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A STUDY OF ADVERTISEMENT LAW WITH SPECIAL REFERENCE TO BODY POLITICS

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Every day, when a person wakes up, he follows his routine and seeks for updated and current news of worldwide. For this purpose, he goes through newspapers, television, radio etc. Meanwhile he came in touch with advertisements. The word advertisement was emerged as a product of commercial age, “Every presentation for the promotion of products, services or idea would fall within the meaning of advertising.”¹

It plays an incredible role as a propagator mean to reach the masses regarding to sale any product, to offer any service to spread any perception on it even it became a reckonable force to persuade awareness in the world at large. World of advertisement widely participates to increase global commercial growth by imparting subsequent demand for the products and services which leads to promotion of product and its distribution, Aforesaid content concludes that in today’s aspect advertising has to be considered as a vital, phenomenal essence to become a main stay of media.

Analogous, digital and print broadcasting media established a relationship between producers and consumers via advertisement to promote market strategy which aims to secure their outlets in terms of buoyancy, like Broadcast communication media assures being a strong partner in the process of helping their clients to achieve their goals. Television Broadcasters rely on advertisements to increase market share and expand consumption of wares through campaign. Online direct mail advertising develops strategy to make public at large as an integral part of his clients.

ADVERTISING AND BODY POLITICS

Advertising is a significant agent in socialization of modern industrial society as it works to enlighten public in terms of social, educational and health issues. Advertisers depicts a concept which laden with the feel of commercial realism regarding the subject matter on which it is based. In commercial realism advertisers try to present the Advertising world in a way which it could be real- “Erning Goffman”.

Consumer culture allows display of human body idealized with images of youth, health, fitness and beauty of a man, women or a child. Underline of this concept, advertising industry using a human body as a sight of pleasure and creating anything irrespective of emphasizing essentials and deemphasizing materials. Advertising world emerged as a powerful arm of mass media and it is creating a sphere of fantasy all around us, but many of us believe that we are immune from its effects.

Commercial media targets human body and gets support from advertising revenue from the fashion, beauty, diet and food industries, even their survival depends upon their ability of serving eye pleasure advertisements. Treating of human body as an object in ads and advertising images is developing a climate in which marketing of women bodies and use of children as an object is acceptable. Contrary to this, besides contributing as one of the most powerful educational forces in the culture, advertising ignores the profound seriousness towards the impact on society and ubiquitously serving cheapness in the mainstream. Human bodies are the target of advertising industries and they get exploited in many forms. This could be named as Body Politics in add world.

“Body Politics” is set of material elements and technique that serves as weapon, relays, communication routes, and supports for the power and knowledge relations that invest human bodies and subjugate them by turning them into object of knowledge.” (Rabinow, 1984:175)
“Body Politics stands for the political nature of symbols and practices surrounding the politics and human body.”(Ong& peletz 1995) ²

Rest of others women body is used to array an advertisement gorgeously to create beauty myth most of the time. Beauty myth has developed a standard of feminist that is impossible to attain for a woman. In the worst of this they try to define woman that whothey are and what they should be. This led to think a woman of average normal appearance that she is inadequate in her looks or less beautiful in comparison to the extra ordinarily attractive women which she usually saw in advertisements. Another aspect of this body/beauty industry is that it grooms an unrealistic expectation from the males that females must look or behave like the women in advertisements. An advertisement which aimed to sell deodorant lure his customers through showing a well maintained figured girl who is using that deodorant. This urges a logical question that, how could a woman body express the real feel of fragrance of that deodorant? This is a least

example to state this real fact that advertising industry becoming body/beauty industry which doesn't works on ethical grounds but actually intoxicating the mentality of the mass.

Media in its any form merely is conveying appearance of women either as a sexual object or as an attractive material standing nearby a product, this leads to a rapid growth in exploitation of women in a business world. In this context, we can see another phase of Body politics in Juris prudential aspect that use of women as an instrument in marketing through advertising is against the ethics and morality which is surely causing pain, bringing unhappiness in the society.

It could be said that advertisement world is precisely working as anti-utilitarian. Theory of utilitarianism coined by Bentham who believed in maximum good for the maximum number. This states to hold the view that an act is said to be ethically right act if it produces greatest good or happiness for the greatest number.

Irony is that women are treated as a thing rather than as a human being in advertisements. This could be seen in many forms of exploitation of women in marketing practices. An analysis reveals that targeting of women as sexual instruments in ads includes nudity (dress), physical attractiveness, seductive behavior, innuendo. Advertising industry is working to develop unethical milieu in which wide usage of women disrespectfully and treating them merely as a means to achieve their goals is common in notion. This immoral practice of body politics is against the comfort of parents, women associations and religious institutions. It even inhibits children from becoming wise and negatively affecting their physical and mental growth.

WOMEN RIGHTS

Being an essential factor of communication and necessary element of economic growth of the society, advertisement industry is prevailing as a major nuisance to users in terms of sending wrong message in the society regarding discrimination and morality. Targeting women on the name of body politics led to invasion of constitutional rights, human rights and other concerning laws of women's rights as a term, typically refers to "the freedom's inherently possessed women and girls of all ages, who may be institutionalized, ignored or illegitimately suppressed by law custom and behavior in a particular society."³

In international convictions for the protection and promotion of women rights. The convention on the Elimination of all forms of discrimination against women (CEDAW) 1979 by UN General Assembly, state commit to undertake and establish standards to end discrimination against women in all forms, abolish discriminatory laws against women and adopt appropriate ones.

Human declaration of human rights states in Article 1 that human beings are born free and equal in dignity and rights. Article 3 of the declaration states that all are equal before the law and entitled without any discrimination to equal protection by law.

Above said Articles are endowed by Declaration of Human Rights to protect women on every core of life against discrimination. But in practical scenario women have been treated as an object in advertisement in infringement of aforesaid articles of Human Rights.

Advertisement industry is invading the fundamental right of women, which is enshrined in Article 21 of constitution of India. As per the article, it is established that no person shall be deprived of life or personal liberty.....and the life includes life which is to be lived with dignity, self-respect and morality.

Although media is sourcing advertisements under Article 19(1)(a) of Indian Constitution pertaining freedom of speech and expression yet world is going far most day by day with excessively entertaining the concept of body politics on the name of Article 19(1)(a) of Constitution of India.

In addition to this, provision of Indecent representation of women (Prohibition) Act 1986 has been seen through advertising. Section 2 defines indecent representation of women as “the depiction in any manner of the figure of a woman, her form or body, or any part thereof in such way as to have the effect of being indecent, or derogatory to or denigrating women, or is likely to deprave, corrupt or injure the public morality or morals.

