inspired me to throw some light on another plainly discriminatory law in India. Yes, I am going to pay attention of all towards 'the law on adultery in India'.

**Adultery** – The term adultery has its origin from *latin* term "*adulterium*" which means a voluntary sexual action taken by married person with another person whether married or unmarried.

In general, it means voluntary Sexual Intercourse by a married person with a person who in not their spouse.

Black's Law Dictionary defines:- '*Adultery*'— "*Voluntary Sexual intercourse between a married person and someone other than the person's spouse*". – in some terminology it is also termed as "*Spouse Breach*".

## LAW ON ADULTERY IN INDIA

*Position before enactment of Indian penal Code:* In India, if we look back, it finds wonder that before the enactment of Indian Penal Code, adultery was not the offence. It was not included in the first draft of penal code; it was added by second law commission.<sup>1</sup>

At that time it finds that wife was under social condition to accept her husband's adulterous relationship and polygamy was common culture. She neither felt humiliated nor get shock. Because she already living in humiliated and oppressive conditions within the family.<sup>2</sup>

The view on 'Adultery' under Indian penal Code, 1860, "Chapter XX – Of offence relating to marriage" Section 497 – **Adultery**<sup>3</sup> -- It unequivocally states that – 'the adulterous wife' is absolutely free person from criminal liability. She is not be punished for abetting the offence. The law presumes that "Wife" is a hapless victim of the offence. She does not in role of abettor; promoter; perpetrator; seducer; or an accomplice thereof. The 'Victim' of this offence is married man of that adulterous wife; within 'Crime against Marriage'.

Besides this, also looks Section 198<sup>4</sup> of the code of Criminal Procedure, 1973 states that – a court allow to takes cognizance of adultery when the aggrieved husband make a 'complaint'.

Above both sections which are dealing with the offence of adultery are under criminal law. In India, the offence of adultery is also major ground of divorce under section 13 of the Hindu Marriage Act, 1955.

## GROUND OF DISCRIMINATION

1. The law on adultery in India takes back to the times when women were considered as property of their husbands. So, if a man sleeps with the property of another man, how dare he do this?  
**But, a married woman cannot challenge another woman for same act, that how dare she sleep with her husband, not at previous time not even today? – As present position states.**
2. *Discrimination against Woman* – only married man (aggrieved husband) can file a complaint of adultery against a man with whom his wife allegedly made relationship.  
**But, for same offence, the right is not provided to women, neither, against another married woman, nor, against her husband. – If accused is married.**
3. *Discrimination against Man* – Man will be prosecuted for the offence of adultery, if he made sexual intercourse with married woman.

<sup>1</sup> Pillai's, P.S.A. "Criminal Law" twelfth edition, 2014, lexis Nexis, page 550.

<sup>2</sup> Ibid supra 1

<sup>3</sup> **Section 497 of I.P.C.** states "Whoever has sexual intercourse with a person who is and whom he knows or has reason to believe to be the wife of another man, without the consent or **connivance\*\*** of that man, such sexual intercourse not amounting to the offence of rape, is guilty of the offence of adultery, and shall be punished with imprisonment of either description for a term which may extend to five years, or with fine, or with both. In such case, the wife shall not be punishable as an abettor."

**\*\* Connivance:** Connivance is the willing consent to a conjugal offence, or a culpable acquiescence in a course of conduct reasonably likely to lead to the offence being committed. It is an act of the mind, it implies knowledge and acquiescence. As a legal doctrine, connivance has its source and its limits in the principle *volenti non fit injuria*, a willing mind; this is all that is necessary. Connivance is a figurative expression meaning a voluntary blindness to some present act or conduct, to something going on before the eyes, or something which is known to be going on without any protest or desire to disturb or interfere with it.

<sup>4</sup> *Prosecution for the offences against marriage* – (1) No Court shall take cognizance of an offence punishable under Chapter XX of the Indian Penal Code (45 of 1860) except upon a complaint made by some person aggrieved by the offence. **\*\*[for more detail see section 198 of Cr.P.C.,1973]**

**But, married women cannot be prosecuted for had a sexual intercourse with a married man who is not her husband.**

4. Neither Man can sue his own wife for the offence of adultery, nor can woman sue her own husband for same offence.
5. The major discrimination in the eyes of law is that – **adulterous woman cannot consider as an abettor for the offence of adultery, the blame is made only on the man.**  
**It make adulterous woman innocent and adulterous man as a offender (criminal) while both enjoyed the moment of sexual intercourse relationship with their mutual consent of each other.**  
– Even though the adulterous woman who is living in adulterous condition can voluntary continue it because she knows that she will never be punished.
6. Another major discrimination is that – if a married woman has sexual intercourse with multiple men; all those are liable to be charge of offence by the husband of that adulterous woman except herself.  
But, on the other hand, if the husband made sexual intercourse with several married or unmarried women, his wife cannot take any action against him.

### JUDICIAL ATTITUDE TOWARDS THE LAW ON ADULTERY

After independence and constitution of India enforced a big change was made in the social status of women. The women in post independence era seems to be a property of man, gets individual identity with dignitary status. She also got equal rights as man got, which derives from our supreme law. But unfortunately, the penal law was adopted as it is.

In year 1951, challenge comes before the court in case *Yusuf Abdul Aziz V/s The State*<sup>5</sup> Yusuf states that – Section 497 of Indian penal code is an unconstitutional, as it in contravention with Article 14<sup>6</sup> and 15<sup>7</sup> of the constitution. It creates inequality between man and woman, by making only man responsible for this offence. He further argued – it discriminates on the ground of sex (gender), by favoring women and against man. But, the court held that – the alleged discrimination was saved under the provision of Article 15 of the constitution which permits the state to make any special provision for women and children.

*Yusuf*<sup>8</sup> further reached to apex court in appeal where he argued that – the offence of adultery could only be committed by a man, and law provides safeguard to the adulterous woman by not punishing her as an abettor, it offended the spirits of equality enshrined in Article 14 & and 15 (3) of Indian Constitution. This immunity assured to the adulterous woman for her willing participation in the adulterous activity. He said that, this amount to a sort of licence to woman to commits and abets the offence of adultery.

Unfortunately, yusuf lost the case his interpretation of section 497 of IPC did not impressed the constitutional bench. Apex court responded: “we are not unable to read as such restriction into the clause; nor are we able to agree that a provision which prohibits punishment is tantamount to a licence to commits the offence of which punishment has been prohibited.”<sup>9</sup>

Again after three decades challenge comes in front of apex court in case *Sowmitri Vishnu v/s Union of India and another*<sup>10</sup> Petitioner stated before the court that – section 497 of IPC, being contrary to Article 14 and 15 of the constitution, it makes an irrational classification between woman and man. She raises:

<sup>5</sup> AIR 1951 Bomb 470

<sup>6</sup> **Article 14. Equality before law.**—The State shall not deny to any person equality before the law or the equal protection of the laws within the territory of India.

<sup>7</sup> **Article 15 (3). Prohibition of discrimination on grounds of religion, race, caste, sex or place of birth.**— Nothing in this article shall prevent the State from making any special provision for women and children.

<sup>8</sup> *Yusuf Abdul Aziz V/s The State* of Bombay 1954 AIR 321 : 1954 SCR 930

<sup>9</sup> Ibid supra 6

<sup>10</sup> AIR 1985 SC 1618 : 1985 Supp SCC 137.

- (i) It confers upon the husband the right to prosecute the adulter but it does not confer a corresponding right upon the wife to prosecute the woman with whom her husband has committed adultery.
- (ii) It does not confer any right on the wife to prosecute the husband who has committed adultery with another woman.
- (iii) It does not take in its ambit the case where the husband has sexual relations with unmarried woman, with the result that the husbands have a free licence under the law to have extra marital relationship with unmarried woman.<sup>11</sup>

She argued that such provision is premised on gender discrimination in contravention of gender equality which is guaranteed by the Indian constitution.

Unfortunately, same happens again the Supreme Court rejected these arguments with strict interpretation and ruled that – this offence does not infringe any constitutional provisions. It is commonly accepted that it is the man who is seducer and not the woman, and said that section 497 does not contains provision for hearing wife; therefore it is not violation of Article 21.

But court also further observed that – position may have undergone some change over the years, that women may have started seducing the man but it is for the legislature to take note of this transformation and section 497 appropriately.<sup>12</sup>

After passing three years another challenge comes in case *V. Revathi v/s Union of India*<sup>13</sup> the petitioner stated that – the Law on Adultery creates a disability for a wife to file case against the cheating husband. Petitioner also challenged the constitutional propriety of section 198 (2) read with section 198 (1) of Cr.P.C. which made discrimination between men and women.

Apex Court held that – “It is legislature to make change in the provision of section 497 to deals with ‘an Outsider’ to the matrimonial unit who invades the peace and privacy of the matrimonial unit.”

Supreme Court further observed that – “The community punishes the ‘outsider’ who breaks into the matrimonial home and occasion the violation of sanctity of the matrimonial tie by developing an illicit relationship with one of the spouses subject to the rider that the erring ‘man’ alone can be punished and not the erring woman. ... There is thus reverse discrimination in ‘favour of’ the women rather than ‘against her’. The law does not envisage the punishment of any of the spouse at te instance of each other and helded that there is no discrimination against the women in so far as she is not permitted to prosecute her husband.<sup>14</sup>

It is obvious that no adultery can be committed unless a woman is a consent partner. Court on its perception states – a man can be “*an outsider*” who invades the peace and privacy of the matrimonial unit and to poison the relationship between the unfaithful wife and her husband. “*An Outsider woman*” can also like “*an outsider man*” be do the same act, by invading the matrimonial peace and privacy.

Recently, couple of month back a Kerala based activist file a petition to the Supreme Court and raised the issue. And five judge constitutional bench of Supreme Court decided to revisit the criminal law of 19<sup>th</sup> century keeping in mind social progression, gender equality and sensitivity, to decide the women can be punished for adultery in India. But still remains stand on its previous verdict. Apex court asked parliament to amend the law and stand of government.

## LEGISLATIVE RESPONSE IN INDIA

<sup>11</sup> Mishra, S.N. “*Indian Penal Code*” 13<sup>th</sup> ed. 2005 CLP page 711.

<sup>12</sup> Ibid supra 11

<sup>13</sup> AIR 1988 SC 835.

<sup>14</sup> Ibid supra 13.

The fifth law commission in the year 1971 recommended that – “the exemption of the wife from punishment must be removed from IPC”, it further recommends – imprisonment for five year terms is ‘unreal and not called for in any circumstances and wants to reduce to two years. But, ‘the Joint Select Committee’ substitutes the previous law as it is. Both jointly tried to ensure equality of the sexes. Due to the dissolution of the Lok Sabha in the year 1978, the amendment bill got lapsed. However, neither ‘the law commission’ nor ‘the select committee has shown and sensitivity to the gender equality.

In year 1997, the fourteen law commission in its 156<sup>th</sup> report on Indian Penal Code suggested to revised section 497 of I.P.C. and also in section 198 (2) of Cr.P.C.

### FOREIGN PERSPECTIVE ON ADULTERY

In Jammu & Kashmir state, on which India claims its land but the IPC is not enforced there. It is ‘Ranbir Penal Code,’ (Penal Law of J&K) <sup>15</sup> which keeps its enforcement. It seems more progressive. Here finds gender equality on ‘law on adultery’ it doesn’t discriminates between man and women. It penalized spouse on the offence of adultery in equal manner.<sup>16</sup>

On checking the law of adultery in different countries we find that most of the European nations have decriminalized it. In U.S. there are some states which do not punish adultery and in some states both are guilty of the offence. And in some other western countries keeping the gender equality view considers both are guilty of the offence and made punishable. Such as, England, France, Germany. In some Islamic countries the views were as a heinous crime and both are subjected to severe punishment and punishment may extend to the death sentence. Such as, in Saudi Arabia, Iran, Egypt, Somalia and Pakistan. In Philippines, married woman is held liable not a husband. In Malaysia, Singapore and Hong Kong adultery is not an offence they abolished from their penal law.

### CONCLUSION

The issue of gender equality has always been the focus of debates and discussion as it is challenging our fundamental societal system. Since Indian Penal Code was enforced on our land, 156 years time had been passed and law on adultery still living in its old times where women are consider as property of men.

I have the different opinion from the Supreme Court verdict in past on ‘Law on Adultery’. This law discriminates equal mutual rights between the spouses; it protects the right of husband and not of wife. While both are married then obligation of criminal wrong should be equal on both married couple. In progressive perspective it is time to change the assumption that a wife was a hapless or passive victim of adultery. She is perpetrator or playing the active role of accomplice.

To make pragmatic approach, recently, the view of Judge of Apex Court in India and eminent lawyers got change and wants either to omit this law or make amendment because it is irrational, one side recognizing Live-in-relationship and other side punishing only man for the offence in which both (man and woman) enjoy the sexual intercourse moment. So, the existing gender discriminatory penal ‘Law on Adultery’ requires fluxes of changes with a serious relook and revision, so that, society a head progressively and our quest can reach on its goal of gender equality. Now in ‘contemporary social transformation era’, to assure the gender equality and the spirits of our constitution, time is, knocking itself so that, **“India become ADULT on LAW ON ADULTERY”**.

<sup>15</sup> ‘Ranbir Penal Code’ **Section 497. Adultery.** – Whoever has sexual intercourse with a person who is and whom he knows or has reason to believe to be the wife of another man, without the consent or connivance of that man, such sexual intercourse not amounting to the offence of rape, is guilty of the offence of adultery, and shall be punished with imprisonment of either description for a term which may extend to [five years], or with fine, or with both. **In such case the wife shall be punishable as an abettor.**

<sup>16</sup> Ibid supra 10.

**SUGGESTION**

1. The law of adultery should be omitted or make it decriminalized because it shown that women even in the era of empowerment consider as a property of their husband. They neither have their emotion, not they will live by their own way. All time they have to follows the limitations which husband decides, which made inferior never equal.

**If does not wants to omit then make amendment within it:**

2. To remove discrimination, insert the word “spouse”, so that both men and women come under the criminal liability for the same conduct.
3. ‘Right to sue’ also given to the wife of accused (adulterous man). So that, she shall file the case against her husband as well as against the adulterous woman (whether married or unmarried).
4. Right to file case against own wife must be given to the husband whose wife is living in adultery, (as provides against accused) so that, she also fall under the criminal liability.
5. The proposal for reform deserves immediate attention of legislature to assure gender equality.

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## 6.

**GREAT BEGINING OF CASHLESS INDIA****Dr. Praveen Ojha**

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Cashless India is a term coined recently after the Union government went ahead with its plans to demonetize currency note. Cashless India is a move that has assumed significance in the backdrop of demonetisation of high value currency by the NDA government at the Centre. On November 8, 2016, Prime Minister Narendra Modi announced demonetisation of currency notes of Rs 500 and Rs 1000 and took the people by surprise. People standing in spiralling queues at ATMs and banks' counters to exchange their old currency notes or withdraw cash became a familiar scene across the country. Initially, it led to severe criticism as people faced great difficulties in exchanging the old currency notes or withdrawing cash from their accounts. Even the RBI has also recently unveiled a document — "Payments and Settlement Systems in India: Vision 2018" — setting out a plan to encourage electronic payments and to enable India to move towards a cashless society or economy in the medium and long term.

However, after the demonetisation of the currency notes of Rs 500 and Rs 1,000, the country has witnessed a surge in cashless transactions through the digital mode, be it through credit/debit cards, mobile phone applications, Unified Payments Interface (UPI), BHIM (Bharat Interface for Money) app under Aadhaar Enabled Payment System (AEPS) or e-wallets etc.

The move was initially portrayed by the Indian government as a way to combat undeclared income held privately by entities, outside of the country's banking system, but when the move encountered criticism, the government changed the PR spin, reframing it into an effort to make India go cashless. In hindsight, this was a good reframe of the exercise, because it shifted focus from the troubled execution of the demonetization exercise to an India of the future where transactions are digital (read: 'easy'), and accounted for.

The payments banks offer interesting competition to the traditional banks because of the profile of companies that have received these licenses. Two such prominent licensees are the Indian telecom giant, Airtel (founded in 1995, \$14.5 billion revenues in 2016), and the e-wallet + online payment facilitator PayTM (founded in 2010, valued by some sources at \$1 billion, in its latest fund-raise, with controlling ownership held by Alibaba's parent company).

**What's happening with Payments Banks?**

A Payments Bank is an entity sanctioned by the Reserve Bank of India (India's central banking institution which controls the country's monetary policy) that will allow customers to open accounts and will accept (as of the printing of this article) deposits up to INR 100,000. These banks may not give out loans or

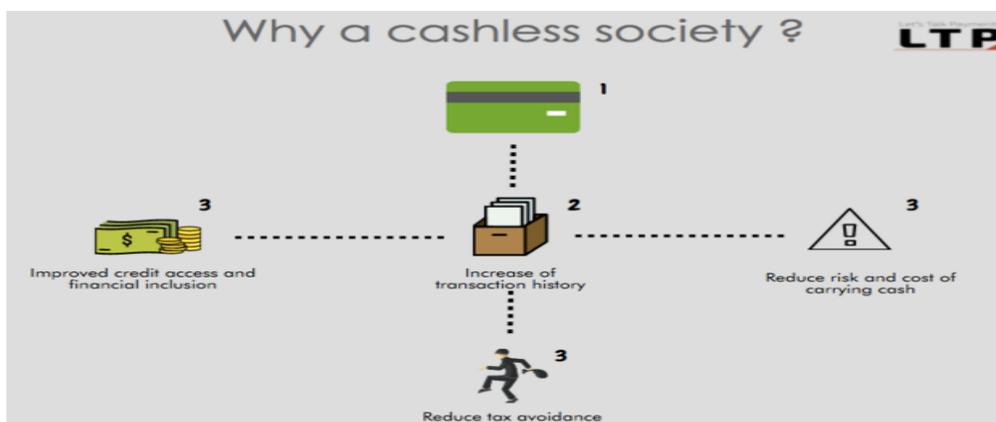
credit cards, but they can provide services like debit cards and ATM withdrawals, along with net and mobile banking

When PayTM launches its payments bank, it will cannibalize a part of its own e-wallet business – for example, transacting with a merchant using the payment bank account will eliminate the e-wallet transaction fee that PayTM previously imposed when the merchant or consumer tried to withdraw their e-wallet balance back into their bank accounts. It also impacts new customer acquisition for point-of-sale card swipe terminals which required the merchants to rent the actual hardware, have an internet connection, as well as pay a fee of about 2 percent of the transaction value to the banks offering the machines and to the card-issuing entity (Visa/Mastercard/Amex).

In offering the services of a bank, PayTM and Airtel will have to continue to provide a sense of trust to their target market – trust that they aren't disappearing anytime overnight (even though the regulatory provisions already ensure that such a thing cannot happen) as well as trust that they are accessible, and not just a virtual storefront. Airtel has an advantage in that its thousands of retail outlets, spread across the country, where customers buy SIM cards, recharge their pre-paid voice and data plans etc, can double up as Airtel Payment Bank counters where a customer can create an account or withdraw money. Sitting in a busy part of Bangalore, I find that Airtel has 30 such payment points within a 2 mile radius of my location. A smaller city, with a quarter of Bangalore's population, like Faridabad, has 60 of these.

### How did demonetization impact retail transactions?

When demonetization struck, they quickly adopted PayTM's e-wallet as a way to continue serving their customers. These merchants would have a QR code issued by PayTM that allowed their customers to scan the code, find the specific merchant listed on PayTM and instantly transfer money from their e-wallet to that of the merchant. The fact that the country was starved of paper currency for a period of nearly three months while the new notes were being printed pushed a large number of end-consumers as well into adopting e-wallets like PayTM to transact, closing the merchant-customer loop. As a result, PayTM added millions of new subscribers within days of the demonetization initiative, with villages and towns of populations under 100,000 now contributing to 20 percent of PayTM's revenue, compared to 2 percent prior to demonetization. The company estimates to have facilitated 200 million transactions of nearly \$750 million in the month of January alone.



### Benefits of cashless India

- Cashless transaction does away with any hassle to carry cash.
- It is in keeping with the worldwide trend. People need not carry any cash in various countries around the world as most of the transactions there are done electronically.
- In digital transactions, you can view history of your expenses at one go which helps you to manage your budget easily.

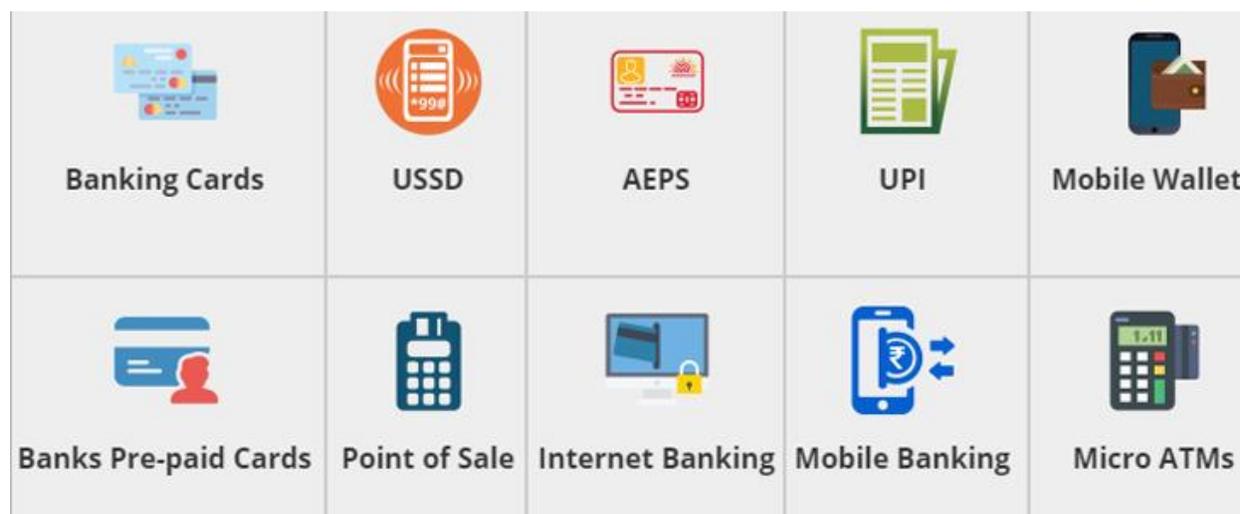
- Since cashless transactions are traceable, they invite payment of taxes, wherever applicable, thus ruling out use of black money.
- As tax collections become easy through the cashless mode, it accelerates the pace of economic development, making it easier for the government to spend on education, health care, employment generation, infrastructure and the overall welfare of the people.
- Increased tax collections lead to reduction and simplification of the tax structure.
- Transfer of monetary benefits to the poor and the needy through bank transfer rules out their exploitation by the unscrupulous middle men.
- Cashless transactions deal a body blow to counterfeit currency or distribution of black money through Hawala channels. It also cuts the supply of unaccounted money used in funding of criminal and terrorist activities.
- It saves the government substantial costs in printing and circulation of currency notes.
- Increased liquidity of money with the banks makes them lower their interest rates puts the huge amounts of cash deposited with them to some productive use.

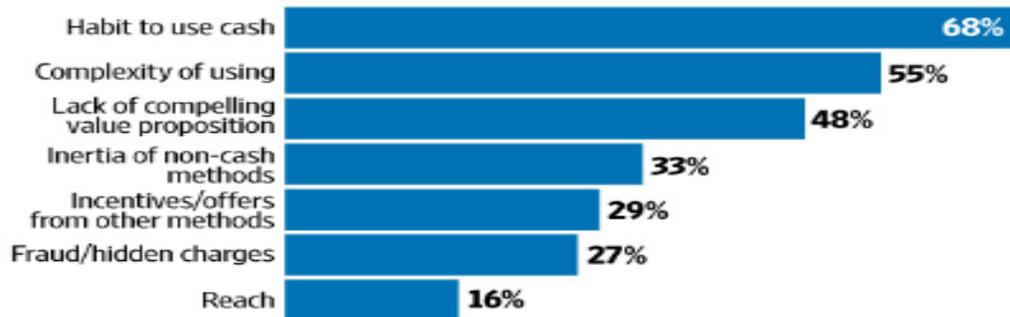
**Steps taken by RBI and Government to discourage use of cash**

- Licensing of Payment banks
- Government is also promoting mobile wallets. Mobile wallet allows users to instantly send money, pay bills, recharge mobiles, book movie tickets, send physical and e-gifts both online and offline. Recently, the RBI had issued certain guidelines that allow the users to increase their limit to Rs 1,00,000 based on a certain KYC verification
- Promotion of e-commerce by liberalizing the FDI norms for this sector.
- Government has also launched UPI which will make Electronic transaction much simpler and faster.
- Government has also withdrawn surcharge, service charge on cards and digital payments

**Digital payments methods**

The Digital India programme is a flagship programme of the Government of India with a vision to transform India into a digitally empowered society and knowledge economy. “Faceless, Paperless, Cashless” is one of professed role of Digital India. As part of promoting cashless transactions and converting India into less-cash society, various modes of digital payments are available. These mode are:



**KEY BARRIERS TO DIGITAL PAYMENTS****Challenges in making India a cashless economy**

- Availability of internet connection and financial literacy.
- Though bank accounts have been opened through Jan Dhan Yojana, most of them are lying unoperational. Unless people start operating bank accounts cashless economy is not possible.
- There is also vested interest in not moving towards cashless economy.
- India is dominated by small retailers. They don't have enough resources to invest in electronic payment infrastructure.
- The perception of consumers also sometimes acts a barrier. The benefit of cashless transactions is not evident to even those who have credit cards. Cash, on the other hand, is perceived to be the fastest way of transacting for 82% of credit card users. It is universally believed that having cash helps you negotiate better.
- Most card and cash users fear that they will be charged more if they use cards. Further, non-users of credit cards are not aware of the benefits of credit cards.
- Indian banks are making it difficult for digital wallets issued by private sector companies to be used on the respective bank websites. It could be restrictions on using bank accounts to refill digital wallets or a lack of access to payment gateways. Regulators will have to take a tough stand against such rent-seeking behavior by the banks.

**Conclusion and Recommendations**

As with any economy, competition in the marketplace simply means more choice for the customer, and a plethora of incentives to attract them. India is going to see more such carrots dangled for each customer from both, the traditional banks that are cash-rich and the new players who will either subsidize the incentives from their other businesses, like Airtel will, or will use VC money to provide short-term incentives, as I predict PayTM will. This is mostly a good thing – it will even spawn a number of industries, services and middlemen, ranging from online aggregators of banking products to help the end customer choose, to mobile phones optimized to facilitate these transactions (imagine phones that open the banking apps only if they were unlocked using the same biometric authentication provided when opening the bank account) to local touts helping the technologically-challenged navigate the world of banking apps.

This is the churning of an economy, and it's a strong, albeit short term, signal of growth. What might not be as great is when the banks (payment or traditional) inevitably try to recover the monies they spent in acquiring customers, down the line, through all of the methods at their disposal whether it be dropping interest rates on deposits, charging fees for previously 'free' services, or lending at higher rates. Until then, the customer is going to have red carpets rolled out willy-nilly and I won't begrudge us enjoying it while it lasts.

- Open Bank accounts and ensure they are operationalized.

- Abolishment of government fees on credit card transactions; reduction of interchange fee on card transactions; increase in taxes on ATM withdrawals.
- Tax rebates for consumers and for merchants who adopt electronic payments.
- Making Electronic payment infrastructure completely safe and secure so that incidents of Cyber crimes could be minimized and people develop faith in electronic payment system.
- Create a culture of saving and faith in financial system among the rural poor.
- The Reserve Bank of India too will have to come to terms with a few issues, from figuring out what digital payments across borders means for its capital controls to how the new modes of payment affect key monetary variables such as the velocity of money.
- RBI will also have to shed some of its conservatism, part of which is because it has often seen itself as the protector of banking interests rather than overall financial development.
- The regulators also need to keep a sharp eye on any potential restrictive practices that banks may indulge in to maintain their current dominance over the lucrative payments business.

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## 7.

**KANTHAPURA AS A PORTRAIT GALLERY****Mrs. Arpana Gaur**Asstt. Professor of English  
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Raja Rao is today regarded as one of the greatest of the Indo-Anglian novelists. That is a great achievement considering his meager output. His first novel *Kanthapura*, appeared in 1938 and his next novel, *The Serpent and the Rope*, twenty two years later in 1960. His third novel, *The Cat and Shakespeare*, appeared in 1965. His total outputs amounts to no more than a thousand pages in print. Yet by the quality of his writing he has placed the Indo-Anglian novel on the world map and achieved international fame and recognition. As Narsimhaiah has said, one is amazed at the "range of life as well as the levels of consciousness he has brought in to the novel form, along with the creation of a suitable medium for his concerns which are at once timeless and temporal, metaphysical and social, immediately local but also international, so as to enlarge the frontiers of the fictional form itself and justify the name of an innovator in modern Indian fiction, which thanks largely to him, more than any other single writer, has been ushered in to the mainstream of twentieth century literature."<sup>1</sup> "*Kanthapura* is a portrait gallery."<sup>2</sup> This statement is very true. *Kanthapura* has a large number of characters and they are all delineated briefly with a few deft touches. The result is that the novel really looks like a portrait gallery of living, breathing men and women.

In *Kanthapura* Raja Rao's intention was to describe a mass movement. So he has not placed emphasis on individuals. He has not created a great hero or heroine. *Kanthapura*, the whole village including all its people is the hero of the novel. In order to describe a mass movement he introduced a large number of characters, most of them minor ones. But he has such a wonderful capacity to create living beings that he is able to delineate a character in a line or two and we feel that he is a living person. Even persons whom he has described in a few words linger in our memory long after we have finished reading the novel. In the foreground there are a number of major characters with a large number of minor characters in the background. They are drawn from all sections of village society- the Brahmins, the weavers, the potters, the Shudras and the pariahs.

Moorthy: Mahatma Gandhi is the great inspirer of the movement but he does not appear before us in the novel. He is like God who is worshiped from a distance and cannot be seen. But we see Moorthy who is Gandhi's true follower. He is a very good man. He gave up his studies in order to devote himself wholeheartedly to the national cause. He practices all aspects of Gandhiji's principles. The villagers call him, "our Moorthy" and cheerfully take part in the programmes chalked out by him. He is the village Gandhi. But he is not given the position of the hero of the novel. He is not over-idealized. He does not believe in the caste-system. He believes that Brahmins and Pariahs are alike. He does not give up his pariah business even when it causes the death of his mother. But some consciousness of being a Brahmin- some prejudice against the pariahs persists in his mind. This becomes clear when he visits Rachanna's house one day. In the past he had always talked to the pariahs from the gutter-slab. On this occasion Rachanna's wife invites him to come inside the house and sit there. But he is very uneasy. He smells the stench of hide and the stench of pickled pigs, and the roof seems to shake and all the gods and all the manes of heaven seem to cry out against him and his hands steal mechanically to the holy thread and holding it, he feels he would like to say, "Hari Om- Hari Om" But Rachanna's wife has come with a little milk in a shining brass tumbler. .... "touch it Moorthappa, touch it only as though it were offered to the gods and we shall be sanctified" and Moorthy with many trembling prayer, touches the tumbler and bring it to his lips and taking one sip, lays it aside."<sup>3</sup> So, we are sure that Moorthy is not a good or a superman but a good human being having many virtues and some failings.

Contrasting Characters: Raja Rao has presented sets of contrasting characters. The Gandhians like Moorthy, Range Gowda and their followers are contrasted with the anti-Gandhians like Bhatt, Swami, Bade Khan and others. Venkamma's virulence and meanness are contrasted with Rangamma's graciousness, indulgence for the enemy and lofty ideals of disinterested service to society. Ratna, a girl of fifteen years also has qualities that contrast her with Venkamma. Advocate Shankar's adherence to Gandhism is in sharp contrast with the loose life of Advocate Scenappa. The first Brahmin Bhatt, is contrasted with a true Brahmin like Ramkrishnaya.

Tell-tale nicknames: In order to fix the characters in our minds Raja Rao fixes labels on them. Some of the labels depend on the houses where the people live. Thus we have corner house Moorthy, Kannaya-House people (Rangamma and family), Fig-tree House, Front-house Akamma and Temple Rangappa. Some nicknames are based on the habits of the persons. Thus Venkamma, whose tongue is always wagging, is called 'waterfall Venkamma'. He also speaks of nose-scratching Nanjamma. Many of the names are based on the appearance of the persons concerned. Thus we have gold-bangle Somanna, pock-marked Sidda, Trumpet Lingaya, one-eyed Linga, left-handed Chenna and gap-toothed son-in-law. Other prefixes indicate the profession of the person concerned. Thus we have coffee-planter Ramayya, Patwari Nanjundia, Cardamom-field Ramchandra, Rice-pounding Ranjamma, Beadle Timmaya, Postmaster Suryanarayan and Patel Range Gowda. We can easily remember all of them because of the prefixes and nicknames.

Female Characters:-There are many female characters in this novel. They perform three functions:

1-"Devotional to God:The women are all great devotees of God. Their goddess is Kenchamma. They all go to the temple to worship, to hear Harikathas and to sing Bhajans.

2-They are Kitchen Queens: When Rangappa and Ratna organize a women's sevika force, the husband complain that the women are neglecting their household duties. Rangamma then tells them that they must not neglect the kitchen, as that is their main duty.

3- Every woman is an embodiment of Shakti or Power: When the movement starts, the women are possessed by an indomitable spirit and they undergo all the sufferings with a smile on their lips. In the struggle they lose their hands; their houses and all their possessions are burnt. But they have no regrets. They are still for the Mahatma and they are full of faith and hope."4

Unforgettable characters: Raja Rao has described dozens of characters in this novel and they are so well depicted that we can never forget them. Can we ever forget "Ironship Imam Khan, gun in hand" and fire in his eyes" who escorts the Satyagrahis. Range Gowda remains" a tiger and Moorthy a noble cow." Seenu remains Laxman or Hanuman to Rama (Moorthy)

Kanthapura is really a portrait gallery. The canvas is crowded with living, breathing men and women. The characters are not typed but living individuals. Each has a personality of his own.

As far as the matter of portrait gallery is concerned, it is replete with multiple pictures of human life. Raja Rao has done keen observation of our society and by making his best efforts, he has beautifully revealed them in his narratives.

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## 8.

**HUMANISTIC CONCERNS IN O'HENRY'S SHORT STORY 'THE LAST LEAF'****Dr. Mamta Garg**Professor in English  
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The world of the human-beings is recognized for its rich legacy of sentiments. We differ from animals mainly due to being gifted by God the unique faculties of head and heart. If head is the seat of wit then heart is the throne of Passions, sentiments, emotions and feelings. The warmth of the feelings and sentiments sustain us at several junctures in our lives, when the situations are not under our control. Wordsworth's definition of poetry, "poetry [being] a spontaneous overflow of powerful emotions recollected in moments of tranquility epitomizes the force of the feelings and emotions" which erupt through the heart and lead to the origin of a new composition, that piece of art which has enlivening impact on the sensibility of human-beings.

So literature is a tool in the hands of the writers which helps them to demonstrate themselves through different genres. Literature's main objective is to portray with complete conviction the mannerisms of human-beings. It deeply delves into the human psyche and portrays the behavioral interaction of human-beings.

Stories, besides the other genres of lit., also play a significant role in our lives. They exhort us to meditate about ourselves. We find them too close to us where we start relating ourselves with them and ultimately find them the valuable treasure from where the ways of the life can be learnt.

Henry James is such a legendary figure on the canvas of storytelling, who occupies a prominent place and is highly acclaimed worldwide for his strong hand for writing. In the field of story writing Henry enjoys equal status with Chekov and Maupassant. O'Henry's period is just the transitional period of America from Capitalism to Imperialism, and O'Henry being the witness to this turning point is extolled as "mirror of American Society" and his stories reflect the culture of America of this particular time religiously.

Henry's short stories can be categorized into several types, like love stories, robber stories, fraud stories, humanitarian stories etc. Perhaps due to there being the variety of flowers in the bouquet of stories, Stephen Leacock called O'Henry "one of the greatest masters of modern Literature."

William Sydney Porter was born in 1862 Greensboro, North Carolina and had a miserable childhood as he had lost his mother at a tender age of three. The clouds of distress, and abnegation shrouded his life but O'Henry's perseverance led him to those heights where he excelled everyone by writing fabulous stories which blend together sobs, sniffles and smiles. Some of his famous volumes are **Cabbages and Kings, Rolling Stones and Sixes and Sevens**. His short stories have deep connection with life, where he has shown his intense interest in People of diverse idiosyncrasies in the streets, restaurants, hotels, parks and entertainment halls. In this connection we can quote the words of C. Alphonso Smith, O'Henry's biographer: "O'Henry found his usable material in things seen rather than in things heard, or, if heard, they were heard at first hand." His craftsmanship as a writer has the touch of the compassion of man which won him fame throughout the world. His reckoned stories are full of humor, ironic twists and co-incidents; the mysterious and unexpected climax bewilders the readers.

No one can deny O'Henry's capability to present life in its unvarnished form. His story **The Last Leaf** is a marvelous story which depicts the treasury of life and the inevitability of faith to tackle the hindrances we battle through our life. The cynosure of the story is the value of life where all things go back and revolve around it. In **The Last Leaf** O'Henry has juxtaposed the emotions, joy and sorrow. The unique blending of both these emotions leads to harmonious atmosphere and exhorts the readers to look back into life with optimism and with a ray of hope and enthusiasm and never to yield before the adverse

situations, clinging to heroic attitude. Commenting on the distinctive style of O'Henry, Stephen Leacock, the eminent Canadian humorist and critic, observes: "Marvelous indeed they are. Written offhand with the bold carelessness of the pen that only genius dares use, but revealing behind them such a glow of imagination and such a depth of understanding of the human heart as only genius can make manifest."

**The Last Leaf** is one of the most touching short stories of O'Henry. The writer begins the story with the description of the whimsical settings where the artists live. The narrative says, "In a little district west of Washington Square the streets have run crazy and broken themselves into small strips called 'places'. These 'places' make strange angles and curves. One street crosses itself a time or two. An artist once discovered a valuable possibility in this street...."

The description of the whimsical settings corresponds with the plight of the artists. In America the life of the artists is too poor. They don't possess any property at all and live in too poor residences. Their residences are too bad, "north windows and eighteenth century gables and Dutch Attics and Low rents." Sue and Johnsy are those kinds of artists. Behrman a past sixty German painter also belong to that category of artists, who live by their common passion in love of art, musing about creating beauty, a masterpiece someday due to gross realities, their dream doesn't get fulfilled. The story delineates the broken dream of the two budding women Johnsy and Sue as well as of an old painter Behrman. (O'Henry has too realistically depicted the misery of the American artists). Both Johnsy and Sue live in a three storied building in a very low cost area of Greenwich Village, a cheap lane of New York, where they think can make a promising future in painting. Though Sue hails from Maine and her friend Johnsy from California, but their tastes match together as both love art, and their nature, likings and choices also are same. Both are the budding artists, and have high aspirations to prove themselves in painting in the coming years. Hence sharing hope, both start a studio together. The profound meaning of the story, as the main sound of a song, is the deep-felt love between poor artists. That love wins poverty, disease. That love is more valuable than art. It makes art become alive.

In the narrative we come to know about the coveted dream of Johnsy and the effects it casts on her. The melodramatic and picturesque setting of the story connects to the negative status of Johnsy. As compared to her friend Sue, who is a caring and strong headed girl, Johnsy, on the contrary is too weak sentimental and feeble in nature. When "in November a cold, unseen stranger, whom the doctors called pneumonia, stalks about the colony, and touches here and there with its icy-finger" Johnsy gets victimized by pneumonia. Though there is nothing very serious about her illness; but she takes it too seriously and with an eccentric bent of mind, she thinks she won't survive and shall die at a snail's pace. Worst happens when Johnsy begins associating the residue of her life with the falling leaves of an ivy vine outside the window of her room. She thinks with the falling of the last leaf on the vine she will also die. She doesn't understand due to icy weather leaves were falling, rather giving say to pessimistic thoughts, she becomes psychologically disturbed. Sue gets very much worried about her friend's condition. When she goes near her bed, she notices:

"Johnsy's eyes were open wide. She was looking out the window and counting- counting backward.

"Twelve", she says, and a little later "eleven", and then "ten", and "nine" and then "eight" and "seven", almost together."

Surprisingly, Sue discovers that Johnsy has developed a wrong notion in her mind, thinking that falling of leaves of the ivy vine has a close connection with her life. The conversation between Sue and Johnsy runs like this:

"Six" said Johnsy, in almost a whisper.

"They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now."

"Five what dear? Tell your Sudie."

"Leaves on the ivy vine. When the last one falls I must go, too. I've known that for three days. Didn't the doctor tell you?"

These lines reflect the extremely pessimistic attitude of Johnsy. Response of the persons in such critical moments usually reflects their approach towards life. Sometimes, we ourselves are responsible for what we make of our life. Satan's statement in Milton's **Paradise Lost**, "mind makes the heaven or hell" is really true. We should never subdue to adverse situations. O'Henry had himself undergone through acidic moments in his life. Basically, O'Henry has painted the sufferings and miseries of the poor, oppressed and exploited people with the main focus on the working women. William Peden comments: "Enormously interested in people, he is capable of swift and compassionate insights into the average person, and his sympathy for the underdog, the little man or woman dwarfed in the maze of contemporary life, to a degree accounted for his enormous popularity."

**The Last Leaf** shows the theme of friendship, love and sacrifice. Relationship of friendship demands sacrifice, sincerity, love, loyalty etc. Sue is such a friend of Johnsy who retains this relationship with sacrifice. Sue supports Johnsy morally when she falls ill and brings her back to life. Johnsy becomes a victim of hopelessness and desolation, but Sue looks after her, prepares soup for her, and paints for her. Sue works as a great motivator for Johnsy. She knows very well, sleep will have medicinal effect on Johnsy, that's why she asks Johnsy, "Will you promise me to keep your eyes close, and not look out of the window until I am done working."