As per section 3 of this act, any kind of the publication or exhibition of any advertisement which contains indecent representation of women is prohibited. Even section 4 of the Act also prohibits the production, selling, hiring, distributing, circulating and sending by post any book, pamphlet, paper, slide, film, writing, drawing, painting, photograph, representation or figure which contains indecent representation of women.”⁴

Advertising Standards Council of India (ASCI) is coded for regulating the advertisement in concern to safeguard the interests and rights of consumers. ASCI was established to ensure that all advertising shall be honest, truthful, legal and decent. Council is working on this guideline which ensures that advertisements are not offensive to generally accepted standards of public decency.

There are so many measures provided under various laws regarding media and advertisement that marketers take due care while designing an advertisement ensuring that advertisements are truthful, honest and decent in presentation. Stringent laws are needed to censor advertisements which targets women as an object of marketing their wares irrespective of dignity and ethics of the society. Crux of this article depicts that a proper code is needed to be established to eliminate all advertisements pertaining senseless, irrelevant, distracting ideas which lays a strong, adverse impact on the minds of viewers and effect their moral emotions. It is a matter of concern that there are so many laws lead down by the Legislation to regulate advertisements but a major lacuna in the system is needed to stringently enforce these laws. This is expected from the law makers to frame such kind of legislation that puts a limitation on the market strategy of advertisers which prefers to prevail obscene, immorality in public. Body

politics in its concept is creating a beauty myth and is not attaining criticism on the name of consumer culture. This situation is sheering slow poison of cheapness in body/beauty industry. It is the duty of the government to take certain reformative actions which aim to wipe out illegitimate showbiz from add world. In addition to this, a panel is ought to be established to supervise and monitor advertisements which focus on women figure in making customers at large scale, and allow them to take strict steps to ban aforesaid advertisements which are easily encountered on websites, newspapers, magazines, calendars etc. This article is a step that derives attention to prevent women's rights to be infringed through media and protect her body from becoming a target of politics.

Notes & References

¹Justice of B.P Sawant and P.K Bandyopadhyay, Advertising Law and Ethics, Page 5.

²Arratee Ayuttacom - ICIRD 2013, Article-The Body Politics and Politics of bodies in case of female flight attendants, Page 4 of 13.

³Media Law and the rights of women in India.

⁴D.P.S Verma, Former Professor, Faculty of Commerce and Business. Delhi School Of Economics, University of Delhi. ILI Journal. Volume 48, 2006.

A. D. Harvey, Body Politics: Political Metaphor And Political Violence

MUTE CRY IN THE SOCIETY: A COMPARATIVE STUDY OF OPPRESSED GIRLHOOD IN THE SELECT WORKS OF ALICE WALKER AND BAMA

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Growing up is a challenging task especially when one belongs to a marginalized class like the African American in the American context or the Dalit in the Indian context. It becomes more challenging in case of women. Agencies such as race, caste, class and gender determine and define girlhood. These forces take shape in larger spheres of society and family and the relationships that emerge there also play a vital role in the growth and survival of a girl from the oppressed class. The word society is not an umbrella term that encompasses all races, cultures, castes and creeds. Owing to its plural nature, a society comprises varied communities with inherent power hierarchies. Depending upon the power structures, some are privileged whereas some are subjugated. In America, the African American society has suffered much oppression because of the racial prejudice. In India, Dalits are marginalized because of the *varna* based caste system. In both the cases a woman is more deeply in shadow, firstly being a woman and secondly being a Dalit.

Dalits and African Americans are recognizably the “others” in their respective societies. This is more so in the case of Dalit and African American women. It is important to examine how the “other” women negotiate their identities inside and outside their groups in the context of sexism within patriarchal society. The historical subjugation of people based on their race and caste assume a further paradigm of gender discrimination when the women

struggle for identity and respect not only against the respective supremacists who have historically exploited them sexually but also against the men of their own groups who often fail to acknowledge their rights and contributions in the struggle against oppression. Moreover, economic issues have also informed the struggles of underprivileged women and have divided black feminists from white feminists in USA and Dalit feminists from upper caste and urban feminists in India. Angela Davis, Alice Walker, bell hooks, Gloria Anzaldua and Cherrie Moraga, among others, have discussed the experience and need for organization among black women. In India, Dalit feminism is an emerging phenomenon although some writers like Anna Bhai Sathe have done some notable work.

Alice Walker and Bama's works focus the oppression and exploitation of African American and Dalit girls respectively, their works also focus on the crucial issue of the kind of education made available for the girls from the oppressed community, the price paid to be educated and the need to overcome the manipulative dominant society by devising an alternate history. In the African American literary scenario, Alice Walker expresses her concern about the African American girl who grows up in a family which is torn by societal pressures. She explores White American mainstream beliefs that have been internalized by the African American families. These beliefs have led to the repression of sexuality of a girl and denial of space in private and public spheres. Often the girl comprehends the world around in silence. As she grows up into a woman, she recoils into her silent recesses to mark her protest. In the context of Tamil Dalit literature, Bama questions certain upper caste mainstream ideas that have entered the Dalit family. Adapting these ideas and enforcing them on the girl can be traumatic to her. Bama's works deal with this enigma of coming to terms with notions and beliefs that are thrust on the girl by the dominant caste.

Alice Walker's *Possessing the Secret of Joy* (1992) focuses on the cruel practice of female circumcision that mutilates the girl both physically and psychologically. Tashi's sister Dura bleeds to death after cliterodictomy. It is significant that despite knowing Dura's fate Tashi allows herself to be mutilated. Tashi offers herself to the traditional Olinka knife to be accepted by her people and to get the scar that would give her the Olinka walk in which "the feet appear to slide forward and rarely raised above the ground" (66-67). It is important to note that this purification ceremony is for girls only.

Bama deals with the gender oppression within the Dalit family in detail in her novel *Sangati* (1996). Fatima, the narrator complains about the gender bias suffered by a Dalit girl. Vellaiamma, the narrator's grandmother feeds her grandsons better than she feeds her granddaughters. She believes that they would take care of her in her old age. Fatima observes that the male babies are breastfed longer. As boys, they are treated better and enjoy more play time. However, a Dalit girl's days are marked by hard labour. The narrator lists forms of gender oppression: "We shouldn't talk or laugh loudly; no lying down on our backs, we should walk with our heads bent, our eyes on our bigger toe" (32) The life of Jeyarani, who shoulders the burden of running the family during her mother's many pregnancies is moving. She understands the plight of her mother, who conceives each time her father makes a visit. She holds the broken family together apart from supporting her mother. Thus in these instances we note that a Dalit girl's life is not free of gender oppression and patriarchal attitudes.

A girl from an oppressed class is often denied her private space. There is an invasion of the girl's mindscape. The confusion caused when this invasion occurs at a physical level is depicted in Walker's novel *The Color Purple* (1982). When the father figure in her life sexually abuses Celie, she is greatly traumatized. In order to protect her sister from him, Celie gives in to his desires. This novel explores the exploitation of the girl that takes place within the family. This takes on a different angle after her marriage to Albert. Albert marries her to tend to his children. The moments of intimacy Celie shares with Albert are also for his pleasure only. The plight of an African American girl is depicted in Sophia's revelation to Celie, "All my life I had to fight. I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and my uncles. A girl child ain't safe in a family of men" (42). The invasion of the girl's private space, be it mental or physical, leaves her crippling.

Identical situations of invasion of a girl's private space can be traced in Bama's fiction also. Bama's short story "Panakkari" (1996) depicts the life of Rasathi, who has no time or space for herself. She is deprived of school or playtime. She forgoes classes at school to take care of her infant sibling. Eventually after her father's death, she resigns herself to the life of a maid at her master's house. A similarity can be drawn from Jeyarani in Bama's novel *Sangati*, who has a deprived girlhood with her needs fading in the backdrop. It is customary in many households to allocate some separate space for the girl who has attained puberty.

This space is given to help her cope mentally and physically with the changes in herself. Fatima, the narrator of *Sangati* observes that her cousin Mariamma is denied this privilege. As a poor Dalit, the fourteen day ceremonious space is also denied to her. Later when Mariamma is wrongly accused of adultery by the upper caste Kumarasamy, she is denied public space. She is silenced and the village court finds her guilty because an upper caste man makes the allegation. She is not allowed to defend herself and as a solution, she is married off to Manikkam. Her irresponsible father supports this verdict. In *Karukku* (2000) Bama records the space she makes for herself in the narrow confines of a bathroom.

Getting education is another crucial issue as far as girls from the oppressed class are concerned. It is not easy for them to get education. Alice Walker's short story "How Did I Get Away With Killing One of the Biggest Lawyers in the State? It Was Easy" (1981) explores the price that an African American girl must pay to be educated. The young narrator of the story is forced into a sexual relationship with a much older married White lawyer. The bait used to lure her is the promise of education. Enticed by lawyer Bubba's offer, the adolescent narrator consents to have her mother sent to a mental asylum. When she realizes what she has done, she murders the White lawyer and takes his money. She ceases to succumb to the exploitative system. She says "One of the carrots Bubba always dangles before me was that he was going to send me to college; I didn't see why he shouldn't do it" (26)

When the situation of a Dalit girl is addressed the situation of a Dalit girl, it is observed that in a society plagued by caste and class prejudices, education is often denied to her. Bama's story "Panakkari" traces Ramayee's difficulties in getting education. Her parents work as labourers in a landlord's house. Ramayee shoulders the responsibility of taking care of her infant sibling. She attends school with her brother and hopes to get her free midday meal. The teacher reprimands her when her brother soils the classroom. Even this intermittent schooling ends with the demise of her father. She accompanies her mother to the landlord's house where apart from looking after her sibling she also assists in the household chores. In sketching the character of Ramayee, Bama traces the tragic fate of many Dalit girls. A recent

report on rural education in Andhra Pradesh revealed that girls were provided primary education only. When probed it was found that sexual harassment, rape and lack of hygiene in state-run schools discouraged girls from going to schools.

Alice Walker discusses the issue of education by presenting the harsh realities of the biased education available for African American girl and highlights the heavy price she must pay to be educated. She stresses the need to discard mainstream history that is thrust on the marginalized groups. Bama projects the handicap of poverty of rural Dalit families that obstruct the girl from getting educated. She examines the corruption involved in the educational system.

Owing to their peripheral position within the marginalised societies, the young girls often face sexual exploitation. From the days of slavery, African American girls have been abused sexually. Adolescent girls were more vulnerable to sexual overtures of White slave masters. In Alice Walker's novel *Meridian* (1976) the half white man George Dexter lures adolescent Meridian Hill into his home with petty gifts. He places his bulging wallet within her sight. The economically deprived state of African American girls often drives them to give in to the white man's demand. In Dexter's absence his assistant pursues her. This results in Meridian's intimate relationship with Eddie by which she becomes pregnant. African American girls are not only exploited by the Whites but they are sexually abused by the African American men also. As bell hooks observes:

While black parents admonished daughters not to submit to sexual assaults by white men, they were not encouraging them to reject similar approaches from black men. This is just another indication of the way in which the pervasive concern black people have about racism allows them to conveniently ignore the reality of sexist oppression. They have not been willing to acknowledge that while racism caused white men to make black women targets. It was and is sexism that causes all men to think that they can verbally and physically assault women sexually with impunity. (68-69)

In the Indian society, the Dalit girl is doubly oppressed because of her peripheral position within the marginalized community. A. Marx says that in the history of India, more Dalit women have been “sold into slavery” (44) and “forced into prostitution” (44). According to him, even in the contemporary society, the Dalit women are more sexually harassed in police stations when compared to their upper caste counterparts. Bama’s works deal with the sexual exploitation of the Dalit girls. In her story “Dhavani”, Bama reveals the ill-treatment meted out to Chellakili in the hands of her employer. Bama does not state Chellakili’s sexual exploitation explicitly; she employs the technique of introducing a conversation between the villagers. The observation, “Her sons and his friends used to misbehave with Chellakili. Though she was aware of this, she overlooked it” (67), speaks about the exploitative society. Bama’s use of the symbol of dhavani announces the attainment of puberty of the girl. It is that vulnerable stage when a girl is both a girl and a woman. Therefore the red dhavani that is sent with Chellakili’s belongings reveal that she might have been sexually assaulted. The wearing of the dhavani celebrates the growth and maturity of the body. It also prepares the girl psychologically to come to term with her new self. The ceremonious draping of dhavani is performed by the mother figure of the family. However her employer sends Chellekili’s dhavani. The symbol of dhavani thus carries two-fold meaning of Chellakili’s possible attainment of puberty and sexual abuse.

A parallel can be drawn between the situation in America and India. Rape and sexual assault of girls and women of the oppressed communities in both the contexts stem from man’s need to project his power. Alice Walker’s fiction depicts sexual assault explicitly and there is a resounding tone of anger. Bama refers to rape subtly and much is left unsaid. Thus the oppressive forces the girls from the oppressed or subjugated community must overcome in a society are denial of education, sexual exploitation and race, caste/class bias. She is overworked physically and often suffers from malnutrition. She must battle against superstitions and myths that surround her. Within the circle of her family, she feels the threatening presence of mainstream ideas and notions seeping into her private space. The members of her own family silence her. Alice Walker vehemently condemns the filtering of ideas of the mainstream society into the African American family. She draws inspiration from specific experiences of her life and attempts to universalize the experience of women as a whole. She expresses her anguish at the physical abuse that the African American girl

undergoes in her own family. She draws sharp pictures that present the harsh realities that the African American girl faces. Bama on the other hand, discusses the problems relating to the Dalit girl belonging to the deprived section of the society. She makes no effort to universalize her experience but tries to question her society for internalizing upper caste values and instilling them in a girl.