Sue can't bear that her friend should become too feeble. As Johnsy says to Sue, "Because I want to see the last leaf fall, I have done enough waiting, I have done enough thinking. I want to go sailing down, down, like one of those leaves." Sue gets too moved as these lines reflect "Dear, Dear" said she, leaning her wan face down to the pillow, "think of me, if you won't think of yourself. What would I do?" These lines reflect the strong bondage existing between both of them. Even, for the treatment of Johnsy, she decides to complete the painting abruptly so that she may manage money.

In the story, Behrman is the most important character through whom O' Henry has conveyed the message to humanity and plays an important role in the story. Behrman is an old artist, who lives on the ground floor of the same building and has always longed to paint a masterpiece. He is not a successful painter but earns some money by serving as a model to some young artists. Though, for forty years, he has not touched the hem of art fairy, but at the end of life, he finishes his masterpiece. When Sue tells Behrman about the traumatic stage of Johnsy, he immediately gets ready to help Sue. He understands the situation and risks his own life for Johnsy.

In terribly unfavorable weather conditions in freezing cold and raining continuously with snow, Behrman paints an eternal piece of art, THE LEAF, which never falls and saves the life of Johnsy but the old weak man himself, dies of pneumonia. The Last Leaf is Behrman's masterpiece, which is drawn by him in extremely difficult circumstances. It is, apparently the work of the true artist. Through Behrman, O'Henry has fully revealed that no other work can be as ennobling as the sacrifice done for the sake of others.

Initially, in the beginning of the story, readers assume about the imminent death of Johnsy, but towards the end, Behrman's death for a noble cause is quite unexpected. The artistry as well as humanistic concerns of O'Henry are remarkable. On the whole, we can say that **The Last Leaf** is apparently O'Henry's masterpiece which focuses on the humanistic issues and delivers the message to the readers about the value of "BEING HUMAN" in life.

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## 9.

**MODERN THEATRE AS LIBERATION OF THE ART****Suresh Chandra Das R.S**

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**ABSTRACT**

*Here makes an analysis on the theatre performance and practices of the time, its style of performance, compositional elements, forms, influences, etc... The theatre of modern times is so complex with its composing elements but simple and flexible with the new conventions or no conventions, which assure a freedom to the creativity. While we have glance over the various productions and practices contemporary theatre, we can find a self declared freedom of art in theatre performance and practices.*

**Keywords:** *modern theatre, alternative theatre, contemporary theatre, identities of modern theatre*

**Introduction**

Modern theatre the term purported here to refer the theatre forms, experiments, practices flourished over last decades of 19<sup>th</sup> century to present. The decades spread over 3 centuries witnessed tremendous changes and evolvement of novel practices in theatre. This changes and novel practices are not a linear flow to one to another, but they do co-exist or continue as divergent branches of the same tree, theatre. So, while enumerate the identities of the modern theatre, it would be collective with the theatre of realism to contemporary theatre forms and practices

The contemporary theatre exists in as global village, in global village communities are interlinked in many ways and tend to keep individuality and uniqueness. So the theatre also reflects all those trends interexchange over communities. The interexchange includes all pace of life, in technology, life style, culture and arts etc... Andso, the theatre performance and practices also obviously enter into the cycle that interexchange and inter-influence.

Modern theatre developed from a disagreement with the existing theatre forms and style and from explorative tendency. The trends of modern theatre start from realism, then it follows symbolist theatre, expressionist theatre, epic theatre, poor theatre, theatre of cruelty, absurd theatre and continues. In true spirit Modern drama signifies the struggle for self-realization and freedom (Krasner David, 2012) the reflection of the self-realization and freedom is very obvious in the theatre performance of the period from last decades of the 19 century and it continues still now and also the reflection we could find in the regional theatre practices of south India. In this context consider contemporary theatre performances from south India to analyse the urge for freedom or self declared freedom of the art, theatre.

**Identities of Modern Theatre an Overview:**

Modern theatre is always tending to question prevailed conventions and to explore new creative and expressive realms. The basic norms of theatre such as elements of theatre, style of the theatre in acting

and composition, space of the theatre, role of the actors and audience, functions of theatre, in modern theatre always undergoing to change and experiment. And also, it is difficult to stratify the performances to a particular genre of theatre as it may mix with stream of theatre practices and ideologies, the same play may confine with elements of realism and symbolism.

**Free from Conventions:** Modern theatre is a challenge to all conventions and experimental, the spatial conventions for actors and audience, and structure of the play, the concept of well-made play all are cornered to dim light. The play 'The water Station', the drama directed by Sankar Venkateswaran, based on the script of by Ota Shogo, Japan. The play is very noticeable with its low movements and silence, the design. (International Theatre Festival of Kerala 2012) the play is experimental same time it also a cross cultural entity. The play not narrate any stories but creates certain images, images of hard time.

The Spatial Conventions are changed, the space for actors and audience also challenged and the spatial division the space for actors and spectators disappeared or redefined according to the particular production.

Actors are not Allowed, the play directed by **Dr. V. Arumugham (NSD festival 2013 and Theatre Olympics 2018)** the set design is very unique and innovative and no definite space for actors and audience they are mingled and take part in performance.

**KhasakkinteItihasam, the play directed by Deepan Sivaraman based on the famous Malayalam Novel with same title written by O V Vijayan. Thje design of the play is very unique and audience also seated three sides of the performance space. The design of the performance includes the design of the space also. (International Theatre Festival of Kerala 2015)**

**Misty Mountains of Mahabharata directed by Sreejith Sreejith Ramanan the play based on the Mahabharata, it is a site-specific theatre design (International Theatre Festival of Kerala 2017)**

**These three theatre productions defined or designed the space according to their creative urge with no consideration to observed principles and practices regarding.**

**Cross cultural and Multi cultural:** The modern theatre not with a heterogeneous nature in many perspectives, some productions may be purely classical, some other maybe traditional at same time there have compositions theatre performance with both traditional and classical elements. In contemporary productions we can see many elements from many traditions over different places of the sphere, there no boundaries to adopt or adapt something. And not confined to any grammar or norms of composition that altimetry the freedom of the composer or theatre maker.

The play Malavikagnimitram the drama is directed by Kavalam Narayana Panicker based on the Kalidas's Sanskrit play Malavikagnimitram. The drama is with stylised acting and dialogued with classic language and regional language and observing the Classical dramaturgyNatyashastra in totem the play has a classical hue. (International Theatre Festival of Kerala 2012). So, the play is almost in hue and treatment classical and uni cultural one.

But the play Mahabharata (Pan Asia Project) Directed by Hiroshi Koike, Japan composed the performance with traditional and modern elements of both Indian and Japanese culture (International Theatre Festival of Kerala 2014) This productions a cross cultural one the content of the play is Indian epic and stylised acting with mask of the Japanese traditional performance NOH theatre.

And 'SahyanteMakan' the solo performance of Japanese actor Micari directed by Sankar Venkateswaran, based on the Malayalam poem written by VyloppilliSreedhara Menon with the same title. (Kozhikode, 2011) the play also a cross cultural with the hue of stylised acting of Japanese tradition to say an Indian story of Indian culture. The modern theatre has no boundaries of time or space same time it blends with traditions of distant space and period.

**ParticipantSpectator:** theatre as a process it is integrated one with actor and spectator. Somodern theatre encourages the participation of spectator rather than keep them in dark space and illusion. Theatre of oppressed and epic theatre demands conscious participation of audience rather than skip them into an illusionary world of fiction. The theatre design 'Cycleyajna'\*(director: Dr.PrabhathBhaskaran) is an experimental theatre intended rediscover the cultural importance of theatre first it performed at Kuruvnatham a village near Pondicherry in 2015 and the second performance was at Mahi in 2016. The performance only facilitates a space and opportunity to perform and interact the participant audience.

**Alternative Theatre Practices:** (Shank Theodore,1982)The Interdisciplinary approach – modern theatre has link with disciplines like education, management, social development that resulted Theatre in Education, Theatre for development, corporate theatre, Theatre Therapy Modern theatre etc..., are the interdisciplinary approaches or practises of the theatre.

Applied theatre- Theatre considered as omnipresent one in life of human kind than a performance confined to certain space and time. So, theatre cans a measure to solve many problems of daily life and social life. In education, organization theatre, theatre therapy, devising the theatre as a tool meets different purposes.

The theatre practices of Dr. Velu Saravanan<sup>1</sup> in education and child development, corporate theatre practices of Paul Mathew<sup>2</sup>, and community theatre activities of Dr. L V Nagabhushana Rao<sup>3</sup> etc..., are the regional instances to the applied version of the alternative theatre practices.

**Script is Optional:** The linear storytelling and structure of the play also altered and importance or role of script is lost or reduced. The performance was devised with the experience of the participants the plays 'Monkey and Mobile' the drama directed by Rajeev Krishna the performance developed from improvisations and designed with e-waste (Adishakathi, Pondicherry 2015) and 'Color of Trans' at theatre performance directed by Living Smile Vidya, Angel Gladly and VinodhiniVaidynathan under their group Penmai stands for transgender.(International theatre Festival of Kerala 2015) are the good examples for the devised theatre practices.

**Inclusion of modern technologies-** The theatrical composition utilising video projection technologies.'SagaraKanyaka', the drama is directedbyJyouthish M G based on Henrik Ibsen's play Lady from the Sea. The drama is designed with modern multimedia technologies, video projectors and unique sound design only possible with modern technology, real an instant for the integration of theatre and modern technology (National Theatre Festival Thiruvananthapuram, Karala, 2010)

## Discussion

Modern theatre enjoys a self declared freedom from prevailed conventions and tented adventurous to explore and experiment. But theatre of the time, shares space with classical and traditional theatre forms and simultaneously adopt elements from them. Theatre also promote cultural exchange with the cross-cultural productions so territorial boundaries also not a resistance to modern theatre. As a development of the theatre, alternative theatre practices are there in modern theatre, theatre for conventional audience and theatre for participants. The existence of theatre extended from a form of art to an art for life, knowledge and development.

The theatre also reflexes the advancement science and technology with design of multimedia aided theatre. The observation of the art historian E.H. Crombrich, is relevant here "drama originates in our reaction to the world, not in the world itself" (Styan, 1981).

Defining modern theatre with its style, form, elements of composition, ideology is not easy or possible. The productions have heterogeneous nature in every aspect, while considering individually and collectively. Gassner<sup>4</sup> observes the situation as; the first ruling principle of modern theatre was the idea of freedom.

**Conclusion**

Modern theatre shares space with manifold, theatre of the time is mostly experimental and individualistic. The elements, style and composition of most of the present-day theatre depends on the creativity of the director or the group involved. Most of the plays are multi cultural and with no defined norms for composition each production treated as innovation of the director or the group. So, with no doubt can conclude modern theatre as liberation art.

**Notes:**

1. Dr. Velu Saravanan; the popular figure of children theatre and Theatre in Education from Tamil Nadu, a story teller and performer
2. Paul Mathew; theatre performer and practising corporate theatre (<http://corporatetheatre.in/>)
3. Dr. LV NagabhushanaRoa; theatre designer, former Communication Strategies Specialist at Andrapradesh Rural Development Authority
4. Dennis Gassner is a Canadian production designer  
[\\*http://cycleyajna.blogspot.in](http://cycleyajna.blogspot.in)

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## 10.

**BHARATI MUKHERJEE'S CRAFTSMANSHIP IN HIGHLIGHTING  
LOCATION AND DISLOCATION {DIASPORA}  
IN DESIRABLE DAUGHTER**

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**ABSTRACT:** The present paper is an attempt to analysis the narrative and linguistic devics used by an indian born American novelist, Bharati Mukherjee. Her migration from India and her Canadian and US citizenship has helped her to carve a distinct path of her own as she employs both Eastern and Western devics in her novels. Her cultural affiliations with different countries has enriched her skill as a writer and empowered her to employ some culturally hybrid devics too.

**Keywords:** Craftsmanship, diaspora, hybridity

The narrative of diaspora is essentially the narrative of the self. Diaspora writers often exhibit the dual affiliation by employing the typical characteristics of both the cultures. At the level of cultural production and creativity, the diasporic consciousness plays a crucial role. The diasporic community remains at forefront in creativity, bringing as Bhabha calls it, 'newness enters into the world'. The intermingling and blending of typical narrative strategies often shape the creative writings of the diaspora. These writers have enriched the literary productions by employing hybrid, syncretic and creolized narrative and linguistic devics. Narrative technique for a fiction writer is the tool for modification of language to express the desired nuances. Every writer has his/her unique way to express the thoughts and experiences to the readers. The writer communicates his vision and ideas to the readers by the means of different narrative strategies. Narrative technique is a systematic order of words and phrases; it can not be employed randomly. Certain artistic and emotional effects can be achieved by employing proper narrative strategy.

Bharati Mukherjee in her novel *Desirable Daughters* uses first person narrative as the protagonist has to retell the family history. The psychological disturbance that Tara passes through can be convincingly explained when narrated by the victim herself. Her novel *Desirable Daughters* marks a departure from her previous fiction as in her interview with Powell she says; "The authentic strategy for this book was also using the width of the field of history, geography, Diaspora gender, ethnicity, language- rather than the old fashioned ,long clean throw"(Powell npg). In her previous novel *Jasmine* she seems to suggest that migration to America means new opening and freeing the self from the conventional bound society, whereas in *Desirable Daughters* she considers various patterns of belonging in the Global perspective. The tie with homeland and linkage with the past are presented as essential in creating the interstitial place in the host country.

The tale is narrated from the first person point of view. Tara, the central character of the novel narrates the story of the lives of three sisters. She takes the readers deep into the intricacies of her life in America and her past in India. The story of three sisters of a traditional Bengali Brahmin family and their own course of voyage towards their destiny is narrated by one of the sisters, Tara. These sisters; Padma, Parvati and Tara and their ways of life are a mixture of traditional and modern outlook. Padma lives her life as an immigrant of ethnic origin in New Jersey and Parvati is married to a man of her choice and lives a luxurious life in the posh locality of Bombay. Tara, the narrator takes pride in her traditional Brahmin upbringing, but with her desire to move forward in life and to carve an identity for herself, she embraces the liberated ways of American culture.

Tara is narrating the history of her family and in recording this history she is projecting the creation other identity. The past here plays an important role in constructing the present. In order to understand herself and recreate a new identity for her, she must delve into the past and unfold the intricacies of it. She begins the narration with the story of her ancestral namesake, Tara Lata, the Tree Bride of Mishtigunj. In this introductory chapter of the novel, she retells the story set in India over 85 years ago. This introduction takes the reader into the past and also serves the purpose of exploring some traditional aspects of Indian culture. The second chapter takes the reader into the present life of Tara in California along with her past memories of Calcutta. The story moves with the ease from past to present, from India to America and from Calcutta to California, that it seems that the boundaries between these two different geographical world do not exist. The reader moves with Tara from past to present and it often becomes difficult to distinguish between them. Mukherjee's mastery is in handling the story of the past and present simultaneously and making what has happened and what is happening equally interesting by infusing the new concept of time and space. So far as the use of language is concerned, Mukherjee succeeds in retaining the vitality of language by relating it to the everyday speech. She changes words, grammatical structures and syntax to suit the character. Tara, an assimilated immigrant in America is comfortable in expressing herself at both the places; India and America. She can freely use Indian expressions and even communicate in Bengali whenever require. At the same, she uses American slang expressions with her American friends. Whereas her sister Padma, enjoys being an immigrant of ethnic origin in America speaks a mixture of Indian and American English. Padma finds her obsession with her Indianness as a survival strategy in America.

Mukherjee uses the device of parallel and contrast to highlight the multiple identity of the protagonist. By linking her story with the ancestral namesake Tara Lata, Mukherjee draws a parallel between the lives of Tara Chatterjee and Tara Lata. Tara Chatterjee's revolt against the traditional concepts of Indian wife and Tara Lata's surrender to spend her entire life as a Tree bride are juxtaposed. Tara was married to Bish Chatterjee at the age of nineteen and moved to America with him. Her husband was selected by her father and she gives the reason for it: "He had that eagerness, and a confident smile that promised substantial earnings. It lured my father in to marriage negotiations, and it earned my not unenthusiastic acceptance of him as husband. A very predictable, very successful marriage negotiation" (DD 7). Tara Lata, the tree bride was destined to get marry at the age of five and as the groom dies before the marriage, she marries a Tree at the suggestion of her father. Tara's marriage with Bish wasn't a traumatic experience for her as in the case of Tara Lata. Bish, a software engineer from a prominent Bengali family has a name and fame in America. He tries to lead a traditional Indian life in America and expects the same from Tara. Tara as a self assertive woman of global time leaves him by her choice, whereas Tara Lata is forced to live an alienated life by fate. Tara Lata turns out to be a freedom fighter and a martyr during the period of colonialism and succeeds in achieving a unique identity for herself in spite of her victimization in the name of tradition. Tara, the globalized modern woman makes herself free from the traditional role of Indian wife to explore the new possibilities of life. Tara seems to find out the analogy of rebellious spirit in her life with that of Tara Lata.

Mukherjee has presented a tale of two hybrid cultures and focused on the issues where these two divergent cultures intersect. Her observations on the issues of culture and traditions show her sense of history and her mature vision. She succeeds in interweaving the themes of class, quest for identity, history and changing consciousness. Mukherjee presents the picture of the lives of culturally different Indians in India and America and thus, portrays the different cultural practices of Hindu, Muslim, Parsi and Sikh and their ancient prejudices. Family norms and spiritual rituals play a key role in knitting the multicultural society of India. Indian traditions and myth are depicted with remarkable expertise. Mukherjee's use of the ordinary language as spoken by the characters in their real life reveals the multidimensional way of her writing. Diasporic people have to pass through the process of transformation in the host nation i.e. to say they have to kill the inner self to some extent in order to accept the new persona. Mukherjee uses 'violence' as a device and link it with the process of transformation. In Jasmine the killing of Half face gives Jasmine a new force to change the typical Indian woman inside her and start a new life. In Desirable

Daughters, the turmoil of terrorism by terrorists like Abbas SattarHai and bombarding in Tara's house depicts the violence. At the same this violent attack on Tara's house in which her husband Bish gets injured gives Tara a chance to reunite with him. Thus, Mukherjee depicts the stark reality of the contemporary world as a device to highlight the process of transformation.

Mukherjee juxtaposes the story of Tara and Padma to present the essential crisis of assimilation. Padma has recreated India in America by clinging to Indian culture and rejecting all that is American. She associates herself with the people of only Indian origin, she works in an Indian television channel and she lives in the area which is populated by South Asians, whereas Tara moves forward to embrace American culture. She is ready to face the challenges of assimilation and to recreate herself. She views her Didi's attempts to preserve Indian culture as her inability to cope with the challenges of assimilation as Tara says; Her clinging to a version of India and to Indian ways and to Indian friends, Indian clothes and food and a 'charming' accent seemed to me a cowardly way of coping with a new country. Change is corruption; she seemed to be saying. Take what America can give, but don't let it tarnish you in any way (DD 134) Tara on the other hand changes throughout her life in America. She views the multiplicity of her identity. She views herself, her sexuality and her race through the ever shifting lens of culture and consciousness. At the age of nineteen she comes to America with her husband expecting to fit in the role of traditional Indian wife, to support him and raise his children. She realizes that she doesn't want to play the typical role of Indian wife. She takes the step which is considered the most drastic one in Indian culture 'divorce', when she realizes that "the promise of life as an American wife was not being fulfilled"(DD 82). She continues to develop in the course of her life in America and chooses to accept or retain certain aspects of both the cultures. She realizes that she can never be totally Indian or America, but rather recreate a new self comprised of the both. Mukherjee by juxtaposing the story of two sisters' assimilation in American society seems to raise the issue of position of immigrants in America and that of hyphenated immigrants. Padma, a hyphenated immigrant and Tara, an assimilated immigrant provide Mukherjee's reader to brood over the status of immigrants in America, as the hyphenated immigrants are treated as minorities in America.

By adopting the Sanskrit verse adapted by Octavio Paz and translated by Eliot Weinberger as the epigraph of the novel, Mukherjee reveals the ambiguity of diasporic experience.

No one behind, no one ahead.  
The path the ancients cleared has closed.  
And the other path, everyone's path,  
Easy and wide, goes nowhere.  
I am alone and find my way (Epigraph)

The verse indicates the in-between space and liminality of diaspora, it also focuses on the space of diaspora, where 'no one behind, no one ahead' concept of space is indicated. It is beyond the geographical boundaries as the verse reads the path as 'goes nowhere'. It is also applicable to the process of identity construction as it is a continuous process. The ambiguity of diaspora is expressed in the notion of going 'nowhere' on the path of 'everyone'. Thus, the epigraph clearly indicates the scope of diaspora that on such a wide path the immigrant has to find out his way.

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## 11.

**PREMCHAND'S FEMINISTIC ATTITUDES CORRELATED TO  
DOMESTIC VIOLENCE AND SEXUAL HARASSMENT****Ram Khilari**

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This paper aims at exploring Premchand's attitudes regarding female sexual harassment and domestic violence in contemporary Indian society. In his entire heroine centred stories an attempt has been made to uplift the life status of women. He also has his sense and thought for the consciousness of women.

Short stories written during the period of Munshi Premchand provide a glimpse of female psyche and deals with the full range of their experiences. Munshi Premchand's stories also present the Indian women's conditions, their conflicts and predicaments against the background of contemporary India. In those days Indian women had a different status in the society as Dr. Radha Krishnan says - "Centuries of traditions have made the Indian woman the most patient woman in the world, whose pride is suffering"<sup>1</sup> Thus an attempt has been made in the stories of Munshi Premchand that Indian women mostly illiterate in those days had a different status in the society and a daughter was regarded as a burden and a wife was considered as a slave for man's domestic deeds and as a sexual creature to satisfy his lust.

Feminism is a concept that refers to political, cultural and economic movements aimed at establishing greater rights, legal protection for women's liberation in the society. It is also concerned with the representation of women in literature and with the changing of women's position in the society for making her free from slavery and inferiority complex. Feminism is a collection of various movements and ideologies aimed at defining equal political and social rights for women including equal opportunities for women in every field of life. On the other hand feminists have worked for the protection of women and girls from domestic violence and sexual harassment. They have also advocated for women's right, working place including child care leave and against forms of discrimination against women in the society. As M. C. Mundra & S. C. Agarwal write in *Principles and History of Literary Criticism* "Feminism is a part of the larger movement in the contemporary world for women's equality. That movement itself grows out previous centuries of struggle by women to win equal rights".<sup>2</sup>

Feminist theory which emerged from all the feminists movements has made efforts to understand the nature of gender inequality by examining the role of women in social life and its experiences. It has also developed many theories of feminist in a variety of disciplines in order to respond to issues on the basis of social construction of sex and gender. In India movements of feminism have also aimed at defining, establishing and defending equal political, economic and social rights and equal opportunities for Indian women.

In 19<sup>th</sup> century, social reformers all over the country showed their deep concern over women's issues such a sati system, child marriage, women infanticide, widowhood and education. Raja Ram Mohan Roy is the pioneer social reformer who tried to abolish Sati System. The great short story writer and novelist Mulk Raj Anand also reveals miserable conditions of Indian women as he feels "- No woman in our land is beyond the threat of rap, because of the suppressed energies of the male, through the taboos of patriarchy which deny sex before marriage and makes male onto wanton animals who assault any possible victim when passed by lust".<sup>3</sup>

The 1920s was a new era for Indian women defined as 'feminism' responsible for the creation of localised women's associations. All the associations emphasised on many women's issues such as education, evils of the society for working women. During this period national level organizations were also developed such as the All India Women's conference that was closely related to the Indian National Congress. By the efforts of Gandhiji, it worked within the National Freedom Movements. In 1954, the Indian Communist Party formed its own women's wing known as the National Federation of India Women. Though feminist agendas and movements became less active after India's freedom in 1947, the nationalist agendas on Nation's building continued over feminist's issues even now. In the early 21<sup>st</sup> century main focus of the Indian feminist movement is continued treating women as useful members of the society. All the attempts have been made for giving women power to decide their personal lives and the rights for self- determination. We are thankful to amendment of the Hindu Law in 2005; thereafter women have the equal status as that of men in the society.

Emerging Indian short story writers in English & Hindi led to emergence of the Indian women in the rapidly changing social conditions. All these writers have tried to arrive at a deeper and more analytical interpretation of life. Mulk Raj Anand, R. N. Tagore, Munshi Premchand etc. were more talented and active writers so this phase was called 'Premchand Yug'. It is beyond doubt that Munshi Premchand was pioneer among them. He contributed less than three hundred stories in the development of short stories. During this period many other female writers as Raja Laxmi Devi, Mrs. Krupabai Sathianathan, Pandit Ramabai Sarswati also wrote about women's conditions in the contemporary society.

Munshi Premchand is regarded as a precursor of feminism though not feminist. Some aspects of feminism are still problematic in his many stories. As it is said earlier that feminism is the collection of movements and many ideologies aimed at defining establishing and defending equal political, economic and equal social rights for women's welfare including to see equal opportunities for women in education and employment. Munshi Premchand also had feministic attitude that reflected in his some stories through various female characters. In the story 'Rich Daughter -in- Law' (Bade Ghar Ki Beti) Beni Madhav had two sons Shrikant and Lalbihari among them Shrikant was elder brother of Lalbihari. Shrikant was married to a civilized and affluent father's daughter Anandi. When Anandi came to her new house, she found things quite different from her father's house, yet she adapted herself in this new situation. One day Lalbihari came with two birds and told her sister- in- law to cook soon. But Anandi poured all the ghee because she could not know thrift. Being angry Lalbihari hurled slippers on Anandi but she fended off with her hand. Behind such event the fact was clear that Anandi had poured all the ghee in mutton so Lalbihari did not have ghee to pour in Dal (pulse). Her husband Shrikant was a graduate in English literature and he worked out of the village. After this event Anandi felt insecure in the house and waited for her husband because "A women's strength, courage, honour, prestige – all revolve around her husband, her hope lies in her husband's valour and virility". 4

In the story 'Thakur Ka Kaun' Gangi gives water to her husband Jhokhu but it smelled badly, she could not fetch water from the well because people would yell at her being low caste. On seeing the bad condition of her sick husband she dared to get some fresh water from the well at night. When everybody went to sleep and the door of Thakur was shut, she picked up courage and went to the well under the cover of darkness. She slowly lowers the bucket into the well. All goes well till she pulls the bucket up. But suddenly, the door of Thakur opens and Thakur shouts in darkness. Being terror – stricken the woman runs for her life from there leaving the bucket.

The same aspect of feminism can be seen in the story 'The Play of Despair' (Nairashya Leela) in which Pandit Hardyanath and his wife Jageshwari had a daughter named Kailsh kumari she was married in her early age. Unfortunately she became widow at the age of twelve. She had no knowledge of her husband's death because she did not know the meaning of marriage. Being disappointed, her parents wept bitterly but she could not understand the cause of her parents' weeping. Her parent took her from one city to another and got watched cinema so that she may forget this sorrowful event in her life. Gradually she

got accustomed to materialism and became so rigorous and strong that she kept her away from people. At last she started a school to teach students to pass her time but because of some reasons she had to close it. Kailash kumari thought "How subjugate women into men as if God has created women just to remain subjugated to men". 5

Despite all situations and circumstances Premchand's female characters are not weak but they are fearless. Anandi in 'Bade Ghar Ki Beti'. Gyan Babu's wife in 'A Special Experience' and Gangi in 'Thakur's Kaun' picked up courage under difficult circumstances. But hypocritical conduct of women is also responsible for such difficulties and circumstances. In the story 'Lanchhan' (Blame) Devi is a female character who is very simple and honest lady. Munnu is a sweeper in the family who demands money from his mistress for his needs. Sometimes he shares the personal and family matters with her. On the other hand her husband Shyam Babu, a zamidar of the village was a doubtful and narrow minded person. He does not like that his wife should talk and watch anybody. He insists her wife to know about the reason of talking with Munnu but Devi does not tell everything clearly. Thus hypocritical conduct of Devi puts her in doubt and difficulty. If she had told clearly about the relationship with Munnu, she would not have faced the difficulty and the doubt of her husband would have been clear and all the blames imposed on her would have been ebbled.

Though Munshi Premchand was not a feminist but he has been a precursor of feminism as it is revealed after study of his so many stories from beginning to end. His main focus was on freedom of the country. 'Rani Sarandha' was first such story in which the Rani offers supreme sacrifice in the cause of freedom. Though women are dominated by men in society, yet men are also dominated by women in some references. The desire of the male gender is to be dominated and ruled by the female gender. So women are wise enough to cope with men in present time that is why they are coming in to their own. In *Female Labour in India* Usha Sharma writes "some scholars adduce that primitive society evolved from a primordial state of mother right. They stress the incidence of martial social forms in the primitive world where social groups were defined by relationship traced through the mother which provide also certain degree of female dominance". 6

Thus Premchand's feminism reflects in some stories that are centred on female characters. During the period of 1920-1930, the writers became very close to the national movement led by Gandhiji. It is said that Premchand was propagating in fiction what Gandhiji was doing in politics. Among so many social problems of the period, the problem of the women's position, occupied his attention most.

After independence the status of women has been a subject to many great writers and their object was to bring change in India. Now our women have held high posts in modern Indian social and political field including that of the President, Prime Minister, Speaker of Lok Sabha and leader of the opposition. However, women in India are facing continue, discrimination and other social challenges because of man's mean mentality. They have to become often victims of abuse and domestic violence and sexual harassment in society.

Since society and literature go together because literature is the mirror of society. There are many prominent women writers in India who constitute a lot in Indian literature. Sarojini Naidu is called the nightingale of India. Arundhanti Roy won 'The Booker Prize' for the novel 'The God of Small Things'. Though the female literacy rate is slow but increasing day by day while it is less than that of men because girls are enrolled in schools lesser than boys and many girls drop out because of mean mentality of the society. But girls are nearly on a par with boys in terms of education in urban India. According to the National Sample Survey data of 1997, only the states of Kerala and Mizoram have approached universal female literacy. Many scholars tell that behind the fact of major improvements in Kerala, is literacy that also improved in social and economic status of women.

In the prevailing atmosphere of those days the writer turned his attention mostly towards the degradation in social life which must be removed so that India might progress and develop. Among all these social problems and evils, he drew his attention towards the degraded position of women, plight of

widows and literacy of girls. Munshi Premchand picked up all these threads very carefully with the sense and thought that were concerned with social reforms and growing national consciousness. As Ginsberg Morris remarks –“Sense without thought is blind and thought without sense is empty”.<sup>7</sup>

He was really a crusader of feminism from the very start and till the end of his days and he wrote with missionary zeal and fervour. Regarding the anxieties and frustration of women Subha Jha says “a woman is considered as a womb a pair of ovaries, a uterus or simply a productive machine but if we analyse her importance and role in Indian society we will find that she is a creature sent by God on earth to serve all with whom she is joined except herself”.<sup>8</sup>

Thus the ideology both of Premchand and Gandhiji, regarding feminism will retain its continuity and it will never be lost but now India needs many men like Gandhiji and Munshi Premchand for awareness of Indian women from liberation domestic violence and domestic harassment of man.

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## 12.

**AN INSIGHT INTO SHARAT CHANDRA'S FEMALE PROTAGONISTS  
AND THEIR CINEMATIZATION****Sukriti Pal**

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Creating a new literary genre 'Katha Sahityik' Sharat Chandra Chattopadhyay presents a revolution through his compassion for the underdogs and Subalterns against superstitions, conservative, Brahmanical Patriarchal society and narrow outlook of the early nineteenth Renascent Calcutta.

His excellent storytelling delineates the simple tales of love, affection, jealousy, caste discrimination, whores and of widows and their illicit but innocent love mostly affecting the joint family system.

"Sharat Chandra's gaze penetrated the mysteries of Bengalis inner most heart".<sup>1</sup>

Being a maverick novelist he verbalizes the silent sufferings of the exploited women very highly and their situation in misogynistic patriarchy. Through his aesthetic presentation he exposes the shameless, heartless and grim realities of the traditions and customs which went on in the name of religion.

"I am forever indebted to the people who give this world everything they have and get nothing in return, to the weak, deprived and oppressed people whose tears nobody cares to notice, to the helpless people whose lives are filled with misery and who never even have the time to think why they have nothing while there is abundance of everything around them. Their pain and suffering inspired me to speak. That is why I primarily write about them".<sup>2</sup>

His soulful fascinating stories endeared him to readers not only in Bengal but, in translation, to the readers all over India. His stories also dominate the stage of theatre as well as film industry.

"His narratives are character-driven, but the characters are not described; they are allowed to develop and reveal themselves to the reader in the course of story. The dialogues, which form a large part of his novels, are sharply etched, picked up as it were, from the lips of living people. Description and analyses kept to a minimum support the character development. All of these devices enable the reader to 'get into' the story themselves, to reconstruct it in their own imagination."<sup>3</sup>

His soulful character of different woman is larger than life and it is cinematized by the many directors at different times. This paper discusses the female protagonists in Sharat Chandra's novels and their cinematization.

In 1954, Bimal Roy interprets Biraj Bahu on celluloid. The lead female character Biraj, is a very beautiful girl who's married off with Nilambar. When Biraj came to her like father-in-law's house, Nilambar was her childhood friend. After the death of her mother-in-law the responsibility of the family fell on Biraj. They are happy couple passing their lives peacefully.

Biraj is childless but lives with her brother-in-law, his wife and her sister-in-law Putu (Harimati in the novel), who is now of marriageable age. Nilambar discusses Putu's marriage with Pitambar. But Pitambar is mean minded, self centered person. He quarreled with his brother Nilambar and resorted to division of parental property. For dowry of Putu's marriage, Nilambar take a loans by giving mortgaging of their own house along with Biraj jewellery without informing Biraj. When Biraj came to know she was hurt. Misunderstanding cropped up between the couple. As Nilambar is unemployed and was always

engaged in social welfare, their financial conditions worsen. Also he is unaware of family problems arising due to lack of money. The situation worsen further when a zamindar deodhar is captivated by the beauty of Biraj.

Biraj is pure and chaste like Sati. She can not think about any other man other than her own Nilambar but she is trapped by the situation. Pitambar alleges Biraj has a relationship with Deodhar. Nilambar starts believing the rumors spread by his brother Pitambar, consumes 'bhang'(hasheesh) and hits Biraj. Biraj is hurt emotionally that her god-like husband hit her. In her gloomy state of mind, she met her old maid Sundari who wanted to take revenge on her. So Sundari conspired against her with the zamindar's boatman to take her to zamindar's boat. It turns her to her previous maid Sundari. Now Sundari is a working under the Zaminder Deodhar. Sundari brings Biraj to Deodhar's boat. At that moment Biraj faints and boatman of the Deodhar picks her up and gets her to the boat of Deodhar. When Biraj comes in her senses, she jumps off the boat. Biraj is recuperating in the hospital in another town. She is very sick and confined to bed. She runs away from the hospital in the middle of the night to see with her husband one last time. On her way to home, she asks for sindoor (Vermillion) from a roadside woman because she wanted to fulfil her last desire to die at her husband's feet.

The movie and the story beautifully portray how Biraj, who is chaste like sati is punished by social norms and by cruel fate. It shows a societal hypocrisy, how it blames women for the faults of men.

'**Bindur cheley**' is another marvellous story which is enamored by K.B. Tilak and adapted it as '**Chhoti Bahu**' to the silver screen in 1971. Chhoti Bahu is the story of Radha a young exceptionally beautiful woman who suffers from an epileptical fit. She is married off to the young village doctor Madhu hiding her illness. On the occasion of their marriage celebration, her illness comes to light, but Madhu accepted Radha with all her flaws. Radha is pathologically attached to her doll. Whenever her doll is snatched away she suffers from epileptical fit. The idea that Radha could be cured if she had a child, strike her sister-in-law, Sita (Annapurna in Novel). She gave her own son Gopi to Radha.

Radha loves Gopi (Amulya) as her own son. Troubles start when her sister-in-law, devious Paro (Elokeshi in Novel) and Paro's son Naren came into their family. Naren, a spoilt son, influenced innocent Gopi which is not good for Gopi. Radha is aghast at Gopi's behavior. She couldn't handle the situation peacefully and alleged her sister-in-law for everything. In a fit of anger, both of them indulged with argument. As a result their happy joint family is upset. Radha leaves her house and goes to her father's house abandoning food. After several dramatic twists and turns, everything came together and the story ends up at a sweet note.

The amazing amalgam of woman's complex psychology and emotion make the character Radha a strange creation of the author and has been successfully adapted to the silver screen.

### **Swami**

Swami is another amazing short story which is adapted by Basu Chatterjee to the silver screen in 1977. It is a short story of Saudamini, a young beautiful girl who is lovingly called Mini. She lost her father after her birth. Her mother took her to her maternal uncle's house and she was bought up there under the influence of her atheist uncle who does not believe in 'God', in the 'superstitions' of Hindus. She loves reading books and debating with her neighbor, Naren a young boy who studies in Calcutta. Saudamini has a nascent love for Naren, he also reciprocate it. In a strange turn of events, Mini is married to an alien person Ghanshyam. Ghanshyam is a calm and mature person like an ascetic. Mini sees that he earns money working hard day & night but does not get love, affection and proper food from Ghanshyam's family. Mini lives with Ghanshyam without having husband-wife relationship. But the good behaviour of her husband gradually wins her heart.

Meanwhile, Naren comes to her in-laws house as a friend of her brother-in-law. In an accident her in-laws come to know about the relationship between Mini and Naren. Ghanshyam's mother raises great ruckus and starts abusing Mini. In a fit of rage, Mini leaves her home with Naren, committing a big mistake. Now Mini is in a great turmoil with great remorse. At the railway station when they are

discussing what to do, a train arrives and just then Ghanshyam arrives to take Mini home. He forgives her every lapse because of his magnanimous heart. The story delineates humbling of Mini's ego, and wins the traditional and conservative system. With a little changes the cinematization is successful.

### MAJHLI DIDI

Majhli Didi is a famous short story which is cinematized on the silver screen by the great director of Hindi cinema, Hrishikesh Mukherjee in 1967.

The eponymous protagonist Hemangini 'Hem' is the actual middle sister of her brothers, who is the Chhoti Bahu, the wife of Bipin. Himangini's sister-in-law Kadambari, who does not like Hem, as Hem is an educated young wife, who can think for herself, speaks up when she feels like it. Hem sometimes holds the mirror up to Kadambari about her the hypocrisies and pettiness. Hemangini is so righteous that she goes to court to testify against his brother-in-law which was a bold step in the then society. Meanwhile, Kadambini's step brother Kishan comes to live with his sister as he is alone in the world, after the death of his mother. Kadambini keeps Kishan with them unwillingly as she wants to usurp the land that is in the name of Kishan. Instead of going to school, Kishan starts working as a domestic servant alongwith Nabin's village shop. Kadambini does not give proper food to Kishan and puts him in servant quarters. When Hemangini sees her attitude towards Kishan she could not help herself. She feeds Kishan as his own sister. Several incidents make Hemangini develops a strong bond with Kishan. She is unable to see him suffer. She loves him even more than her own son Lalit. She feels that Kishan needs her help even more than her own children as he is helpless and has no one. In the end of the story, as well as movie she resolves to leave village and live with Kishan to bring him up in peace. It is a story of a Hem's fight for justice. She has a deep sense of right and wrong and she is willing to go to any length in order to make things right which is nicely projected on the silver screen.

“Sharat The real secret of Sharat Chandra phenomenal popularity in Bengal was his theatricality, the excessive outpouring of emotional juice and the deployment of smart repartee in dialogues- tears and rhetoric-so adored by Bengalis and soon to be enjoyed in translation by the non Bengalis.”<sup>3</sup>

Chandra Odyssey of women's character is depicted with marvelous skill in the novel as well as movie.

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## 13.

**NOSTALGIA AS QUINTESSENCE OF DIASPORA:  
CHITRA BANERJEE DIVAKARUNI'S *THE VINE OF DESIRE***

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**Abstract:**

**Nostalgia** for the motherland is the quintessence of Diaspora. Chitra Banerjee Divakaruni, the South Asian American Diasporic writer depicts a beautiful description of the diaspora with the help of Nostalgia. She captures the problematic issues and the concerns of the immigrants, who neither belong to their homeland nor to the host land; who travel from one continent to another. These immigrants are often seen craving for their past. Only when these immigrants move out of their motherland, they do understand its importance. Whether voluntary or involuntary, the memories of home, people, family and the surroundings attached to them are visible. Nostalgia for the homeland is expressed excellently by the Diasporic writers even in the form of memories of the homeland's flora and fauna. The present paper depicts the trauma experienced by the migrants due to spatial displacements - a sense of nostalgia. The characters of Chitra Banerjee Divakaruni's *The Vine of Desire* portray such traumatic experiences, feeling homelessness.

**Keywords:** Nostalgia, Immigrants, Memories, Home land, Host land, Homesickness.

**Introduction:**

The etymological meaning of the Greek word 'Nostalgia' is *nostos* (return home) and *algia* (pain). Actually, it has origins in medical history, where it had been originally regarded as 'a disease with physical symptoms' that were the result of 'homesickness'.

In her book *The Future of Nostalgia*, Harvard Professor Svetlana Boym (2001) says that the word was coined in 1688, by the Swiss doctor Johannes Hofer (in his medical dissertation) to identify the homesickness of Swiss soldiers, who reacted physically to the hearing of certain folk melodies and the eating of rustic soups while on missions away from home.

In his book *Imaginary Homelands* Salman Rushdie states "It may be ... writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back..." (p.10)

Nostalgia connects to the notion of childhood and is allied with the beauty of nature and countryside. Exile raises the sense of 'belonging' and 'not belonging'. The yearning for home and nostalgia for homeland becomes a constant presence. The fictional characters of Chitra Banerjee are often seen leading a double life, sandwiched between the deep rooted Indian culture and the assimilated host culture. They seem to be experiencing the 'pulls' and 'push' of both the distinct cultures.

Being an immigrant herself, Chitralekha Banerjee Divakaruni portrays the lives of expatriate young women living in U.S. struggling hard to search their identity. She explores the themes of diaspora, dislocation, home and exile in her novels. Her characters illustrate love, friendship, marriages, divorces, child birth, miscarriage, parenting, separations, re-joining etc. America not only stands for dream of freedom from traditional customs but also represent intellectual and financial liberation for the immigrants.

*The Vine of Desire* exposes women characters leaving their homes to America, the dreamland, after their marriage in order to settle in a new land with their unknown husbands. Anju in *The Vine of Desire* migrates to America. Life in India was full of relatives and life in U.S. is of lack of communication and thus lonely. Due to this, Anju starts going back to her past reminiscing Indian memories. The innocence of the childhood is revered and conveyed to her unborn son Prem. She remembers even the smallest of the incidents in the past:

“... do you know you have three grandmothers: my mom, Sudha’s mom, and Pishi, who’s my dad’s sister? — ... I used to hate that house, how ancient it was, how it stood for everything ancient .... But now I miss it! I think of my room with its cool, high ceilings, and my bed sheets which always smelled clean, like neem leaves—and which I never had to wash myself!— and the hundred year old peepal trees that grew outside my windows. Sometimes I wish I hadn’t been in such a hurry to come to America.” (VD13)

However, in the earlier days, for Anju, the so-called ‘promised land America’ meant “as amazing as the fairy kingdom of Pishi’s tales” (VD179). The novels that she read during her childhood days make her believe “that, if I could only get out of Calcutta to one of those exotic countries I read about, it would transform me.” (VD14).

Anju’s soul sister Sudha sheds her traditional conservative role of a pitiable female and transforms into a liberal and self-dependent woman. She breaks all chains bound with her marriage. Singlehandedly, she risks about bringing up her daughter. With all these burdens, she ventures to America to give emotional support to her sister and a new direction to her life, yet aware of the fact that her dear sister’s husband Sunil, has a passion for her. Sudha meets a woman named Sara, an Indian immigrant in a park. Sudha pleads her for a job but Sarah tells her that she will inform it to a woman named Lupe, and she will call Sudha if she finds a suitable job for her.

She takes up a job in U.S. as a home nurse to an octogenarian, Mr Sen, who suffers extreme depression for home and India. Later she relieves the octogenarian of his homesickness and secures a life for her daughter and herself.

Old age reminds one’s own homeland. The old man, Mr.Sen initially when moves to U.S., enjoys being there; but soon starts feeling homesick. He wishes to spend his last days in his native land. Due to stroke, he is bedridden and thus cannot travel back. Since there is no one in India to take care of his father, Trideep isn’t able to send him. This angers the old man more. He refuses to eat, talk and even look at them. The old man becomes sick both physically and mentally. “All he’ll say- in that painful stammer – is, Send me home, Deepu.” (VD 237) Sudha realizes, that Trideep’s “father closes his eyes because he can’t stand to be here. In this bed, in this house, in this country, all of which is alien to him” (VD 278).

After being busy with the new job, Sudha acknowledges, “*I will not think of the past. I will not think Of. The past.*” (VD 227-228) However, the old man reminds her of her father Singhji, whom she could never take care of.

To make the old man feel better she plays Hindi music – song like “*Pyar Divana Hota Hai*”. She turns up the volume and swings with her daughter Dayita to the beats, “The past is the past is the past.” (VD 245) Aida Khorsandi in her Master Dissertation titled *Music-Related Nostalgic Experiences of Young People Living in Migration* comments:

“...Music seemed to play a triple role in nostalgic reverie; as a trigger for nostalgia, as a mean to recall and simulate the memory-related emotional state, and finally as a mood regulator tool.”

The song makes the old man think “of the rivers he would not see again. Green water. Kalmi rushes. Cranes stepping stiffly on silt.” (VD 261)

According to Anju, Sunil easily assimilates with the American culture. For him 'being nostalgic' doesn't come easily. His past memories don't interrupt him in his present. Sunil's memories are so limited. He shares his past to the little girl Dayita every day. He tells her only about his childhood days and that he has no yearning for the bygone because his past was only a worry to him. He recollects his home at India where he had no freedom and individuality. His father Mr. Majumdar is a very strict man. His mother is under his oppression. He expresses his nostalgic moments describing how his mother was unhappy, how as a child he was threatened and mesmerized by the threats and strange characters in films. He wishes to cherish those memories in his real life. He also explains about his mother's unhappy and helpless condition to Dayita. This provokes him to hate his father and returns the money which the father has spent for him for his upbringing. Since he needs to free himself from the bond of his father, every month he deposits some amount to his father's account.

Sunil attains his freedom by moving to America as he wants to be free from his father's views and clutches. He diverts his mind from past by keeping busy himself in music as his profession is a Disk Jockey. Sunil describes himself as a child as: "a scabby boy with pencil-thin arms and legs, khakhi half-pants, white shirt – the school uniform of Deshbandhu Boys School..." (VD 116).

Divakaruni, being an Indian, believes in mythology and therefore weaves myth into narrating stories through the mouth-piece of Aunt Pishi, has told various mysterious stories to Sudha and Anju during their childhood: "...Pishi is our fount of information, the one who tells us the stories our mothers will not, the secret, delicious, forbidden tales of our past" (SMH 16) These girls as grown-ups cherish these childhood memories.

Anju's loneliness in America makes her talk to her unborn son Prem, who is in the warmth of her womb. She shares about her past and conveys reminiscences of her childhood. At some instances, she is affected with strong homesickness, goes to the flashback about her old house, the white elephants of the mansion, Chatterjee family, their norms and so on. She senses pain for the change of things. She remembers even silly incidents that took place in the past which she longs to retrieve. Anju recalls her Indian home:

"It's gone now. Demolished ... I used to hate that house, how ancient it was, how it stood for everything ancient. I hated being cooped up in it and not allowed to go anywhere except school. But now I miss it! I think of my room with its cool, high ceilings, and my bed sheets, which always smelled clean, like neem leaves – and which I never had to wash myself! – and the hundred – year old peepal trees that grew outside my windows." (VD 13).

Sudha too wishes to be in India: "I want to swim to India, to the parrot-green smells of childhood. I want a mother's arms to weep in. I want my weather-vane mind to stop its manic spinning." (VD 87)

However Sudha is happy to be in America because as she is silently leaving Anju's home she feels, "...passersby stare at me strangely. If this were India, at least half of them would know me. They'd ask me a thousand questions, offer to help, give advice, may be even escort me back home. Thank God for the impersonal customs of America." (VD 204)

Past memories cause emotional stress in this novel. Being alone she remains lost in the memories of Calcutta, her home town, and re-visualizes the activities going there. Her craving for India recaps pleasant memories, which heal the wound of loneliness when Sunil is busy with his job. Immigrants lack communication regarding suggestions about pregnancy and delivery. Anju's miscarriage makes her feel lonely as she yearns for consolation. Beena Agarwal says: "Her nostalgia and isolation becomes more intense after her abortion. She unconsciously associates her personal tragedy with the shift of location" (57)

Anju, who ever wanted to go abroad, now regrets, she says, "Sometimes I wish I hadn't been in such a hurry to come to America" (VD 13). Though Anju, as a young girl, dreams America, it now

becomes the land of promise to her just like Pishi's tales about a fairy kingdom. She recollects her room in Calcutta, the ceiling, the bedsheets, the peepal trees too.

When Anju and Sudha are in the Calcutta mansion they both go to see the falling stars to wish on. They go to the terrace, secretly at night to watch it. Anju asks Sudha "Do you miss India?" (VD 37), for which Sudha cannot hide her answer she asks, "How do people here watch the stars?" (VD 37) Both the sisters long for their past. Sudha visits America to help Anju recover from the psychological trauma that she suffers after the loss of her baby.

Sudha after getting the divorce wipes away her *sindoor* from her forehead. She thinks that she has got rid of the marital relationship. Because of Anju's wish, she moves to America for a beginning of new life. But still she confesses: "Once in India I scrubbed the color of marriage from my forehead, believing I was rid of it. But it comes back. Some mornings, my pillow seems faintly powdered with red" (VD 45). Thus, the past does not allow her to think about her future. Wherever one goes, one cannot forget their homeland. The thought of the homeland and the respect towards it, unconsciously presents in the blood of the immigrants.

Lalit is a second generation immigrant of the host land, a doctor by profession. He is youthful, charming and friendly, following modern American mentality. He is attracted to Sudha and his comic sense attracts her, in return. He is a perfect example of a typical assimilated Indian living in America.

Aida Khorsandi in his Master Dissertation says: "Nostalgia seems to be the most positive response to feeling of loneliness, exclusion and self-discontinuity in times of social hardships." (8-9). Sudha being isolated at home goes to a park in America which is so clean with new equipments. She admires its cleanliness, "A pretty park, clean, with new equipment.... So neat, so bright, so much space between things." (VD 81) But suddenly, her mind reminds her of the Indian parks where:

"People would jostle for space beneath the few banyan trees. The hot-gram and ice-cream sellers would sing song their way between families with too many children. Piebald dogs would follow them, panting endlessly. Bus fumes, spicy pakoras, the too-sweet peaks of old woman's hair candy. The odour of oleanders crushed under small, excited shoes." (VD 80-81).

Sudha then keeps Dayita on the spongy surface of the play area that edges the sand, and feels, "In America, even falls don't hurt. Entire generations of children, growing up innocent of pain..." (VD81)

Similar comparisons and contradictions from the original home with the adopted land dig out past memories. When Sudha comes to America, the mothers give her the Indian-style calendar which "tells us which days are auspicious, and which bad luck" (VD 149). Sudha hangs it on the kitchen wall. The calendar, printed on very thin paper, had no pictures; may be it believed that, "The future is, after all, a serious thing!" (VD 149)

Divakaruni's various characters with different generations suffer in the clutches of the past memories as they are not in a condition to shed off Indian ways and follow the American. There is a tug of war between homeland and host land. Though Sudha wants to forget all her past, her mind yields to the past from time to time. When she receives a package from the postman she thinks: "For a little while she made herself new under a new roof, among people innocent of her history. But the past has the habit of catching up with you, even in Berkeley. Now she must deal with it" (VD 295). Sudha wants to forget all her miserable past and always wants to cherish her days with Anju. She wants to remember that whenever she feels sad, she thinks about her childhood days with Anju. That is the only past, she wants to remember till the end. Thus to say, Sudha wants to cherish her golden days, enjoying the nostalgia.

In Divakaruni's narration, the past is never hidden. Memories are the symbol of innate bonding with one's native cultural roots and it positively obstructs the process of assimilation. In an Interview with Beatrice Culleton says:

“History is memory. When memories are pleasant they are as smooth as the fleet of a butterfly. Memories could be haunting too. Still when re-lived, these haunting memories become records of the past and lessons to the present.” (26)

### Conclusion:

Nostalgia is more a thing of realisation, of perception. It is a direct access to an Indian mind. In other words, ‘It is India in microcosm’. It is Indianness. Both Sudha and Anju in *The Vine of Desire* are deeply rooted to India. They attempt to enjoy their present by living in the past. They are seen connected to their olden golden memories. However, other characters in the novel like Sunil, Lupe, Trideep, Lalit have accepted and assimilated the American mentality. They seem to be enjoying the liberties America gives them. They do not get disturbed to their past for a longer time.

A component of nostalgia is depicted in the novels of Chitra Banerjee Divakaruni, which shows family relationships, emotions, love, revenge, loneliness, homelessness, alienation, belongingness and so on. Much of her work deals with the immigrant experience as an important theme in the mosaic of American society. Her characters reveal their sweet/bitter past experiences.

For ShashiTharoor, India is a country, which despite of differences of ethnicity, geography, language and religion, holds together through her common adherence. He writes:

“If America is a melting pot, then to me India is a *Thali*, a selection of sumptuous dishes in different bowls. Each tastes different and does not necessarily mix with the next, but they belong together on the same plate and they complement with each other in making the meal a satisfying repast.” (p.107)

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## 14.

**“VIHAN A. NAIK’S POETRY CHANGE OUR VISION OF LIFE & CONTEMPORARY VALUES”****Dr. Brajesh Kumar Gupta “Mewadev”***H. O. D. – English, Eklavya P. G. College, Banda (U.P.)*

**ABSTRACT-** *This theme coincides with the idea of techno-culture and hyper-reality because Vihang A.Naik’s (Vihang Ashokbhai Naik) poems speak about a writer’s consciousness for making an autonomous creation that incorporates the diverse aspects of modern life. He provides a general context and allows the readers’ imagination to shape the various elements, themes, imagery and factual references that are fragmented and dispersed throughout his entire work whereas his creations are based on the construction of language that largely points to the culture of modern society. His poems are also rich in the use of metaphors to convey his feelings but the way he poetically campaigned for the earthquake victims his state, shows that Vihang the man who is no less important than Vihang the poet. The poet has tried to show his innermost feelings and experience on many issues related to our existence and survival on this universe and has dealt successfully with some religious, social, cultural, and emotional themes in his poetry and there is an uninterrupted sequence of events, character development, and actions where a sense of alienation of character and world is created to form a kind of structure. No poet can remain untouched with the impact of the age in which he is living and the same is with the case of Naik because he is an independent poet belongs to the age of new poetry because he does with his easy gestures and there is no impediment posed by his scholarship. His poetry represents a decentered concept of the universe where individual works are not isolated creations in the fabric of literary creation and he examines the pros and cons of the realities of modern city life bringing forth the judgment on this particular matter by discussing it in his poem.*

**KEYWORDS** – 1. Introduction, 2. Vision of life, 3. Role of Society, 4. Contemporary values, 5. Conclusion.

**INTRODUCTION** - Naik is a poet per excellence in creating and mixing emotions such as feelings, thoughts, disgust. Pity, sorrow, joy, pain, pleasure, victory, defeat, depression, frustration, enthusiasm and many more and his poetic corpus shows these opposite aspects in a very beautiful way and this great poet was born in Surat, Gujrat on September 2, 1969. From Surat, he moved to Baroda, Ahmedabad and other cities out of Gujarat. His travels gave him unique insight into life and humanity for his creative writing. Navrachana was his primary school then he changed cities and schools. He got his early education from Navrachna School in Vadodara, Gujrat. He has completed his B.A.in English and Philosophy in 1993. He has done his M.A. in English literature and Indian literature in translation in the year 1995 from the Maharaja Sayajirao University of Baroda. He has also worked as a teacher in UGC recognized colleges with Hemchandracharya North Gujrat University. Since July 28, 1997, to the present time, he is working as an associate professor at Shree Ambaji Arts College in Gujrat. His poetic career came into vogue with the publication of some of his poems gradually in some literary journals, anthologies, and e-publications and which won him awards. Now he is India’s well-known poet of the modern age who is cordially devoted to Indian literature. He has won Michael Madhusudan prize for poetry in 1998. He is one of those poets whose poetic power draws the realistic picture of society including its multiple perspectives. It seems that he took so many themes (from basic to hi-fi) to mend the society by spreading the light of true knowledge through his poems. He is a bilingual poet who has tried his hand to write poems in both languages in Gujrati and in English. His writing style which is free from all shackles and the different themes taken by him in his poems distinguished him from other poets of Indian writing in English. His poems, very short and playful mostly, contain strange melancholia about them which will soothe those hardcore lovers of poetry who want to see the words in rough action most of the times because he seems to be disillusioned with city life and finds solace in the emotional sensibility of the heart which celebrates love as an indistinguishable part of human life. The present paper will explore the mystery of Vihang A.

Naik's poetry and how he tries to make a man realize the necessity of wisdom in the potion of free life and his poems exhibit a clear influence of William Shakespeare, Michael Drayton, T.S. Eliot, Nissim Ezekiel, P. Lal, and Kamla Das. He is now well-known and familiar and established the name in the area of Indian English Poetry. He is also known as a progressive poet.

**VISION OF LIFE** - Naik is mainly objective in his attitude towards modern city life and he had exploited certain incidents of his life in his poems because he seems to be greatly inspired by the Indian philosophy because there are clear inclinations of his being influenced by it as we see many poems in the collection which are philosophical in tone viz 'Prayer', 'A Reader's Response', 'A Poem and Questions', 'At Seventeen', 'A Matter of Life', 'Questions', 'A Poet' and some other, therefore, this paper will mainly focus on his vision of life and the process of poetic creation shedding the light on the issues of modern life common to the world in his poetry. His poetry depicts a confluence of his consciousness taking an alien stance in the deceptively familiar world where Naik seems to be greatly inspired by the Indian philosophy because there is clear inclination of his being influenced by it, as we see many poems in the collection are philosophical in tone.

"Life is a dream for the wise, a game for the fool, a comedy for the rich, a tragedy for the poor." (Sholom Aleichem). As he also expressed life as a game.

*After your play  
of hide and seek you  
grow up. a adult.  
life becomes now  
a game lost in seeking.  
a meaningless search.  
(“Growing Up”)*

Love, longing, socio-political concerns, philosophy of life, spiritual, personal, impersonal aspects of life, his personal experiences, his deep musings and reflections find a great expression in his poetry. He expresses his views-

*"Beauty is surf  
Surfing beauty  
Here there is  
no boundary."*

All the difficulties hurdles and dissatisfactions for the real barriers faced by human being poet in their entire course of a lifetime and again. Let us have a glimpse.

*"How about making a poem within  
a poem? You smell ocean and  
the sand. A life within a poem.  
She composed herself from the surf.  
The night lamp burns.  
At the corner of the desk  
Life is a philosophy  
Book with pencil marks,  
wounds and comments. A poem  
You canceled at the end..."*

His philosophy has given away to his unique style of poetry which is spontaneous, straight forward, intellectual, meaningful, and carry adequate emotional intensity for craving for heightened moral responsibility and urban sobriety, his emotions appear to have endowed with hackneyed ambits that seek and pop-up with somber philosophy towards modern tech-man because the poet, therefore, upholds the mechanized mode of life and the anxiety of a politically tensed ambiance of the newly evolving modern lifestyle.

**ROLE OF SOCIETY** - In his poems, we find a picture of social unrest and he has a keen interest in the study of natural philosophy, continues to flow like an ever fresh lake of lyrics and contain several

precious gems deep inside its surface. His philosophy has given way to his style, which is straightforward but meaningful and he displays city life in various ways in Poetry Manifesto. In 'The Bunyan City' he personifies the city and defines it as

*"This aged city,  
facing the withered glory,  
now wrinkled, cracked,  
weather – beaten  
with dim eyes....."*

In this poem, he expresses social ingratitude with a pang banging against the callous side of sophisticated society. His current ideas expose present and future of society and that is the most humanistic approach to the changing conditions of the modern age and he is obsessed with the creative process of writing (or making poems) in an ambiance of baffling problems of our existing society and as poet Dr. Vihang Naik has also expected to enjoy colorful society by poetry. He comes to the fact that almost all the society's gains in the fields of technological progress are found to be the reason for the abnormal behavior of the season and it can be noticed that if one fails to restore the ecological balance then it must lead to severe consequences, when the maturity of opinion is accompanied by the maturity of age is attained then it may develop a step above the concepts of even heaven and hell. The existing social structure is influenced by many factors and forces that is a subject to continuous change where Naik's poems making is a result of a number of experiences, emotions, feelings, passions, hardships, grievances, setbacks, attachments and breakups encountered by heart time to time.

He is one of those poets whose poetic power draws the realistic picture of society including its multiple perspectives where The expansion of our senses on how language and symbols operate or make their way by demonstrating their ability to reflect unconscious fears, thoughts, motives, and devices are the critical approaches of a psychological poem. Nonetheless, his distinct mode of writing offers us to feel and experience intense personal anxiety making him readable at both ends, in the same way, all the aspects of contemporary Indian life aesthetically and thematically placed in Naik's poetic collections. The poet seeks to uncover the repressed self and tries to understand why the individual creates thoughts and feelings leading to an increased understanding of different issues to integrate the movement of various approaches in life, therefore Vihang's stance remains to eke out an urgent panacea against modern spiritual eccentricity and he desires to what his emotions by means of apt lexemes.

**CONTEMPORARY VALUES** - Here we come to know about the mental function of the poet as an individual and his social behaviors while exploring the psychological process that underlies his cognitive functions and behavior. The poet remembers his childhood memories that chase away all painful thoughts and enriches his mind with contentment. He states that:

*"After your play  
Of hide  
And seek you  
Grow up an adult".*

His speculations on love, betrayal, despair, and loss of values find symbolic expression when he avers:

*"words hit  
me back in anger  
that formed from this same ink  
themselves  
a guilt-point  
searching the lost face"  
(Wanted).*

His genuine compassion for the poetic process can also be seen in his poems entitled: "Wanted", "Making of a Poet", "In Rains", "The Absent Poem", "A Poem." The picturesque description of his

personal feeling and strong emotion throws light on the creative writing or poetic process as in” Making of A Poet” he writes:

*"Sometimes you feel the urge to fly  
With birds against the sun  
A wish to walk down the streets  
A city as a stranger  
A desire to be alone amid the crowd  
Be lost in the flow  
Listen to rains or jungle drum beats  
Howl with wolves or talk to walls  
Did you instruct your hand to move  
Or make a poem?"*

*Then you may even wonder how poetry ( Kavya Bharti 100)".*

However, Naik is for not distracting himself with inquiries into problems of subjectivity and textuality, somewhat puzzling in a field of literature where subjectivity and textuality are of paramount importance, he portrays the particular to represent the universal so that his poetry-lovers could be content to survive with love, dignity, values, and humanity.

**CONCLUSION** – To conclude it can be said that a brief study of his poems of the comparatively postmodern the phase of the literature shows that this period’s works are more intricate, more thoughtful, more serious and more sophisticated. The poems in his collection are the fine reflections of his creative writing, embodied poet’s imagination, and emotional intensity, intellectual and philosophical attitude which have been beautifully placed in his poetry with experiment, he writes the word in small letters in order to euphemistically ridicule or elevate the importance while at the other time, he capitalizes the words to lambast or mirror the over heightened effect of the same word. His belief that human life is worth living with honour and love promulgate his mind in tandem with a miserable sense of relief because Vihang Naik is has revealed that myths are one of the segments which serve to determine the Indian ness in our literature. In fact, his poesy prescribes an antidote to disillusionment and urban anxiety of the modern society and the poet has tried to show his innermost feelings and experience on many issues related to our existence and survival on this universe and has dealt successfully with some religious, social, cultural, and emotional themes in his poetry.

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## 15.

**SOCIAL AND CULTURAL STRATIFICATIONS AND THE NATIONAL POLITICS: A CRITICAL STUDY OF ARAVINDADIGA'S *THE WHITE TIGER*****Amit Soni<sup>1</sup>**

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**Abstract:** Adiga's *The White Tiger* pertinently presents the society and culture of modern India. The narrator of the novel, Balram Halwai, rises in his life and career through crookedness, deceit, and falsehood ascending to heights in business circles in Bangalore. The action in the novels is collected in a letter that Balram writes to the Chinese Premier, Wen Jiabao, so as to enable him to win power and influence amidst Indian entrepreneurs. The present paper seeks to analyse the layers of social order working in India and how deep they have gone into tearing apart the integrity of the nation which hitherto appears united and as one.

**Keywords:** corruption, marginalisation, capital, stratification, politics.

Balram was born at a village in Bihar, where he is employed as a car driver to the wealthiest man in the village. Balram's fortune takes on to the road as the wheel of their Honda City car move. He swiftly learns all the avarice and malice of his employer like, tapping gas, deal with corrupt mechanics, and refill and resell Johnnie Walker black label bottles, as he watches his employer bribe foreign ministers for tax breaks and drive other benefits. He eventually learns how to find a way out of the great Indian rooster coop and rise in life realising that no one can escape the vicious circle of life. Balram charismatically teaches us that neither religion creates virtue, nor does money solve every problem, but graciousness in the corrupt world can be of great use as it can drop you at the right time in the right place.

Balram was born in impoverished Indian rural area submerged deep in the dark dungeons of corruption, inequality and poverty. He is taken out of school into child labour in order to assist his family financially to pay off loans. The place he inherits is devoid of all fundamental right, have no medical facilities, where during elections local chieftains rig the polling booths with administration or the police paying no heed. Throughout the narrative he recalls his village as a world of darkness and his determination to escape from this world. He incidentally manages to become a driver in the home of his vicious landlord, from where sheer luck transports him to the illuminated city of Delhi.

India is a place of ruthless injustice and despicable corruption, where the poor are exploited by the rich to drain whatever they possess. Adiga presents the servitude still witnessed in the India social circles adorned by the rich and powerful. Balram, Adiga's white tiger says that Indian has remained intact and an economic power due to the loyalty of the servants, who do not know how to rebel against their exploitative masters. He adds that these men have taught the bulk of the Indian population the art of remaining strong, talented, intelligent persons in every way in perpetual servitude. He compares the nation of India and its state to the rooster coop, where these people being involved in various jobs like delivering essentials, handling cash of master which may sometimes be in millions, carrying cases full diamonds, but never envisage a plan to run away with these valuables which is worth of their many years' salary and the steal could last them throughout their lives freeing from all miseries. He says as 99.9% of people have been trained to be loyal to their masters in any event they are caught up in a rooster coop

situation. PrathibaNagpal says that Adiga takes away the “last vestibule of dignity—their honesty, from these sad people existing on the periphery and attributes their situation to their conditioning.” (Nagpal, 151) Over the years these people have learned to live in, “perpetual servitude; a servitude so strong that you put the key of his emancipation in a man's hand and he will throw it back at you with a curse” (WT, 176)

The powerful have capital with them which enables them to purchase these serfs and employ them in the way approved by them. This capital is what makes these man slaves. This power capital equation has been aggravated by the socio-cultural circumstances which directly compel the deprived class to live as slaves. Balram is a fine example of this state of affairs, he has to work as a bonded labour simply because his family took a loan for the wedding and had to repay. The entire family is forced to work, “in a tea shop. Smashing coals” ... “wiping tables” (WT, 38) as slaves in return of the loan they drew. On being apprenticed as a driver with the village landlord Balram could not ask for a salary as he considered his masters alike his parents and was taught to wait and expect and not to ask.

He works hard in the household, despite being a driver, cooks, massages his master, sweeps the lawn, and else, so as to win faith of master and prove his loyalty to the family. The driver's uniform does fill him with pride but that pride is to be sustained within himself. He can never express himself, or show his discontent and anguish even when the masters scold him. The life of servitude has entered deep into him as the men with money are supposed to be more respectable. Adiga reflects that is the distribution of wealth that leads to serfdom—the poor remain inferior and lead a life uncultured as they are not taught decency. Pinky Madam calls him an uncivilized monkey, who scratches his groin and never brushes his teeth because his father never taught these things. Balram states: “Why had my father never told me not to scratch my groin? Why had my father never taught me to brush in milky foam? Why had he raised me to live like an animal? Why do all the poor live in such filth, such ugliness?” (WT, 151)

Capital functions to foster economic inequalities—man with capital is a human being, those without no better than an animal. This state of being poor drops men in a state of rooster coop living the life of a slave. Through the one rupee coin episode Adiga wonderfully drags our attention to the plight of the poor and their miserable condition they have been dropped in only because they are poor. This bitter humiliation scene deserves no accolades but narrates the cruelty of the rich as well. When Mr. Ashok and Mukesh bribed were returning home, Mukesh unknowingly dropped a one rupee coin inside the car. He made Balram to search for the missing coin. Unable to find the coin and defer the search Balram dropped a coin on the car floor from his pocket and returned it to Mukesh.

When Pinky madam, being heavily drunk, drives the car killing a street child in Delhi, the value of a poor people in the eyes of the rich surfaces. Instead of being sorry Ashok. “What are these children doing, walking about Delhi at one in the morning, with no one to look after them?” Balram replies:... you know how those people in the darkness are: they have eight, nine, ten children-sometimes they don't know the names of their own children. (WT, 164)

The episode bring a jolt to Balram's life. Mukesh and Ashok want Balram to take onus of the crime committed by Pinky. This speaks of the pathetic condition of the poor in India. We observe a great difference between the one who are economically powerful and on the other one who are deprived not only of the basic necessities of life but life itself. Ashok Mitra in his book *The Nowhere Nation* says:

Globalisation has embraced the developing nations like India, the result of which is that the rich are becoming richer and the poor poorer. Humanitarian approach has lost its way in the jungle of materialism. Mall culture welcomes a rich man, not a poor man. Politicians, the so-called people's representatives welcome the rich who bribe them inside their office and make the poor people, who voted them, stand outside. (126)

BalramHalwai, the protagonist of *The White Tiger*, lived a clean life being loyal and working hard for his masters only due to his financial poor condition and as a result of his poverty he is punished by the

landlords for being hanged in place of Pinky's fault. His poverty has made him suffer persistently and converted him into a serf and it is pelf that has decided the existence of a man in a social setup. This striking difference is what makes up the essence of the novel. When Pinky leaves Ashok and moves to America master is broken and the servant has to fill the vacuum. He cares for all the needs of Ashok, takes him to dinner, orders dishes not knowing whether Ashok will eat them, and notices the stark distinction that food ordered in one go is "enough to feed a rich man or a whole family." (WT, 238)

Money corrupts all, it corrupts Ashok and he loses his life out of his greed for money, it turns Balram to act criminally, and ascertains the fact that a position in society can only be achieved through the possession of wealth and links economic well-being to individual's values and conduct. The poor are poor as they do not want to come out of their pathetic state and claim their rightful place amidst the larger body of people. The hope that one day things will be all right is a mere dream that will never come true. The novel seems to illustrate that still the poor are not independent and are still continuing to be slaves out of their own faults. Its structured in form of a confession of its protagonist entailing how he has crookedly managed to break away the jinx on him and turn himself into an entrepreneur and successful in terms of social organisation and conduct. Adiga conveys through his novel that poverty results in dishonesty, bribery, corruption and immoral behaviour. He presents in his novel a money driven society. He explicitly narrates how the lack money can drive people to wrong deeds and action. It is the meagre salary that Mr. Ashok paid Balram to live in a city, which ultimately provokes him to kill his master.

His life presents two sides of his personality bearing opposite opinions. One where he thinks that these masters still "own them and their body, soul and arse" (WT, 163 ); and the other where he realises the injustice meted out to the poor at the hands of the rich and makes up his mind to kill his master and steal the red bag full of money. He runs away to Bangalore where he finds the flare in outsourcing, and plans to be associated with it. He stole the idea from Mr. Ashok. Mr. Ashok was upset at his deeds and desires to start a neat business, "Something clean. Like outsourcing." (WT, 210). Balram shuns the drapery of BalramHalwai stepping into the shoes of Ashok Sharma, having stolen his money and his ideas turns a north Indian entrepreneur settled in Bangalore. He soon prospers there having bought a fleet of cars and soon reincarnates form, "a driver to a master," observing that he is now a, "a master of drivers". (WT, 302)

Conclusively Balram has neither friends nor sentiments. He pursues wrong ways that lead a man nowhere. It may appear that he has broken the rooster coop, but in fact he has just exchanged his place with Mr. Ashok, and is now living his life. It is not surprising to note that after coming to Bangalore he performs the last rites for the family members so that they may not come in his dreams. He prays for all his aunts, cousins, nephews, nieces and even the water buffalo. He imagines the soul of his brother Kishan and granny Kusum and prays to let him live in peace. He no more desires to live with the burden and hence severs himself from his family by performing the last rite. SimmiGurwara says in his article that Balram: "... is a white tiger who neither has a family nor friendship because it will not be safe for him from the point of view of his position of being the boss. He is a real entrepreneur who does not have the word 'sentiment' in his dictionary." (Gurwara, 162)

Class stratification is another major aspect of the novel. Karl Marx postulates history as a struggle between various classes in society. His theory challenges the stratification of the society into bourgeoisie and proletariat: the class that controls the means of production and the class that serves bourgeoisie so as to earn their living. Marxism questions the social system and built solely for the maintenance of the privileged position of bourgeoisie. This class stratification has become so integral with human existence that it is almost impossible to abolish. This social man-made structure keeps the society divided and is directed to sustain the upper classes at the cost of proletariats and its only weapon of division being the distribution of wealth. Money not only keeps these classes divided but also sustains them. A revolution or a so called revolt is only possible when the proletariat becomes conscious of the class divisions and quit their passive obedience to the system. For this the working class should have class consciousness to

abolish this callous classification convention. Marx called these proletariat to support a revolution as they have nothing to lose but their chains. (Marx, 258) *The White Tiger* by Aravind Adiga has its protagonist, Balram, break the shackles of class through class consciousness. His awareness make him and rip the façade of the division of society.

Societies are not only divided into proletariat and bourgeoisie but there are numerous other sub divisions. There are many fissures in Indian society that Adiga highlights in *The White Tiger*. People are divided on the basis of the liquor they drink—English liquor men and Indian liquor men. The former is for the rich the latter is for the poor of India. So that's class division those who buy English liquor are privileged even liquor sellers attend them with dignity; and the other who buy Indian liquor are underprivileged, they have to wait longer in queues than others to get their liquor order owing to being of the servant class—the poor. Balram says, "... In this country, we have two kinds of men: Indian liquor men and English liquor men." (WT, 73)

There is categorisation amidst servants too—No. 1 and No 2. Adiga narrates Balram's experience of buying English liquor for his rich masters and the sense of depravity for their inability to drink Black Dog as it is expensive—a luxury. He tells us "He wanted to hold the bottle; he wanted to hold the full virgin bottle of first class whisky in his hand. He wanted to imagine that he was buying it for himself." (WT, 75) Further, the language, the food, the dress, the ways of living, sleeping and eating speak about a person's class. Adiga presents in his novel the division amidst people on basis of their food, alcohol they drink, the schools they attended, and their petty habits their caste. Balram Halwai divides people into two based on the basis of size of their belly; and the nation into two, as an area of darkness and the other of light—physical feature. He adds India of light belongs to the rich, whereas India of darkness is the India of the poor. Ironically the one belonging to hardworking people who work as labourers on fertile green lands, so as to turn them full of rice and wheat fields on which the rich could feed and retain light of their houses.

Adiga says that residents of the India of Light have stolen this light from the India of Darkness, and they survive on the hardships and resources provided to them by these people. Adiga steps into the British legacy presenting a desolate and realistic image of India which is savagely dark, rotten, and corrupt, where the rich expect their dogs to be treated as human beings and treat the poor as dogs. The poor live in pitiable animal like condition. There are no facilities for them whether it be hospital, education, shelter, and food. Balram studied at a school where big lizards crawl, the school building and walls are all broken and there is no furniture for the students. He says that electricity poles are there but they are defunct. There is no water supply for the poor to drink. (WT, 20) he jeers at government's plans of elevating the nation of poverty and bigotry, instead of strengthening schools, hospitals, providing electricity to every household, better living conditions, they talk of providing cell phones to everyone. Certainly the politicians are more concerned about the rich and not about the poor and to uplift their status.

Adiga contrasts the choices of Indians and digs at their future aspirations which they have created not considering the demands of the day but out of their wrong dreams. The poor are completely devoid of their aspirations and chose what they want, they are left only on mercy of the rich. Balram only has the courage to break away from the jinx and dares to go beyond the boundaries set for him as a member of dark, unprivileged India. The poor move to cities only to continue to be serfs, they only change their masters and not their physical and social conditions. They live in dungeons in the city, are scattered throughout its span, and live with only expectant eyes to fulfil their dreams which they are prohibited to achieve. Their failure is their own weakness. They neither want to change nor have the courage like Balram to steal opportunities and become masters, even by killing their masters.

Balram realizes these brutal realities in time, and though he is unable to complete his academic education, he turns to be a keen observer and resumes with the worldly education. His school is the tea stall where he was initially apprenticed as a child, from his master a driver, and wherever he got an

opportunity to overhear something important. We realise later in the novel that his school didn't mistakenly dubbed him a white tiger. He soon picks the choices adopted by Mr. Ashok, his master, and prefers to wear similar clothes and buy similar things. He does this to the extent of resolving never to wear the clothes of his past life again. Instead he dresses like his master and endeavours to look like him things that reflect his aspiration to become a master in the coming years.

Balram journeys from rags to riches because of his ability to learn even in the adverse conditions and use the opportunity that came his way. He learns from people, from his experience as well as from others' experience. His migration to city makes him conscious of class and realise the divisions at its heart. He quickly conforms to city life and its division into two—one of light and the other of darkness. He shuns the area of darkness realising that the dark sides of the country are meant for, "half-baked men." (WT, 53)

He soon steps into his master's shoe and adopts his life style, dressing, his type of concubines so that it may make him feel like his master. He instead realises that everything in the world of rich is a farce and what the poor get is their leftovers. He was hit by the truth of the golden hair girl that master used to sleep with and wonders at the realisation that her hair are dyed and not real. He says, "That is when it hit me, in the way it never had before – how the rich always get the best things in life, and all that we get is their leftovers." (WT, 233)

The rift is so huge that the rich ruling elite grab their wealth making the proletariat work and in return are reluctant to spend even a single penny on them. The incidence where Balram's losing one coin makes Ashok's elder brother go mad, exposes the filth of exploiters who do let the poor have even a small part of the money. Balram breaks the shackles and becomes a part of the master's class, stealing the money. He ponders how the ninety-nine percent of the population is enslaved by the one percent ruling rich. The only transformation we find in him is the fact that he avoids doing all those things to his workers that he despised when he was a servant. He learns the tactics of progressing in a capitalist society and never employs the harsh discrimination he was meted out by his once masters. His spic and span and breaking the rooster coop enables him to come out of the shackles of poverty and class.

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## 16.

**THE IMPORTANCE OF AGONY IN CONFESSIONAL POETRY****Shilpa Singh**Research Scholar  
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In the mid-twentieth century America, confessional poetry occupies a prominent place, as the poets felt intense longing to confess. A few poets like Robert Lowell, Anne Sexton, and Roethke felt that the poet should confess their psychological disturbances, their sense of guilt, their true inner feelings, their sorrows, sufferings and their agonies. David Shapiro remarked : All poetry is a matter of confession and reticence.<sup>1</sup>

The word "Confessional" poetry emerged with the publication, of Robert Lowell's immensely influential *Life Studies*, in 1958. The critics and reviewers were looking for a suitable label to apply to this evidently 'new' kind of poetry. Professor M.L. Rosenthal was one of the earliest critics/ reviewers to invent this ascription in his book *The New Poets (1967)*. Rosenthal points out, "many of the motifs and developments" present in a "confessional" poem include:

The alienation of sensibility by modern war and the technology displacement of human values, and the directions of (Anglo-American) poetry, particularly the Romantic and primitivist criticism of these tendencies, the emphasis on the individual as their victim, and deliberate brutality of the speaking voice at the end to reinforce the impression of utter vulnerability. The fragmentation of the long poem is an aspect of alienation.<sup>2</sup>

This ascription of the work is not only related to Robert Lowell but also to that of Theodore Roethke, John Berryman, Sylvia Plath, Anne Sexton, W.D. Snodgrass. They all stuck for it as a convenient marker for a certain kind of a poem.

Confessional poetry has been rightly called a "psychic striptease". In this materialistic age, when we all have become extremely self-critical, the poet explores his soul and articulates his feelings in the form of poetry, which gives him aesthetic pleasure. It will not be out of place to quote in this regard the opinion of Anne Sexton:

It is very embarrassing for someone to expose their body to you. You don't, learn anything from it. But if they expose their soul, you learn something. That is true of great writers.<sup>3</sup>

All confessional poetry stems out from the poet's need to confess and so each poet cast this mode in different ways in keeping with his basic temperament. Robert Phillips opines that a confessional mode is a declaration of dependence, or of guilt or of anguish and sufferings.<sup>4</sup> The confessional poet does not allow restrictions on subject-matter even though it is usually personal. Confessional mode generally centres round the personal failure, mental illness and traumatic experiences.

Confessional poetry is not so much a revelation of intimate personal details, as is commonly understood; rather it is a serious endeavour to redefine human identity. Milton rightly said that a book is a life-blood of the author. It simply implies that the author is present in the book in one form or the other. The poets in order to hide their identity may resort to some devices like the objective correlatives, legends, myth-making and symbols.

In confessional poetry as the name itself shows, the biographical details of the poet are artistically revealed and, at times, their confessions appear to be very direct. Their private experiences are significant for the poet, as is evident in the poetry of confessional poets. The confessional poets with the help of art

communicate the experiences in such a manner that it finds an echo in every heart. The poet makes his psychic disturbances look impersonal, human and universal.

This technique forms an important part of confessional poetry, as it establishes a meaningful and close contact between the readers and the poet. Thus, it is wrong to say that there is a loss of living contact with the reader in confessional poetry. In this connection, E.R. Taylor's statement is important:

The confessional poem seems so amiable, it is available to the reader; it makes the poet feel better yet it uses the poet shabbily; the poem that seemed to him his very individuality tends to fall into a clinical type and its grasp of the reader deprives the reader of one chief pleasure of poetry, the feeling of having come upon a silence, a privacy upon intellect existing unselfconsciously somewhere out of the reach of camera.<sup>5</sup>

An important feature of confessional poetry is purgation or catharsis. The poetry is an act of creation by a person who has himself undergone those chaotic experiences. The feeling of agony is something that, after going through these poems, we may feel on our own pulses. A confessional poet is highly subjective and therefore has to understand the implication of these experiences before putting them in the artistic form of a poem. Thus, the subjective or the autobiographical element forms the basic distinctive feature of confessional poetry. Confessional poetry presents an abnormal, deviant or psychopathic mind whose extreme personal experiences stir the reader at a deeper level.

The act of writing confessional poetry implies not only a desire for self-purgation, but also a desire for transmuting one's traumatic experiences into something creative work of art and a poem. Emphasizing the literal transcription of life into poetry, Roethke considered that the confessional poets laid bare their heart to their readers. His following remark is significant in this regard:

My secrets cry aloud.  
I have no need of tongue.  
My heart keeps open house.  
My dresses are widely swung.<sup>6</sup>

Allen Ginsberg and John Berryman in line with the opinion of Roethke, make an over-attempt of exposing their sex life. Such person's equated life with poetry and the critics felt interested in the poet's private sorrows and sufferings. Sylvia Plath and Kamala Das also do tell about their private agonies, psychic disturbances, and their sense of guilt in a very artistic manner. Agony is considered one of the important reasons for confession. It has its roots in one's unfulfilled desires and corrosion of hope.

Agony imparts a spirit of depression, gloom and frustration. It is seen that agony and despair stem in poet's life from political upheavals, sexual inhibitions, financial hardships, psychic disturbances and feeling of being unprotected and unemployment etc. A general survey into the life of modern man reveals that there is a complete breakdown of ideals and values and the absence of sustaining faith. At times, sufferings of man compel him to resignation. Thus, man suffers not only socially but also personally, privately and spiritually.