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MARITAL RELATIONSHIPS IN SHASHI DESHPANDE'S NOVELS: *ROOTS AND SHADOWS AND A MATTER OF TIME*

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Abstract

Shashi Deshpande's two novels *Roots and Shadows* (1983) and *A Matter of Time* (1996) present the changing scenario of marital relationships. Three phases – nineteenth century, early twentieth century and later twentieth century – have been represented by the characters in these two novels. The nineteenth century is represented by Akka and her husband in *Roots and Shadows* and Vithalrao and Manorama in *A Matter of Time*. The early twentieth century and later twentieth century are represented by a number of couples from these novels. Arranged marriages were the norm in the first phase. The changes are noticed in the next two phases with a growing space for the individual woman.

Key terms : arranged marriage, love marriage, inter-caste marriage, marriage of convenience, desertion.

One of the major concerns of Shashi Deshpande as a novelist is the depiction of the marital relationships among the characters she has portrayed. She depicts what happens to men and women in and after marriage, what they have been, what they have become and what is in store for them. In her two novels *Roots and Shadows* and *A Matter of Time* Shashi Deshpande presents characters belonging to four generations corresponding to the time frame of about one hundred and fifty years that span the major portions of the nineteenth and

twentieth centuries. The changes in status of men and women and the changing nature of marital relationships are presented in these two novels. Indeed, India is incredible – in her landscape, in the tourist attractions, in her cultural heritage and the simultaneous co-existence of the family patterns from the extended and joint families to the nuclear, four-cornered or triangular-shaped families. The oldest text Rig-Veda, welcomes the daughter-in-law in the husband's family like an empress "samrajni-iva" as a river enters the sea : "Come, O desired of the gods, beautiful with tender heart, with the charmed look, good towards your husband, kind towards animals, destined to bring forth heroes. May you bring happiness to both quadrupeds and bipeds" (Rig-Veda, X, 85.27). The equality of partnership between the husband and the wife is advocated in the Vedic ideal of marital relationships. The rituals, the vows and counsel in the marriage ceremony enjoin the same equality and prestigious status to the woman. There is of course a gap between the cup and the lip, the precept and the practice, the professed ideal and the actual practice. These two novels by Shashi Deshpande like her remaining nine novels reveal this gap between the desired and the real. The saga of four generations in these two novels illustrates this changing trend in marital relationships between the husband and the wife.

The first generation marital relationships are reported. In *Roots and Shadows*, the marital relationships of Akka, the grandfather's younger sister are reported by Atya (Narmada) to Indu the protagonist to bring out the hardships that Akka suffered in her marriage. It was an arranged marriage between Akka and her husband and the family position was the determining factor. Akka's husband was a man of thirty years in age, of bulky coarse features. Akka then was just twelve years, a small, dainty and pretty girl. It was an early, almost a child marriage of two unequal partners. Akka never told anybody what she suffered but every day, and in particular, every night for her, was that of untold suffering, brutal tormenting and physical abuse. She wept every night but nobody ever enquired the cause of her sorrows. Her mother-in-law whipped her, starved her for days, locked her up but never stopped to send the young wife to her husband's room. In those days there was no escape from a husband. Akka could not give birth to a living child. Her husband had the weakness for women and always had mistresses. After his marriage he took up for one woman whom he wanted to give Akka's ornaments. Their married life for fifteen years had already passed and Akka kept those ornaments safely in her father's custody. Then Akka's husband had a stroke. For the next two years Akka nursed him and kept him spotlessly clean. Even in such a condition, the man, unable to speak, produced some horrible sounds which Akka understood as his desire to meet his mistress. Then Akka, cool and calm, said, "Listen to me. It is my turn now. I've listened to you long enough. She came here. Twice. She wanted to see you. She cried and begged to be allowed to see you just for a while. I threw her out. You'll never see her again" (Deshpande, 1983 : 72). After his death, Akka came to her father's house and established her authority over the destiny of her brother's children and grandchildren with an iron hand and indomitable will.

Indu's grandfather's and his sister Akka's cousin Old Uncle is another first generation character in *Roots and Shadows*. After the tragic death of his grandson Naren, Old Uncle himself remembered his wife, who had died fifty years ago. "I wish, Indu, you could have known her," he (Old Uncle) said. "She was only thirteen and an ignorant village girl when I married her. And I, a bookish solemn young man, thinking it my duty to educate her. She taught me so much more herself. She knew how to reach across to any person, so easily getting over the barriers of age, class, caste or sex. Mothers-in-law ... what they were supposed to be. But I think my mother would have attacked me if I had said a harsh word to my wife" (Deshpande, 1983 : 162).

The marriage of Vithalrao and Manorama in *A Matter of Time* was reported often by Kalyani and Goda as a miracle. Vithalrao was the educated, intelligent son of the Rao family from the city. Manorama was the daughter of a poor village Brahmin. Her mother sent her to Yamunabai's school. The sulky, over-worked girl was transformed by Yamunabai, the social reformer and the founder of the school for girls, into a girl of confidence, self-assurance and intelligence. Vithalrao's father noticed these qualities in the young girl and made an offer to the girl's father for his son Vithalrao. Vithalrao did not hesitate to think about the social resistance and the grand wedding took place. After marriage, Manorama helped her family but she broke off ties with them completely. Only the youngest brother was allowed to come as after one year after Manorama's marriage, her mother died after the boy's birth. Vithalrao noticed his talents and educated him. He became a lawyer and started working in Bombay. His sister was worried as she did not have any male issue and so she asked the youngest brother Shripati to marry her only daughter Kalyani. Vithalrao and Manorama's active social work and happy married life became clouded after Kalyani's return to the parental house after the loss of her mentally retarded son – Madhav.

These pairs belong to the nineteenth century. The average age of the girls at marriage then was about twelve to thirteen years. The marriages were invariably arranged marriages. Akka's marriage was male-dominated. Old Uncle's married life was happy but brief. The miracle of Manorama-Vithalrao's marriage remained so till Kalyani's return to her parental house – The Big House built by Vithalrao. Then Vithalrao became shaky and Manorama temperamental. During their last illness, both of them were very carefully nursed by Kalyani.

In *Roots and Shadows*, apart from her parents, her uncles and her aunts are the second generation characters. Her eldest aunt, Atya (Narmada) herself says about her husband, "But my husband was, thank God, a decent man" (Deshpande, 1983 : 71). After her husband's death, her in-laws harassed her. She was brought home by her father. From morning to night, she is busy in that cell-like room, working hard continuously and pleasing all. After Mini's marriage, she has come to Indu's house. She cannot understand the rules of the new world. She gets on well with Indu's husband because of her undemanding affection – "something he never got from anyone else" (Deshpande, 1983 : 23).

Atya's married life was happy but very short. Similar were the cases of the married lives of Govind (Indu's father) and her mother. Theirs was a love marriage and an inter-caste marriage. After fifteen days after Indu's birth, Govind lost his wife. Old Uncle's daughter Saroja loved music but Akka did not allow her to "learn music from a strange man!" (Deshpande, 1983 : 54). Saroja never complained about this refusal. She got married and was very happy. Her husband – Naren's father – was fond of music. He wanted her to start learning music after Naren's birth. Then both of them died. It is noticed that whether arranged or love marriage, their married life was cut short by death.

The marriages of her three uncles and the youngest aunt were arranged marriages. The determining factor of all these marriages was convenience. Kaka lives in the world of the prestige of the house of old times. He finds the income dwindling and expenses increasing making the maintaining of the house difficult. His four children add to his worries. His wife Kaki is in control of reality. She prefers the man of property, though advanced in age and of coarse features to be Mini's husband to Naren who is not steady in his jobs. She would like a small house with a kitchen, a gas and shining pots and pans. She regrets, "Who knows anything about me, child? Has anyone ever asked me what I want?" (Deshpande, 1983 : 113). Kaki is in conflict with the other "kakis". "I can't escape work anyway. That's all I've done ever since I entered this house" (Deshpande, 1983 : 69).

Madhavkaka is an officer and behaves like that in office and also at home. His wife Sumittrakaki is an officer's daughter and now an officer's wife. Being convent educated, Sumittrakaki often spoke in English and Madhavkaka called her 'darling' even in public. Her children the son Sunil and two daughters Lata and Geeta appeared trendy, mod and sophisticated. Sumittrakaki demanded help in the likely payment of the dowry from Akka and Akka exploded, "What's wrong with you people? Your husband has been earning a good salary all along. Don't tell me you haven't saved up enough for your daughters' marriages! Expenses ... if you have spent less on saris and paints for your face and lips and nails ... you wouldn't have had to ask others now" (Deshpande, 1983 : 66). Their son Sunil – a third class B.Sc. – was doing some diploma in Business Management. He wanted to take up an agency. Madhavkaka and Sumittrakaki feared that Sunil might demand a loan from Indu. They wanted Indu not to give him a loan otherwise after becoming financially independent he was likely to marry a Christian girl of his choice.

Vinayakkaka is a doctor in a small town. Vinayakkaka and his wife Kamalakaki and their three daughters affected being in high spirits. He boasts of his bouncing healthy daughters as good advertisements of his being a doctor. Then Kamalakaki had snorted loudly, "Boasting about their size now when you should be worrying about it? Don't forget you have to start looking for husbands for them in a few years" (Deshpande, 1983 : 64).

Sunandaatya, her youngest aunt, was critical of all others, of Kaki and her handling of her mother's silverware. Her husband Vasantkaka has never had a steady job. The person for

whom he was currently working offered him a partnership. Sunandaatya told Indu that Akka had almost promised her to give the capital he needed but that was not true. “What!” Akka had exploded. “Give that money to that waster of a husband of yours! I’d rather throw it down the drain” (Deshpande, 1983 : 125). Sunandaatya believed that her son failed S.S.C. because of his caste. She couldn’t bear to think of pulling down the house. “For her too, this house was a refuge. It was her security against a life with an irresponsible husband who had long periods of joblessness” (Deshpande, 1983 : 125).

In *A Matter of Time*, the second generation married life of Shripati and Kalyani was characterised by the hopelessness that lay within their relationship that doomed it from the start. The history of the relationship between Shripati and Kalyani dated back to the very reason for the marriage, to Shripati’s reluctance and Kalyani’s helplessness in accepting a feared uncle as a husband, and Manorama’s appeal to Shripati’s sense of gratitude. Manorama desired to keep the property within the family, her family as she was aware of her not having a son but only a daughter – Kalyani. Kalyani always remembered that she was no more than a mere daughter in her childhood. At school, she was a clever girl, was good at Maths. She started receiving some anonymous letters of love and her mother had stopped her schooling. Then Manorama married off Kalyani to her own brother Shripati, pressurizing him into the marriage as the return of his upbringing and his career in law supported by her husband Vithalrao. Vithalrao did not interfere with Manorama’s decisions. Shripati and Kalyani had three children and when Sumi was five, Madhav four and Premi, the baby on the lap, they were coming for the holidays to the Big House. On the platform, Kalyani with three children and the luggage around could not trace Madhav’s disappearance. He was never found though Shripati searched for him everywhere for the next two months. With Sumi and Premi, Kalyani was brought back by her father. In her last illness, Manorama asked Shripati to be back and he came to occupy the room upstairs specially built for him. For more than thirty years Shripati lived upstairs and Kalyani downstairs in the same house under one roof but did not exchange a single word since the day Madhav was lost. “Baba obviously thought she did. If not, why did he ...” she searches for the exact word, “cut himself so completely away from her? Thirty years? No, more than that. Imagine not speaking to your own wife for over thirty years” (Deshpande, 1996 : 142). It was a muddle, a muddle from the very start of this marriage, a forced one, a muddle more complicated after the son was lost and remained a muddle to the time when it ended in the tragic accidental deaths of the elder daughter Sumi and her father Shripati. The youngest granddaughter Seema clinging to her and the eldest granddaughter Aru, assuring her, it is noticed that Kalyani survived all the ruins of time. “The real miracle is Kalyani herself, Kalyani who has survived intact, in spite of what Shripati did to her, Kalyani who has survived Manorama’s myriad acts of cruelty” (Deshpande, 1996 : 151).

Sudha married P.K. almost immediately after Gopal’s father’s death. This quick decision transformed the house of mourning into a normal house. Gopal and Sudha were a brother and a sister, who had the same mother but their fathers were different. Sudha’s

mother married her father who was the elder brother but he died of typhoid. Then their mother married her husband's younger brother, who was Gopal's father. Gopal was just eight when his father died. Sudha was more like a mother to him than a sister. Her considerate, well-meaning, kind husband P.K. too accepted Gopal as his own. Sudha and P.K. were linked with the continuity of Gopal's life. Then around the college-going stage Gopal realised that Sudha's father and his father were different though both shared a mother. Sudha, the confident, vigorous and healthy girl, with marriage and motherhood, blossomed into an attractive woman. She could not bear and understand Gopal's move to go to Shivpur. P.K. persuaded Sudha to let do Gopal whatever he desired to do. It was P.K., who understood the nature of relationship between his son Ramesh and his wife's brother Gopal as Ramesh's 'Guru'. Sudha and P.K. make a rare couple that in a responsible manner discharged everything efficiently. Sudha's last illness and her death have affected Gopal by emphasizing the "nothingness of life".

The second generation pairs in *Roots and Shadows* and *A Matter of Time* are nine couples. This generation knows love and inter-caste marriage being introduced but most of the marriages were still arranged marriages. Convenience is the deciding factor in match-making. Self-interest remains the key to relationships. A rare sacrifice is that of Sudha and P.K. Shripati-Kalyani relation poses a puzzle. The traditional pattern is simultaneously co-existent with unconventional type of Govind's relationship with Indu's mother which is an intensely happy but tragically brief marital relationship. The second generation characters present the early twentieth century that stands as the transitional phase between tradition and modernity.