The genesis of individual tragedy lies in the struggle of the aspiring mind. This struggle becomes painful and death-like. As regards the confessional poets, their agony is personal and spiritual. Agony of life strikes at their close relationship and the individual is confronted with cold destiny and spiritual isolation. It is a fact that agony and sufferings are common in human society, the cold interior of man revolts and life becomes chaotic and disorganized.

It was agony, self-sufferings and tortured psyche of the American poets like Robert Lowell, Anne Sexton, Theodore Roethke and Sylvia Plath that compelled them to express themselves in their poetry. Sylvia Plath among them, being a hypersensitive person and endowed with artistic skill, was eminently successful as a creative writer. Among the Indian English Post-Independence poets, like Nissim Ezekiel,

Kamala Das, Jayanta Mahapatra, Dom Moraes, P.Lal and Suresh Nath, have successfully couched their tortured psyche and despair in poetry. Raymond Williams opines:

In absurdist experience, agony is individual.... Agony is seen as a collective experience, as the experience of everyone.... The entire human race suffers from the division between itself and the rest of the world.<sup>7</sup>

Confessional poetry with its legendary and romantic aura has always been a centre of attraction. The interest, does not lie in knowing the private life of the poets but it is the artistic beauty of the presentation that glues the reader to this type of poetry. Some critics who think that confessional poetry is confused with personality have raised objections against confessional poetry. The critics are awed by the colourful personality of the author and thus they relegate art to individual.

The poetry of Sylvia Plath and Kamala Das are widely referred cases in this regard as the two poets have interesting personalities with their despair, mental disturbances, candidness, courage, fortitude but also meticulous and conscious artists. It is because of the wrong notion about confessional poetry that some critics have sensationalized Plath's poetry by constantly referring to her courting with death, suicide and father-fixation. In this way her artistic achievement are over-shadowed by sensationalism.

The English poet who comes very close to these poets is John Keats. "Ode to Nightingale" wherein a passionate longing for the ideal love is overpowering and is at the heart of the poem. These confessional poets have the artistic power to articulate their personal experiences, by skilful manipulation of imagery into a general and universal symbol. Just opposed is impregnable objectivity of T.S. Eliot.

R.P. Blackmur aptly identifies the confessional poets with peregrine, the alien wandering and always a migrant bird and everywhere met but never at home, a restless soul:

Peregrine that takes the attribute unappeasable also, for it is the demand of the peregrine, whether outsider or pilgrim that cannot be met.<sup>8</sup>

A sensitive poet is, as all confessional poets are deeply struck with the gap between the ideal and the real. It is here that the burden of disgust, despair and hurt psyche of the poet becomes a driving impulse for writing poetry.

It is a fact, the pre-dominant tone of confessional poetry is autobiographical but the art of the poet in exposing their significant traumas of life and their consciousness in higher degree of awareness is generally ignored. It is deeper chords of human experience, which are so expressed that they become universal. The realities are callous, unpleasant and cruel and poet always try to escape into the land of heart's desire. Thus, the greatness of confessional poetry lies in the poet's capability to universalize their agony.

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## 17.

**आर्थिक विकास का अभिन्न अंग - ऊर्जा संरक्षण**

डॉ.(श्रीमती) वसुधा अग्रवाल

प्राध्यापक एवं विभागाध्यक्ष अर्थशास्त्र

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सन १९७० में तेल संकट व ऊर्जा क्षय को रोकना ऊर्जा से संबंधित प्रमुख विवादास्पद विषय थे। उस समय तक ऊर्जा के उत्पाद व उपभोग से संबंधित पर्यावरणीय विषयों के वृद्ध स्तर पर लोगों का ध्यान आकर्षित नहीं किया गया। ऊर्जा के अतिशय उपभोग व प्राकृतिक संसाधनों के अतिदोहन ने हमारे पर्यावरण पर प्रतिकूल प्रभाव डाला है। ऊर्जा के अत्याधिक उपभोग से पर्यावरण पर पड़ने वाले प्रतिकूल प्रभाव को कम करने हेतु हमें ऊर्जा का उपभोग कुशलतापूर्वक करना होगा व पर्यावरण के अनुकूल ऊर्जा संसाधनों का उपयोग करना प्रारंभ करना होगा। संसोधित ऊर्जा क्षमता व ऊर्जा का कुशल प्रबंधन पर्यावरण को होने वाली हानि को कम करने व वित्तीय बचत में सहायक सिद्ध होगा। ऊर्जा विकास आर्थिक विकास का अभिन्न अंग है। विकासशील देशों की तुलना में आर्थिक रूप से विकसित देशों के आर्थिक उत्पादन में प्रति इकाई अधिक ऊर्जा का उपयोग होता है और प्रति व्यक्ति ऊर्जा की खपत भी अधिक है। ऊर्जा को सार्वभौमिक व मानव विकास के लिए सबसे महत्वपूर्ण निवेश माना जाता है। अर्थव्यवस्था की वृद्धि के लिए वैश्विक प्रतिस्पर्द्धा का खडे होकर सामना तभी कर सकेंगे। जब यह लागत प्रभावी सस्ती और परहितैषी ऊर्जा स्रोतों पर निर्भर होगी।

**राज्य और ऊर्जा का संबंध :-**

प्राचीन विद्वानों ने राज्य के निर्माण में भूमि, जनसंख्या, और राज्य की मुख्य भूमिका मानी है परन्तु राज्य की एक और अत्यन्त महत्वपूर्ण मांग होती है कि वह भी ऊर्जावान राज्य हो क्योंकि ऊर्जा के स्रोतों के कारण ही कोई राज्य समृद्ध और खुशहाल बनता है चाहे वह आर्थिक दृष्टि से हो या सामाजिक दृष्टि से। राज्य में रहने वाले लोगों को हर तरह की ऊर्जा की आवश्यकता होती है जिससे वह अपने राज्य के विकास में चार चाँद लगा सकें। मनुष्य को शरीर चलाने के लिये भोजन की ऊर्जा चाहिये तो वहीं दिमाग चलाने के लिये मानसिक ऊर्जा। किसी भी राज्य या देश के लिये ऊर्जा के स्रोत आज उतने ही महत्वपूर्ण हैं जितना कि किसान की फसल और साहूकार का असल और इस बात से हम कभी विमुख नहीं हो सकते। राज्य को सुचारू रूप से चलाने व उसकी सामाजिक व्यवस्था को बनाये रखने में प्राकृतिक संसाधन अपनी अहम भूमिका निभाते हैं जैसे जल संसाधन, वन संसाधन, खनिज संसाधन यदि इस गाड़ी का एक भी डिब्बा पटरी से उतर गया तो वह रुक जायेगी। अर्थात् ऊर्जा का अलग स्थानों पर अलग - अलग उपयोग होता है। आज के इस वैभवशाली युग में जहां मनुष्य को सभी ऐशो आराम आसानी से प्राप्त हो जाते हैं, वहीं प्राचीनकाल में इनके लिये निवासियों को मौसम और प्रकृति पर निर्भर रहना पड़ता था। आज हमारा राज्य जिस प्रकार से समस्याओं का मजबूती से मुकाबला कर रहा है वह सभी यहां के वाशिनटों की मेहरबानी है। राज्य में पानी, बिजली का काल अपना मुंह खोले युवा पीढ़ी के सामने खड़ा है। ऐसे में शायद हमें अपनी लापरवाही का ऐहसास हो जाये तो हम इस समस्या से मुक्त करा सकते हैं क्योंकि समस्याओं के चलते कोई भी राज्य विकास के शिखर पर नहीं पहुंच सकता। इसके लिये जरूरत है जनचेतना और ऊर्जा शक्ति की।

**तालिका क्र. - १**

राज्य विद्युत मण्डल के ताप विद्युत गृह

क्र.	ताप विद्युत गृह	विद्युत उत्पादन क्षमता (मेगावाट में)
१.	अमरकंटक - १, शहडोल	२५०
२.	अमरकंटक - २, शहडोल	३४०
३.	सतपुड़ा - १, पाथाखेड़ा, बैतूल	३८७
४.	सतपुड़ा - २, पाथाखेड़ा, बैतूल	४१०

५.	सतपुड़ा - ३, पाथाखेड़ा, बैतूल	४२०
६.	सतपुड़ा - १, पाथाखेड़ा, बैतूल	४२०
७.	संजय गांधी, वीरसिंहपुर, पाली, उमरिया	४२०
कुल क्षमता		२६४७

**विद्युत ऊर्जा:-**

वक्त के इस अंधकार को तुझे आज मिटाना होगा  
लेकर मशाल हाथ में, सूरज नया उगाना होगा।

मनुष्य से इस पंक्ति में जनचेतना का प्रकाश फैलाने की बात कही जा रही है, परन्तु यह क्या यह तो अपने ही हाथों से राज्य को अंधकार में डुबा रहा है। जी हाँ हम बात कर रहे हैं विद्युत ऊर्जा की जो आज राज्य के शरीर की रीढ़ की हड्डी के समान विद्यमान है। इतने बड़े बड़े कारखानों और इनका संचालन एक मामूली सी चीज करती है, जी हाँ ये ऊर्जा की शक्ति है। आज जहां भी देखो विद्युत ऊर्जा यानि बिजली का दोहन सबसे ज्यादा हो रहा है क्योंकि तकनीकी और आधुनिक समय के कारण हम अपना का काम एक लोहे की बेजान वस्तु पर छोड़ देते हैं यह लोहे का आदमी (मशीन) अपने शरीर में विद्युत को रक्त के समान संचारित करता है। स्वयं उपयोग करते समय हम यह बात कैसे भूल जाते हैं कि यह एक मनुष्य के द्वारा निर्मित की जाने वाली ऊर्जा शक्ति है जिसका दुरुपयोग करके हम स्वयं अपने पैरों पर कुल्हाड़ी मार रहे हैं। इसका निर्माण बड़े - बड़े बांधों में जल के द्वारा होता है। इसके बाद इसे कुछ समय के लिये ही संग्रहीत किया जाता है। राज्य के प्रत्येक स्थान पर इसका उपयोग होता है, लेकिन इसके निर्माण करने के क्षेत्र सीमित हैं। इसका निर्माण तो सीमित मात्रा में होता है लेकिन इसका उपयोग असीमित होता है।

**तालिका क्र. - २**

मध्य प्रदेश में उपलब्ध विद्युत उत्पादन क्षमता

क्र.	विद्युत उत्पादन	विद्युत उत्पादन क्षमता (मेगावाट में)
१.	राज्य विद्युत तापगृह	३२५२.५
२.	राज्य जल विद्युत गृह	१३२२.६५
३.	संयुक्त उपक्रम जल परियोजना	२५५६.५
४.	केन्द्रीय विद्युत उत्पादन क्षमता	२२४०.५
५.	केप्टिव उत्पादन क्षमता	१७७८
कुल उपलब्ध विद्युत क्षमता		११,१४६.१०

**तालिका क्र. - ३**

मध्य प्रदेश में विद्युत उत्पादन क्षमता वृद्धि योजना

क्र.	विद्युत उत्पादन	विद्युत उत्पादन क्षमता (मेगावाट में)
१.	मध्य प्रदेश विद्युत मण्डल की परियोजनाओं से	१२००
२.	नर्मदा परियोजना से	३५
३.	केन्द्रीय क्षेत्र की परियोजना से	६२८
४.	अन्य परियोजनाओं से	२५४४
कुल उपलब्ध विद्युत क्षमता		४७०७

मध्यप्रदेश राज्य के लिये विद्युत समस्या एक विकराल रूपी दानव बन चुकी है। कारण वही लापरवाही और कर्तव्यविमुखता एवं जनचेतना का अभाव, जब हम घर से बाहर जाते हैं तो कमरे की बिजली जलती छोड़ जाते हैं अपने इस मूर्खतापूर्ण कार्य से हम ऊर्जा को नष्ट करते हैं। जरा सोचिये बिजली से संचालित होने वाली मशीनें यदि बंद हो जायें तो

कैसा महसूस करेंगे आप? यह क्या आप तो डर गये लेकिन यही वास्तविकता हमारे भविष्य की कड़वी सच्चाई है क्योंकि जिस प्रकार हम इसका दोहन करते जा रहे हैं इसकी मांग बढ़ती जा रही है। इसके उत्पादन पर होने वाले खर्च का वहन सरकार द्वारा किया जाता है, परन्तु उसे भी इसका भुगतान प्राप्त नहीं होता क्योंकि राज्य में ४० प्रतिशत विद्युत का उपयोग अवैध तरीके से होता है जिसका ना तो कोई बिल आता है और ना ही कोई भुगतान किया जाता है। हजारों यात्रियों को एक स्थान से दूसरे स्थान ले जाने वाली रेलगाड़ी का संचालन भी विद्युत से होता है, लेकिन इस सफर के साधन में भी हजारों यात्री बिना टिकट ही यात्रा करते हैं जो एक दण्डनीय अपराध है, परन्तु उससे भी बड़ा अपराध हम उस समय करते हैं जब हम गतिज ऊर्जा का भुगतान नहीं करते हैं। आज हमारे राज्य के हर कोने में विद्युत ऊर्जा संचारित हो रही है जिससे इसका उपयोग बढ़ा है जिसके माध्यम से हम टेलीविजन, रेडियो, रेफ्रिजरेटर, हीटर, वाशिंग मशीन, आदि ऐसे आधुनिक उपकरण हैं जो बिजली के बिना एकदम बेजान से हो जाते हैं। राज्य में यदि विद्युत की समस्या समाप्त हो जायेगी तो वह अपने आप विकास के पथ पर चलता रहेगा। क्योंकि कारखाने गाड़ियाँ सुचारू रूप से चलेंगी परन्तु इसके लिये हमें विद्युत ऊर्जा का महत्व समझना होगा और इसका सही उपयोग और संग्रहण करना होगा ताकि राज्य समस्याओं के अंधेरे में ना डूबे।

### तालिका क्र. - ४

प्रदेश में आने वाले वर्षों की विद्युत की स्थिति

क्र.	वर्षों	आवश्यकता	उपलब्धता	कमी
१.	२०१०	८७०६	६१२६	२५३८
२.	२०११	६२२५	७२३८	१६८७
३.	२०१२	६४७३	७८६५	१६०८
४.	२०१३	६६२२	८१२३	१४६६
५.	२०१४	६६७८	८६६८	१२८०

### जलीय एवं खनिज ऊर्जा:-

जल ही जीवन जानिये, मानो मेरी बात।  
संरक्षण इसका करें, हो जब भी बरसात।।  
वसुन्धरा ने खनिज दिया, पेड़ ने दीन्ही वायु।  
जो प्रतिघात करो तुम इन पर, घटे आपकी आयु।।

उपरोक्त दोहे के माध्यम से जल और खनिज ऊर्जा की महत्ता पर प्रकाश डाला गया है। मुख्य बात जल के संरक्षण के बारे में कही गयी है कि पानी कोई भी हो चाहे वह नदी का हो, नालों का हो या फिर बरसात का, हमें उसका संग्रहण करना चाहिये।

हमारे राज्य में पानी के संग्रहण के लिये कई अभियान चलाये गये और इसके संग्रहण पर जोर दिया गया क्योंकि जल संसाधनों का दोहन कई हजार वर्षों से किया जा रहा है। यह सच है कि हमारी पृथ्वी के एक तिहाई हिस्से में पानी है, परन्तु यह भी सच है कि इसका जल स्तर बड़ी तीव्र गति से घटता जा रहा है क्योंकि हम इसका संग्रहण करना भूल गये हैं हमारे राज्य में जल की समस्या एक गंभीर रूप धारण कर चुकी है। जल समस्त प्राणी जगत की मूलभूत आवश्यकता है और इससे हम इंकार नहीं कर सकते फिर हम संग्रहण करना कैसे भूल गये। पानी का सदुपयोग करने की परंपरा तो जैसे हमारे राज्य में समाप्त हो चुकी है। आज भी राज्य के कई हिस्सों में पीने योग्य स्वच्छ जल का अभाव है परिणामतः यहां के निवासी दूषित जल पीकर बीमारी की शरण में जा रहे हैं। जल का संग्रहण कैसे किया जाये शायद इस विषय पर हमें राजस्थान राज्य से कुछ सीख लेनी चाहिये। जो पानी का सदुपयोग और संग्रहण करना जानते हैं उनके घरों की छत इस प्रकार की होती है कि बरसात का पानी पाईप के द्वारा आंगन में बनी टंकी में संग्रहित हो जाता है जिसका उपयोग वे नहाने, धोने और अन्य कामों में करते हैं पर क्या हम ऐसा नहीं कर सकते, कर सकते हैं पर हम ऐसा करते नहीं। और परिणाम बरसात का पानी बरबाद हो जाता है और बाद में इसके अभाव में बस चिंता करते रहते हैं। राज्य में पर्याप्त जल संसाधन हैं परन्तु उनका संरक्षण नहीं किया जा रहा है। यही हाल खनिज ऊर्जा का है देखरेख और संरक्षण के अभाव में

यह समाप्त होते जा रहे हैं किसी भी राज्य के प्राकृतिक संसाधन और ऊर्जा उसके विकास का मार्ग प्रशस्त करते हैं जिससे राज्य और उसके निवासी अपने जीवन स्तर का विकास करते रहते हैं।

### तालिका क्र. - ५

जल विद्युत मण्डल के जल विद्युत ताप गृह

क्र.	जल विद्युत ताप गृह	विद्युत उत्पादन क्षमता (मेगावाट में)
१.	चम्बल- अ. गांधी सागर, मंदसौर ब. राणा प्रताप, चित्तौड़ स. जवाहर, कोटा कुल ३८६ में मध्य प्रदेश का हिस्सा १६३ मे.वा.	३८६ १५० १७२ ६६
२.	पेंच, छिंदवाडा	१०७
३.	रानी अवंती बाई, बर्गी, जबलपुर	६०
४.	बाण सागर टॉस - १ सीधी	३१५
५.	बाण सागर २-३ सीधी	६०
६.	बाण सागर ४ शहडोल	२०
७.	वीरसिंह पुर, उमरिया	२०
८.	राजघाट, ललितपुर	२२.५
९.	मड़ीखेड़ा, खरगौन	४०
१०.	लघु जल	५.४
	कुल जल विद्युत	६२२.६५
	कुल विद्युत	३७८०

कुल सौर ऊर्जा  $७५००० \times १०^{१०}$  किलोवाट उत्पादन क्षमता है।

कुल पवन ऊर्जा २०००० मेगावाट उत्पादन क्षमता है।

स्रोत:- म. प्र. मध्य विद्युत क्षेत्र भोपाल (भोपाल, ग्वालियर/चंबल संभाग)

म. प्र. पश्चिमी विद्युत क्षेत्र इंदौर ( इंदौर व उज्जैन संभाग)

म. प्र. पूर्वी विद्युत क्षेत्र जबलपुर ( जबलपुर, रीवा, शहडोल व सागर संभाग)

संसाधनों के अभाव के राज्य की स्थिति दयनीय होती जा रही है। और हमें अपने विकास के लिये दूसरों का मुँह देखना पड़ रहा है। इसके लिये नवगठित राज्य छत्तीसगढ़ और झारखण्ड इसका उदाहरण हैं। ऊर्जाहीन राज्य उस लंगड़े व्यक्ति के समान होता है जिसे एक कदम चलने के लिये बैशाखी आवश्यकता पड़ती है अर्थात् शक्तिविहीन राज्य कभी विकास नहीं कर सकता। हमारे राज्य को भी ऐसी बैशाखी न साधनी पड़े इसके लिये ऊर्जा का संरक्षण अत्यंत आवश्यक है। पानी का महत्व बताते हुये रहीम जी ने भी कहा था :-

रहिमन पानी राखिये बिन पानी सब सून

पानी गये ना ऊबरे मोती, मानस, चून।

अर्थात् पानी ही मनुष्य की मूलभूत शक्ति है क्योंकि इसके बिना उसका और समस्त प्राणी जगत का आधार है इसके बिना उसका और समस्त प्राणी जगत का कल्याण नहीं हो सकता। इसलिये अपने पानी को संग्रहित करके मनुष्य जीवन को लज्जित होने से बचा सकता है।

**ऊर्जा संकट के समाधान के लिये सुझाव :-**

ऊर्जा संकट के समाधान के लिये तथा शक्ति की पर्याप्त तथा निरंतर आपूर्ति के लिये देश में उपलब्ध तेल, कोयला, जल, ताप, और आणविक सभी संसाधनों का खुलकर विकास किया जाना चाहिये। हमें अपनी ऊर्जा की आपूर्ति स्वयं अपने संसाधनों से करनी होगी अतः इसके संकट से पार होने के लिये निम्न सुझाव दिये जा सकते हैं :-

**१. कोयला उत्पादन बढ़ाया जाये** - देश के विद्युत उत्पादन में कोयला अपनी महत्वपूर्ण भूमिका अदा कर रहा है। यहां कुल उत्पादित विद्युत का ६६ प्रतिशत उत्पादन कोयले द्वारा ही होता है। कोयले के भण्डार भी यहां पर्याप्त मात्रा में हैं। अतः इसके उत्पादन को बढ़ाना चाहिये ताकि इससे और अधिक विद्युत बनायी जा सके।

**२. जल विद्युत का उत्पादन बढ़ाया जाये** - कोयला, तेल, पानी व परमाणु के द्वारा विद्युत का उत्पादन किया जा सकता है। देश में परमाणु का भी पूर्ण विकास नहीं हो पाया है और तेल तथा कोयले की उपलब्धता अत्यंत कम है। ऐसे में जल विद्युत उत्पादन में वृद्धि की ओर पूर्ण ध्यान दिया जाना चाहिये।

**तालिका क्र. - ६**

मध्य प्रदेश में विद्युत उत्पादन क्षमता वृद्धि योजना वर्ष - २०१३-१४

क्र.	विद्युत उत्पादन परियोजनाएं	विद्युत उत्पादन क्षमता (मेगावाट में)
१.	मालवा विद्युत परियोजना वर्ष - २०१३-१४	१२००
२.	सतपुड़ा ताप गृह वर्ष - २०१३-१४	५००
३.	बड़ ताप विद्युत गृह से	३६००
४.	मोड़ा नागपुर परियोजना से	७१.५
५.	मेसर्स टोरंट पावर परियोजना	१००
६.	डीबीसी दुर्गापुर	१००
७.	महेश्वर जल विद्युत परियोजना	४००
८.	बीना परियोजना से	११०
९.	निजी कंपनियों से	५५.५
विद्युत उत्पादन में कुल वृद्धि वर्ष - २०१३-१४		६१३७

**३. गैस के उत्पादन में वृद्धि :-** तेल एवं प्राकृतिक गैस निगम ओ.एन.जी.सी. की क्रियाओं में पर्याप्त विस्तार करके प्राकृतिक गैस की नवीन स्थानों पर खोज करके कार्यक्रम तेज किया जाना चाहिये साथ ही देश में जल वाली प्राकृतिक गैस का उत्पादन घटाने के संबंध में आवश्यक प्रयत्न किये जाने चाहिये।

**४. पेट्रोलियम पदार्थों का आंतरिक उपयोग कम करना :-** देश में खनिज तेलों के उत्पादन एवं उनकी मांग को देखते हुये यह उचित है कि तेल के उपयोग को कम किया जाये जिससे कि विदेशी मुद्रा की बचत हो सके। जिसके लिये ग्रामीण विद्युतीकरण का विकास तेजी से किया जाये। ताकि मिट्टी के तेल की बचत हो सके तेलों पर आधारित विद्युत ग्रहों को कोयले में परिवर्तित कर देना चाहिये। शहरों में परिवहन के साधनों में तेल का अधिक उपयोग होता है अतः इस संबंध में उचित नीति अपनाकर तेल के उपयोग को कम कर देना चाहिये।

**५. विद्युत के अपव्यय में कमी :-** ऊर्जा संकट के समाधान के लिये इसके वितरण तथा प्रयोग में मितव्ययता की जानी चाहिये। इसके लिये ऐसी तकनीकों का उपयोग बढ़ाना चाहिये जिससे ऊर्जा के प्रयोग में बचत हो सके तथा बेकार होने

वाली ऊर्जा को रोका जा सके। ऐसा अनुमान है कि वर्तमान में विभिन्न उपयोगों में लगभग तीस प्रतिशत ऊर्जा बेकार हो जाती है। इस बरबादी को वितरण में सुधार तथा ऊर्जा बचत की तकनीक के विकास द्वारा रोका जा सकता है।

**६. गैर परम्परागत ऊर्जा के साधनों का विकास :-** ऊर्जा एवं शक्ति के उत्पादन को बढ़ाने के लिये परम्परागत साधनों के विकास के साथ - साथ गैर परम्परागत साधनों का विकास भी अति आवश्यक है। इसके अंतर्गत ऊर्जा एवं शक्ति के जितने साधनों का विकास संभव है उन्हे बढ़ाया जाना चाहिये। इसके अंतर्गत परमाणु ऊर्जा, सौर ऊर्जा, एवं गोबर गैस ऊर्जा आदि साधनों का विकास आवश्यक है। साथ ही गैस के उत्पादन में वृद्धि की जानी चाहिये। राज्य में व्याप्त ऊर्जा संकट के निवारण के लिये बताये गये सुझाव अति आवश्यक हैं। यदि हम इन उपायों को अपने दैनिक जीवन में समाहित कर लें तो हम अपने राज्य को ऊर्जा संकट से मुक्ति दिला सकते हैं।

आज हमारा राज्य जिन भयानक समस्याओं से लड़ रहा है इन समस्याओं को हमें मिलजुलकर मिटाना होगा इसके लिये हमें जरूरत है जन चेतना की जो मानव में अपने कर्तव्यों का भाव प्रकट कर सकें। प्राकृतिक ऊर्जा का सही उपयोग व इसका पुनः निर्माण दोनों ही विधाओं में हमें पारंगत होना पड़ेगा। कई ऊर्जा स्रोत ऐसे होते हैं हम जिनको पुनःउपयोग के लायक बना सकते हैं परन्तु हम ऐसा न करके खुद इनको समाप्त करने पर तुले हुये हैं। नतीजा राज्य में जल, बिजली आदि की समस्याओं के कीटाणु आसानी से पनप रहे हैं एक राज्य तभी खुशहाल हो सकता है जबकि उसके संसाधनों का रखरखाव व पुनर्निर्माण सही ढंग से किया जायें क्योंकि यह राज्य की मूलभूत आवश्यकतायें होती हैं। जल संसाधन, वन संसाधन और खनिज संसाधन के संरक्षण के द्वारा ही हम अपने राज्य को प्रगति के पथ पर ले जा सकते हैं। प्रस्तुत निबंध में जिन बातों का आंकलन किया गया है उनके माध्यम से यह स्पष्ट होता है कि ऊर्जा ही शक्ति और शक्ति ही विकास की पूंजी है। इस बात से यह सिद्ध होता है कि ऊर्जा का संग्रहण किसी भी राज्य के लिये कितना आवश्यक है।

पानी, बिजली और खनिज इनको रखो संभाल,

संरक्षण इनका करो तब राज्य बने खुशहाल।

तो आओ हम यह शपथ लें कि हम अपने राज्य को प्रगति के पथ पर ले जायेंगे और प्राकृतिक व मानव निर्मित ऊर्जा का संग्रहण करेंगे जिससे सभी का कल्याण हो सके।

□□□

## 18.

## आधुनिक शिक्षणप्रणालीमध्ये संगीत एक दुआ

प्रा. वैखरी वझलवार

एल. ए. डी. अँड श्रीमती आर पी कॉलेज फॉर वूमेन,  
शंकरनगर, नागपूर

## सारांश

मानवी जीवनामध्ये शिक्षणाला अत्यंत महत्त्व आहे. शिक्षणाअभावी मानवाचा विकास खुंटतो. शिक्षणामुळे मानव सूज, सज्ञान आणि स्थितप्रज्ञ होतो. मानवानी शिक्षित व्हावं ह्यासाठी प्राचीन काळापासून अनेक प्रयत्न झालेत आणि ते यशस्वीही झालेत. तर ह्या शिक्षणप्रणालीमध्ये आज अनेकानेक बदल झालेत. त्यामुळे कुठेतरी ताणतणावांना आमंत्रण दिले जाते. ह्या दृष्टीकोनातून विचार करताना असे लक्षात येते की या आधुनिक शिक्षण प्रणालीमध्ये संगीतामुळे जर हे शिक्षण ताणरहित होवून प्रत्येक विद्यार्थी जर गुणवत्तापूर्ण शिक्षण प्राप्त करून यशस्वी जीवनाची वाटचाल करणार असेल तर आधुनिक शिक्षण प्रणाली मधील संगीताचा समावेश हा प्रत्येक विद्यार्थी आणि शिक्षकांसाठीही एक दुआच बनून राहिल. त्या दृष्टीकोनातून विद्यार्थी व शिक्षक ह्यांच्या प्रत्यक्ष मतप्रवाहावरच हा शोधलेख लिहीण्याचे प्रयोजन आहे.

सांकेतिक शब्द — संगीत, आधुनिक शिक्षण प्रणाली, पुनःप्रेरणा, सकारात्मकता, तणावमुक्ती, सुदृढ मन, आवश्यक विषय, सहाय्यक विषय.

## प्रस्तावना

संगीत ही ६४ कलांपैकी आद्य कला ह्या कलेत गीत वाद्य आणि नृत्य ह्या तीन कलांचा त्रिवेणी संगम झालेला आहे. ही कला मानवाच्या जन्मापासूनच त्यांच्या आयुष्याशी निगडित आहे. मानवाचे आयुष्य अधिकाधिक सदृढ, विकसीत आणि परिपूर्ण करण्यामध्ये संगीत ही कला अग्रणी आहे. हीच संगीत कला आधुनिक शिक्षणप्रणालीमध्ये शिक्षक व विद्यार्थ्यांसाठी कशाप्रकारे दुआ बनून आहे ह्याविषयी काही प्रत्यक्ष मुलाखतींच्या विचार विमर्शाचा आढावा घेवू.

ह्या शोध लेखाकरता १) इंजिनियरींग, २) मेडिकल, ३) एम.बी.ए., ४) सी.ए., ५) इतरही पदव्युत्तर विद्यार्थी व त्यांच्या शिक्षकांच्या प्रत्यक्ष मुलाखती घेतल्या आणि उपरोक्त विषय निष्कर्षाप्रत नेला. (ह्या शोधलेखाकरता कुठल्याही पुस्तकाचा आणि इंटरनेट वर उपलब्ध माहितीचा संदर्भ घेतलेला नाही.)

**इंजिनियरींगचे विद्यार्थी आणि शिक्षक यांचा अभिप्राय** — ह्या गटातील विद्यार्थी आणि शिक्षक म्हणतात, “आजच्या ह्या धावपळीच्या युगात आणि स्पर्धेच्या युगात आमची ही शिक्षणप्रणाली आम्हा विद्यार्थ्यांना अत्यंत उत्तम प्रकारे घडवते. आम्ही सर्व म्हणजेच विद्यार्थी आणि शिक्षक याकरता सर्वतोपरी मेहनत घेतो. पण कुठेतरी एक क्षण असा येतो की तेव्हा आम्ही कंटाळून जातो हतबल होतो. पण पुन्हा नव्या जोमानी अभ्यासाकडे वळावेच लागते. ह्या सर्वांत जर संगीताचा एखादा वर्ग जर आमच्या अभ्यासक्रमातच समाविष्ट केला तर आम्हाला वाटतं आम्हा सर्वांच्या मनावरील ताण तणाव नाहीसा होईल. तसे आमच्या कॉलेजमध्ये आमच्या व्यक्तिमत्त्व विकासाच्या दृष्टीनी आमच्याकडे संगीत, नाट्य, लेखन, वादविवाद आणि इतरही तत्सम सर्वच गोष्टींसाठी सर्व विद्यार्थ्यांना प्रोत्साहन दिले जाते. त्याकरीता वेगवेगळ्या क्लबची पण स्थापना केली आहे. पण असे जरी असले तरी, जर संगीताचा दिवसातून एकतरी वर्ग असला, आम्हाला पद्धतशीर संगीत शिकता आले तर त्याचा आम्हाला आमच्या शिक्षणात, अभ्यासात आणि व्यक्तिमत्त्व विकासाच्या दृष्टिनेही खुपच फायदा होईल. तसेच एक मोठा कलाकार जरी आम्हाला होता आल नाही तरी कलेचा साधक म्हणून आम्ही धन्यता पावू. आमच्या अभियांत्रिकीच्या अभ्यासक्रमासोबत संगीत कलेचा समावेश झाला तर आम्हा सर्वांसाठी ती एक अनन्य साधारण बाब असेल.”

**मेडिकलचे विद्यार्थी आणि शिक्षक यांचा अभिप्राय** — ह्यांनीही उपरोक्त मतप्रवाहाला दुजोरा दिला आणि पुष्टी दिली. ते म्हणाले, “आमचा अभ्यास आणि त्यानंतर आमचेसेटलमेंट हा प्रवास अत्यंत लांब पल्ल्याचा आहे. ह्या प्रवासात अभ्यास

करता करता आम्हाला औदासिन्यही येते. काहीच करू नये, सर्व सोडून जावं असेही विचार मनात काहूर माजवतात. अशावेळी अर्थातच आम्ही विद्यार्थी आम्हाला आवडणारे संगीत ऐकतो मन प्रफुल्लंभीत होते, पुनः प्रेरित होते आणि नव्या उमेदिनी आम्ही अभ्यासाकडे वळतो. मेडीकलचा कोर्स ही इतका व्यापक आहे. की आम्हा शिक्षकांना तो नेटानी पूर्ण करणेही कधी कधी शक्य नसते. अशावेळी आम्हालाही कधी कधी औदासिन्य येते आणि वाटते ह्या विषयांबरोबर आमच्यासाठी आणि विद्यार्थ्यांसाठीही जर संगीताच्या एका तासिकेची योजना केली गेली तर आम्हा सर्वांचा (विद्यार्थी आणि शिक्षक) हा आमचा प्रवास अत्यंत सहज आणि तणावरहित तसच यशोशिखरच गाठणारा ठरेल. आणखी एक महत्त्वाचा मुद्दा असा की संगीताची शास्त्रशुद्ध जाण आम्हाला आमच्या व्यवसायात एका सहाय्यक उपचार पद्धती म्हणून मार्गदर्शक ठरेल. खरोखरच संगीत हे एक तणावमुक्तीचे आणि पुनः प्रेरणा प्रदान करणारे अत्यंत प्रभावी आणि परिणामकारक माध्यम आहे. त्यामुळे आमच्या रोजच्या दैनंदिनीमध्ये संगीताची एक तासिका जरी उपयोजिता आली तरी आम्हाला एक मानसिक सुदृढतेचा मंत्रच गवसला असे वाटेले.”<sup>२</sup>

**एम.बी.ए. आणि एम.एस. करणाऱ्या विद्यार्थ्यांचा आणि शिक्षकांचा अभिप्राय—** ते म्हणतात, “आमच्या ह्या शिक्षणाच्या स्पर्धेला वेगळीच कलाटणी मिळते. त्यामुळे जबाबदारी, प्रसंगावधानता, परिस्थितीचे तारतम्य ह्या सर्व गोष्टींबाबत संतुलन साधून आम्हा विद्यार्थ्यांना अभ्यास करावा लागतो. आणि वाढत्या सील्याबसमुळे तसच जागतिकीकरणाच्या विळख्यात ह्या विद्यार्थ्यांनी परिपक्वतेनी पदार्पण करावे यासाठी आम्हा शिक्षक वर्गाचीही तारांबळ उडते. या अशा परिस्थितीत आम्हाला मानसिक स्थैर्य, पुनःप्रेरणा आणि उत्साह प्रदान करण्याकरता संगीत हे एकमेव साधन आहे. असे आम्हा सर्वांनाच वाटते. आणि आमच्या ह्या अभ्यासाच्या तासिकांमध्ये संगीताच्या किमान तीन तासिका तरी एका आठवड्यात असाव्यात अस आम्हाला वाटतं. त्या दृष्टिनी आमचे प्रयत्नही सुरु आहेत. संगीत नुसत ऐकण्यापेक्षा जर एखाद्या गुरु कडून आम्हाला संगीताचे पद्धतशीर ज्ञान मिळाले तर आम्ही धन्य होवू. कारण हे ज्ञान आणि ह्या ज्ञानामुळे आमच्यात होणारा संगीत कलेचा समावेश आमच्यासाठी यशस्वी आयुष्याची गुरुकील्लीच ठरणार आहे.”<sup>३</sup>

**सी.ए. करणाऱ्या विद्यार्थ्यांचा आणि त्यांच्या शिक्षकांचा अभिप्राय —** हे क्षेत्र व्यावसायिक ह्या वर्गात येत असल्याने ह्या गटातील विद्यार्थी आणि शिक्षकांचे विचार असे आहेत. ते म्हणतात, “सी.ए.ची पदवी म्हणजे व्यावसायिक क्षेत्रातील पहिल पाऊल आणि स्वतःचा व्यवसाय म्हटला की आपल्यावर अधिक जबाबदारी तर असतेच पण एक दडपणही असते. तेव्हा हे दडपण जर संगीताच्या माध्यमातून शिकत असतांनाच नाहीसे झाले तर ह्या क्षेत्रातील यशस्वी विद्यार्थ्यांची संख्याही वाढेल. तसच त्यामुळे शिक्षकांवरील ताणही कमी होईल. इथे कुणाला असेही वाटेले की सी.ए.चे आकडेमोड करणारे क्षेत्र आणि संगीत ह्यांची सांगड म्हणजे औरंगजेबाला संगीत शिकविण्यासारखे आहे. पण तसे नाही. संगीत ही कला अशी आहे जी कुठल्याही क्षेत्राशी अगदी कुठल्याही आडपडदा न ठेवता एकरूप होणारी कला आहे. एवढेच नव्हे तर असे तांत्रिक शिक्षण घेतांना जर संगीत कलेचा परिसंस्पर्श प्रत्येक विद्यार्थ्याला आणि तो विषय शिकविणाऱ्या शिक्षकाला झाला तर त्या रुक्ष आणि काटेकोर विषयामध्ये सौंदर्यात्मकता निर्माण होईल आणि तो विषय मनात कुठलीही भिती न बाळगता अगदी सहपजणे आम्हा सर्वांच्या मनाचा ठाव घेतील. आणि ह्या क्षेत्रात यशस्वी होणाऱ्या लोकांची संख्या नक्कीच वाढेल. त्यामुळे ह्या सी.ए.च्या पदवीमध्ये निदान आठवड्यातून २-३ तासिका तरी संगीताच्या असाव्यात असे आम्हाला वाटते.”<sup>४</sup>

**इतर पदव्युत्तर विद्यार्थी आणि त्यांचे शिक्षक यांचा अभिप्राय —** ह्या क्षेत्रातील विद्यार्थी कला, वाणिज्य आणि विज्ञान शाखेतील तसच इतरही तत्सम पदवी विभागातील आहेत. ते म्हणतात, “आम्ही जनरल ग्रॅज्युएटचे विद्यार्थी आहोत. आम्हालाही अभ्यासाचे ओझे आहेच पण आम्हाला अभ्यासाबरोबर इतर कलागुणांना न्याय द्यावासा वाटतो. त्यामध्ये संगीत ही कला आम्हाला अधिक जवळची आणि आपलीशी वाटते. संगीतामध्ये आमचे मन अधिक रमते. त्यामुळे आम्हाला सकारात्मकता पुनःप्रेरणा आणि चालना मिळते. त्यामुळे आम्हाला संगीत इतर विषयांसारखा एक आवश्यक विषय असावा असे आम्हा सर्व विद्यार्थ्यांना वाटते. ह्या प्रमाणे शिक्षक ही हेच म्हणाले. संगीत हा एक सहाय्यक विषय म्हणून अभ्यासक्रमात त्याचा समावेश करण्यात यावा. असे आम्हा सर्व शिक्षकवर्गास वाटते. तस बघता केवळ पदव्युत्तर वर्गासाठीच नव्हे तर बारावी पर्यंतच्या शिक्षणात देखील संगीताचा असच समावेश असावा, असे आमचे प्रामाणिक मत आहे. थोडक्यात काय तर आधुनिक काळातील शिक्षण प्रणालीचा विचार करता असे खत्रीपूर्वक म्हणावेसे वाटते की कुठलीही शाखा असो संगीत हा विषय सर्वच शाखांसाठी एक आवश्यक, सहाय्यक विषय असावा ही एक अत्यंत प्रामाणिक आणि निखळ इच्छा आहे.”<sup>५</sup>

**निष्कर्ष :**

उपरोक्त पाचही मतप्रवाहांचा विचार केला तर असे लक्षात येते की संगीत ही कला एक सहाय्यक किंवा आवश्यक विषय म्हणून सर्वच शाखांमध्ये समाविष्ट केली जावी. ज्यामुळे शिक्षकांच्या आणि विद्यार्थ्यांच्या गुणवत्तापूर्ण आयुष्यावर त्याचा सकारात्मक परिणाम होईल. निकालावर त्याचा सकारात्मक परिणाम होवून अधिकाधिक विद्यार्थी सर्वच कठीण-सोप्या विषयांचा अभ्यास अत्यंत सुदृढ मनाने व ताण तणाव न घेता करतील आणि ही गोष्ट शैक्षणिक क्षेत्रासाठी व संगीताच्या क्षेत्रासाठी मानविंदू ठरेल. आणि सुशिक्षित, तणावमुक्त, यशस्वी आणि कलोपासक भारत देश निर्माण होण्यास वेळ लागणार नाही.