Govind's daughter Indu was brought to the house as a fifteen-day infant. Kaka, Kaki, Atya and Old Uncle brought her up showering love and care. Her father insisted on her English-medium schooling and she lived in the house for the first eighteen years of her life. Then one remark against her mother "trapping" her father by Akka made her leave the house. She completed her education and became financially independent by working as a journalist. She chose Jayant and proposed to him. Jayant belonged to another caste and spoke a different language. She is required to make many compromises in her professional writings and in her married life also she has made certain adjustments in order to avoid the conflict – "If only Jayant were here. ... This is my real sorrow. That I can never be complete in myself. Until I had met Jayant I had not known it, ... that there was, somewhere outside me, a part of me without which I remained incomplete. Then I met Jayant. And lost the ability to be alone" (Deshpande, 1983 : 38). Rather, Indu states the complementarities of each other in the marital relationships and which is the key of successful relationships, though Indu herself was at present in conflict with herself for her surrendering and compromises. Finally, Indu went to the home she lived in with Jayant, her husband. On the day of Mini's wedding, Indu realises, "Behind the facade of romanticism, sentiment and tradition, what was marriage after all, but two people brought together after cold-blooded bargaining to meet, mate and reproduce so

that the generations might continue” (Deshpande, 1983 : 14-15). This, in a nutshell, is the practical reality about the marital relationships.

Indu’s cousins – Kaka’s two elder sons Hemant as well as Sumant have been failures in their careers. Hemant was working as a clerk and was already a father of two sons – Vishwas and Sanju. His wife Mangala is a housewife. Sumant’s wife Nalini is just mentioned and they have one son – Abhay. Mini is getting married and accepts her lot by asking, “What choice do I have, Indu?” (Deshpande, 1983 : 116). Her question echoes the over-all impression carried by most of the maidens in the country in this phase of the later twentieth century.

In *A Matter of Time*, Gopal was the tenant in the outhouse of the Big House. He watched the Big House, the man who lived upstairs, the landlady, tense, but cordial, the younger girl Premi and the enchanting elder girl Sumi. “But, no, it’s not only Shakuntala and Dushyanta, or Romeo and Juliet; flesh-and-blood people have, through the years, pledged it, consummated it, died for the thing they call love” (Deshpande, 1996 : 168). Sumi continues to remember the history of their love-making, her advances and Gopal’s acceptance and assurance. “For a brief while Gopal and I were part of this eternal story too. We fell in love” (Deshpande, 1996 : 168). Then the pleasures of the body pall, they have three daughters, he resigns from his job of a University teacher and then just walks out of her life. Kalyani cries out, “no, my God, not again,” (Deshpande, 1996 : 12). Gopal’s desertion is not just a tragedy, it is both a shame and a disgrace. Sumi confidently, calmly handles the situation. All preparations for Aru and Charu to launch their careers have been made. Then she dies in the tragic accident.

Premi, Sumi’s younger sister, has pursued the medical career and has married Anil, a lawyer. Devaki, Goda’s daughter, has married Vasu, an architect and Hrishi is their son. Ramesh, a responsible, practical doctor has married Chitra, an athlete but she is now a devoted wife and mother. There is Shankar, the printer, with whom Gopal lives after his renunciation. His wife Manju gets irritated by her mother-in-law’s telling Sumi, “a woman should not be without her husband”. When Shankar repeats the same, Sumi replies, “I can’t do anything for Gopal. He’s going his way and I have to go mine” (Deshpande, 1996 : 161). Advocate Surekha and her husband have a good rapport between them when they go out for a party. Yet on the same day Aru had seen the face of grief in the woman advocate’s room.

Both Indu in *Roots and Shadows* and Sumi in *A Matter of Time* have married their husbands because they loved them. Indu overcomes her psychological dissatisfaction but there is a clear break between Gopal and Sumi. Saru, Indu and Jaya are worried about marital relationships they find themselves in but finally resolve their dilemmas by adjusting their wifely roles. Sumi is different from them as she stands and faces reality with open eyes, with steadfastness and independence of spirit. The modern times are reflected in these relationships. The other pairs conveniently carry on the routine of such relationships.

The fourth generation characters such as Aru and Charu are not married yet but their prospects indicate relationships that will have more freedom, more openness and more clarity with the zest of life and youthful exuberance.

Of all these relationships the role of Vithalrao shows how generous approach, liberal attitude and understanding nature promote Manorama into social life. Even her dominating nature and her cruelty towards Kalyani is borne out patiently by Vithalrao. He shows how tolerance and mutual intimacy makes marriage a long but happy association. The other relationship is of Goda and Satya. Goda lost her mother soon after her birth and her father relinquished her to the care of his wife's brother, that is, Vithalrao. Surprisingly, Goda received affection from both Vithalrao and Manorama. Manorama's treatment of Kalyani being the only female issue was different but she brought Goda up with love and care. Both Kalyani and Goda grew in the same house and Goda was treated in such a manner that many people thought her to be the daughter of the house. In marriage too Goda has been lucky. Her husband, Satyanarayan was, and still is, an easy-tempered man and a good provider. He was a cheerful companion, laying his jokes at Goda's feet like a homage. Even today, after forty years of marriage, he is devoted to his wife. Each week Goda complains to Kalyani of Satya's cheating on his diabetic diet, his insistence on driving his old Fiat named 'More Hit Than Miss' by their grandson Hrishu and his extravagance of buying all the magazines on the stands, both English and Kannada. This shows, whether it is an arranged marriage or a love marriage, what matters is mutual trust, binding faith, pure affection and caring love that cement the marital relationships between the husband and the wife. Love conquers all and faith cements all.

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IDENTITY CRISIS IN EUGENE O NEILL'S *HAIRY APE*

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O'Neill presents a specific, socio-economic situation in the play in an authentic portrayal of the capitalist culture of the 1920's in America. The protagonist, Yank and the female opposite, Mildred are representative characters of the hard-working industrial labor and the parasitic (as the Marxist would call) proprietary capitalist class. The dramatic conflict, as it begins in the play, is an inescapable social conflict of a capitalist economy. Mildred, in spite of her best intentions, abhors Yank and provokes him to abhor her, and Yank, without intending to do-So; begins a class struggle. Nevertheless, the class conflict is not the burden of the play but the failure of the capitalist economy to promote an interacting society based on human worth and dignity. For O' Neill, the problem is, at once, immediate as it exists in the American capitalist society of 1920's and also a universal one in that, in the whole process of civilization, man has been alienating himself from others and also alienating himself from his own being.