**संदर्भ**

१. प्रत्यक्ष मुलाखत : अभियांत्रिकीचे विद्यार्थी व शिक्षक
२. प्रत्यक्ष मुलाखत : वैद्यकीय क्षेत्रातील विद्यार्थी व शिक्षक
३. प्रत्यक्ष मुलाखत : एम.बी.ए. आणि एम.एस.चे विद्यार्थी व शिक्षक
४. प्रत्यक्ष मुलाखत : सीएचे विद्यार्थी व शिक्षक
५. प्रत्यक्ष मुलाखत : पदव्युत्तरचे विद्यार्थी व शिक्षक



## 19.

ब्रिटीश राजवटीतील स्त्री विषयक कायदे आणि  
भारतीय स्त्रियांचा सामाजिक दर्जा

परमेश्वर दत्तराव यादव

( परभणी)

युरोप मधील औद्योगिक क्रांतीनंतर व्यापाराच्या निमित्ताने भारतात आलेल्या ब्रिटीशांनी हळूहळू संपूर्ण भारतभर आपले राजकीय वर्चस्व निर्माण केले. एकोणिसाव्या शतकात ब्रिटीश साम्राज्य भारतात पूर्णपणे स्थिरावले होते. आर्थिक व राजकीय स्वार्थासाठी ब्रिटीशांनी भारतीयांचे प्रचंड शोषण केले असले तरी ब्रिटीशांच्या संपर्कामुळे भारतात शिक्षणाचा प्रसार झाला. ज्ञान, विज्ञान, स्वातंत्र्य, समता, बंधुता, उदारमतवाद, लोकशाही, मानवतावाद, या मुल्यांनी भारावलेल्या तरूणांनी भारतीय समाजातील वाईट प्रथा नष्ट करण्यासाठी चळवळ सुरू केल्या. समाजव्यवस्था आधिकाधिक निर्दोष करण्याचा प्रयत्न केला. आपल्या आर्थिक हितसंबंधाची जोपासना करण्यासाठी ब्रिटीशांनी भारतात दळणवळणाच्या सुविधा, पोस्ट, तारखाते सुरू केले, रेल्वे सुरू केली. आपली राज्यव्यवस्था सांभाळण्यासाठी कारकुन निर्माण करण्यासाठी शिक्षण सुरू केले. हे सर्व करतांना त्यांनी स्वतःच्या फायद्याला प्राधान्य दिले असले तरी त्याचा अप्रत्यक्ष फायदा भारतीयांना देखील झाला.

आपले व्यापारी वसाहतीक हितसंबंध जोपासण्यासाठी इंग्रजांच्या राज्याला एकनिष्ठ राहणारा, त्यांची ध्येयधोरणे राबविणारा व इंग्रजीचे ज्ञान असलेला 'मध्यस्थांचा वर्ग' हे ब्रिटीश शिक्षणप्रणालीचे ध्येय होते. मात्र त्यांच्या या ध्येयामुळेच भारतात इंग्रजी शिक्षित अशी एक सुशिक्षिताची पिढी निर्माण झाली. त्या सुशिक्षितांना आपल्या सामाजिक उणिवांची जाणीव होऊन त्यांनी त्या दुर करण्यासाठी समाजसुधारणा चळवळ सुरू केली.

आपली राजवट उदारमतवादी आहे. हे दर्शविण्यासाठी ब्रिटीश राज्यकर्त्यांनी स्त्री शिक्षणाला व अस्पृश्यांच्या शिक्षणाला तत्त्वतः मान्यता दिली होती. मात्र भारतीयांच्या सामाजिक व धार्मिक बाबतीत ढवळाढवळ करायची नाही या उच्चजातीयांच्या धमकीनुसार स्त्री शिक्षणाची जबाबदारी टाळण्याकडेच ब्रिटीशांचा कल होता. मात्र एकोणिसाव्या शतकात भारतीय समाजसुधारकांना स्त्री शिक्षणाचे महत्व पटले होते. मिशनऱ्यांच्या शैक्षणिक कार्याने महात्मा फुले प्रभावित झाले होते. त्यातुनच त्यांनी भारतीय 'स्त्री शिक्षण' सुरू केले. व्यक्तिस्वातंत्र्य, उदारमतवाद, समता, बंधुता, लोकशाही ही तत्वे भारतीयांच्या मनात रुजली होती. स्त्री सुध्दा एक व्यक्ती असून तिलाही तिच्या व्यक्तिमत्व विकासाचे स्वातंत्र्य असून तिच्यावर बंधने लादणे अन्यायी आहे हे या लोकांना पटले. सतीप्रथा, विधवांचे कठोर जिणे, बालविवाह अशा विविध समस्या भारतीय समाजसुधारकांनी ब्रिटीश सरकारच्या दृष्टीस आणून दिल्या व त्यांना कायदे करण्यासाठी प्रेरित केले. साहजिकच ब्रिटीश कालखंडामध्ये स्त्रीविषयक काही कायदे होऊन स्त्रियांना काही प्रमाणात का होईना कायदेशीर संरक्षण मिळण्यास मदत झाली. ब्रिटीशांनी केलेल्या कायद्यामुळे भारतीय स्त्रीचा दर्जात बदल घडून आले.

१. सतीबंदी कायदा—१८२९: इ.स.३०० पासून भारतीय समाजात सतीप्रथा रूढ होती. अनेक स्त्रिया मृत पतीच्या चितेवर पतीसमवेत जाळल्या जात. कधी स्वेच्छेने तर कधी जबरदस्तीने सती जात. राजराम मोहन रॉय यांनी सतीप्रथेबद्दल चळवळ उभारली. त्यांनी सतीप्रथेस धर्मशास्त्राचा आधार नसल्याचे सांगितले. जनतेचे प्रबोधन केले, स्त्रियांना सती जाण्यापासून परावृत्त केले. ही अमानुष प्रथा बंद करण्यासाठी कायद्याची आवश्यकता गव्हर्नर जनरल लॉर्ड विल्यम बेटिंग यांच्या निर्देशनास आणून दिली. ४ डिसेंबर १८२९ रोजी गव्हर्नर जनरल लॉर्ड

विल्यम बेटिंग यांनी सतीबंदी कायदा केला. या कायद्याने विधवा स्त्रीला जीवंत जाळणे हा कायदेशीर गुन्हा ठरवून त्यास दंड अथवा कारावासाची शिक्षा जाहीर करण्यात आली. नंतर इंडियन पीनल कोडमध्ये दुरुस्ती करून विधवा स्त्रीला सती जाण्यास प्रवृत्त करणे हा ही गुन्हा ठरविण्यात आला. सतीबंदीचा कायदा झाल्यामुळे सती जाण्यावर बराच प्रतिबंध बसला.

२. **विधवा पुनर्विवाह कायदा—इ.स.१८५६:** हिंदु धर्मपरंपरेने विधवा पुनर्विवाहास बंदी घातलेली असल्यामुळे समाजात विधवांची संख्या प्रचंड होती. त्यातच सतीबंधी कायदा झाल्यामुळे विधवांच्य संख्येत लक्षणीय वाढ झाली. विधवांचा प्रश्न हा प्रचंड जिकरीचा बनला. विधवांचे विशेषतः बालविधवांचे पुनर्विवाह झाल्याखेरीज हा प्रश्न सुटणार नव्हता. ही बाब ओळखून राजाराम मोहनराय, पंडीत ईश्वरचंद्र विद्यासागर, यांनी विधवा पुनर्विवाह बंदी विरुद्ध चळवळ सुरू केली. त्यांच्या प्रयत्नांना यश येऊन इ.स.१८५६ साली विधवा पुनर्विवाह कायदा पास करण्यात आला. महर्षी धोंडो केशव कर्वे, शशीपाल बॅनर्जी, माधवराव कर्सनदास, विष्णुशास्त्री पंडित इ. सुधारकांनी 'उक्ती प्रमाणे कृती' या नात्याने विधवांशी पुनर्विवाह करून एक सामाजिक आदर्श ठेवला.

एकोणिसाव्या शतकातील या महत्वपूर्ण कायद्यामुळे स्त्रीच्या असुरक्षित जीवनात कुठेतरी आशेचा किरण दिसला.

३. **बालविवाह प्रतिबंधक कायदा (शारदा कायदा):** भारतात पुराणकाळापासून बालविवाहाची प्रथा रूढ होती. या प्रथामुळे आठवर्षाच्या आत मुलीचा विवाह होऊन बहुतांशी मुली बालपणीच वैधव्य येत असे. माता व अपत्यमृत्यूचे प्रमाणही समाजात फार मोठे होते. या कुप्रथेविरुद्ध केशवचंद्र सेन यांनी चळवळ सुरू केली. त्यांच्या प्रयत्नामुळे १८७२ च्या कायद्याने मुलीचे विवाह वय १४ आणि मुलाचे विवाह वय १८ ठरविण्यात आले. बहेरामजी बलवारी यांच्या प्रयत्नांने इ.स.१८९१ मध्ये संमती वयाचा कायदा करण्यात आला. १८९४ मध्ये म्हैसूर तर १९०१ मध्ये बडोदा महाराजाने बालविवाह विरोधी कायदा पास केला.

हरविलास शारदा यांच्या नेतृत्वाखाली इ.स. १९२९ मध्ये बालविवाह विरोधी सर्वात महत्वाचा कायदा केला. या कायद्याला 'शारदा कायदा' म्हणून ओळखले जाते. या नुसार मुलीचे विवाह वय १४ वर्ष तर मुलांचे विवाह वय १८ वर्ष ठरविण्यात आले. या वयोमर्यादेपेक्षा कमी वयात मुलामुलींचे विवाह करणे कायदेशीर गुन्हा मानला जात असे व तो विवाह कायद्याने रद्दबातल करत असे.

बालविवाहावर प्रतिबंध घालण्याच्या या कायदेशीर प्रयत्नामुळे त्यानंतरच्या काळात बालविवाहाची प्रथा कळूहळू कमी कमी होण्यास मदत झाली.

४. **स्त्री बालहत्या प्रतिबंधक कायदा—१८९०:** या कालावधीत स्त्रियांचे जीवन अतिशय वाईट होते. मुलगी हे परक्या घरचे धन, मुलगा म्हणजे वंशाचा दिवा, समाजाचा स्त्रीयांकडे पाहण्याचा दृष्टीकोन यामुळे मुलींचा जन्म नाकारला जात असे व जन्म घेतलेल्या बाल मुलींची हत्या केली जात असे. या अमानुष प्रथेविरुद्ध इंग्रज राज्यकर्त्यांनी कायदा केला. १७९५ चा बंगालचा कायदा व १८०४ चा कायदा या अन्वये स्त्री बालहत्या बेकारदेशीर ठरविण्यात आली. १८७० मध्ये आणखी एक कायदा होऊन मुलींच्या जन्माची नोंद अनिवार्य करण्यात आली. तसेच मुलींना काही वर्षांनंतर पुन्हा उपस्थित करण्याचे बंधन घालण्यात आले. यामुळे या प्रथेला आळा बसला.
५. **स्पेशल मॅरेज ॲक्ट—१८७२:** ब्रिटीश राजवटीतही मुलामुलींच्या पसंती नव्हे तर वडीलधारी मंडळी विवाह ठरवित असत. या काळात क्वचितच आंतरजातीय विवाह होऊ लागले. अशा विवाहांना संरक्षण देणारा 'स्पेशल मॅरेज ॲक्ट' कायदा ब्रिटीशांनी १८७२ मध्ये संमत केला. या कायद्यान्वये जात, धर्म, वय, वंश असा भेद न करता केले जाणारे विवाह कायदेशीर

ठरविण्यात आले. १८५० नंतर औद्योगिकरण व शहरीकरणाच्या वाढत्या प्रक्रिये बरोबरच आंतरजातीय विवाहाचे प्रमाण वाढू लागले होते. या अशा विवाहांना कायद्याने संमत देऊन शासनाच्या पुरोगामी धोरणाची पावती दिली.

६. वारसा हक्क कायदा: परंपरागत भारतीय समाजात स्त्रियांना वारसा हक्क नव्हता. आर्थिक असुरक्षिततेमुळे स्त्रियांचे जीवन असुरक्षित बनले होते. त्यावर उपाय म्हणून इ.स. १८६९ मध्ये ब्रिटीश सरकारने एक कायदा पास केला. त्यानुसार पुरुषाने आपली पत्नी व मुले यांच्या उदरनिर्वाहाच्या गरजा भागविण्यासाठी काही सोय केली पाहिजे असे सांगण्यात आले. १८९६ मध्ये झालेल्या मद्रास मॅरेज अॅक्टप्रमाणे घटस्फोटीत पत्नी व तिच्या मुलांना उदरनिर्वाहासाठी पोटागीचा अधिकार देण्यात आला. इ.स. १९२९ मध्ये 'हिंदू लॉ ऑफ इन्हेरिअन्स अॅक्ट' हा कायदा ब्रिटीश सरकारने संमत केला.
७. घटस्फोअ कायदा: भारतीय समाजात बहुसंख्या हिंदू धर्मिय लोक असल्याने विवाह हा संस्कार व सात जन्माचे बंधन मानले जात असे. त्यामुळे घटस्फोटाचा प्रश्नच नव्हता. १९२० साली कोल्हापूर संस्थानामध्ये व १९४२ साली बडोदा संस्थानामध्ये काही विशिष्ट कारणांसाठी स्त्रियांना घटस्फोट घेण्यास मान्यता देणारे कायदे करण्यात आले. मात्र घटस्फोटासाठी साक्षीपुराव्याची गरज असल्यामुळे स्त्रियांना या कायद्याचा फारसा लाभ मिळू शकला नाही.  
तलाक पध्दतीमुळे मुस्लिम स्त्रीयांचे वैवाहिक जीवन अत्यंत असुरक्षित होते. १९३५ च्या मुस्लिम वैयक्तिक कायद्यांतर्गत झालेल्या शरीयत अंमलबजावणी कायदा(इ.स.१९३७) व मुस्लिम विवाह विच्छेद कायदा(इ.स.१९३९) या अन्वये स्त्रियांना थोडेसे अधिकार मिळाले. स्त्रियांना पतीला घटस्फोट देण्याचा अधिकार मान्य करण्यात आला मात्र तरीही स्त्री संपूर्णतः सुरक्षित झाली असे म्हणता येत नाही.
८. द्विभार्या प्रतिबंधक कायदा: पहिली पत्नी हयात असताना दुसरी विवाह करण्यास प्रतिबंध घालणारा हा कायदा मुंबई प्रांतामध्ये करण्यात आला. मात्र त्यातून पळवाट म्हणून प्रांताबाहेर जाऊन पुरुषाला विवाह करणे शक्य होते. म्हणूनच या कायद्याचा फार प्रभावीपणे उपयोग होऊ शकला नाही.
९. देवदासी प्रतिबंधक कायदा: भारतीय समाजात देवदासी ही एक अंधश्रध्देतून निर्माण झालेली स्त्रियांच्या संदर्भातील वाईट प्रथा होती. नवसपूर्तीसाठी देवाला मुलगी वाहणे व तिने देवाशी विवाह करून देवाची आयुष्यभर सेवा करण्याची ही प्रथा भारतात अनेक ठिकाणी दिसून येते. त्यातूनच वेश्या व्यवसाय व अनैतिकता करण्याची अनिष्ट प्रथा सुरू होती. त्यावर प्रतिबंध घालण्यासाठी इ.स. १९२९ मध्ये मद्रास प्रांतामध्ये व इ.स. १९३४ मध्ये मुंबई प्रांतामध्ये ही प्रथा बंद करण्यासाठी कायदे करण्यात आले. मात्र या कायद्यांचा फारसा परिणाम झाला नाही. अजुनही कर्नाटकात देवाला मुली वाहण्याची प्रथा चालूच आहे.

ब्रिटीश कालखंडात उदारमतवादाच्या प्रभावातून स्त्रियांशी संबंधीत अनेक कायदे झाले व या कायद्यामुळे स्त्रियांच्या समस्यांकडे बघण्याचा एक कायदेशीर दृष्टीकोन समाजामध्ये रूजण्यास सुरुवात झाली.

१) ब्रिटीश वसाहतवादचा स्त्रियांच्या कौटूंबिक दर्जावरील परिणाम: भारतीय स्त्रीचा कुटुंबातील दर्जा हा सतत दुय्यमच आहे. त्याचे महत्वाचे कारण म्हणजे भारतीय समाजातील पुरुषप्रधान संस्कृती होय. पुरुष हाच कुटुंबप्रमुख असल्यामुळे साहजिकच स्त्रियांना कुटुंबात फारसे स्थान नव्हते. रांधा वाढा आणि उष्टी काढा यातच स्त्रियांचा जन्म जात होता. स्त्री केवळ उपभोगाचे साधन असेच स्त्रीबद्दल मत होते. कुटुंबात तिला कोणतेही अधिकार नव्हते. एकोणिसाव्या शतकात मात्र ब्रिटीशांचे 'कायद्याचे राज्य' आले. त्यांनी स्त्रियांचा दर्जा सुधारण्यासाठी अनेक कायदे केले. घटस्फोटाचा कायदा, द्विभार्या प्रतिबंधक

कायदा, बालविवाह प्रतिबंधक कायदा, वारसाहक्क कायदा यामुळे कुटुंबातील स्त्रीचा दर्जा सुधारण्यास मदत झाली.

२) ब्रिटीश वसाहतवादात स्त्रियांच्या सामाजिक दर्जावरील परिणाम: भारतीय समाजात स्त्रीविषयक अनेक अमानुष चालीरिती रूढ होत्या. त्यामध्ये प्रमुख म्हणजे बालविवाह, विधवा पुनर्विवाह बंदी, सतीप्रथा इ. होय या कुप्रथांमुळे तत्कालीन स्त्रियांचे सामाजिक जीवन अत्यंत दयनीय बनले होते. या प्रथा मोडून काढण्यासाठी ब्रिटीशांनी कायदे केले. त्यामुळे हळूहळू का होईना या प्रथा बंद होण्यास सुरुवात झाली परिणामी कालांतराने स्त्रीचा दर्जा सुधारण्यास मदत झाली.

३) ब्रिटीश वसाहतवादाचा आर्थिक दर्जावरील परिणाम: भारतीय समाजाने स्त्रीला दुय्यम मानून सर्वच आर्थिक अधिकार नाकारले होते. तिच्या आर्थिक दुर्बलतेमुळे तिचे अबलापण अधिकच वाढलेले होते. ब्रिटीश सरकारने स्त्रियांना आर्थिक संरक्षण देण्यासाठी वारसाहक्काचे कायदे केले त्याद्वारे तिला पतीच्या संपत्तीवर काही प्रमाणात अधिकार दिला तसेच स्त्रीधन देखील पूर्णतः तिच्या मालकीचे असल्याचे मान्य केले. त्यामुळे स्त्रियांना आर्थिक सुरक्षितता मिळाली.

४) ब्रिटीश वसाहतवादाचा शैक्षणिक दर्जावरील परिणाम: ब्रिटीश वसाहतवादाचा स्त्रियांच्या शैक्षणिक दर्जावर सकारात्मक परिणाम झाला. शतकानुशतके अज्ञानाच्या अंधःकारात खिंतपत पडलेल्या स्त्रियांना ज्ञानाचा प्रकाश याच कालखंडात दिसला. वसाहतीक कालखंडामध्ये अमेरिकन, ब्रिटीश, डच, पोर्तुगीज, स्कॉटीश मिशनऱ्यांनी भारतात मुलींसाठी शाळा सुरू केल्या. त्यामागचा मुळ उद्देश धर्मप्रसार हा असला तरीही स्त्रीशिक्षणास प्रारंभ झाला हे महत्वाचे! अशातच पाश्चात ज्ञान विज्ञानाच्या व इंग्रजी शिक्षणाच्या संपर्कामुळे उदयास आलेली भारतातील सुशिक्षितांची फळी, मिशनऱ्यांनी व ब्रिटीश राज्यकर्त्यांनी भारताच्या सांस्कृतिक उणिवांवर चालविलेल्या कटू प्रहरांनी अस्वस्थ झाली. या अस्वस्थतेमुळे भारतात सुधारणा चळवळीचा उदय झाला व सुधारणा चळवळीने स्त्रीशिक्षणाकडे लक्ष पुरविण्यास सुरुवात केली. ख्रिश्चन धर्मप्रसारासाठी सुरू केलेल्या स्त्रीशिक्षणामुळे निर्माण झालेला धर्मातराचा धोका ओळखून स्त्रीशिक्षण देण्याची अपरिहार्यता समाजसुधारकांच्या लक्षात आली.

महात्मा जोतिबा फुलेसारख्या थोर समाजसुधारकांनी स्त्रीशिक्षणाचे महत्व ओळखले व भारतात पहिली मुलींची शाळा सुरू केली. विशेष म्हणजे महात्मा फुले यांच्यावर ख्रिश्चन मिशनऱ्यांच्या शैक्षणिक कार्याचा प्रभाव पडलेला होता. त्यानंतरच्या कालखंडात ब्राम्हो समाज, आर्य समाज, स्टुडंट लिटररी अँड सायंटिफिक सोसायटी इ. ना देखील स्त्रीशिक्षणाचे कार्य हाती घेतले.



## 20.

## हिंदी तथा बंगला भाषाओं में कारक चिह्न : एक विश्लेषण

डॉ. संजय प्रसाद श्रीवास्तव

जूनियर रिसोर्स पर्सन/लेक्चरर ग्रेड (हिंदी)

राष्ट्रीय परीक्षण सेवा-भारत

भारतीय भाषा संस्थान, मानसगंगोत्री, मैसूर-570006, कर्नाटक

भाषा मानव मुख से उच्चरित वाक्-ध्वनियों की समाज द्वारा स्वीकृत यादृच्छिक प्रतीकों की ऐसी व्यवस्था है जिस के द्वारा उस समाज के क्रिया-कलाप संपन्न होते हैं। भाषा साध्य भी है और साधन भी। भाषा व्यक्ति, समाज और राष्ट्र में एक महत्वपूर्ण स्थान है। प्रख्यात भाषाविद वान्दियेज का कहना है कि—“विश्व में जितने व्यक्ति हैं, उतनी ही भाषाएँ भी हैं।” इसका मुख्य कारण है कि किन्हीं दो व्यक्तियों के बोलने का ढंग एक सा नहीं होता। इस तथ्य को स्वीकार कर लेने पर भाषा के अनन्त रूप हो जाते हैं।

भाषा की आंतरिक रचना का संबंध विशेषतः वक्ता के मनोविज्ञान पर आधारित होता है। किसी भी मानवीय भाषा का कारक-विधान, शब्द शक्तियाँ, पदों की योग्यता, आकांक्षा और सन्निधि तथा रागात्मक तत्व-विवृति, बल, सुर और अनुतान आदि आंतरिक धरातल पर अपेक्षित अर्थ की उद्भावना और भावों का प्रस्फुटन करते हैं, जबकि भाषा की शब्द-योजना, प्रतीक विधान तथा रूपात्मक प्रकृति का संबंध भाषा की बाह्य रचना से होता है।

विश्व की सभी भाषाएँ समान हैं और मानव का मस्तिष्क सभी भाषाओं के साथ जुड़ा हुआ है। मानव किसी भी मानवीय भाषा को सीखने में सक्षम होता है, जब कि मानवेतर प्राणी मानवीय भाषा को नहीं सीख सकता है।

प्रत्येक भाषा की अपनी विशेष नियम पद्धति है। इस पद्धति को ही भाषा का व्याकरण कहते हैं। व्याकरण वह विधान है जिसके द्वारा हम भाषा को बोल या लिख सकते हैं। अतः इस लेख के माध्यम से हिंदी तथा बँगला भाषाओं के कारक चिह्नों के प्रयोग पर विशेष बल दिया गया है।

कारक शब्द की निष्पत्ति ‘कृ’ धातु से हुई है और इसमें ‘णक्’ प्रत्यय का योग है। इस प्रकार बने कारक शब्द का अर्थ है—करनेवाला। व्याकरण में क्रिया के निष्पादक को कारक कहा जाता है। इस प्रकार कारक का स्पष्ट संबंध कार्य से है और कार्य को करने, क्रिया से ही संभव है इसलिए कर्ता और क्रिया के निष्पादन में जो विभक्तियाँ सहायक सिद्ध हैं उनके अर्थ को कारक कहा जा सकता है। संस्कृत के वैयाकरण ने कारक के छः ही भेद माने हैं—कर्ता, कर्म, करण, सम्प्रदान, अपादान और अधिकरण। सम्बन्ध और सम्बोधन को संस्कृत में कारक नहीं माना जाता। ऐसा मानने का तर्क यह दिया जाता है कि सम्बन्ध और सम्बोधन का क्रिया से सीधा संबंध नहीं होता। संबंध कारक का संबंध केवल संज्ञा और सर्वनाम से होता है क्रिया से नहीं। अतः बँगला भाषा के कारक-चिह्न को निम्नलिखित रूप में देखा जा सकता है:-

कारक	विभक्ति	विभक्ति रूप
1. कर्ता कारक	प्रथमा	शून्य
2. कर्म कारक	द्वितीया	के, रे
3. करण कारक	तृतीया	दारा, दियाकोरतुक,
4. निमीतोकारक/संप्रदान	चतुर्थी	के, रे, निमीतो
5. अपादान कारक	पंचमी	होइते, थेके, चेये, उपेख्या, तुलोनय
6. संबंध पद	षष्ठी	रे, ऐर
7. अधिकरण कारक	सप्तमी	ई, ते, माझे, मोध्येय, पासे, काछे, ऊपोरे
8. संबोधन कारक	अष्टमी	शून्य

**कर्ताकारक****हिंदी 'ने'**

हिंदी में कर्ताकारक का चिन्ह 'ने' है, लेकिन इसका प्रयोग सर्वत्र नहीं होता। 'ने' सकर्मक धातुओं (बोल, भूल आदि) कुछ अपवाद है। नहा, खाँस, छींक आदि अकर्मक है, किंतु अपवादतः इसके साथ आता है (के भूतकालिक कृदंतों से बने कालों के साथ) मोहन ने पत्र लिखा, मैंने राजा को देखा (आता है)।<sup>1</sup>

**बँगला ए, य, ते**

कर्ता कारक के एक वचन में साधारणतः कोई विभक्ति नहीं लगती। सुनीति कुमार चटर्जी<sup>2</sup> एवं सुकुमार सेन<sup>3</sup> के अनुसार—“कर्ता के अनिर्दिष्ट होने पर 'ए' विभक्ति) पूर्वी बँगला (में होती है।”

हिंदी एवं बँगला दोनों भाषाओं के कर्ता कारक में सर्वत्र कारक चिन्हों का प्रयोग नहीं होता। हिंदी कर्ता कारक में 'ने' विशिष्ट चिह्न है किंतु बँगला भाषा में अन्य चिह्नों का भी प्रयोग किया जाता है।

हिंदी में 'ने' का प्रयोग कर्ता के कर्म में ही प्रयोग होता है, किंतु बँगला भाषा में कर्ता के अनिर्दिष्ट होने पर कर्ता के कर्तृवाच्य, कर्मवाच्य एवं भाववाच्य में) ए, य, ते, के, र आदि का (प्रयोग होता है।

**कर्म कारक, सम्प्रदान कारक**

वाक्य में जिस संज्ञा या सर्वनाम पद पर क्रिया के व्यापार का फल पड़ता है। वह कर्म कारक कहलाता है। इसका विभक्ति चिह्न 'को' है। जैसे—अध्यापिका ने छात्रों को पढ़ाया। कर्मकारक की अभिव्यक्ति 'से' से भी होती है। उदा – “मैंने लड़के से रास्ता पूछा।”

संज्ञा के उस रूप को सम्प्रदान कारक कहा जाता है, जिसके लिए कोई क्रिया की जाती है। इस कारक का चिह्न है— 'को'।

उदाहरण – मैंने मोहन को पुस्तक दी।  
अनुराधा ने नौकर को पैसे दिये।

**बँगला में कर्म-सम्प्रदान कारक**

कर्म जब अप्राणिवाचक होता है, तब विभक्ति का चिह्न 'के' लुप्त रहता है। कर्मकारक में कभी-कभी 'के' की जगह 'रे' लगाया जाता है। जैसे—

“के तारे बुझाइते पारे जदि न बुझे।”) बँगला(  
“कौन उसको समझ सकता है यदि वह खुद (न समझा दे।”) हिंदी(  
छेलेटी बई पडे) बँगला(  
लड़का किताब पढता है) हिंदी(  
के, य, ए, ऐरे, रे

**के, य, ए, ऐरे, रे**

उपर्युक्त पाँच चिन्हों का प्रयोग हिंदी के कर्म-सम्प्रदान के चिन्हों के स्थान पर किया जाता है। इनमें सर्वाधिक प्रयोग के, का होता है। अन्य चिन्हों का प्रयोग सीमित है। कर्म-कारक में कभी-कभी विभक्ति चिह्न का प्रयोग नहीं होता है, लेकिन

<sup>1</sup> हिंदी भाषा, भोलानाथ तिवारी, भाग दो, पृष्ठ, 165-किताब महल, दिल्ली, संस्करण 1991-

<sup>2</sup> सुनीति कुमार चटर्जी, ओरिजन एंड डेवलपमेंट ऑफ बँगाली लैंग्वेज, कलकत्ता यूनिवर्सिटी प्रेस, 1926, पृष्ठ 742-741-

<sup>3</sup> सुकुमार सेन – भाषार इतिवृत्त, पृष्ठ 156.

सम्प्रदान कारक में विभक्ति-चिह्न का प्रयोग सर्वदा होता है।<sup>4</sup> हिंदी कर्मकारक एवं सम्प्रदान कारक के चिह्न को के सम्बन्ध में जिन मतों का विवेचन किया गया है, लगभग वही मत बँगला कर्म सम्प्रदान कारक के चिह्न के सम्बन्ध में भी मिलते हैं।

### करण कारक – हिंदी से

करण कारक संज्ञा के उस रूप को कहा जाता है, जिससे क्रिया के साधन का बोध होता है। अतः इस कारक का चिह्न है— 'से' है।

उदा – . रवि मेरी कलम से लिख रहा है।

बच्चे गेंद से खेल रहे हैं।

### करण कारक – बँगला से

बँगला भाषा में करण कारक के चिह्न मुख्यतः 'दारा', 'दिया', 'कर्तुक' है।

उदाहरण—

हाथ दिये काज करो) बँगला(

हाथ से काम करो) हिंदी(

चछु दारा दिखो) बँगला(

आँख से देखो) हिंदी(

छुरी दिये केक काटो) बँगला(

चाकु से केक काटो) हिंदी(

सुनीति कुमार चटर्जी ने बँगला भाषा के के कारक चिह्नों पर विचार करते हुए बताया है कि बँगला में, करण कारक के चिह्न 'ए', 'दारा', 'दिया', 'कर्तुक', 'करिया' है। इनमें से 'दारा' एवं 'कर्तुक' 19 वीं शताब्दी में अधिकता से प्रयुक्त होने लगे। ये दोनों तत्सम् शब्द साहित्यिक भाषा में प्रयुक्त होते हैं। 'करिया' एवं 'दिया' का प्रयोग बोलचाल की भाषा में होता है। इस प्रकार स्पष्ट है कि हिंदी और बँगला करण कारक के चिह्न परस्पर भिन्न हैं। उनके मूल शब्द भी भिन्न हैं, कर्म कारक की भाँति मूलतः एक नहीं है।

### अपादान कारक – हिंदी से

अपादान कारक संज्ञा के उस रूप को कहा जाता है जिससे किसी के अलग होने की सूचना मिलती है। इस कारक का चिह्न है—से।

उदाहरण – पेड़ से पत्ता गिरा।

सोहन स्कूल से आया।

### अपादान कारक – बँगला से

बँगला में अपादान कारक के लिए 'हइते', 'थेके', 'चेये', 'ते', 'ए' आदि का प्रयोग होता है। लेकिन उपर्युक्त सभी कारक के चिह्नों का प्रयोग के स्तर पर पूर्णतः समान नहीं होता है। इनमें 'हइते' का प्रयोग प्रायः साहित्यिक भाषा में होता है। 'चेये' शब्द का प्रयोग केवल तुलना में किया जाता है। उदाहरण स्वरूप निम्नलिखित वाक्यों को देखा जा सकता है।

उदाहरण – चोखे थेके जल पोडछे।) बँगला(

आँख से पानी गिर रहा है।) हिंदी(

राम श्यामेर चेय बोडो।) बँगला(

राम श्याम से बडा है।) हिंदी(

गाछ हइते फल पडिलो।) बँगला(

<sup>4</sup> घोष एवं सेन – बँगला भाषा व्याकरण, नवम संस्करण, पृष्ठ 161-



मेयरा विद्यालय पड़े।) बँगला(  
लड़कियाँ विद्यालय में पढ़ती हैं।) हिंदी(

छेलेरा रास्ताये खेला करे।) बँगला(  
लड़के रास्ते पर खेलते हैं।) हिंदी(

### संबोधन कारक – हिंदी से

संज्ञा के जिस रूप से उसे पुकारना या बुलाना सूचित होता है, उसे संबोधन कारक कहा जाता है।

उदाहरण – दिनेश ! तुम यहाँ बैठो।) यहाँ 'दिनेश' संबोधन कारक है।  
आलोक ! ये मेरी बहन है।  
'आलोक' संबोधन कारक है।

### संबोधन कारक – बँगला से

संबंध के साथ वाक्यांतर्गत क्रिया का कोई साक्षात् संपर्क नहीं होता। अतः इस कारण बँगला व्याकरण में इसे कारक न कहकर संबंध पद कहा जाता है। संबंध पद में षष्ठी विभक्ति होती है।

उदाहरण – रामेर भाई जाइतेछे) बँगला(  
राम का भाई जा रहा है।) हिंदी(

बँगला में संबंध पद का रूप संबंधी शब्द के लिंग, वचन आदि के अनुसार बदलता नहीं है।

उदाहरण – रतन बड़ो आदोरेर छेले )बँगला(  
रतन बड़ा प्यारा लड़का है।) हिंदी(

संबोधन के साथ भी क्रिया का कोई संबंध नहीं रहता। इसलिए बँगला भाषा में इसे भी कारक नहीं कहा जाता।  
जैसे—

उदाहरण – हे नाथ ! आमार अपराध क्षमा करेन) बँगला(  
हे नाथ ! मेरा अपराध क्षमा कीजिये) हिंदी(

निष्कर्षतः कहा जा सकता है कि हिंदी संरचना में कारक चिह्नों की अत्यंत विविध और प्रभावी भूमिका है। कारकीय रूपों की दृष्टि से हिंदी में एक वचन में भी परिवर्तन होता है लेकिन बँगला में ऐसा नहीं होता। हिंदी और बँगला भाषाओं में कारक-चिह्न असमान होते हैं। अतः इस लेख के माध्यम से हिंदी और बँगला के कारक चिह्नों के साम्य और वैषम्य को ढूँढने का प्रयास किया गया है।

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## 21.

## स्वतंत्रता संग्राम में इंदौर की महिलाओं की भागीदारी

डॉ. शुक्ला ओझा

प्राध्यापक व विभागाध्यक्ष इतिहास

डॉ. भगवत सहाय शासकीय महाविद्यालय, ग्वालियर म.प्र.

भारतीय दर्शन एवं चिन्तन में नारी को ईश्वर की शक्ति के रूप में प्रतिष्ठित कर उपासना की गयी है। उसे समस्त ऋद्धि-सिद्धियों की प्रदाता माना गया है। शक्ति स्वरूपा नारी ने दुर्गा का रूप धारण कर समय-समय पर अनेक अन्यायी तथा अत्याचारियों का विनाश किया है। भारतीय राजनैतिक परिदृश्य में नारियों ने सदैव बहुमूल्य योगदान दिया है। इतिहास साक्षी है कि महिलाओं ने देवासुर संग्राम से लेकर स्वतंत्रता संग्राम तक अपने शौर्य एवं सूझबूझ के साक्ष्य प्रगट किये हैं। जब कभी देश पर संकट आया नारियों ने केवल पुरुषों के साथ न केवल कंधे से कंधा मिलाकर संघर्ष किया अपितु उनकी सहायता एवं यथा समय मार्गदर्शन भी किया। स्वाधीनता मानव की ही नहीं पशु-पक्षी, जड़, प्रकृति तक की स्वाभाविक प्रवृत्ति है। तुलसीदासजी ने तो कहा ही है ' पराधीन सपनेहु सुख नाही '। अंग्रेजों द्वारा अपहृत इस स्वतंत्रता को प्राप्त करने के प्रयासों में नारियों ने अमूल्य योगदान दिया है। सन् 1857 के पूर्व के सन्यासी विद्रोह की रानी देवी चौधरानी, चुआड़ की रानी शिरोमणि, कित्तूर की रानी चैनम्मा, शिवगंगा स्टेट की बेलुनाचियार के नाम इस दिशा में अग्रणी हैं। सन् 1857 के विद्रोह में रानी लक्ष्मीबाई, अवंतिबाई, झलकारी बाई की शहादत से सर्ववर्ग परिचित है। गांधी युगीन आंदोलन में नारी नेतृत्व बेमिसाल रहा। असहयोग आंदोलन, सविनय अवज्ञा आंदोलन और भारत छोड़ो आंदोलन के इतिहास के पन्ने उनके सहयोग से भरे पड़े हैं।

भारत के स्वतंत्रता संग्राम में इन्दौर क्षेत्र की नारियों का भी अभूतपूर्व योगदान रहा। यहां इन्दौर क्षेत्र से तात्पर्य इन्दौर व उसके निकटवर्ती स्थानों से है जिसमें रतलाम, उज्जैन, देवास, नीमच, राजगढ़, निमाड़ आदि क्षेत्र को सम्मिलित किया जाता है। मध्यप्रदेश का यह क्षेत्र अनेकानेक वीरांगनाओं के इतिहास से सुसज्जित है जिन्होंने न केवल स्वयं राष्ट्रीय आंदोलन में खुलकर भाग लिया अपितु अन्य नारियों को भी आंदोलन में जोड़ने के पुनीत कर्तव्य का निर्वाह किया। इन्दौर क्षेत्र में नारी चेतना के उदय का प्रमुख कारक भारतीय पुनर्जागरण था। शिक्षा के प्रसार, समाज सुधारकों के प्रयासों ने 19 वीं शताब्दी में यहां नारियों में चेतना एवं नवजीवन का संचार किया। यही कारण है कि गांधी वादी युग (1919 - 1947) में संचालित आंदोलनों में नारी उत्साह विशेष रूप से दर्शनीय था।

गांधी वादी युग में पुनर्जागरण के प्रभाव से प्रभावित अनेक नारियां यहां विशेष रूप से सक्रिय रहीं। इन्दौर क्षेत्र में राजगढ़, नरसिंहगढ़, खिलचीपुर, देवास इत्यादि स्थानों पर असहयोग आंदोलन का अत्यधिक प्रभाव रहा। यहां महिलाओं ने विशेषतः चरखा आंदोलन को सक्रियता प्रदान की। इन्दौर जिले के खरगोन, खण्डवा, धार, झाबुआ आदि स्थानों पर नारियों ने महिला परिषद का गठन किया एवं रचनात्मक कार्यो यथा जुलूस, प्रभातफेरी, शराब की दुकानों पर धरना इत्यादि में सक्रिय भागीदारी की। उज्जैन की महिलाओं ने भी सत्याग्रहों में सक्रिय भाग लेकर जेल यात्राएं तक कीं। सन् 1923 में प्रिंस ऑफ वेल्स के विरोध के समय भी नारियों ने शांताबाई दुबे आदि नेत्रियों के नेतृत्व में खुलकर भागीदारी की। इसीप्रकार काशी देवी पांचाल ने भी विभिन्न आंदोलनों में सक्रिय भाग लिया तथा उन्हें घर पर नजरबंद भी रखा गया। श्रीमती चन्द्रप्रभा दुबे एवं शांताबाई का भी गहन योगदान रहा। झण्डा सत्याग्रह में भी इस क्षेत्र की महिलाएं पीछे नहीं रहीं।

सन् 1930 में जब गांधीजी के नेतृत्व में सविनय अवज्ञा आंदोलन प्रारंभ हुआ तब इन्दौर क्षेत्र की नारियों भी इसमें पीछे नहीं रहीं। उन्होंने भी शराब, अफीम की दुकानों पर धरने देकर, प्रभातफेरियां व

जुलूस निकालकर, विधान परिषदों के सदस्यों का रास्ता रोककर अपनी भागीदारी सुनिश्चित की। 30 जुलाई 1930 को इन्दौर में भी शांत जुलूस निकाले गये, जिनमें रूकमणी देवी, राधा देवी, आजाद फूल कुंवर चौरड़िया, तुलसी बाई आदि की उत्साहपूर्वक भागीदारी का उल्लेख अत्यंत आवश्यक है। यहां की तुलसी बाई ने तीन माह का कारवास भी भोगा। इसीप्रकार शांताबेन पटेल ने 1930 के राष्ट्रीय आंदोलन, 1932 में विदेशी वस्त्रों की होली, नमक सत्याग्रह में भाग लिया जिसके लिये उन्हें धूलिया में तीन माह का कारवास भोगना पड़ा। इसके बाद वे इन्दौर शहर कांग्रेस की अध्यक्ष भी बनीं। श्रीमती राधाबाई मानतीया को भी सक्रिय गतिविधियों के कारण दो वर्ष का कारवास भोगना पड़ा। खण्डवा की श्रीमती कस्तूरी बाई उपाध्याय को भी सन् 1932 में जलियांवाला दिवस कार्यक्रम में भाग लेने पर गिरफ्तार किया गया तथा उन्हें चार माह का कारवास, 50 रु. अर्धदण्ड के बाद भी एक माह का अतिरिक्त कारवास भी भोगना पड़ा। सन् 1930 में सत्याग्रह करने पर नीमच के 6 नारियों कमलाबाई यादव, चम्पादेवी यादव, जानकी देवी अग्रवाल, रामेश्वरी यादव, लक्ष्मीबाई सागर एवं सावित्री बाई को भी तीन-तीन माह के कारवास की सजा दी गयी। इन्हीं के प्रभाव से शाजापुर में श्रीमती किशोर बाई त्रिवेदी, श्रीमती प्रताप बाई और प्रधान बहनों ने पिछड़े क्षेत्रों की नारियों में नवीन चेतना का संचार किया। रतलाम की श्रीमती दुर्गादेवी निगम के योगदान को भी भुलाया नहीं जा सकता जिनकी प्रेरणा से अनेक महिलाएं आंदोलन में सक्रिय हुयीं। वे गिरफ्तार भी की गयीं तथा उनकी अध्यक्षता में **स्त्री सेवादल** की स्थापना भी की गयी। इसी क्रम में चन्द्रप्रभा दुबे ने भी विदेशी वस्त्र बहिष्कार आंदोलन में भाग लेने के कारण 6 माह का कारवास भोगा। इसीप्रकार शांताबाई दुबे को कोड़े खाने पड़े, नजरबंदी झेलनी पड़ी। देवास की शांता देवी मालू (लोहरदा) ने भी देवास में स्वतंत्रता आंदोलन में उत्साहपूर्वक भाग लेकर वहां की महिलाओं की भागीदारी को बढ़ाया। राजगढ़ में महिला जागृति उत्पन्न करने का श्रेय रामेश्वरी देवी एवं प्रतिभा दत्ता को दिया जाता है। इसप्रकार सविनय अवज्ञा आंदोलन में इन्दौर क्षेत्र की नारियों ने जागरूकता एवं उत्साह का प्रदर्शन किया।

सन् 1942 के भारत छोड़ो आंदोलन में इन्दौर की नारियों की सक्रियता पहले आंदोलनों की अपेक्षा और बढ़ गयी। इन्दौर, रतलाम, नीमच में पुनः नारियों ने विरोध के स्वर को बुलंद किया। इन्दौर में प्रजा मंडल के गठन के बाद महिला परिषद का भी गठन किया गया। इस आंदोलन में जेल यात्रा के साथ कस्तूरी बाई, कृष्णा शुक्ला, छगनबाई, वाराबाई, तुलसीबाई का जोश पूर्ण प्रदर्शन सराहनीय एवं प्रेरक रहा। प्रमदा शिहूरकर ने भी 11 माह 05 दिवस का कारवास भोगा। इसीप्रकार भारत छोड़ो आंदोलन में विरोध के दौरान फातिमा बेग न केवल पुलिस की मार से घायल हुयीं वरन् उन्हें भी 01 माह का कारवास भोगना पड़ा। उन्हीं से प्रेरित होकर मीराबाई, रूक्मिणीबाई, लीलावती भी इस आंदोलन में सक्रिय हुयीं तथा मीराबाई ने 05 माह, रूक्मणी बाई ने 3 माह 20 दिन, रूक्मणी शर्मा ने 06 माह लीलावती बाई को 03 माह का कारवास एवं 25 रुपये का जुर्माना की सजा दी गयी। सरस्वती देवी को भी इसी क्रम में 04 माह 26 दिन तथा सुरजी बाई शास्त्री को 03 माह, सुन्दर देवी उपाध्याय को 07 माह 01 दिन व जानकी बाई वर्मा को 06 माह का कारवास भोगना पड़ा। इस क्षेत्र में रतलाम की नारियां भी पीछे नहीं रहीं। वहां सन् 1931 में स्त्री सेवादल की स्थापना हो चुकी थी। दुर्गा देवी निगम का यहां नारी चेतना में विशेष योगदान रहा। यहां की आशा एच.बी. को भी भारत छोड़ो आंदोलन में भाग लेने, धरने व जुलूस के जुर्म में 06 माह की कैद दी गयी। यहां की ही काशी देवी पांचाल भी सन् 1927 में प्रिंस ऑफ वेल्स के विरोध की सभाओं के आयोजन के कारण घर पर नजरबंद की गयीं तथा वे 1948-49 तक सक्रिय रहीं। शांतिदेवी ने भी यहां 1931-47 तक उत्साहपूर्वक भागीदारी की। राजगढ़ में भारत छोड़ो आंदोलन में प्रतिभा दत्ता तथा रानीबाई ने भी बढ़चढ़ कर भाग लिया तथा नारी चेतना को मुखर किया।

उपरोक्त चिर-परिचित नामों के अतिरिक्त असंख्य नाम ऐसी नारियों के हैं, जिन्होंने स्वतंत्रता संग्राम में अपने स्तर पर इन्दौर क्षेत्र में भागीदारी की, नारी चेतना को जागृत किया, सजा भोगी किन्तु आज उनके नाम इतिहास में दर्ज न होकर विस्मृत कर दिये गये हैं। उन पर शोध के लिये प्रोत्साहन दिया जाना चाहिये। स्वतंत्रता संग्राम में इन्दौर की इन नारियों के त्याग एवं समर्पण के तथ्यों को आमजन तक पहुंचाना

होगा जिससे अन्य भी प्रेरणा पा सकें तथा इनका बलिदान व्यर्थ न जाये। संबंधित साहित्य को पाठकों के लिये सुलभ करवाने की व्यवस्था उपयोगी होगी, वही उनके प्रति हम सभी की आदरांजली होगी।

**सन्दर्भ सूची :-**

01. प्रलयकर, सूर्यनारायण – राजगढ़ जिले का स्वतंत्रता संग्राम का इतिहास।
02. मिश्र द्वारिका प्रसाद – म. प्र. में स्वाधीनता आंदोलन का इतिहास।
03. जिला गजेटिर, इन्दौर।
04. जिला गजेटिर – उज्जैन।
05. व्यास हंसा – मध्यप्रदेश में स्वतंत्रता संग्राम।
06. गोयल मुरारीलाल शापित – क्रांतिकारी महिलाएं।
07. शर्मा शिव – जंग ए आजादी में इन्दौर ग्वालियर।
08. सक्सेना शालिनी – स्वाधीनता आंदोलन में मध्य प्रांत की महिलाओं की भागीदारी।



## 22.

## कुमारविजयम् में तारकासुर

डा० नरोत्तम

सहा० प्राध्यापक (संस्कृत)

एम.एल.बी. शास. उत्कृष्ट महाविद्यालय ग्वालियर (म.प्र.)

कुमारविजयम् महाकाव्य में तारकासुर को प्रतिनायक के रूप में चित्रित किया गया है। विभिन्न काव्यशास्त्रीय आचार्यों ने प्रतिनायक का लक्षण इस प्रकार दिया है।

साहित्यदर्पणकार आचार्य विश्वनाथ के अनुसार प्रतिनायक का लक्षण -

धीरोद्धतः पापकारी व्यसनी प्रतिनायकः १।

दशरूपककार आचार्य धनञ्जय के अनुसार -

लुब्धो धीरोद्धतः स्तब्धः पाकृद्व्यसनी रिपुः २।

नाट्यदर्पणकार रामचन्द्र - गुणचन्द्र के अनुसार -

लोभी धीरोद्धतः पापी व्यवसनी प्रतिनायकः ३।

अर्थात् मुख्य नायक का प्रतिपक्षी - प्रतिनायक प्रायः लोभी, पापी, व्यसनी होता है।

आचार्यों द्वारा प्रदत्त प्रतिनायकों के समस्त लक्षण तारकासुर में पूर्णरूपेण घटित होते हैं। वह तारकासुर दम्भी, विलासी, अवलाओं पर कुदृष्टि रखने वाला, रक्त पीने वाला, त्रिलोक को तृणवत् मानने वाला तथा स्वयं को परब्रह्म समझने वाला अज्ञानी था। वह दुर्बलों को प्रताड़ित करता था। ईर्ष्या के वशीभूत होकर अपने बान्धनजनों के रक्त को भी पी जाता ४। इस तारकासुर ने अत्याचार की सीमा का भी उल्लंघन कर दिया।

जो गायें अपने बच्चों को दूध पिलाने के लिए आतुर थीं उनके थन से दूध चू रहा था। ऐसी गायों को उसने तलवार से काट दिया जो जमीन पर छटपटा रहीं थी ५। सभी बच्चे दूध के अभाव में भूख से छटपटा रहे थे ६। उसने आकाश के असंख्य तारों और उन्हीं के साथ सूर्य और चन्द्रमा को भी तेजोविहीन बना दिया अधिकाधिक धुआँ उगलकर आकाश के प्रकाश को भी नष्ट कर दिया।

तारकासुर समस्त स्थावर - जड़गम पर अनुशासन करने वाला प्रशास्ता था। इसके अनुशासन में पेड़-पौधे उत्तम फल देते थे एवं फसल जमीन से न उलगकर द्युलोक से उगती थी-

यदि वास्य बभूव शासनं तरुवल्लीष्वापि सत्फलप्रदम्।

न हि तर्हि कृषिर्भुवोऽभवत् प्रसृता सा स्म दिवोव भाव्यत् ७।

वह तारकासुर परमाणु रूपी होकर जगत् के कण-कण में विद्यमान था ८। उससे भयभीत होकर समस्त ऋतुएँ एक साथ उपस्थित दिखायी देती थी कल्पवृक्षों में जो पुष्प लगता था वह उसी के लिए होता था ९। चन्द्रमण्डल प्रतिदिन पूर्णरूपेण उदित होता था इसके भय से ज्योत्सनामय कलाएँ घटती-बढ़ती नहीं थी। पूर्णचन्द्रमा की सुधारूपी किरणों को देखकर कुसुदनियाँ आनन्दित होकर नृत्य करती थी १०। इसके राज्य में सूर्य कभी अस्त नहीं होता था जिसके कारण कमल रात में भी खिलकर अपनी सुगन्धि को सर्वत्र विखेरते रहते थे-

रजनीष्वापि वासरायमाणास्वल भन्ताति विकास मम्बु जानि।

सुरभीनभितश्चराचरेऽस्मिन् विसृजन्ति स्म सिते दलेऽसितेनु ११।

पवन ठंड के दिनों में भी गर्म होकर ही चारों ओर धूमता था, अर्थात् वह चन्द्रकिरणों से चुम्बित होता हुआ भी किसी ठंड से कँपाता नहीं था, अपितु सूर्य से तप्त होकर सभी को आनन्दित करता था १२। पृथ्वी भी वसन्त तथा शिशिर की दोनों

फसलें एक साथ उत्पन्न करती थीं उन फसलों के पञ्चगव्य की विभूति खूब भरी रहती थी। उसके क्षेत्र में बैल छुट्टे चरते थे केवल कृषि कार्य को छोड़कर अन्य कार्यों में उन्हें नहीं जोता जाता था-

सकला अपि तस्य सीम्नि गावो गतवन्धाः‘ स्म चरन्ति पीवराङ्ग।

न हि ते ऽन्वभवन् हलग्रहं वै कृषिकृत्येन विना कृषि क्षणेऽपि <sup>१३</sup>।

वहाँ नये भवनों में पाचन कर्म नहीं होता था, वहाँ कल्पना करते ही भोज्य पदार्थ सुलभ हो जाता था <sup>१४</sup>। कोयल अतीव सुरीली मधुर धुन की कविता बनाती थी सम्पूर्ण भूतल पर इसका सुर हर व्यक्ति दोहराता दिखायी देता था <sup>१५</sup>। तारकासुर के वचन को तीनों लोक मुकुट के समान अपने मस्तक पर धारण करते थे, इसके वचन की अवहेलना करने का सामर्थ्य किसी में नहीं था-

इति स खलु तारकस्त्रिलोक्या अभवदतीव फलाञ्जितः प्रशास्ता।

न वचनममुष्य कोऽपि भङ्क्तुं प्रभुरभवत् क्वचिदप्यहो त्रिलोक्याम् <sup>१६</sup>।

तारकासुर ने युद्ध सागर से प्राप्त भगवान शिव की जलमूर्ति की उपासना की और अपने कठोर तप से शिव जी को प्रसन्न कर लिया तथा जल पर आधिपत्य स्थापित कर लिया। उसने अपने शरीर में व्याप्त देदीप्यमान तेज खूब बढ़ाया, उसी तेज से चर-अचर सभी को पराजित कर दिया। बलशाली होकर वह दुर्बल जनों को प्रताड़ित करता था, यहाँ तक कि वह ईर्ष्या के वशीभूत हो अपने ही बान्धव जनों का रक्तपात करता था। इसकी मानसिकता राक्षसी प्रवृत्ति पर आधारित थी। इसकी आसुरी प्रवृत्ति के कारण चारों तरफ अराजकता व्याप्त थी सभी भयभीत होकर ही जीवन व्यतीत करते थे <sup>१७</sup>। वह तारकासुर क्रूर, दम्भी, अत्याचारी स्त्री के स्त्रीत्व का अपहरणकर्ता ईश्वर विरोधी इत्यादि दुर्गुणों से युक्त था। उसके राज्य में कोई भी अबला सुरक्षित नहीं थी। -

या च काचिदबलाऽस्वपन्निजे कौतुकावसथगर्भ सद्मनि।

तामसौ प्रसभमाजहार च प्रापिबच्च सुषमां तदङ्गाम्। <sup>१८</sup>

निष्कर्ष -

तारकासुर सर्वेश्वर तथा स्वतंत्रता प्रिय लोगों का नेता था। वह शक्तिशाली होते हुए भी कार्तिकेय के समक्ष कमजोर था। वह तारकासुर विपुल शक्ति सम्पन्न, योगीश्वर, तथा विप्लवकारी था सभी दिशाओं के अन्तराल को अहंकार से अपूरित किया था।

वह वयस्क तथा दृढ स्वभाव का था वह युद्ध क्षेत्र में किसी से भयभीत नहीं होता था परम तेजस्वी शिवपुत्र कार्तिकेय को भी तृण समझता था। पवन के वेग के उसकी भुजाएँ बलशाली थी <sup>१९</sup>। वह दिव्य अस्त्र-शस्त्र से युक्त था। आग्नेयास्त्र, वारुण अस्त्र, अणु- निर्मित अस्त्रों को चालाने में निपुण था।

सन्दर्भ सूची:-

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|-----------------------|-------------------------|
| १. साहित्यदर्पण ३/१३० | ११. कुमारविजयम् १/७२    |
| २. दशरूपक २/६         | १२. कुमारविजयम् १/७३    |
| ३. नाट्यदर्पण ४/१३    | १३. कुमारविजयम् १/७५    |
| ४. कुमारविजयम् २/३०   | १४. कुमारविजयम् १/७७    |
| ५. कुमारविजयम् ३/३७   | १५. कुमारविजयम् १/७८    |
| ६. कुमारविजयम् ३/३६   | १६. कुमारविजयम् १/७६    |
| ७. कुमारविजयम् १/७६   | १७. कुमारविजयम् २/२८-३१ |
| ८. कुमारविजयम् १/६४   | १८. कुमारविजयम् २/३३    |
| ९. कुमारविजयम् १/७०   | १९. कुमारविजयम् ६/२६-२७ |
| १०. कुमारविजयम् १/७१  |                         |



## 23.

## भारतीय लोकतंत्र में विखण्डित होती प्रजातांत्रिक अवधारणायें एवं नैतिक नियमों की आवश्यकता

डॉ.श्रीमती कल्पना वैश्य

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नैव राज्यं न रादासीन्न दण्डो न च दण्डिकः ॥

धर्मबोव प्रजाः सर्वा रमन्ति स्म परस्परम् ॥

अर्थात् राष्ट्र तरक्की करता है, इसलिये नहीं कि उसका एक संविधान है या उसमें दण्ड है या कानून बनाने वाला है, बल्कि इसलिये कि उसमें लोग धर्म का अनुसरण करते हैं तथा सहयोगपूर्ण एक-दूसरे की मदद करते हैं।

“वर्तमान परिदृश्य में भारतीय लोकतंत्र हमें एक दृष्टि, जीवन का एक माध्यम अवश्य देता है, हमें कुछ आदर्शों, प्रतिमानों या जीवन के मानदण्डों को भी देता है हमारे संविधान की प्रस्तावना और भाग-4 में वर्णित लक्ष्य तथा कर्तव्य हमारा पथ-प्रदर्शन भी करते हैं। हम अपने आप को विश्व का सबसे बड़ा लोकतांत्रिक राष्ट्र मानकर खुश भी बहुत होते हैं, लेकिन हमारे संविधान की प्रस्तावना में हमने जो ‘सम्पूर्ण प्रभुत्व सम्पन्न, पंथ निरपेक्ष, समाजवादी गणराज्य’ बनाने जैसे पवित्र आदर्श रखे थे, आज हम उनसे कोसों दूर हैं।”<sup>1</sup>

वर्तमान में यह एक यक्ष प्रश्न सा हमारे सम्मुख खड़ा है, क्योंकि वास्तव में भारतीय लोकतंत्र इतनी चुनौतियों से जूझ रहा है, कि उसके सामने स्वयं के अस्तित्व का खतरा उत्पन्न हो गया है।

वर्तमान में भारतीय लोकतंत्र गंभीर, बहुमुखी एवं बहुआयामी संकट से जूझ रहा है। क्योंकि भारतीय लोकतांत्रिक व्यवस्था से सम्बन्धित, संसद, लोकसेवायें, निर्वाचन एवं न्यायपालिका आदि गम्भीरतम् स्थिति में हैं। भारत में ‘लोक’ शब्द गौण हो चुका है। ‘पंथ निरपेक्षता’ आज भी दूर की कौड़ी बनी हुई है तथा ‘उदारीकरण’ के कारण ‘समाजवाद’ की अवधारणा ऐतिहासिक सी हो गयी है।

प्रश्न ये है कि भारतीय लोकतंत्र की क्षीण होती इन अवधारणाओं के लिये जिम्मेदार कौन है ? क्या जन प्रतिनिधि या शासनतंत्र या फिर देश का मतदाता ? आज सबसे ज्यादा खतरा नैतिक मूल्यों के क्षरित होने से है।” भारतीय लोकतंत्र में सार्वजनिक जीवन में नैतिक मूल्यों का इतना पतन हो गया है, कि हमारे जन नेता सरकार बनाने के लिये तो जोड़-तोड़ में दक्ष हैं, लेकिन राष्ट्र की समस्याओं का तोड़ निकालने में असमर्थ हैं।”<sup>2</sup>

वर्तमान भारत में जनता का विश्वास और संविधान, शासन व्यवस्था, संसद एवं न्यायिक संस्थाओं से निरन्तर कम होता जा रहा है, इसके अनेक महत्वपूर्ण कारण हैं। जैसे –

- संसदीय गरिमा में निरन्तर गिरावट
- लोकसेवाओं की राजनीतिक तटस्थता में कमी
- राजनीति में वंशवाद की बढ़ती बेल
- जन प्रतिनिधि सदस्यों का अनुत्तरदायी पूर्ण व्यवहार
- प्रेस (मीडिया दृश्य एवं श्रुत्य) धन कमाने का साधन
- जनविरोध का हिंसात्मक तरीका

- राजनीति में शिष्टाचार का निरन्तर ह्यास
- मतदाता का मतदान में भाग न लेना आदि।

सैद्धान्तिक रूप से संसद प्रजातंत्र का प्रमुख स्तम्भ है लेकिन यह निरन्तर कमजोर हो रहा है, क्योंकि वर्तमान में पिछले लगभग 2 दशक से इसकी गरिमा में गिरावट दर्ज की जा रही है। आज जन प्रतिनिधियों में नैतिक बोध समाप्त सा होता जा रहा है हमारी संसद एवं विधान सभाओं में सार्थक वहस राष्ट्रीय मुद्दों पर न के बराबर हो पाती है, न ही उसका मुख्य कार्य विधि निर्माण ही हो जाता है। संसद और विधान सभायें हंगामा, मारपीट, विरोध आदि का घर बन चुकी हैं। अभी हाल ही में "मुरली मनोहर जोशी, भाजपा के बड़े नेताओं में शामिल है, उनकी अध्यक्षता वाली एक संसदीय समिति ने 'मोटी सेलरी लेने वाले बाबुओं के जीडीपी में योगदान का आकलन करने' की सिफारिश की है। सुझाव अच्छा है लेकिन उसके साथ एक सवाल यह भी खड़ा होता है कि यह योगदान भारतीय सेवाओं के अफसरों से ही क्यों ? इन अफसरों से ज्यादा वेतन-भत्ते उठाने वाले राजनेताओं के जी.डी.पी में योगदान को क्यों नहीं देखा जाना चाहिये।"<sup>3</sup> ये तो एक उदाहरण है सैकड़ों ऐसे उदाहरण दिन-प्रतिदिन मिलते हैं। संसद की बैठकों तथा काम के घंटों में निरन्तर कमी चिन्ता का विषय है। हीरेन मुखर्जी का मानना है कि "भारतीय संसद स्वर्ण युग प्राप्त किये बिना ही पतन की ओर बढ़ने लगी है।"

वर्तमान में लोकसेवकों की पहचान तथा भूमिका जनता द्वारा निश्चित न होकर राजनीतिक आकाओं द्वारा की जाती है। यही मुख्य कारण है कि लोक सेवा भी निरन्तर पतन की ओर उन्मुख है भारतीय लोकसेवा के राजनीतिकरण के कारण मुख्य रूप से कर्मचारियों के स्थानान्तरण, भ्रष्टाचार के झूठे आरोप, राजनीतिक दलों के कार्यकर्ताओं को परेशान करने के झूठे आरोप भयानक से स्थितियों का जन्म हो रहा है। जैसा कि बी.एस.सिन्हा ने भी व्यापक अध्ययन के आधार पर कहा है कि "प्रशासन का राजनीतिकरण हो गया है। यदि भारतीय लोकसेवक नियमों का पालन करते हुये तटस्थ रहना चाहे, तो भी राजनीतिज्ञ इसकी अनुमति नहीं देते है।" यद्यपि राष्ट्रीय विकास और निर्माण में लोकसेवा की महत्वपूर्ण भूमिका होती है तो भी राजनीतिक हस्ताक्षेप के कारण उसके मनोबल में कमी आ रही है तथा नैतिक गिरावट बढ़ रही है।

पत्रकार खुशवन्त सिंह "भारतीय राजनीति को वंशवाद की राजनीति कहते हैं, तो इसमें अतिशयोक्ति नहीं है क्योंकि 15वीं एवं 16वीं लोकसभा में अनेक युवा सांसद अपनी पारिवारिक एवं राजनीतिक विरासत के वारिस बनकर पहुंचे हैं। यह परिदृश्य एक ओर आशा का संचार तो करता है लेकिन दूसरी ही ओर निराशा भी जगाता है क्योंकि ये सभी युवा सांसद कहीं न कहीं नव धनाढ्य वर्ग, नौकरशाह, राजनेता या अभिनेता से सम्बन्धित हैं और रक्त सम्बंधों के आधार पर अनेक पुत्र, पुत्रियों, पत्नियों, पोतों बहुओं आदि ने राजनीति में प्रतिष्ठापूर्ण स्थान प्राप्त तो कर लिया है लेकिन इस वर्ग की कोई विचारधारा, आदर्श नीतियां और सिद्धान्त नहीं है। जो कहीं न कहीं राजनीति में अनैतिकता का माहौल बनाने के लिये उत्तरदायी है। वर्तमान में काँग्रेस के अध्यक्ष पद को सुशोभित करने वाले राहुल गांधी इसका सशक्त उदाहरण है।

वर्तमान भारतीय लोकतंत्र में अनुत्तरदायित्वपूर्ण व्यवहार एवं अनुशासनहीनता ही केन्द्रीय एवं राज्य विधानमण्डलों का मुख्य ध्येय बन चुकी है क्योंकि विगत लगभग दो दशकों राष्ट्रीय एवं राज्य स्तर पर ऐसे राजनीतिज्ञों की निरन्तर कमी होती जा रही है जो अपने उत्तरदायित्वों का ईमानदारी से निर्वहन कर रहा हो। मंत्रीगण प्रशासनिक गलतियों, विलम्ब, भ्रष्टाचार आदि के कारण भी पद पर ढीटता से बने रहना चाहते हैं और त्याग पत्र नहीं देना चाहते। यह भी नैतिक गिरावट ही है। क्योंकि ऐसे में हम लाल बहादुर शास्त्री से तुलना करें तो पायेंगे कि उन्होंने रेल मंत्री के पद से उस समय तुरन्त त्यागपत्र दे दिया था, जब छोटी सी रेल दुर्घटना हो गयी थी।

लोकतंत्र का चौथा स्तम्भ प्रेस को माना जाता है, लेकिन वर्तमान में प्रेस अपनी टी.आर.पी. बढ़ाने में लगे चैनलों, तथा विज्ञापन से कमाई करने वाली पत्र-पत्रिकाओं के रूप में ही आज हमारे सामने

है। दिन-रात विभिन्न टी.वी. चैनलों के द्वारा अपनी रेटिंग बढ़ाने के चक्कर में अधिकांश समय, बाबाओं के कथित कारनामों बताने में या फिर रियल्टी शोज में जाता है जन-शिक्षण और महत्वपूर्ण सूचनायें प्रदान करके लोकतंत्र को मजबूत करने में उसकी भूमिका में नैतिक गिरावट आती जा रही है। जबकि हमें यह नहीं भूलना चाहिये कि भारतीय स्वतंत्रता संग्राम के समय प्रेस और मीडिया का बहुत महत्वपूर्ण रोल था, और आज संचार क्रान्ति के इस युग में स्वतंत्र एवं निष्पक्ष प्रेस का स्थान आर्थिक एवं व्यापारिक समूह ने प्राप्त कर लिया है ये सभी राजनीतिक स्वार्थ में लिप्त रहते हैं।

इसी प्रकार आये दिन सरकार की नीतियों और वक्तव्यों के विरोध में जन विरोध होता रहता है, जो लोकतंत्र में बहुत स्वाभाविक भी है और किसी भी विषय पर असहमति का प्रदर्शन लोकतंत्र को मजबूत भी बनाता है, लेकिन प्रश्न यही है कि जब यह असहमति हिंसक तरीका अपनाने लगे तो क्या यह न्यायसंगत होगी। निश्चित ही ऐसा करने से आम नागरिकों का ही नहीं, बल्कि पब्लिक सम्पत्ति का ही इसमें ज्यादा नुकसान होता है। यह तरीका भी नैतिक तो नहीं ही कहा जा सकता है। भारत जैसे विश्व को शांति और अहिंसा का पाठ पढ़ाने वाले देश में यह हिंसा का रास्ता कतई उचित नहीं है।

वर्तमान में व्यवहारिक राजनीतिक व्यवहार में निरन्तर शिष्टाचार की कमी देखी जा रही है यह भी चिंतनीय है। वर्तमान संसद और विधान सभाओं से लेकर चुनावी मैदानों तक में सत्ताधारी दलों एवं विरोधी दलों के लोगों में सामान्य शिष्टाचार भी समाप्त प्रायः सा दिखता है। "वर्तमान भारतीय राजनीति की सबसे बड़ी समस्या चुनावों में खर्च होने वाला काला सफेद, धन की नहीं, और न ही समाज केटको का राजनीति में प्रवेश और भ्रष्टाचार जैसी बातों की है, बल्कि बड़ी समस्या शिष्टाचार या सभ्य आचरण की है, जो छोटे-छोटे गायब होती जा रही है।"<sup>4</sup> यह हमारी गौरवशाली संस्कृति के विपरीत है जैसे भरी सभा में किसी राजनेता या मंत्री पर जूते फेंकने से लेकर अभद्र टिप्पणी तक करना तथा चुनावों में एक दूसरे के विरुद्ध "अमर्यादित भाषा का व्यवहार जैसे शहजादे, जुमलेवाज, पप्पू, फेंकू, बुआ-भतीजे की बात अब गधों और आतंककारी जैसे विषैले शब्दों तक पहुंच जाना इस चुनावी जुवानी जंग में प्रधानमंत्री, मुख्यमंत्री केन्द्रीय मंत्री, राज्यमंत्री से लेकर पार्टी के अन्य सदस्य तक शामिल हैं।"<sup>5</sup> चिंता का विषय यही है कि लोकतंत्र किसी भी कीमत पर किसी को भी व्यक्ति या समुदाय के खिलाफ नफरत भरे अभियान चलाने की अनुमति नहीं देता। लेकिन वर्तमान में यह असंसदीय आचरण और बोल हमारे राजनेताओं के संवाद के आवश्यक अंग से बन गये दिखाई पड़ते हैं।

लोकतांत्रिक सरकार के गठन में मतदाता की केन्द्रीय भूमिका होती है और इधर विगत आठ वर्षों से भारतीय निर्वाचन आयोग के द्वारा निरन्तर मतदाता जागरूकता का सघन अभियान भी चलाया जा रहा है। फिर भी विडम्बना यही है कि किसी भी निर्वाचन (विधानसभा, लोकसभा या स्थानीय में) 70 से 75 प्रतिशत मतदान ही हो पाता है। क्यों? सबसे बड़ा कारण है कि मतदाता भी अपनी नैतिक जिम्मेदारी से भागता है। शासकीय छुट्टी (मतदान के दिन) पर घर पर आराम या दूसरे कार्य करते हुये बिताता है। जबकि सर्वोच्च न्याय ने यह कह कर कि जो वोट नहीं देते उनको सरकार से सवाल करने का हक नहीं है, सचमुच उन लोगों को आईना दिखाया है जो मतदान के प्रति उदासीन रहते हैं। दुर्भाग्य से शिक्षित और घनाढ्य वर्ग ही मतदान के प्रति उदासीनता में ज्यादा भागीदार बनता है।"<sup>6</sup>

इस प्रकार भारतीय लोकतंत्र में अनेक महत्वपूर्ण कारण हैं जिससे लोकतांत्रिक अवधारणायें खण्ड-2 हो रही हैं। आवश्यकता इस बात की है कि हमें इन अवधारणाओं की रक्षा करने हेतु कुछ उपाय अवश्य करने होंगे जैसे –

- – जनप्रतिनिधि संस्थाओं की गरिमा बनी रहे, इस हेतु "विभिन्न राजनीतिक दलों द्वारा अपने सदस्यों की सदन के अन्दर एवं बाहर अचार-व्यवहार की मर्यादायें सुनिश्चित करनी होंगी।" तथा उनका कड़ाई से पालन सुनिश्चित करना होगा।
- – प्रेस और मीडिया में लोकतंत्र के चौथे स्तम्भ के रूप में मजबूत भूमिका का निर्वहन करते हुये जनहित को ध्यान में रखते हुये जन शिक्षण और सूचना प्रदान करना चाहिये न कि टी.आर.पी.

बढ़ाने, आर्थिक लाभ के लिये राजनीतिक हस्तक्षेप स्वीकार करना या अपनी स्वतंत्रता और निष्पक्षता को गिरवी रखने से बचना होगा।

- जन प्रतिनिधियों को संसदीय आचरण हेतु सम्मान प्रदान किया जाना चाहिये।
- असमाजिक तत्वों, अपराधियों या भ्रष्टाचार में लिप्त लोगों को राजनीतिक दलों के द्वारा चुनावी टिकट न दिया जाये।
- शिक्षित युवाओं को राजनीति में आना चाहिये तथा मतदाता जागरूकता का परिचय देते हुये योग्य प्रत्याशी को अपना मत प्रदान करें एवं 'वंशवाद' को नेस्तनाबूद करने में अपनी महत्वपूर्ण भूमिका निभायें।
- जन प्रतिनिधियों के अनुत्तरदायीपूर्ण व्यवहार के लिये जनता उन्हें सबक सिखा सकती है।
- जन विरोध के लिये हिंसा से प्रत्येक सम्भव तरीके से बचा जाना चाहिये।
- विभिन्न राजनीतिक दलों के द्वारा चुनावी जंग में अशिष्ट आचरण एवं बोल से बचा जाना चाहिये।
- मतदाताओं को मतदान जरूर करना चाहिये।

इस प्रकार कहा जा सकता है कि वर्तमान भारतीय लोकतंत्र में यद्यपि शिष्टाचार में निरन्तर गिरावट अवश्य देखी जा रही है, और लोकतांत्रिक अवधारणायें खण्ड-2 भी हो रही हैं लेकिन हमें (जनता को) अभी से ठान लेना है, फिर वह चाहे निरक्षर, निर्धन और विभक्त ही क्यों न हो उसे जागरूकता का परिचय देते हुये इन्हें बचाना ही होगा। माननीयों को राजनीतिक शिष्टाचार का पाठ पढ़ाना ही होगा। हमें भारतीय जन प्रतिनिधि संस्थाओं को स्वर्ण युग की ओर ले जाना है। अन्यथा उच्च आदर्शों तथा नैतिकता में विश्वास करने वाले वर्ग का जन सेवा करने के लिये राजनीति में प्रवेश करना कठिन हो जायेगा। भारतीय लोकतंत्र में राजनीतिक शिष्टाचार को बढ़ावा देना होगा अन्यथा संविधान एवं नैतिक मूल्यों में विश्वास करने वाले व्यक्तियों को अनैतिक व्यक्तियों के साथ हो सकता है भविष्य में समझौता करने की नौबत आ जाये। गांधी जी के कथन "I always derived my Politics from ethics" को चरितार्थ करने हेतु नैतिक मूल्यों की रक्षा हेतु मूल्य आधारित राजनीति की दिशा में प्रयास स्वरूप एक समिति ऐसी गठित की जाये जो सदस्यों को उनके आचरण के प्रति सजग, जागरूक रखते हुये कार्य के प्रति निष्ठावान बनायें।

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## 24.

## उज्जैन नगर निगम की आर्थिक गतिविधियों का अध्ययन

डॉ. कंचन श्रीवास्तव

विभागाध्यक्ष, अर्थशास्त्र विभाग

श्री सत्यसाई तकनीकी एवं चिकित्सा विज्ञान विश्वविद्यालय सिहोर (म.प्र.)

शोधार्थी

घनश्याम चौहान

शोध-केन्द्र

अर्थशास्त्र विभागश्री सत्यसाई तकनीकी एवं चिकित्सा विज्ञान विश्वविद्यालय सिहोर (म.प्र.)

## प्रस्तावना :-

जिस प्रकार मानव शरीर में रीढ़ की हड्डी का महत्वपूर्ण स्थान होता है, ठीक उसी प्रकार का स्थान स्थानीय संस्थाओं में वित्त का होता है। रीढ़ के अभाव में मनुष्य शारीरिक क्रियाओं का संचालन नहीं कर पाता है, उसी प्रकार वित्त के अभाव में आर्थिक विकास कार्यों की मात्र कल्पना ही की जा सकती है। यदि वित्त की पर्याप्तता है तो स्थानीय संस्थाएँ अपने सभी कर्तव्यों को अच्छी तरह से पूरा कर सकती हैं। इसलिये नगर की जनता का यह कर्तव्य है कि स्थानीय संस्थाओं द्वारा लगाये गये करों व शुल्कों का नियमित भुगतान करें व किसी भी प्रकार की कर चोरी न करें। क्योंकि जनता इन संस्थाओं को जितना कर देती है उससे अधिक कई निःशुल्क सुविधाएँ जनता को संस्था द्वारा प्रदान की जाती है।

आधुनिक युग में वित्त ऐसी धुरी है जिससे चारों ओर स्वायत्त संस्थाओं की समस्त क्रियाएँ एवं समस्याएँ चक्कर लगाती हैं। स्थानीय स्वायत्त संस्थाओं की कोई भी क्रिया, कोई भी योजना और कैसा भी आयोजन हो, वित्त के अभाव में अधूरा है। इन संस्थाओं के कार्यक्षेत्र ज्यों-ज्यों विस्तृत होते गये, त्यों-त्यों वित्त की आवश्यकता एवं महत्व भी व्यापक एवं विस्तृत होते गये। शिक्षा की व्यवस्था करना, नगरवासियों को आधुनिक सुख-सुविधा के साधन उपलब्ध कराना, स्वास्थ्य एवं चिकित्सा के साधनों का प्रबन्ध करना आदि कार्यों का भार स्थानीय स्वायत्त संस्था (नगर निगम) के कंधों पर है। अतः स्वायत्त संस्थाओं द्वारा धन एकत्रित करने एवं उनका वितरण करने की प्रणाली, क्रिया एवं सिद्धान्तों का अध्ययन हमारे लिये यहाँ एक ओर लाभदायक होगा वहीं दूसरी ओर जनता में राजनैतिक जागृति का प्रसार करने में भी सहायक होगा।

स्थानीय संस्थाओं के आय के पर्याप्त साधनों को बढ़ाने का प्रयास उनके कार्यों को बढ़ाकर किया जा रहा है। इसी प्रकार संस्थाओं को आय के अलावा मिलने वाले अनुदान पर भी निर्भर रहना पड़ता है। उनके कार्यों से शहर की उन्नति एवं समृद्धि में वृद्धि होती है। स्थानीय संस्थाओं को नगर की सड़कों का निर्माण एवं देखभाल करनी पड़ती है। पार्क एवं अन्य सामाजिक कार्य तथा सफाई व जल वितरण पर एक भारी राशि व्यय करनी होती है एवं शिक्षा, स्वास्थ्य, मनोरंजन, प्रकाश तथा आवास पर भी व्यय होता है। इस प्रकार ये स्थानीय संस्थाएँ निःशुल्क सुविधाएँ प्रदान करती हैं। इस शोध-पत्र में उज्जैन नगर निगम की आर्थिक गतिविधियों का अध्ययन किया गया है।

## उद्देश्य :-

1. उज्जैन नगर निगम की आर्थिक गतिविधियों का अध्ययन करना।
2. उज्जैन नगर निगम की कुल आय में स्थानीय करों का योगदान का अध्ययन करना।
3. कुल व्यय में आर्थिक विकास हेतु व्यय की जाने वाली राशि का अध्ययन करना।

**शोध प्रविधि :-**

- ❖ इस शोध-पत्र में उज्जैन नगर निगम की आर्थिक गतिविधियों को शामिल किया गया है।
- ❖ वर्ष 2013-14 से 2017-18 तक की अवधि को शामिल किया है।
- ❖ प्रस्तुत शोध-पत्र द्वितीयक समंक पर आधारित है।
- उज्जैन नगर निगम की कुल आय में स्थानीय करों का योगदान :-

**सारणी क्रमांक – 1.1**

उज्जैन नगर निगम की वास्तविक आगम प्राप्तियाँ वर्ष 2013-14 से 2017-18 तक  
(राशि लाखों में)

विवरण	2013-14	2014-15	2015-16	2016-17	2017-18
स्थानीय करों से आय	1490.5	1711.31	1679.35	2213.01	1894.69
गैर कर आय (गुल्क, किराया, जुर्माना आदि)	673.14	461.75	989.26	938.34	1949.26
शासकीय अनुदानों से आय	419.58	304.81	371.56	99.58	00.00
<b>कुल आय</b>	<b>2583.22</b>	<b>2477.87</b>	<b>3040.17</b>	<b>3250.93</b>	<b>3393.95</b>

स्रोत :- नगर निगम बजट 2013-14 से 2017-18 तक

**सारणी क्रमांक – 1.2**

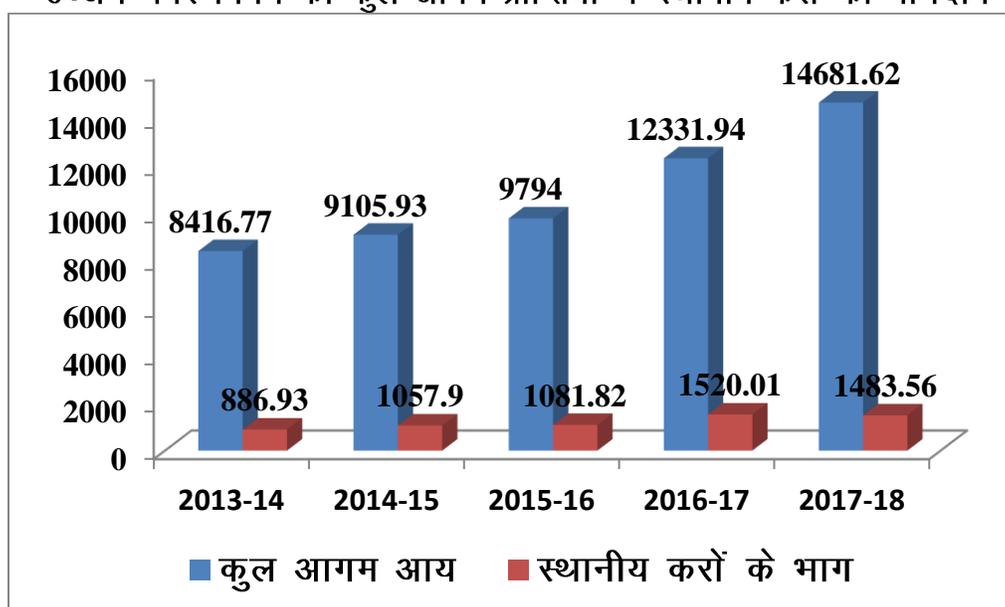
उज्जैन नगर निगम की कुल आगम प्राप्तियों में स्थानीय करों का योगदान  
वर्ष 2013-14 से 2017-18 तक (राशि लाखों में)

वर्ष	कुल आगम आय	स्थानीय करों के भाग	कुल आय में स्थानीय करों का योगदान (%)
2013-14	9484.92	1490.5	15.71%
2014-15	10064.15	1711.31	17.00%
2015-16	10763.09	1679.35	15.60%
2016-17	13124.52	2213.01	16.86%
2017-18	15092.75	1894.69	12.55%

स्रोत :- नगर निगम बजट 2013-14 से 2017-18 तक

**दण्ड आरेख क्रमांक – 1.1**

उज्जैन नगर निगम की कुल आगम प्राप्तियों में स्थानीय करों का योगदान



सारणी क्रमांक – 1.3  
स्थानीय करों से प्राप्त राशि के चलन का अध्ययन  
वर्ष 2013-14 से 2017-18 तक

(राशि लाखों में)

वर्ष	स्वीकृत राशि	प्राप्त राशि	गतवर्ष की तुलना में कमी या वृद्धि	
			राशि (लाखों में)	% (लाखों में)
2013-14	4144.31	1490.5	-	-
2014-15	4156.56	1711.31	220.81	14.81%
2015-16	4156.56	1679.35	31.96	-1.86%
2016-17	4770.16	2213.01	533.66	31.77%
2017-18	4770.12	1894.69	-318.32	-14.38

स्रोत :- नगर निगम बजट 2013-14 से 2017-18

उपरोक्त तालिका के अध्ययन से स्पष्ट होता है कि निगम की कुल आगम आय में स्थानीय करों के योगदान में उत्तरोत्तर वृद्धि हुई है। वर्ष 2015-16 एवं वर्ष 2017-18 को छोड़कर बाकी के वर्षों में स्थानीय करों की राशि ने उत्तरोत्तर बढ़ते हुये निगम की कुल आय में वृद्धि की है।