The Hairy Ape was propaganda in the sense that it was a symbol of man who has lost his old harmony with nature, the harmony which he used to have as an animal and has not acquired in a spiritual way. Thus, not being able to find it on earth nor in heaven, he's in the middle, trying to make peace, taking the worst unches for both of them. What O' Neill plans to show in the play is to delineate the human condition that is blessed with an endless creativity by virtue of which he creates structures: God, religion, society, capitalism and socialism etc but none of them can subsume him totally. Greater the structures of creativity, as in the present day civilization in the 201h century, greater is the alienation of man from his fellow beings, from the very accomplishments of his civilization, and also from himself. More than anything else, self-alienation characterizes the human situation in the 20th century.

The subject here is the same ancient one that always was and always will be the one subject for drama, and that is man and his struggle with his own fate. The struggle used to be with the Gods, but is now with himself, his own past, his attempt to "belong". Belonging definitively is a human impossibility for what man can belong to is often own creation which does not subsume him-Hence, the problem of human identity. The setting of the play is a transatlantic liner sailing from New York. Contrastively, there is one character, Yank who is "*broader, fiercer, more truculent, more powerful and more sure of himself than the rest*"'. Yank is a highly accentuated human being compared to the rest of the people. *He "represents to them a self expression, the very last word in what they are, that most highly developed individual"*(*The hairy Ape*, 174)

The contrast between Yank and the fellow stokers is significant. Yank is, a naturalistically drawn representative stoker, with the necessary self-confidence and expression whereas the other stokers are not only robbed of representational strength but are made caricatures of hard-working stokers. Even Yank is contemptuous of them. Notwithstanding Yank's naturalistic strength and the essential realism of the situation on the deck, O' Neill forbids any naturalistic treatment of the scene, for O' Neill was keen to make the possible realistic strength of the situation as well as of Yank an alterable tentative premise. Peter Egri explains:

In *The Hairy Ape*, the dramatist's personal participation is fairly obvious; the factual representation changes into emotional presentation. Descriptive pictures are substituted by images involving or implying a simile....The final outcome of the stage directions, supported by the title of the play, suggests a dramatic contrast between wild animals trapped, captured and caged and explosive energy imprisoned, compressed and contained.(Peter Egri. "Belonging" Lost. Alienation and Dramatic Form in Eugene O' Neill's *The Hairy Ape*". *Critical Essays on Eugene O' Neill* James Martin ed.Boston. G.K. Hall. Co. 1941. ,80.)

Long and Paddy are the other two stokers in the scene besides Yank, who are developed as characters but function as a critical comment on Yank's strength. Yank has a sense of belonging to the ship. Ship is home for him. For others, it is a sinking ship, a hell. They are not born into it, but, Long would say, are dragged into it by the capitalist class. Yank rejects Long's Marxist division into the exploiters and the exploited or alienators and the alienated. He would consider the people on the upper deck, the upper strata of society, as just a "*baggage*". They don't belong to the stokehole whereas the stokers belong. Long is sarcastic about their belonging to the ship. Paddy joins Long's sarcasm.

For both Long and Paddy, through differing perspectives, consider Yank pursuing something that is elusive. Long would say the ship belongs to the capitalist class and Paddy would say that the steaming ship alienates the stoker and itself is alienated from the sea. Industrialism has created, on the one hand, a non-working proprietary class and destructive life-taking machines on the other. For them, Long's sense of belonging is illusory. Long himself displays youthful fancy in his belonging.

Sure, Sure, I'm the part of the engines . . . Twenty five knots ahour.. . I am steam and oil for de engines; And I am what makes iron into steel ! Steel ! dat stands for de whole ting.. .And I'm steel..Steel.. .Steel.. . . . (*The Hairy Ape, 180*)

Scene 2, presents Mildred, at the 'opposite end. While Yank cherishes his youthful manliness, Mildred bemoans her female inanities.

I am a waste product in the Bessemer process.:- like the millions or rather, I inherit the acquired trait of the by-product, wealth, but none of the energy, none of the strength of the steel that made it (*The Hairy Ape, 183*)

Mildred, the daughter of the president of Nazareth Steel and Chairman of Board of Directors would like to "*discover how the other half lives in the stokehole on the ship and would like to be of some use in the world, like to be sincere, to touch life somewhere*". However, she has neither the "*vitality nor integrity*" that her grandfather as a puddler had, which, down the generations, got burnt away in the affluence they had come to possess. Even her earnest desire to see the world of vitality and integrity, she is aware, sounds ridiculous like a leopard complaining of its spots. Industrialism has recklessly thrown her into a class as the hardworking stokers were thrown into another class. As Long would complain, they are not born but driven into the class they are in. Mildred also bemoans her predicament.

Mildred wants to undo, at least partially, an identity she has come to inherit, while Yank cherishes an identity he has come to acquire and possess. There is an in-built tragedy of aspirations, as O' Neill would view, in the human situation. There is determinism of human instincts, attitudes or of the forces in the objective situation beyond human control or, what O' Neill would himself call, determinism of fate that will simply undo the most judiciously felt human aspirations or desires. Mildred's encounter with Yank has, thus, the determinism of human instincts and attitudes, besides that of the situation wherein both Mildred and Yank are forced into identities other than the ones they seek and cherish.

As Mildred enters the stokehole, even before her encounter with Yank, she "*turns paler*", and "*shivers with fright inspite of the blazing heat*". She finds it difficult to retain her enthusiastic

appearance, which according to her aunt, who accompanies her, is affectation and a *'pose of eccentricity'*. She is what her class has made her to *be*. Attempting to be different from what she is, does neither any good to her nor to those to whom she is sympathetic as she already made the poor on the New York's East side *"so much poorer in their own eyes"*. The aunt's words prove prophetic. On paralyzed with horror, terror, her whole personality crushed, beaten in, collapsed, by the terrific impact of this unknown, abysmal brutality, naked and shameless. In a reversal of all her sympathy for the *"other half"*, that lives in the stokehole, she calls him a *"filthy beast"* and unable to bear the very sight of the *"other half; she faints"*. Intellectual understanding is one thing and bringing her own person into that understanding is totally a different matter and, it is at the level of the person, our identities lie. Mildred proves that she as a person, whatever be her aspirations, belongs to her class, the affluent and the beautiful, who cannot interact with the poor and the ugly.

Where Mildred's story of seeking a humane identity ends, Yank, who proudly thought he belonged to the world of steel and industry, begins to wonder about his identity. Furiously angry at being called a filthy beast, nonetheless, beneath the anger, there is the fear whether he is a beast, since the physical strength he is proud of, also belongs to a beast. As the fourth scene begins, Yank is a brooding figure *"seated on a bench"* in the *"exact attitude of Rodins The Thinker"* and, what he himself says *"try to think"*.

Mildred's insulting remark makes him unsure of himself. Yank's problem was that Mildred who called him a beast, is totally unknown to him, a mystery.