➤ कुल व्यय में आर्थिक विकास हेतु व्यय की जाने वाली राशि का भाग –

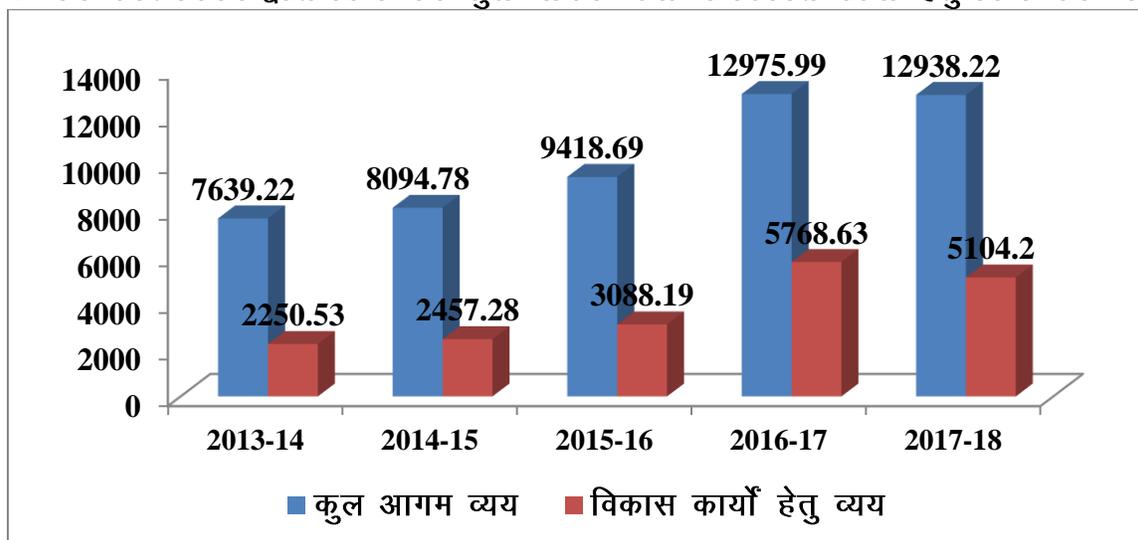
सारणी क्रमांक – 1.4  
उज्जैन नगर निगम द्वारा किये गये कुल आगम व्ययों  
में विकास कार्यों हेतु किये गये व्ययों का विवरण

(राशि लाखों में)

वर्ष	कुल आगम व्यय	विकास कार्यों हेतु व्यय (जलप्रदाय, ठोस अपशिष्ट प्रबंध, सीवरज, स्ट्रीट लाईटिंग, सड़क निर्माण एवं अन्य विकास कार्य)	कुल आगम व्ययों में विकास हेतु व्ययों का %
2013-14	8611.42	2250.53	26.13%
2014-15	9474.38	2457.28	25.93%
2015-16	10975.23	3088.19	28.13%
2016-17	14554.69	5768.63	39.63%
2017-18	14055.73	5104.20	36.31%

स्रोत :- नगर निगम बजट 2013-14 से 2017-18

दण्ड आरेख क्रमांक – 1.2  
उज्जैन नगर निगम द्वारा किये गये कुल आगम व्ययों में विकास कार्यों हेतु किये गये व्यय



उपरोक्त तालिका दर्शाती है कि नगर निगम के कुल आगम व्ययों में विकास हेतु किये गये व्ययों का प्रतिशत वर्ष 2013-14 में 26.13% एवं वर्ष 2014-15 में घटकर 25.93% हो गयी थी तथा इसके बाद से बढ़ते हुये वर्ष 2016-17 में 39.63% रहा है। इससे स्पष्ट है कि विकास कार्यों पर बहुत अधिक आगम व्यय किये गये हैं।

### सारणी क्रमांक – 1.5

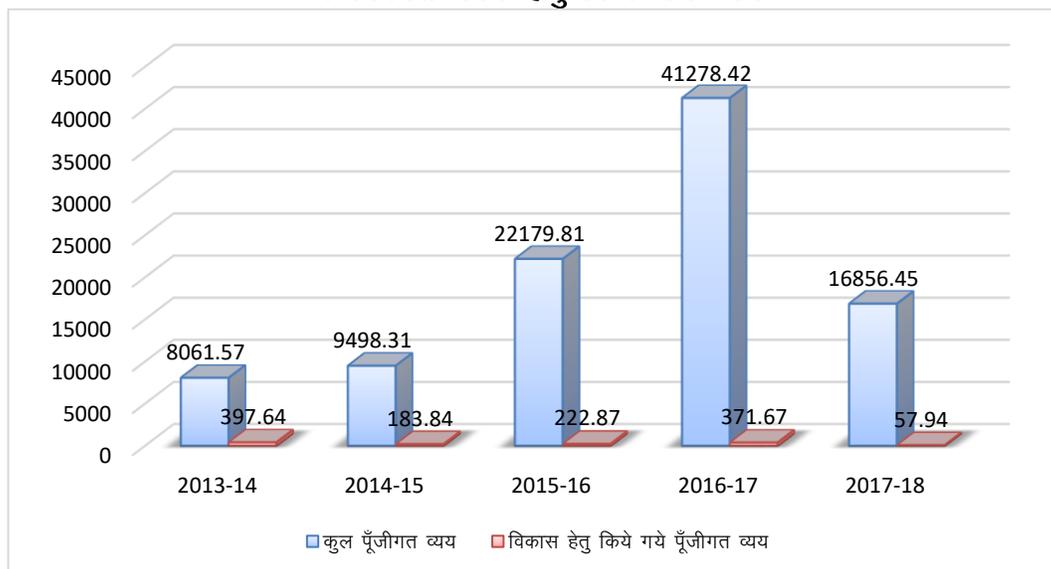
उज्जैन नगर निगम द्वारा किये गये कुल पूँजीगत व्ययों में विकास कार्य हेतु किये गये व्ययों का विवरण

वर्ष	कुल पूँजीगत व्यय	विकास हेतु किये गये पूँजीगत व्यय (जलप्रदाय, ठोस अपशिष्ट प्रबंध, सीवरेज, बिजली, सड़क निर्माण एवं अन्य बिजली, वाटर रिचार्जिंग, आदि)	कुल पूँजीगत व्ययों में विकास हेतु किये गये व्ययों का %
2013-14	8168.71	4946.40	60.55%
2014-15	9670.13	5913.60	61.15%
2015-16	22366.41	7747.99	34.64%
2016-17	41346.47	7778.73	18.81%
2017-18	16973.77	9719.68	57.26%

स्रोत :- नगर निगम बजट 2013-14 से 2017-18

### दण्ड आरेख क्रमांक – 1.3

उज्जैन नगर निगम द्वारा किये गये कुल पूँजीगत व्ययों में विकास कार्य हेतु किये गये व्यय



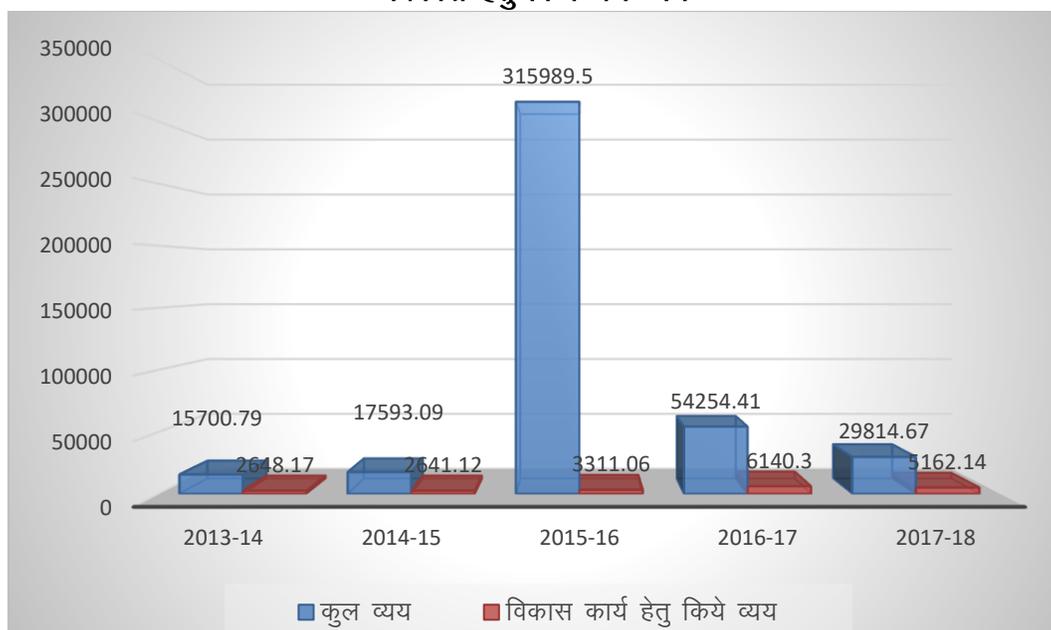
उपरोक्त तालिका से स्पष्ट होता है कि कुल पूँजीगत व्ययों के एक बहुत बड़े भाग का उपयोग विकास कार्यों हेतु किया गया है। वर्ष 2013-14 में पूँजीगत विकास व्यय 60.55% एवं वर्ष 2014-15 में सबसे अधिक 61.15% हो गया था इसके बाद के वर्षों में यह घटते वर्ष 2015-16 में 34.64% तथा वर्ष 2016-17 में सबसे कम 18.81% रहा है और वर्ष 2017-18 में 57.26% पर पहुँच गये हैं।

**सारणी क्रमांक – 1.6**  
**उज्जैन नगर निगम की कुल व्यय में से विकास हेतु किये गये व्ययों का विवरण**  
(राशि लाखों में)

वर्ष	कुल व्यय (आगम एवं पूँजीगत)	विकास कार्य हेतु किये व्यय (आगम एवं पूँजीगत)	विकास व्ययों का कुल व्यय में हिस्सा (%)
2013-14	16780.13	7196.93	42.88%
2014-15	19144.51	8370.88	43.72%
2015-16	33341.64	10836.18	32.50%
2016-17	55901.16	13547.36	24.23%
2017-18	31029.50	14823.88	47.77%

स्रोत :- नगर निगम बजट 2013-14 से 2017-18 तक

**दण्ड आरेख क्रमांक – 1.4**  
**उज्जैन नगर निगम की कुल व्यय में से विकास हेतु किये गये व्यय**



उपरोक्त तालिका उज्जैन नगर निगम के कुल व्ययों में से विकास कार्यों पर किये गये व्ययों का ब्यौरा देती है। वर्ष 2013-14 में विकास व्ययों का कुल व्यय में 42.88% हिस्सा था जो घटते हुए वर्ष 2014-15 में 43.72% हो गया तथ वर्ष 2016-17 में घटकर सबसे कम 24.23% पर पहुँच गया वर्ष 2017-18 में 17.31% हो गया। व्ययों में होती उत्तरोत्तर कमी इस बात की ओर संकेत देती है कि निगम ने अपने अधिकांश व्यय विकास एवं अधोसंरचना निर्माण पर ही किये हैं।

**निष्कर्ष :-**

इस अध्ययन में पाया गया है कि उज्जैन नगर निगम को कुल आगम आय में स्थानीय करों के महत्वपूर्ण योगदान रहा है। जिसमें निरन्तर उत्तरोत्तर वृद्धि हुई है जो उज्जैन जिले की आर्थिक दृष्टि से बहुत अच्छा है। कुल पूँजीगत व्ययों के एक बहुत बड़े भाग का उपयोग विकास कार्यों हेतु किया गया है। वर्ष 2013-14 में पूँजीगत विकास व्यय 60.55% एवं वर्ष 2014-15 में सबसे अधिक 61.15% हो गया था। नगर निगम के कुल आगम व्ययों में विकास हेतु किये गये व्ययों का प्रतिशत वर्ष 2013-14 में 26.13% एवं

वर्ष 2014-15 में घटकर 25.93% हो गयी थी तथा इसके बाद से बढ़ते हुये वर्ष 2016-17 में 39.63% रहा है। इससे स्पष्ट है कि विकास कार्यों पर बहुत अधिक आगम व्यय किये गये हैं।

❖ **संदर्भ सूची :-**

1. उज्जैन नगर निगम वार्षिक बजट प्रतिवेदन वर्ष 2013-14 से 2017-18।
2. आर.के. लेखी एवं एस.एल. अग्रवाल, विकास का अर्थशास्त्रकल्याणी पब्लिशर्स, नई दिल्ली।
3. डॉ. एस.पी. माथुर, भारत में उद्यमिता विकास हिमालया पब्लिशिंग हाऊस, मुम्बई।
4. डॉ. बी.एम. जैन, शोध प्रविधि, रिसर्च पब्लिकेशन, जयपुर।



## 25.

## विधानसभा मतदारसंघ पुनर्रचना समतोल विकासापुढील आव्हान

डॉ. जीवन भानुदासराव सोळंके

कै. बी. आर. डी. कला व वाणिज्य महिला महाविद्यालय, नाशिक रोड

१ मे १९६० रोजी स्थापन झालेल्या महाराष्ट्र राज्याची भौगोलिक विभागणी कोकण, मराठवाडा, विदर्भ, खान्देश, पश्चिम महाराष्ट्र अशा प्रकारे असून या प्रत्येक विभागाचे काही खास पैलू आहेत. तशीच सांस्कृतिक, सामाजिक, राजकीय, ऐतिहासिक भिन्नता आहे. प्रादेशिक व आर्थिक म्हणून काही भिन्न प्रश्नदेखील आहेत. परंतु मराठी भाषा हा त्यांना जोडणारा समान दुवा आहे. याच तत्त्वाने हे राज्य एकसंघ असल्याचे दिसून येते. राज्याच्या निर्मितीवेळेस तत्कालीन मुख्यमंत्री आधुनिक महाराष्ट्राचे शिल्पकार यशवंतराव चव्हाण यांनी घालून दिलेली नियोजनबद्ध विकासाची परंपरा अखंडपणे चालू राहिल, असे वाटत असतानाच अलीकडील काळात मातृ वेगवेगळ्या कारणामुळे राज्याच्या समतोल विकासापुढे अनेक आव्हाने निर्माण झाली आहेत. ती सामाजिक, राजकीय, आर्थिक, शैक्षणिक, कृषीविषयक औद्योगिक स्वरूपाची असून त्यापैकी राजकीय घटक हा वरील सर्व घटकांवर परिणामकारक ठरतो आहे. याचाच एक भाग म्हणून २००२ साली नेमलेल्या मतदारसंघ पुनर्रचनेचा राज्याच्या समतोल विकासापुढील आव्हान याविषयी विश्लेषण शोधनिबंधनात केले आहे.

प्रस्तुत शोधनिबंधाची उद्दिष्टे ही प्रामुख्याने

- १) राजकीय व्यवस्था व अर्थकारण यातील सहसंबंध पाहणे.
- २) राज्याच्या विधानसभा मतदारसंघ पुनर्रचनेचा समतोल समतोल विकासावर होणा-या संभाव्य परिणामाचा अभ्यास करणे व उपाय सुचविणे ही आहेत.

राजकीय व्यवस्था व आर्थिक विकास -

महाराष्ट्र राज्यात विभागनिहाय मोठ्या प्रमाणावर प्रादेशिक असमतोल हा विभिन्न कारणांनी निर्माण झालेला आहे. तो नैसर्गिक व मानवनिर्मित असा दोन्ही कारणामुळे देखील आहे. भौगोलिक स्थिती, हवामान, पर्यावरण ही नैसर्गिक, सामाजिक, शैक्षणिक, राजकीय व आर्थिक ही मानवनिर्मित कारणे आहेत. या मानवनिर्मित घटकांवर सामाजिक, शैक्षणिक, आर्थिक घटकांवर राजकीय घटक हा प्रभाव टाकीत असतो. राजकीय नेतृत्व कुशल, संघटन — चेंचुर असेल तर संबंधित भागाचा विकास वेगाने घडवून आणता येतो, अर्थकारणावर पर्यायाने विकासावर प्रभाव टाकण्याची कुवत राजकीय व्यवस्थेमध्ये असते, अशी जाणीव जेव्हा नागरिकांमध्ये निर्माण होते. या जाणिवेला राजकीय कार्यक्षमता (political Efficacy) असे म्हटले जाते. राजकीय संस्कारीकरण अधिक परिणामकारक झाले तर ही जाणीव वाढीस लागते. म्हणून राजकीय धुरिण आपल्या संघटन बळावर, कौशल्यावर आपल्या मतदारसंघाचा, प्रदेशाचा विकास घडवून आणू शकतात. लोकशाही व्यवस्थेमध्ये निर्णयप्रक्रिया ही बहुमताच्या जोरावर पूर्ण होत असते. सत्तेत असणारे बहुमताच्या बळावर निर्णय घेतात, म्हणून आपल्या हितसंबंधाचे निर्णय पूर्णत्वाला नेतात. ते यशस्वी होतात, म्हणून अर्थकारण आणि राजकारण परस्पर विरोधी नसून ते पूरक आहेत, असे म्हटले तर वावगे ठरू नये.

राजकीय निर्णय हे सामाजिक हितसंबंध, भाषिक व प्रादेशिक भावना या घटकांवर संघटन बळाद्वारे घेतले जातात. हे संघटन बळ जेव्हा प्रोशिक पातळीवर येते, तेव्हा त्या भागाचे प्रश्न सुटण्यास मदत होते, म्हणूनच प्रस्तुत शोध निबंधात मतदारसंघ पुनर्रचनेच्या प्रादेशिक विकासापुढील आव्हान कसे ठरते हे पाहता येईल.

राजकारणाचा प्रभाव शासकीय धोरणावर पडत असतो. धोरण निर्मिती बहुतांशपणे संघटन बळावर निर्माण होत असल्याने ज्या प्रदेशातून लोकप्रतिनिधी जास्त निवडून येतात, त्या भागाच्या समस्या, तेथील सामाजिक, आर्थिक, प्राकृतिक घटकांचे प्रतिबिंब त्या धोरणावर पडत असते. परिणामी ज्या भागाचे असे संघटित बळ नाही, तेथील प्रश्न, समस्या व इतर बाबी धोरणात येतीलच असे म्हणणे धारिष्ट्याचे ठरते. राजकीय नेतृत्व ज्या प्रदेशातून येते, त्या भागाचे प्रश्न सुटण्यास मदत होते. हे आपणास महाराष्ट्राच्या मागील ५० वर्षांच्या राजकारणाचे अवलोकन केल्यास दिसून येते. उदा. राज्याच्या राजकारणात पश्चिम महाराष्ट्राचे वर्चस्व राहिल्याने हा प्रदेश सर्वच क्षेत्रात विदर्भ, मराठवाडा, कोकण यांच्या तुलनेत अग्रेसर राहिल्याचे दिसून येते. परंतु आता २००२ च्या पुनर्रचनेनुसार पश्चिम महाराष्ट्रासहित राज्य विधीमंडळात ग्रामीण प्रतिनिधीत्व कमी होणार असल्याने आगामी काळात महाराष्ट्राच्या आर्थिक विकासापुढे शहरीविरुद्ध ग्रामीण असा नवा प्रादेशिक वाद निर्माण होणार हे सध्याच्या मतदारसंघ पुनर्रचनेमुळे अधोरेखित होते.

### मतदारसंघ पुनर्रचना आयोग -

मतदारसंघ पुनर्रचना आयोगालाच परिसिमन आयोग असे देखील म्हटले जाते. निवडणूक आयोगाने पहिल्या सार्वत्रिक निवडणुकीच्या अहवालात मतदारसंघाच्या पुनर्रचनेबाबत सूचना करण्यासाठी एक स्वतंत्र आयोग नेमावा, अशी शिफारस केली होती. यानुसार भारतीय संसदेने १९५२ साली मतदारसंघ परिसिमन कायदा मंजूर केला. या कायदानुसार मतदारसंघ पुनर्रचना आयोगाचे तीन सदस्य असतील व त्यापैकी एक सदस्य हा सर्वोच्च न्यायालयाचा विद्यमान किंवा निवृत्त न्यायाधीश असावा. दुसरा सदस्य उच्च न्यायालयाचा न्यायमूर्ती असावा. तिसरे सदस्य म्हणून मुख्य निवडणूक आयुक्त असावा. अशाप्रकारे आयोगाचे गठन असेल. हा आयोग लोकसभा व विधानसभा या सभागृहाची सदस्य संख्या निश्चित केल्यानंतर लोकसंख्येच्या आधारे समान लोकसंख्येचे लोकसभा व विधानसभा मतदारसंघ तयार केले जातात. परंतु हे करताना प्रादेशिक विभाग सलग राहतील, अशी अपेक्षा आहे. भारतात १९५२, १९६३, १९७३ आणि २००२ असे चार पुनर्रचना आयोग गठीत झालेले आहेत. या चारही आयोगांनी लोकसंख्येच्या आधारे मतदारसंघाची पुनर्रचना केली आहे. दर दहा वर्षांनी मतदारसंघ पुनर्रचना ही जनगणनेच्या आधारे करावी, अशी संवैधानिक तरतूद केलेली आहे.

महाराष्ट्रातील मतदारसंघ पुनर्रचना ही २००९ च्या निवडणुकीपासून अंमलात आलेली आहे. मतदारसंघ पुनर्रचना आयोगाने केलेल्या शिफारशीनुसार २००० पर्यंत हेच मतदारसंघ कायम राहतील (१९७६ ची राज्यघटना दुरुस्ती) अशी तरतूद केली होती. त्यामुळे १९८१ व १९९१ च्या जनगणनेनुसार लोकसभा व विधानसभा मतदारसंघाची पुनर्रचना झाली नाही. पुन्हा २००१ साली संसदेने कायदा करून २००१ च्या जनगणनेनुसार २०२६ पर्यंत मतदारसंघ कायम असतील, अशी शिफारस केली. त्यामुळे २०११ व २०२१ च्या जनगणनेनुसार मतदारसंघाची पुनर्रचना केली जाणार नाही, असे स्पष्ट होते. तसेच मतदारसंघाची संख्या वाढणार नाही, असेही बंधन संसदेने टाकल्याचे दिसून येते.

### महाराष्ट्र आणि मतदारसंघ पुनर्रचना -

२००१ च्या जनगणनेनुसार लोकसभा व विधानसभा मतदारसंघाची पुनर्रचना करण्यात आली. एकूण लोकसंख्या भागिले २८८ विधानसभा मतदारसंघ प्रत्येक मतदारसंघात तीन ते साडेतीन लाख मतदार संख्या या सरासरीने नंदूरबार जिल्ह्यातील अक्कलकुवापासून सांगली जिल्ह्यातील जतपर्यंत प्रत्येक जिल्ह्याला तेथील

लोकसंख्येनुसार मतदारसंघ मिळत गेले व सहा विधानसभा मतदारसंघाचा एक लोकसभा मतदार निर्माण झाल्यामुळे महाराष्ट्राचे राजकारण बदलल्याचे दिसून येते.

### मतदारसंघ पुनर्रचनेचे स्वरूप -

मतदारसंघ पुनर्रचना झाल्यामुळे राज्याच्या प्रादेशिक विभागाचे लोकप्रतिनिधीत्वाचे स्वरूप समजून घेण्यास मदत होईल. २००२ च्या किंवा त्यापूर्वीच्या सर्वच मतदारसंघ पुनर्रचना आयोगाने लोकसंख्या हा एकमेव निकष लावून पुनर्रचना केलेली असल्याने भौगोलिक क्षेत्रफल हा मुद्दा सोपा ठरतो आणि लोकसंख्यावळ हा आधार असल्याने ज्या भागात लोकसंख्या जास्त त्या प्रादेशिक भागाचे लोकप्रतिनिधीत्व अधिक राहणार हे उघड आहे. महाराष्ट्रात झालेल्या १९६२ ते २००४ च्या निवडणुकांवर नजर टाकली असता असे दिसून येते की, राज्य विधीमंडळात ग्रामीण महाराष्ट्राचे अधिक प्रतिनिधीत्व होते. मात्र २००२ च्या राज्य पुनर्रचनेमुळे बरेच कमी असणार व यापुढे प्रादेशिक पातळीवर होणारा पश्चिम महाराष्ट्रविरुद्ध विदर्भ, मराठवाडा असा संघर्ष कमी होऊन ग्रामीण विरुद्ध शहरी महाराष्ट्र असा होईल. महाराष्ट्र राज्य निर्मितीपासून आतापर्यंत झालेले बदल हे विविध पुनर्रचनेवरून स्पष्ट होतात.

### तक्ता क्रमांक १

#### महाराष्ट्र राज्यातील विभागनिहाय विधीमंडळ सदस्य संख्या

विभाग	वर्ष १९६२
मुंबई शहर	२४
मराठवाडा	४२
विदर्भ	६६
पश्चिम महाराष्ट्र	१३८
एकूण जागा	२७०

स्रोत - आधुनिक महाराष्ट्राचे राजकारण - लेखक व .म. सिरसीकर

वरील तक्त्यावरून असे दिसून येते की, १९६२ साली राज्य विधीमंडळाची एकूण सदस्य संख्या ही २७० एवढी असून मुंबई शहरातून २४ प्रतिनिधी विधीमंडळात जात असत व सर्वात जास्त पश्चिम महाराष्ट्र (कोकण, खान्देश मिळून)

१३८ प्रतिनिधी जात असत. तर मराठवाडा व विदर्भातून अनुक्रमे ४२ व ६६ प्रतिनिधी असत. संख्याबळाचा विचार केला असता राज्याच्या राजकारणावर पर्यायाने आर्थिक धोरणावर प्रभाव पश्चिम महाराष्ट्राचा होता, हे तेथील राजकीय नेतृत्व, शैक्षणिक, सामाजिक, सहकार, वित्त, पायाभूत सुविधा यावरून स्पष्ट होते.

१९७३ साली नेमलेल्या पुनर्रचना आयोगाच्या शिफारशीनुसार एकूण सदस्य संख्या ही २८८ एवढी झाली, म्हणजेच एकूण सदस्य संख्या १८ ने वाढली, परंतु १९७६ साली केलेल्या घटना दुरुस्तीनुसार ही संख्या पुढे २००० पर्यंत कायम राहणार, अशी शिफारश केली व पुढे तीच शिफारस २०२६ पर्यंत लागू राहिल. २००१ ते २००२ च्या घटना दुरुस्तीवरून स्पष्ट होते. परंतु अनुसूचित जाती व जमातीच्या मतदारसंघात मात्र वाढ झाल्याचे स्पष्ट होते. १९६३ च्या मतदार पुनर्रचनेचे अवलोकन केले असता असे दिसून येते की, राज्य विधीमंडळात ग्रामीण महाराष्ट्राचे

वर्चस्व होते. त्यामुळे राज्याच्या आर्थिक धोरणावर शेती, सिंचन, सहकार, पायाभूत सुविधा, ग्रामीण विकास यांसारखे प्रश्न राज्याच्या अर्थपटलावर अग्रक्रमाने राहिले आहेत.

२००२ च्या मतदारसंघ पुनर्रचनेमुळे एकूणच राज्याच्या मतदारसंघाचे पूर्वीचे स्वरूप बदलून राज्य विधीमंडळात शहरी भागाचे प्रतिनिधीत्व हे ठळकपणे वाढल्याचे दिसून येते. राज्य विधीमंडळात शहरी भागातील प्रतिनिधीत्व वाढल्याने भावी काळात राज्याच्या अर्थकारणाची दिशा व विकासाचा अग्रक्रम बदलणार हे मात्र निश्चित. कारण राज्यशकट हा संख्याबळावर चालत असतो. म्हणून राज्याच्या विकासाचे धोरणे व संदर्भ बदलतील, हे मात्र नक्की पाहा.

### तक्ता २

#### २००२ च्या मतदारसंघ पुनर्रचना आयोगानुसार राज्य विधानसभेचे शहरी व ग्रामीण मतदारसंघ संख्या

विभाग	ग्रामीण	ग्रामीण बदल	शहर	शहरी बदल	निमशहरी	एकूण
उत्तर महाराष्ट्र	०८	१७	०६	०२	०२	३५
विदर्भ	१४	२५	०९	०१	१३	६२
मराठवाडा	१५	२२	०४	०३	०२	४६
पश्चिम महाराष्ट्र	२३	२३	२०	०१	०३	७०
मुंबईसह कोकण	०५	१३	५३	०१	०३	७५
एकूण	६५	१००	९२	०८	२३	२८८

स्त्रोत - महाराष्ट्राच्या राजकारणाची पुनर्रचना (मतदारसंघाची पुनर्रचना)

#### संदर्भ -

२००२ च्या मतदारसंघ पुनर्रचना आयोगानुसार महाराष्ट्र विधानसभा मतदारसंघाची ग्रामीण व शहरी संख्या विचारात घेता १९६२, १९६३ च्या मतदारसंघ पुनर्रचना वेळी असणारी ग्रामीण महाराष्ट्राची सदस्य संख्या सातत्यपूर्ण कमी होते आहे. प्रचलित काळात ती अधिक असल्याचे दिसून येते. परंतु १९६२ ला मुंबई शहरातून २४ सदस्य विधानसभेवर निवडले जात. ता तेवढे सदस्य ठाणे जिल्ह्यातून जाणार हे तपशीलात गेल्यावर स्पष्ट होते. याचाच अर्थ असा होतो, १९८० च्या दशकानंतर व १९९१ च्या धोरणाचा भाग म्हणून शहरी भागाकडे येणारे बेरोजगाराचे लोंढे, शहरीकरणाचा वेग वाढल्याने लोकसंख्येत भर पडल्याने शहरी मतदारसंघ वाढले हे स्पष्ट होते.

#### मतदारसंघ पुनर्रचनेमुळे झालेले परिणाम -

- ❖ ग्रामीण महाराष्ट्रातील लोकसंख्या वाढीचा वेग कमी असल्याने सातारा, रत्नागिरी, सोलापूर, बीड, उस्मानाबाद, परभणी, यवतमाळ, गोंदिया, भंडारा, जळगाव, सिंधुदुर्ग, कोल्हापूर या जिल्ह्यातील विधानसभा मतदारसंघ कमी झाले.
- ❖ १९६२ व १९७३ ला असणा-या मुंबई व उपनगरात असणा-या २४ जागा अता मुंबई व नवी मुंबई येथे त्या ३६ एवढ्या झाल्या.
- ❖ ठाणे व (पालघर मिळून) जिल्ह्याच्या मतदारसंघात वाढ होऊन जी पूर्वी १३ होती ती २४ झाली. मतदारसंघाचे भौगोलिक क्षेत्रफळ कमी परंतु घनता जास्त असल्याने निधी जास्त मिळणार.

- ❖ केवळ लोकसंख्या निकष असल्याने मराठवाड्यातील परभणी, बीड, उस्मानाबाद, विदर्भातील यवतमाळ, चंद्रपूर, गडचिरोली, वाशीम तसेच रत्नागिरी, सिंधुदुर्ग, धुळे या जिल्ह्यातील विधानसभा मतदारसंघाचे आकार (क्षेत्रफळ) वाढले. परिणामी निधी कमी पडणार.
- ❖ मुंबई, नवी मुंबई, ठाणे, पुणे, नाशिक, नागपूर, औरंगाबाद यांसारख्या शहरी जिल्ह्यातील प्रतिनिधीत्व वाढले, एतर एकूण सदस्य संख्येच्या ३३ टक्के सदस्य हे मुंबई, नवी मुंबई, ठाणे (पालघर), पुणे, नाशिक या जिल्ह्यातील असणार, याचाच अर्थ उर्वरित महाराष्ट्राला केवळ ६७ टक्के प्रतिनिधीत्व राहणार आहे.

### मतदारसंघ पुनर्रचना आर्थिक विकासापुढील आव्हान म्हणून पुढील बाबी स्पष्ट होतात -

- ❖ शहरी भागातील प्रतिनिधीत्व वाढल्यामुळे विकासाचा अग्रक्रम बदलणार उदा. धरणातील पाणी वापर हा निकष पिण्यासाठी, शेतीसाठी, औद्योगिक क्षेत्रासाठी असा होता तो आता बदलून पिण्यासाठी, औद्योगिक क्षेत्रासाठी व उरले तर शेतीसाठी हा झाला.
- ❖ मुंबई, नवी मुंबई, ठाणे, पुणे, नाशिक या पाच जिल्ह्यात एकूण आमदार २८८ पैकी ९३ आमदार असल्याने सर्वाधिक निधी या जिल्ह्यांना मिळणार. क्षेत्रफळाने मोठे मतदारसंघ असलेल्या परभणी, बीड, उस्मानाबाद, गडचिरोली, धुळे, यवतमाळ, रत्नागिरी या जिल्ह्यांना तो कमी मिळणार, कारण आमदाराची संख्या कमी आहे. परिणामी या जिल्ह्यात असंतोष निर्माण होऊ शकतो.
- ❖ मतदारसंघ पुनर्रचनेचा महाराष्ट्राचा शहरी व ग्रामीण असा प्रादेशिक वाद निर्माण होऊ शकतो. कारण शहरी व ग्रामीण अशी तुलना केली असता ४५ टक्के शहरी व ५५ टक्के ग्रामीण आमदार आहेत.
- ❖ शहरी भागात नगरपालिका, महानगरपालिका, सिडको तर मुंबईसारख्या शहरांसाठी एम.एम.आर.डी.य. सारख्या संस्था असल्याने त्यांच्यामार्फत मोठा निधी प्राप्त होतो. ग्रामीण भागात अशा संस्था म्हणजे पंचायत समिती, जिल्हा परिषद या असतात. परंतु त्यांना मिळणारा निधी हा शहरी संस्थांपेक्षा कमी असल्याने तेथे आमदार निधी हा महत्त्वाचा आधार ठरतो. परंतु आमदार संख्या घटल्याने अनेक जिल्ह्यांचा निधी कमी होणार.
- ❖ शहरी भागातील मतदारसंघाचे क्षेत्रफळ ग्रामीण मतदारसंघापेक्षा लहान असते. शिवाय तेथे महापालिका, नगरपालिका यांसारख्या संस्था काम करत असल्याने अनेकदा आमदार निधी हा खर्च होत नाही. याउलट ग्रामीण मतदारसंघाचा आकार मोठा असतो. सरासरी क्षेत्रफळ शहरी भागाच्या अडीचपट तेव्हा त्या क्षेत्रफळाचा विचार केला असता निधी अनेकदा पुरत नाही. त्यामुळे अनेकदा एका भागात काम केल्यावर दुस-या भागातील लोक नाराज होतात, म्हणून आहे तो निधीदेखील खर्च न करण्याची प्रवृत्ती निर्माण झाली आहे. हा विकासातील अडथळाच मानावा लागेल.
- ❖ शहरी भागातील विशेषतः मुंबई, ठाणे, नवी मुंबई या भागातील आमदारांची संख्या जास्त असल्याने व त्यातही बिगर मराठी आमदारा अधिक असल्याने व त्यांना साथ देणारे इतर शहरी आमदार भविष्यात वेगळ्या मुंबईची मागणी करू शकतात हे नाकारून कसे चालेल?
- ❖ वरील आव्हानांचा विचार केला असता महाराष्ट्राच्या आर्थिक विकासातील असमतोल, विकासाची दिशा व अग्रक्रम या बाबींचा विचार गांभीर्यपूर्वक करावा लागेल, यासाठी पुढील उपाययोजना करता येईल.
- ❖ मतदारसंघाची पुनर्रचना ही लोकसंख्या हा निकष लक्षात घेऊन केली जात असल्यामुळे भौगोलिक क्षेत्रफळ मोठ्या प्रमाणात असलेल्या मतदारसंघांना निधीचे प्रमाण वाढविणे अपेक्षित आहे. कारण क्षेत्रफळ मोठे असल्याने लागणारा निधीसुद्धा अधिक लागतो.
- ❖ शहरी भागात असणा-या समस्यापेक्षा ग्रामीण भागात असलेल्या प्रश्नाचे स्वरूप हे व्यापक असते. उदा. सिंचन, शेतीविषयक, आरोग्य यांसारख्या समस्या त्यामुळे या भागांना मतदारसंघांना दिला जाणारा समान आमदार निधीची अट शिथिल करणे आवश्यक आहे.

- ❖ विकसित अविकसित अशा मतदारसंघाचे स्वतंत्र सर्वेक्षण करून निधी वाटप झाले पाहिजे. सर्व आमदारांना दिला जाणारा समान निधी हे सूत्र बदलणे आवश्यक.
- ❖ गरज भासल्यास लोकसंख्या व भौगोलिक क्षेत्रफळ या दोन्ही बाबींचा मतदारसंघ पुनर्रचना आयोगाने विचार करावा. जेणेकरून मागास भागात असणारा असंतोष कमी होऊन राज्याच्या समतोल विकासाला गती प्राप्त होईल.
- ❖ मतदारसंघ पुनर्रचनेमुळे शहरी भागात मतदारसंघ संख्या वाढल्याने शहरात वाढलेली लोकसंख्या, त्यामुळे शहरातील ताण कमी होऊन राज्याच्या ग्रामीण भागाला अधिक निधी दिल्यामुळे विकासाला गती मिळेल व शहराकडे होणारे स्थलांतर कमी होण्यास मदत होऊन शहराचा विस्तार कमी होऊन तेथील विकासाला हातभार लागेल व राज्याचा समतोल प्रादेशिक विकास घडून येईल.

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## 26.

**ROLE OF MEPMA IN EMPOWERING URBAN POOR WOMEN IN TELANGANA****Dr. A. Venkat Ram Narsimha Reddy\***

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&amp;

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**Introduction**

Unchecked urban growth has led to the creation of cities with two faces: one is that of modernity, advancements and wealth, and the other is that of poverty and underdevelopment. The cause of the urban poor, who are at the heart of cities but at the fringes of development is now being taken up by governments. To tackle the problem of urban poverty, the Telangana government has instituted MEPMA, the Mission for Elimination of Poverty in Municipal Areas. The rural counterpart of MEPMA is the Society for Elimination of Rural Poverty (SERP).

The focus of this article is the Telangana government's efforts to tackle the problem of urban poverty, with emphasis on urban poor women, through MEPMA. Women within the category of urban poor face a dual burden by virtue of poverty and their gender. The recognition that women's needs within policy planning and development are different from that of the mainstream, has spurred governments to give special attention to the needs of urban poor women.

In addition, the United Nations Development Programme's report Addressing Gender Concerns in India's Urban Renewal Mission said, "Experience has shown that women not only bear the brunt of poverty, but their empowerment is a precondition for its reduction." (Khosla, 2009, p. 7) Therefore, to succeed in the alleviation of urban poverty, it is important to empower and enable urban poor women.

**Women as a Category of Urban Poor**

As a segment of the urban poor, women face hardships distinct from the rest of the populace. They can be understood as issues with:

- **Sanitation and Waste Management**

Urban poor women who live in slums have little to no access to toilets. Slum dwellings are essentially illegal settlements, and as such, the people residing in them cannot build toilets. Further, any communal toilets that they may have access to are highly unsanitary, leaving them no other option but to defecate in the open. According to the study Addressing Gender Concerns in India's Urban Renewal Mission, "Where poor people dig toilet pits inside huts for safe and dignified defecation, women scavenge faecal matter from homes to drains." (Khosla, 2009, p.11) This, combined with the similar disposal of waste water poses serious health concerns for these women.

- **Health**

Poor women in urban areas were found to receive almost no antenatal care, did not have tetanus shots, and very highly likely to be anemic. Their low incomes do not allow them to have access to healthcare not only for themselves, but also for their newborns.

- **Occupation**

Their lack of formal education and skills leave urban poor women with highly undervalued work. Desperate to add to the family income, they take on informal sector jobs which are under regulated and not only offer

abysmally low wages, but no benefits such as maternity leave or pensions. They take on jobs that pay on a piece-rate system since it will allow them to stay at home and care for their children.

- **Housing**

Residing in the illegal settlements that are slums takes away from the ability to have a formal identity, such as a ration card or voter ID. This in turn, affects access to formal credit institutions, leaving them vulnerable to informal credit mechanisms. It also means that they cannot have access to basic services such as water supply and electricity. Any home based economic activities that these women may want to pursue such as tailoring are then affected because of the lack of electricity.

- **Evictions and Resettlements**

Urban poor are often evicted from their homes when the slum they are residing in is torn down. When this happens, it isn't their home alone that they are losing. Any home-based enterprise that the women in the family may have set up is also lost. Further, the subsequent resettlement only serves to make the situation worse. The areas designated for the resettlement of these poor tend to be on the fringes of cities, meaning that women are forced to navigate dark and desolate roads and experience fear and anxiety while doing so.

In 2007, the government of united Andhra Pradesh instituted MEPMA, the Mission for Elimination of Poverty in Municipal Areas. Since its inception, its main aim has been to alleviate poverty in urban areas, with a special focus on the empowerment of urban poor women. MEPMA has continued to be an effective tool wielded by the Telangana government for the dispelling of poverty and the upliftment of urban poor women. Its efforts include the formation of women's Self Help Groups, capacity building and training among the poor to enable self sufficiency, and credit programmes catering to their requirements.

## **SHGs**

Self Help Groups(SHGs) are voluntary, informal groups of 10 to 12 women from similar backgrounds. The women who make up these groups come from underprivileged, poor backgrounds, and seek the support of these groups to empower themselves fiscally as well as emotionally. SHGs are formed with the sanction of the government and receive much support from both, the central as well as state governments.

The manner in which SHGs function is by engaging in internal saving and lending. Each member of a group contributes a fixed amount to the savings fund, which is then used for intra group lending. Over time, they may borrow large sums from formal financial institutions such as banks, at very low interest rates in order to set up a collective enterprise that assures them of a relatively steady income. SHGs also participate in training sessions organized by government institutions such as MEPMA that educate women on justice, basic rights, entrepreneurial skills and political participation. In this manner, they not only facilitate economic empowerment, but also seek to bring women into the mainstream from which they have been excluded for so long. SHGs also allow women to carve a new identity for themselves rooted in something other than their kin, caste or conventional notions of gender roles. They are able to mould a new place for themselves within their community as independent earners, and increase their sense of self worth. They have increased mobility outside the home, their decision making power within the household increases and their capacity for collective change making is enhanced. Studies have found that women have also gained more respect among household members after joining SHGs due to their contribution to the family's welfare.

It does have to be borne in mind, however, that alongside the economic empowerment women experience as a consequence of being a part of a SHG, they also experience violence from those close to them. It isn't enough to facilitate the economic empowerment of women. Steps must be taken to educate the community around them in order to mitigate any negative reactions to the success of these women. Both efforts must be complementary to see lasting success.

In order to encourage these SHGs in urban areas, the Telangana government has undertaken the construction of Mahila Swasakthi Bhavans that will, "provide the SHG women with a platform for interaction and to take up developmental activities under their groups and associations"(Mission for Elimination of

Poverty in Municipal Areas, 2014).

The lack of waste segregation at the household level in GHMC has allowed for greater job creation among SHG women. They have been trained by GHMC to identify different types of waste, and accompany the auto tipper and educate households on waste segregation. Vimla, a resident of an urban slum in Chandanagar is part of a SHG and is able to earn Rs. 8500 a month doing this job.

The government of Telangana has also sought the aid of SHGs and micro enterprises in large-scale production of cloth bags in an effort to reduce plastic use in the state. This will undoubtedly provide sustainable employment to these women for the foreseeable future.

Recognizing the untapped potential of these groups, even private players are stepping up to make use of these wide-spread informal institutions. Within the Greater Hyderabad Municipal Corporation (GHMC), ESCO has enlisted the help of about 50,000 women from SHGs to distribute their energy efficient bulbs, tube lights and fans. The women will receive a commission on each of these items. Facebook has provided training to rural SHGs on the usage of their platform to market their products. The global reach of Facebook is sure to boost the sales of these small-scale entrepreneurs.

### **Capacity Building and Training**

According to Jay Wollenberg, a professor of urban development at the University of British Columbia, "Capacity building creates the conditions for planning practice to be more effective and responsive to citizen priorities." (Wollenberg, 1976, p. 214) Therefore, in order for the government to succeed in its mission to alleviate poverty, it must create conditions that are conducive for the same.

Training sessions may be conducted among the poor to educate them about SHG formation and strengthening, and book-keeping that can then help them understand the banking system as well as the role of other institutions in lifting them out of poverty.

MEPMA's efforts to accomplish the capacity building mission include inculcating financial management skills among SHG members, skill development of poor youth, facilitating sustainable livelihoods, teaching entrepreneurship, etc. These efforts help raise awareness among the urban poor women and equip them with the skills they require for a higher standard of living.

### **Credit and Loans**

There are not many ways by which urban poor women can obtain credit or loans. Formal institutions require collateral and a legal proof of residence for the advancement of a loan, neither of which these women possess as individuals. The only avenue that remains for them is a money lender who will charge them exorbitantly high rates of interest for a small sum. Their desperation pushes them to take the loan, and they remain indebted to the moneylender due to their inability to repay the loan and the interest that comes with it.

The formation of self help groups relieves urban poor women of this burden to a degree. Credit is obtained by two means when women are part of a SHG: intragroup credit obtained through the savings fund of the SHG or through a bank. The members of SHGs all contribute a fixed amount to their savings fund. Any funds over and above this fund may be used for intra group lending.

Microfinance as a concept was designed to increase availability of finances to the most disadvantaged and marginalized in society in order to raise their incomes and standards of living, and help them build social capital and become self-reliant.

This is achieved through the intervention of MEPMA by providing credit, cash transfers, etc to SHGs. Under the Self Help Group -Bank Linkage Programme (SHG-BLP) of the government, SHGs may open a savings bank account with banks, and are entitled to a loan that is four times the value of their savings. That is, the ratio of savings to a loan is 1:4.

Ideally, the provision of loans to these SHGs is supposed to set off a chain of events. The women from these groups utilize this low-cost credit to either invest in a productive venture that earns them some income, or

they use it to substitute their consumption expenditure, thereby contributing to the economy. As a bonus, they are able to avoid high-cost debt from private money lenders. Over time, these money lenders may even be forced to leave the market. According to Joseph Stiglitz, the collective responsibility and peer monitoring embedded in SHGs toward the repayment of loans improves the rate of loan recoveries (Stiglitz, 1993).

The Sthreenidhi scheme, an initiative of the Telangana government, is a women's credit cooperative society and was formed entirely by SHGs for SHGs.

It emerged as a specialized institution to supplement credit for SHGs. According to Sthreenidhi's 2017-18 report, the credit flow in urban areas was about Rs. 199 crores, and was growing annually at a rate of 33%. Their report indicates that they were able to cover 1.72 lakh SHGs with a NPA rate of 0.79% among them. This signifies a huge success rate for this lending programme. Under this programme tablet PCs have been distributed among SHGs to hasten and improve credit provision.

They have managed to reach 16,000 Village Organizations and Slum Level Federations with this venture. This has allowed for remote biometric verification of borrowers and access to village level management information system reports. All in all, this digitization allows for low-cost loan provision in a cost and time effective manner in urban and rural areas.

The Telangana government also has a scheme titled, "Vaddi Leni Runalu". This essentially means interest-free loans. The loans are interest-free up to Rs. 5 lakhs. This isn't entirely accurate, however. All SHGs are charged a percentage of interest on the loans they take, which they must pay. Later, the center and state also pay this interest amount to banks, who then repay it to SHGs.

Only SHGs who engage in timely repayment of loan installments are entitled to this. Timely repayment of loan installments also grants them the ability to obtain loans of a higher value. For instance, if the initial loan given to a SHG is Rs. 50,000, over time and with proof of repayment, they will be able to obtain loans worth even Rs. 5 lakhs.

### **Conclusion:**

Through their intervention programmes, the Telangana government has begun to provide urban poor women with financial independence and has empowered them to find their voice within their homes and communities. MEPMA in particular has provided job security and stability to many women through SHG formation.

The strengthening of the SHG system has also led to the well-being of the families and communities to which these women belong. Their income levels are higher, and their standard of living has improved, even bringing some of these women and their families above the poverty line.

The joint efforts of the government of Telangana and MEPMA have proved to be incredibly fruitful in the battle against urban poverty, but there seems to be a slight gap between the intentions of the government and the impact on the urban poor. This could be due to the hardships faced by the government in reaching every segment of the population to raise awareness about state policies and schemes. It could also be due to the lack of political awareness on the citizens' part.

In an effort to fill this gap, MEPMA's powers may be enhanced in terms of increase in sanctioning of loans, release of funds and conducting of training programmes for urban poor women. Enhancing their powers in this regard may increase the rate at which policies are executed, thereby bringing about a positive change in the lives of these women and fully carrying out the reforms being posited.

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27.

**ECO-SYSTEM BASED MODELS OF LEARNING****Dr. Charu Varma**

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**Abstract**

*We, the members of modern society are confronted with rapid and consistently evolving political, social, discreet, technological and environmental situations. Therefore, it is normal that individuals from the society keep up with these variable circumstances, and have the option to adjust their abilities and aptitude. Along these lines, present day ICT-based learning approaches are required and E-Learning 2.0 is a promising and fascinating methodology with regards to this specific situation. Despite the fact that there is an expanding interest in the E-learning 2.0 subject, there is an absence of concrete and adequate models. In this paper it is investigated how the idea of ecosystem and existing ecosystem-based models for learning are appropriate for E-learning 2.0 methodologies.*

**Key Terms** — *ecosystem, Web 2.0, e-learning 2.0, instructional design, learning environment, conceptual model*

**Introduction**

Our society of the 21st century, sets incredible expectations for its members in all intents and purposes of their lives as our society is exposed by fast developing and always evolving political, social, economic, technological and environmental circumstances. Members from the society should continually keep up with the present evolving circumstances, adjust their abilities and mastery with agility, work together and contend to offer some benefit to society.

Instruction approaches, too, have changed over the long run from less proper tutoring in the agrarian culture to "automated" information transfer in the industrialization age. From this redundant learning it has additionally advanced to the present learning with an agreement to turn out to be more autonomous in the learning process. Therefore, current instructional design, learning objectives and processes just as proper learning conditions should evolved itself upholding the competence of the previous talent and abilities. In light of the above mentioned, distinctive current instructional strategies have been created to incorporate perspectives like self-directed learning, collaborative learning, experiential-based learning, effectively taking an interest and content creation.

The term e-Learning 2.0 alludes to the second era of e-Learning utilizing the social coordinated effort and knowledge sharing instruments in Web 2.0 conditions. It is the blend of e-learning and Web 2.0 ideas. It gives another learning worldview normally unfurling cumulative insights. It portrays another age of e-based learning conditions that permit students to make content, and team up with their peers on the production of content that are disseminated by innovative web-based tools described as tag-based, participatory, joyful and informal communication like web journals, wikis, podcasting, flickr, del.icio.us, and Wikipedia.

e-Learning 2.0 is eliminating the underlying change of ordinary learning frameworks, which are utilized broadly through the internet driven digital age where digital advancements energize interpersonal interaction by giving 'space' or 'devices' to the client to team up and encourage networks of training. Not at all like that of the use of "conventional" e-learning, this new age of e-learning, ***zeroing in on collaboration and the social creation of information*** though both e-learning and e-learning 2.0, are a part of distance learning.

This new age, named as digital natives or net generation youngsters who grew up with technological advancements like Play Stations, Wii, iPods, iTunes, and so on; and mobile technologies are without a doubt comfortably apply ICT in for all intents and purposes in any circumstance utilizes technology as an instrument all over the place, and at whenever for any reason. They are capable multi-taskers utilizing media all the while for communication, learning and entertainment. In e-learning instructional strategies have been affected by technology likewise in the course of the last many years technology is applied, to incorporate movies, radio, TV, PCs and other information and communication technology (ICT). Facilitators and students should have the opportunity to pick their favored devices and learning content inside the learning environment anyplace and whenever. Besides, learning should be contextualized and connected to different processes of our day-by-day life.

The multifariousness of modern learning arrangements of the 21st century require proper models and reference designs (a) to impart the effective learning from various perspectives, (b) to distinguish the multidisciplinary relations of exploration areas, (c) to assess and arrange learning approaches and executions, (d) to give domain knowledge for research and development activities.

An endeavor to adapt to the multifariousness as referenced above leads to various methodologies. This incorporates: (1) learning normalizations like learning metadata, content accumulation and reuse, student data, openness and runtime environment, (2) reference models, structures and e-structures for learning like the Learning Technology Systems Architecture (LTSA), Personal Learning Environments, e-Portfolio for Lifelong Learning, e-Learning Framework Reference Model for Assessment, e-Portfolio for Lifelong Learning, and the Reference Model for e-Learning Governance, and (3) reference models and designs which manage the technology aspects of distributed services for exchange of information.

Despite the fact that there exist in variety of approaches, it is the opinion of author that the high complexity of the conditions, the requirement for competition and collaboration, and the highly changing relations between members of the learning community, sources and services are not adequately covered. These attributes of current learning settings, equivalent with the circumstance in biotic (living) ecosystems, have roused to begin research for an encompassing ecosystem-based model for learning and e-learning.

In this paper it is investigated how the idea of ecosystem and how existing ecosystem-based models for learning and e-learning are apt for such current learning settings.

### **Techno-Competence Based 21st Century and Learning**

In a globalized and technology driven world, our society is confronted with steadily changing and rapid development in each part of their life. The amount of delivered information has expanded drastically. In the 21st century a change in perspective is advancing from an information society to a skillful society. Society anticipates that its members should stay up with these turns of events, embrace information sufficiently and foster fitting abilities and skills. Specifically, possession of soft skills has gotten progressively significant. Soft skills are essential for individuals to think and learn, to impart and work together collaboratively without language and socio-cultural hindrance, to act self-initiated and self-coordinated, to adjust to the complex and consistently changing environment. It is normal that people from different groups should have the opportunities to adjust in their parts in these situations to contend and work together to offer some value for society and get along in their jobs profile. Thusly, people and communities should foster a variety of hard and soft skills. Current learning process and conditions should uphold the present circumstance subsequently, new structures and directs in the learning interaction are required. It is pre-requisite that individuals from our society should have the option to assemble meta-cognition skills to acquire independently and to look consistently for more imaginative

solutions, and to work together with peers and collaborate with knowledge services. Instructional design and educational programs in conventional schooling just as in educational and training settings in business environment should be open and adjustable to give space to these viewpoints. Learning in the 21st century are complex and a sound learning climate is mind perplexing in term of instructional, psychological, social, authoritative and technological perspectives just as affected by always changing natural circumstances.

In light of these, we need to investigate if the environment thought and its application for e-learning-based are substantial to give fitting models and reference designs for such complex learning settings.

### **Ecosystem and Application Domains**

The essential idea of ecosystem system was first presented by a British scientist A.G. Tansley. He characterized ecosystem system in 1935 as a “community or assemblage and its associated physical environment in a specific place”. Notwithstanding, Tansley's underlying definition doesn't unequivocally referenced interrelation and interaction. The term 'framework', acquired from the physical science area by Tansley, certainly features the collaboration between the living and non-living elements. Today the definition as indicated by the Encyclopedia Britannica characterized ecosystem system as a “complex of living organisms, their physical environment, and all their interrelationships in a particular unit of space.”

As a fundamental, an ecosystem is characterized by interaction of biological organisms with their physical environment. Moreover, the ecosystem system can be of any size up to an advantageous relationship and collaborations exist among organic entity and the physical environment.

The non-exclusive meaning of ecosystem is appropriately to any framework, and fusing the co-operations among living and non-living elements of an ecosystem. To be more explicit, a model showing the variation of ecosystem is needed for a specific application area. A highlights of a sensible reasonable model are characterized by outside perspectives, and different highlights rise out of inside the framework.

To describe a specific example of a model, the accompanying attributes must be determined: (1) the living and non-living parts just as appropriate degree of accumulation, (2) the worldly degree and the transient and spatial scale, (3) the physical limits of the framework, (4) the depiction of type and degree of relations and cooperation between recognized parts, and (5) limitations on framework practices.

Given these, clearly the model of the ecosystem emphatically underlines an encompassing methodology featuring the meaning of every attributes, their practices, relationship and connections, just as the ecosystem lines to make another framework or inspect a current framework, or structure a compelling and fruitful framework. Pickett and Cadenasso affirm in 2002 that ecosystem can be broadly applied to people and human-produced processes and structures.

It is this basic natural idea covered by the ecosystem and its materialness to different application spaces just as the astonishing and fascinating encompassing methodology that drove to change the possibility of the ecosystem system in the learning area.

### **Ecosystem-Based Theoretical Models for Learning**

#### **A. Selection of Compact Models**

Dimitrov in 2001 expands on the essential meaning of the ecology as the investigation of "the trap of dynamic interactions of the living animals, including humans, and their current environment – natural and artificial (human-made)." Linked to this definition, learning is a cycle which “is vital for sustaining

the integrity of this web and hence for sustaining the life and its unfolding.” Based on this, learning ecology “focuses on factors and conditions facilitating the process of learning and searches for ways to increase its efficiency, in the sense of opening new possibilities for realization of the self-organizing impetus of the living entities, at any level of the web of interactions.” These definitions structure an idea which considers the dynamic collaboration of people and intelligent machines in an always changing environment and their learning interaction how to all the more likely adapt to the progressions in this environment.

Cowley et al. in 2002 don't give a meaning of an environment for e-learning however they outline parts of the ecosystem. They addressed different parts of a learning settings by the accompanying parts: (1) the students and the educator as the main client group in the learning cycle, (2) the content for the learning interaction, (3) the organization where the learning happen, (4) the environment students need for the learning interaction, (5) technology that upholds the learning interaction, (6) skills to act in the ecosystem (like specialized skills, subject matter knowledge and study skills), and (7) supporting to help inside the framework on the off chance that they are dealing with issues.

Pirie in 2004 additionally centers in his paper around learning in business settings. He characterizes an ecosystem as “an ecological community that, together with its environment, functions as a unit”, and leaves out significant parts of an ecosystem. In light of this straightforward definition the author depicts an e-learning environment as “the learning community, together with the enterprise, united by a learning management system (LMS).”

Witherspoon in 2006 zeroed in his work on an academic ecosystem and recognizes for such settings three principle components, in particular (1) the student body, (2) technology, teaching and learning, and (3) institutions of higher education. The laid out components address parts of the learning community, the learning interaction, organizational and technological issues.

## **B. e-Learning Based Ecosystem**

- 1) The learning ecosystem system structure Wilkinson in 2002 is persuaded by supporting a learning approach where learning and work are “seamlessly and inextricably linked”. Further significant viewpoints are the access to practically all virtual important information and the need of an upgraded infrastructure which empowers authentic learning. The components and their connections of Wilkinson's exhaustive, all-inclusive and unified learning ecosystem are portrayed in Figure 1. It encompasses (1) content taxonomy (2) learning content management system, (3) learning management system, (4) learning content, (for example, learning object store and outside information access), (5) electronic execution support, (6) work process the board and combination framework, (7) recreation and game motor, (8) tutoring and support, (9) cooperation frameworks, (for example, conversation and meeting devices), and (10) appraisal and assessment framework.

Albeit a wide perspective on the learning cycle is given by the ecosystem model and various significant components have been recognized, most consideration is given by the author to reusable learning objects and the content taxonomy. This model mostly centered around parts of content, learning measure and technological aspects.

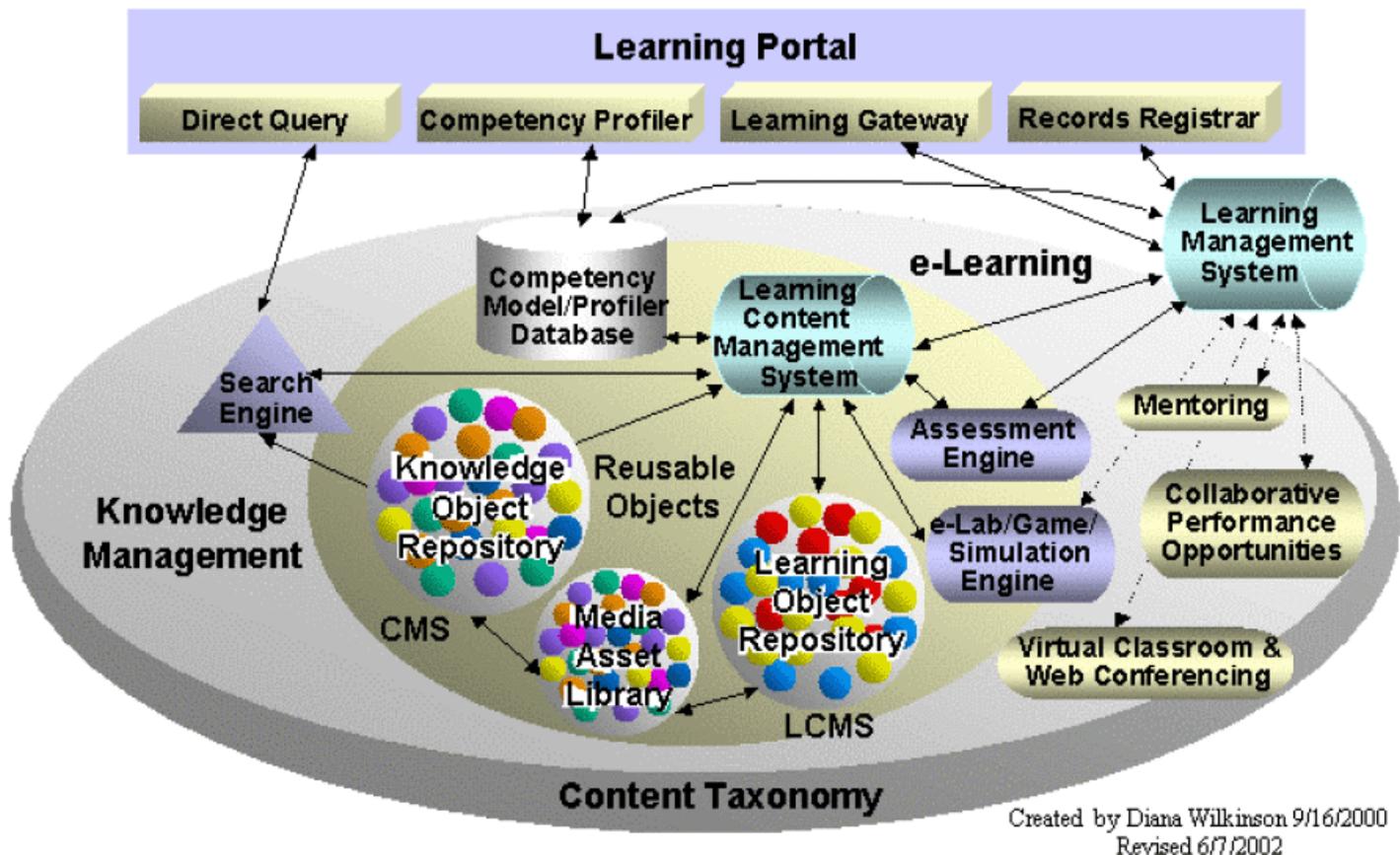


Figure 1. E-Learning ecosystem

2) Brodo e-Learning Ecosystem and Extended Version by Uden et al.

On account of the way that e-learning industry is continually changing, Brodo in 2006 was inspired to give a model how organisation ought to apply e-learning and new strategies to diminish exertion related with conventional preparing. He characterizes the e-learning environment as “the term used to describe all the components required to implement an e-learning solution.” The elements of the ecosystem are additionally ordered into three classes: the content suppliers, the consultants and the infrastructure; see Figure 2.

Inside this model the group of advisors include (1) methodology advisors who center around the meaning of new business techniques and related learning tasks, (2) compensation advisors who take consideration on workers' inspiration to accomplish business objectives, (3) information technology innovation advisors who backing to infrastructure, and (4) execution advisors who acquire their skill to dispatch and continue to run new frameworks and procedures. The element of infrastructure includes taking charge of transaction and tracking of e-learning implemented by learning content management system, content delivery and internet based requirements for learning.

The content suppliers offer learning content for learning answers for various learning settings, for example, classroom based face to face, on the web and mixed learning-online and blended learning.

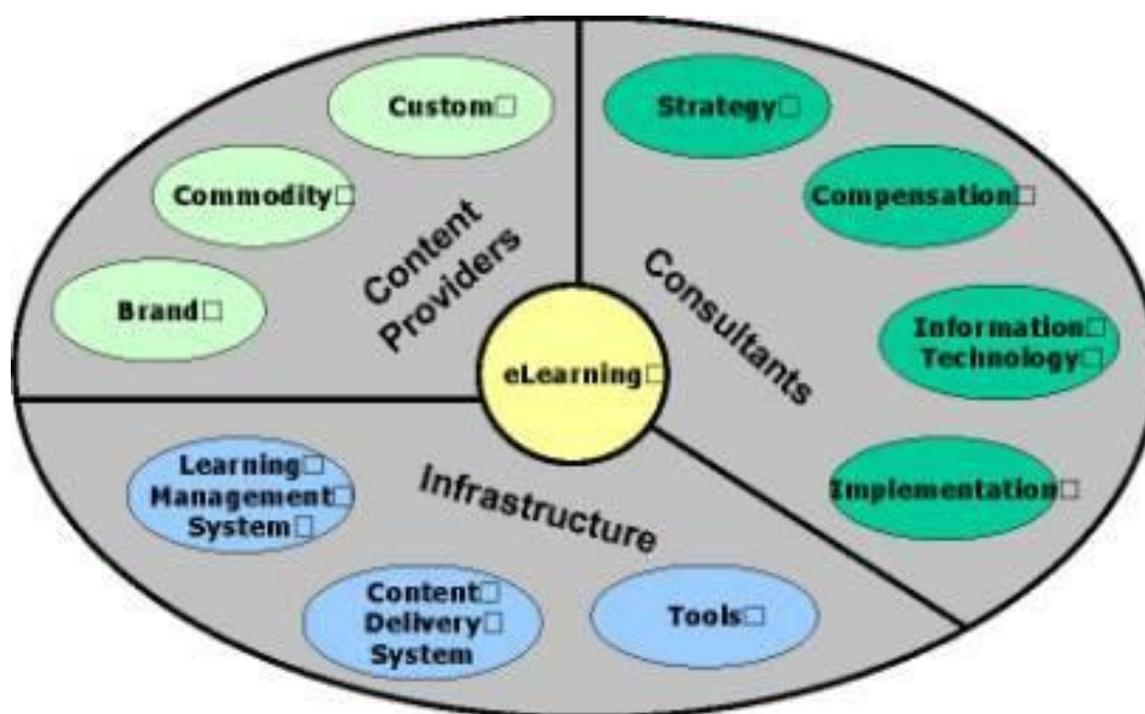


Figure 2. Brodo e-learning ecosystem model

Uden, Wangsa and Damiani in 2007 proposed an all-inclusive model in symmetric to Brodo's three parts, with three unique layers been added: (1) the ecosystem required infrastructure (2) area explicit frameworks involves services, solutions and elements custom-made for an explicit area, and (3) local frameworks tends to include sector-specific systems.

Besides, the authors layout a methodology how to foster e-learning environments. The means incorporate (1) recognize necessities of organisation, (2) developing the innovation arrangement: choosing the right LMS, (3) educational plan, (4) content in an ecosystem, and (5) constant improvement of uses and framework.

Brodo's unique model tended to for the most parts of the content and technological dimensions, and the model zeroed in on organizational learning with less opportunity for students choosing tools of their liking. The expansion of Uden et al. principally centered around technological viewpoints and builds the adaptability of learning conditions to be made out of distributed services.

### C. Knowledge Based Ecosystem

Shrivastava in 1998 was persuaded by the way that organization need to adapt to ever evolving technology and knowledge. In view of that he recognized the requirement for a system to consolidate human scholarly capital and advanced technological processes, and he proposed knowledge ecology concept for business education and skill training. The knowledge ecosystem apparently resembles a characteristic ecosystem as far as connection and exchange inside units in the framework, with their current circumstance and even with different environments. Such frameworks can be incorporated at various layers and levels to shape more mind boggling frameworks. The author besides traces that knowledge ecosystem comprise "of interlinked information assets, data sets, human specialists, and artificial knowledge specialists that on the whole give an online information to anyplace whenever

execution of organisational tasks." Organizational tasks in this setting incorporate work execution, learning activities and surprisingly both may obscure into a constant getting the hang of working process.

Key components of such a kind of ecosystem systems incorporates:

(1) core technologies for both the framework and considerable knowledge on the business, (2) basic interdependencies in a mind boggling social innovation organization of people, frameworks and systems inside and outside the organisation, (3) knowledge engines and its creators and (4) performance directed activities to change over knowledge in financial worth and actual physical actions. Shrivastava's parts of a knowledge ecosystem for learning and training covers angles which can fundamentally connected to technological, learning community and organizational dimensions.

**D. ELES (e-learning ecosystem) Model from Chang and Gütl**

Another methodology for recent learning settings has been presented by Chang and Gütl in 2007. This methodology depends on the first thought of ecosystem system as above. In a summed up an ecosystem system is characterized by living and non-living segments and every one of their interrelationships in determined physical boundaries. Changing that to the learning area, Chang and Gütl proposed the meaning of learning ecosystem (LES). LES comprises of the stakeholders joining the entire chain of the learning interaction and the learning utilities, the learning environment, inside explicit boundaries, which the authors call "learning environmental borders."

Given the theoretical definition as expressed over, a first conventional model for learning circumstances is illustrated as follows, see likewise Figure 3. As the biotic or living units in the environment the learning networks and different stakeholders like educators, mentors, content suppliers, instructional designers and academic specialists, structure the living parts of the learning ecosystem. The learning utilities equivalent to the abiotic or non-living units (or the learning environment similar to the physical) address the non-living parts, which incorporate the learning media (content and pedagogy), tools and technology applied in conventional instructing techniques. The learning ecosystem limits, a similarity to the predetermined physical limits of the environment characterizes the physical and consistent boundaries of the learning framework. That is one of the framework's attributes, which are in like manner determined as the learning ecosystem system conditions. These conditions are controlled by outside and inward impacts, like development of knowledge, educational objectives, learning tasks, socio-cultural dimensions, and expectations by society.

The primary interests in the learning domain are connections and communications identified with the flow of information just as transformation and transfer of knowledge. Like an organic ecosystem, in a learning environment, people can group naturally and can associate with one another or with learning utilities at the individual or group level. They additionally can perform, change or adjust explicit practices to add to or perturb the accomplishment of the learning ecosystem. Changes in the learning environment conditions impact the "conduct" of the framework and its parts. To be fruitful and to be important for the framework, every person and group should adjust to the natural environmental conditions to discover their roles. To fit them all together, appropriate learning utilities should likewise be accessible.

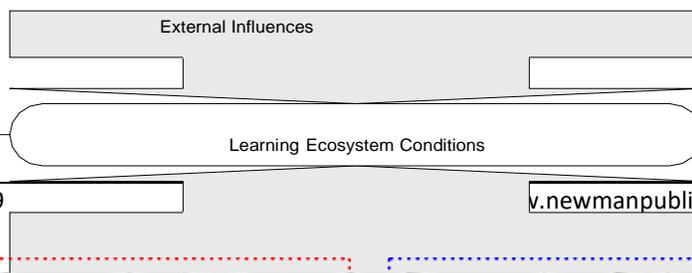


Figure 3. Learning ecosystem system (LES)

The authors likewise accentuate that the conventional perspective for any learning situation can also be applied on the proposed learning ecosystem, for example, in face-to-face. This is to state that in any learning circumstance biotic and abiotic segments or bunch of parts, their connections and co-operations along with the environment's conditions must be thought of. Moreover, the biotic and abiotic parts just as the learning ecosystem boundaries and different states of the learning ecosystem are on a basic level dynamic.

By confining the framework's states of the proposed learning ecosystem to the e-learning space it tends to be tightened to an e-learning environment (ELES). This permits instructors and field practitioners to recognize and assess (a) the points of interest of the learning communities and different stakeholders, (b) the more explicit learning utilities, and (c) the more confined learning ecosystem conditions.

#### **E. Learning and Teaching Ecosystem Model**

Frielick proposed an ecosystemic approach for instructing and learning which – as the author guarantee – goes behind the constructivistic approach and moves towards the enactivistic approach. The thought depends on the idea of addressing the various phases in the learning interaction.

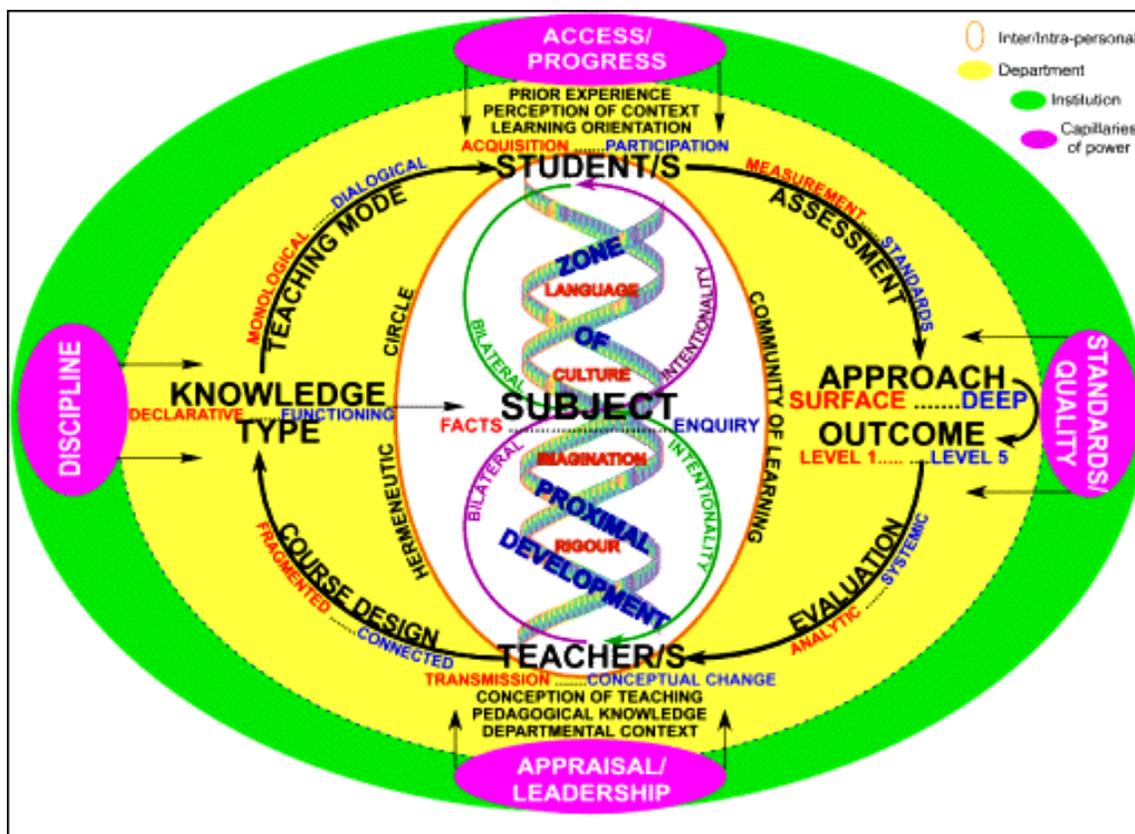


Figure 4. Learning and Teaching Ecosystem Model- Frielick

Ecosystem model of taking in and educating from ecosystem epistemology where the individual brain is only a piece of a bigger interconnected web of mental processes. In light of that the key thought is that the “ecosystemic process of transforming information into knowledge, in which teacher, subject and student relationships are embedded or situated in a context where complex interacting influences shape the quality of learning outcomes.” Consequently, the ecosystem model illustrated in Figure 4 spotlights on the learning and teaching on various levels (on the between and intra-individual level, on department and on institutional level). The model additionally (course design, teaching mode, appraisal and assessment) and considers teaching goals, pedagogy, learning strategies and students' inclinations.

### Conclusions and Suggestions

In this paper efforts are made to show that learning should be viewed as incorporated exercises which occur over the whole life pattern of the people in basically all aspects of life. Learning isn't limited to one student or a stable pre-characterized group. The organization of learning specialists and sources progressively changes as indicated by circumstances and setting; it might incorporate people, computer based, networks and organisations. Moreover, not just preparing and procuring information is a key to an advanced learning approach, yet additionally content creation, collaboration and community-based practice for knowledge and competence enhancement are significant achievement factors. Thus, the learning environment should be sufficiently adaptable to help the previously mentioned circumstance. Also been illustrated that ICT-based interventions have similarly developed from content-focused and more static learning frameworks of the e-learning 1.0 time to upgraded, individuals driven methodologies which have gotten famous as e-learning 2.0. Features incorporates relationship between

roles of facilitators and students, the cooperative idea of learning, move of prior knowledge to beneficiaries, focusing on content sharing, partnership, reuse and re-purposing, adjusting as per personal needs. The main components of an e-learning 2.0 environment which should be considered are (1) the learning content, (2) the learning cycle, (3) the learning community, (4) the organizational view, and (5) the technological dimensions. In spite of the fact that e-learning is getting progressively famous, as far as anyone is concerned no adequate ideas, models and structures for exploring and creating e-learning 2.0 applications are accessible up until now.

Moreover, it is investigated and shown that the thought of ecosystem which depends on a basic ecosystem idea is relevant to portray and demonstrate techno-social frameworks in different application areas. The possibility of the environment is additionally an intriguing and fascinating comprehensive methodology which can be applied in the learning area. A determination of ecosystem system-based models for learning circumstances and application has shown that every one of the models covers incompletely the previously mentioned measurement of the learning context however none of the models tends to adequately all measurements.

To more readily uphold improvement and assessment of e-learning 2.0 applications and conditions, it is suggested to deal with a system which consolidates and expands existing environment-based models and will give rules to cover all dimensions by explicit models and to apply them.

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28.

**EFFECTS OF SOME POISONOUS PLANTS ON HUMANS AND GOATS****Dr. Shaikh I. M.**

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Dist. Parbhani (M.S.), India.**Abstract:**

A plant that when touched or ingested in sufficient quantity can be harmful or fatal to an animal or any plant capable evoking a toxic or fatal reaction are called **poisonous plant**. The study of poisonous plant is known as **phytotoxicology**. Most of the poisonous higher plants are Angiosperms, or flowering plants, but only a small percentage are recognized as poisonous. The present study focuses and investigated on biodiversity of poisonous plants from Parbhani district of Maharashtra State, India. Parbhani is situated in the mountainous Ajanta ranges of Sahyadries. A part of Parbhani district was undertaken and 25 different plant species were identified as poisonous plants from it and investigated. They have taken their place in personal gardens as ornamental plants in compound of bungalows. Here, the effects of these different poisonous plants on human beings and on enclosed goat farming, the parts of poisonous plants and their symptoms of poisoning are discussed.

**Key words:** Poisonous plants, Plant parts, Symptoms of poisoning, Goat farming.

**Introduction:**

In Maharashtra State, Parbhani district lies between 18.45 and 20.10 North Latitudes and 76.13 and 77.39 East Longitudes. It is one of the eight districts in the Marathwada region of Maharashtra State of India which is well known for religious tourism of Jainism, Hinduism (Wikipedia). The district is bounded on the North by Hingoli and Buldhana districts on the East by Nanded and Hingoli districts, on the South by Latur and on the West by Beed and Jalna districts. Parbhani district is at an average height of 357 metres from sea level.

Parbhani district has major forest region, it covers 6251 square kilometers, a land area spread in 868 major and minor villages. The poisonous flora of the forest shows great biodiversity with some dangerous but beautiful plants (Naik, 1998). The present research paper investigated and presents information about poisonous plants and their parts and symptoms of poisoning and remedies practiced on human beings and goats.

**Materials and Methods:**

In different seasons for the collection of different poisonous plants, frequent field trips were arranged in different places of forest area of Parbhani district. Various poisonous plants were collected, identified and their herbarium sheets were prepared, some are preserved in 10% formalin for future study and some deposited in research laboratory. Some of them are used as green fodder and dry fodder for enclosed goats and symptoms of effects noted.

**Observations and Results:** The observations and results are presented in the following table:  
**Table: Poisonous plants, their poisonous parts and symptoms of poisoning.**

Sr. No.	Poisonous plant	Local name	Family	Poisonous part	Symptoms
1	Abrus precatorius	Gunj	Fabaceae	Seed	Heart problems, Vomiting, Diarrhea Bleeding from retina.
2	Alangium salvifolium	Ankol	Alangiaceae	Root bark	Heart problems, Headache, Looseness.
3	Amorphophallus sylvaticus	Jangali Suran	Araceae	Underground corm	Irritation in throat and intestine.
4	Anamirta cocculus	Kakmari	Menispermaceae	Fruits	Vomiting, Headache, Affects blood circulation, Unconsciousness.
5	Annona squamosa	Sitaphal	Annonaceae	Seed powder	Irritation, Eye problems.
6	Calotropis gigantean	Ruchaki	Asclepiadaceae	Leaves	Irritation of skin, Low B.P., Bradycardia, Vomiting.
7	Carebra odollum	Sukanu	Apocynaceae	White latex or Kernel	Nausea, Hyperkalemia, Heart attack, Thrombocytopenia.
8	Clematis triloba	Morvel	Ranunculaceae	Leaves and Flowers	Colic, Diarrhea, Irritation in stomach.
9	Croton tiglium	Jumalgota	Euphorbiaceae	Seeds	Toxicity to digestive track, Diarrhea.
10	Datura innoxia	Dhotra	Solanaceae	Leaves, Flowers and Fruits	Bradycardia, Rapid breathing, Affects brain.
11	Euphorbia bamhartii	Tridhari Nivadung	Euphorbiaceae	Milky juice	Blindness, Vomiting.
12	Euphorbia tricualli	Sher	Euphorbiaceae	Latex	Harmful to dermal of mucous membrane.
13	Gloriosa superba	Kallawi	Liliaceae	Root bulb	Causes injury to cornea. Stomach pain.

14	<i>Ipomoea carnea</i>	Beshram	Convolvulaceae	Whole plant	Vomiting and Heart problems, Abnormal endocrine and gastrointestinal functions, Alteration of immune system, Abnormal embryogenesis.
15	<i>Jatropha curcas</i>	Mogali Erand	Euphorbiaceae	Seeds	Vomiting, Stomach pains, Diarrhea.
16	<i>Lobellia nicotianaefolia</i>	Devnal	Lobelliaceae	Leaves and seeds	Nausea, Heart arrhythmia, B. P. increases.
17	<i>Mucuna puriens</i>	Khaj Kuri	Fabaceae	Fur on pods	Intolerable itching pains.
18	<i>Nerium indicum</i> Mill	Kaner	Apocynaceae	Leaves	Heart problems, Dizziness, Diarrhea and Respiratory paralysis.
19	<i>Peganum harmala</i>	Harmala	Rutaceae	Capsule	Hallucinations, Brady cardiac, Vomiting.
20	<i>Plumbago zeylanica</i>	Chitrak	Plumbaginaceae	Root	Skin burn, Vomiting.
21	<i>Randia dumetorum</i>	Gelphal	Rubiaceae	Fruit	Vomiting, Indigestion, Anorexia
22	<i>Ruta graveolens</i>	Satap	Rutaceae	Seeds	Painful gastrointestinal irritation, Fainting, Sleepiness, A weak pulse, Swollen tongue.
23	<i>Semecarpus anacardium</i>	Bibba	Anacardiaceae	Fruit and bark	Skin swelling, Red urine, Anuria.
24	<i>Terminalia bellirica</i>	Behada	Combretaceae	Seeds	Vomiting, Headache, Fatigue.
25	<i>Thevetia peruviana</i>	Piwali kaner	Apocynaceae	Fruits and seeds	Affects heart, Cold, Vomiting, Uneasiness, Diarrhea, Low B.P.

## Conclusion:

The forest of Parbhani district shows great biodiversity with some beautiful but dangerous plants, few of them are identified as poisonous plants and some of them have undertaken their places in compound garden as ornamental plants of bungalows (Bernard Smith, 1988).

The identification of Poisonous Plants and their parts and their morphology was done by referring the colorful Atlas of Poisonous Plants (Leeuwenberg, 1987). During present investigation period we have conducted the interviews with local experienced villagers for remedies practicing on poisonous plants and their poisonous parts which were consumed directly or indirectly by human beings and enclosed goats in goat farming as fodder. It extends toxic actions and interfere the metabolism of victim (Joshi, 2002).

The incidence happen regularly in rural parts especially children and old or aged persons get affected by poisonous plants and parts of poisonous plants showing hazardous effects or in extreme case death occurs (Chopra et. al., 1965).

In present investigation a surprising thing was noted in enclosed goat farming that is during goat feeding by green and dried fodder of poisonous plants and parts of poisonous plants it did not show any hazardous effects and death never occurred. Another finding was noted that the milk and mutton of these goats also did not show any toxic effects on human beings, children and old or aged persons also. Milk of goats is considered as tonic and has medicinal values. In many diseases goat milk is used to cure the diseases like fever, jaundice, tuberculosis, ulcers etc. In short it has importance to all diseases. Even human infertility is also cured by it.

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