What is she? What's she come from? Who made her? Who give her de naive to look at me like dat?(*The Hairy Ape, 193*)

Though Yank swears revenge on her, he is fearfully aware that there is another world, another set of values defining him and the world of the ships, engines and steel where he is pre-eminent and his set of values, of strength, hard work and productivity may mean nothing. Even when Paddy tells him that he is foolish in paying so much attention to Mildred, who is a trifling, Yank is painfully aware, not so much of Mildred but of what she has done to him and what has happened to him through her. Scene V presents an accentuation of Yank's tragic conflict and the problem of fluctuating self - identity. Throughout the scene, Yank is in a flight from himself. He is more a reaction to what Mildred calls him than his own self, Even after three weeks, when Long brings him to the Fifth Avenue, Yank's obsession with what Mildred had done to him not only remains but becomes acute.

Long succeeds in diverting Yank's attention from Mildred to an extent though he can not convert him to the peaceful socialist struggle. The affluence and the reckless spending of the affluent class at the expense of the starving poor does not provoke Yank but Yank is insulted by

the expensive monkey fur on display in a shop's window. He is not only called an ape but even his skin seems to have been tom away from him for a display. The animal skin on display, at once, objectifies Mildred's charge of his being a beast. What he feels is the forced identity becomes him. Where Long wanted peaceful action against the class enemies, Yank chooses beastly action. He bumps into a gentleman, accosts a lady and stops a fat man from getting into the bus. A policeman is called and Yank is arrested.

Yank's violence is more psychological than physical. Mildred's insulting remark inverts the process of self-assurance and congratulation into a process of selfdegradation. Yank's mental state resembles what R.D. Laing characterizes as the schizoid state of mind, a state of mind becoming increasingly characteristic of our time. A schizoid person experiences a rupture in his relationship with the world and also a disruption of his relation with himself. He "experiences himself in despairing aloneness and isolation". Facing an "ontological insecurity", he is more preoccupied with preserving than gratifying himself. He is psychologically destructive towards others though outwardly he conceals his destructiveness purely as an existential strategy. It is this ability to cope up with anxiety about oneself and restrain the acutely felt destructiveness towards others saves many a maddening tragedy in our time.

In the seventh scene, Yank seeks internal subversion of the world of steel. One who always thought of "straight goods", Yank joins industrial workers of the world (I.W.W) in the hope that they are industrial wreckers of the world, as they were accused of. In traversing from a totally positive to the negative identity, Yank proves that his own ego, his own sense of individual is more important than any set of values that he fondly cherished for long. All human identities are subordinate to the identity of one's own ego. Human identity is primarily psychological, not essentially social or economic. Man has to buy peace at this level and the lack of it results in a war with oneself. When I.W.W doesn't serve the purpose of the wounded ego, and is further called a brainless ape, an identity Mildred already gave him, Yank keeps brooding about himself.

The last scene presents the tragic denouement. From I.W.W, Yank lands himself in a Zoo, as if he were driven into it by the world of capitalists and socialists. The human world rejected him because he tried to possess it, instead of being possessed by it. 'The gorilla in the zoo looks better in its predicament than a man. It is champion of its world. It belongs, a belonging denied to man. The human world is 'hell' for it which never allows any sense of the self or identity. In a despairing sense of self condemnation, Yank seeks to belong to the gorilla and as if to cement this bond of belonging, he goes to embrace it. But the gorilla simply does not trust Man, a man who is not trusted in his own world. The gorilla crushes him to death in an act of self - defence, repeating the story of man in his world in the world of animals as well. When man cannot belong to man, how can he belong to the animals?

Yank queries: Christ: where do I get off at? Where do I fit in ? (*The Hairy Ape, 195*)

The truth, finally, dawns on him. The only way to belong is to be possessed either by the world or by the animals. Yank welcomes his final fate.

Yank's restless anxiety for an identity or for a gratifying self-image, the resulting mental anguish and conflict and, finally, his tragic death bring us to the question of O' Neill's vision of man, his struggles and his predicament. Why didn't Yank continue to be satisfied with the much cherished sense of belonging? Why did he allow a total stranger, Mildred to hurt his pride and why did he go riotous on the Fifth avenue and land himself in jail? Why did he choose to be the destroyer of the world of steel of which he was proud? Why did he descend down to the level of gorilla and embrace it to his own death?

The answers lie in O' Neill's vision of man and his predicament, as influenced by naturalists like Ibsen and Strindberg and his vision of the nature of human struggles as influenced by German expressionists like George Kaiser and Ernest Toller. In O' Neill's naturalistic view, there is no escape from Yank's problem of identity in the situation as he was placed. Naturalism, as originally formulated by Emile Zola under inspiration from biological sciences, de-emphasized human individuality and made him one of the living animals with no scope whatsoever for an identity, significance and individualist action. Man suffers from the fixity of his socio-psychological situation. However hard he fights against the fixative situation, there is no escape.

The Hairy Ape as a comedy of ancient and modern life in eight scenes. For O' Neill, Yank's predicament is tragi-comic. O' Neill reflects the belief of the naturalists, that human experience is so versatile that to call it comic or tragic would be inauthentic; Hence, human experience is essentially tragi-comic, as the comic incongruity and irrationality always contribute to the tragic rhythm and irony of life and the attritive tragic straggle and defeat give rise to comic ludicrousness. The concept of tragedy, both among the classical and Elizabethan playwrights, was an instrument to celebrate the freedom, heroism and grandeur of a select individual and to reaffirm the preconceived moral order. The new bourgeois of the 19th century which becomes popular in Ibsen, Chekhov and Strindberg dispenses with the idea of individual heroism, the irreplaceable moral order and locates the tragedy in the individual's attractive struggle with society. In the place of pessimism, on account of the determinism of fate and God and the final moral affirmation, modern bourgeois tragedy presents a state of ennui and affirms only skepticism, for the nature of his struggle and experience quite often unbecomes him and the final denouement, if it could be called so, since his struggle is endless, remains tentative. His denouement becomes final only when the individual, out of sheer attrition, inflicts a definitive defeat or death on himself.

In drama and theatre, expressionism involves an emotive concentration in words, dialogues, scenes, and other individual parts eroding the structural unity and ethos of the plays. It was anti-literary in that it tried to destroy the elaborate structure of Latin Grammar of the European languages to facilitate the thrust of human urges through a sort of telegraphic style of writing linking one peak of emotion with another. As dramatic art, expressionism aims at freeing drama of the Aristotelian absolutes of plot, language and character. As theatrical art, expressionism attempted to destroy representational stage reality and theatrical illusion. Initially, expressionism arose in postwar Germany. George Kaiser's *Morn to Midnight* (1920), Ernest Toller's *Man and the Masses* (1920) attempted a revolution to free man from slavery to the established system of values.

O' Neill was only fascinated with the German expressionists. McGowan's belief in expressionist theatre largely shaped the writing of *The Hairy Ape*. O' Neill uses expressionism for a rather limited purpose of characterising Yank's revolt against the societal identity forced on him before he accepts, in his tragic end, the naturalistic limitations of his situation. O' Neill tries to balance the naturalistic strength of his character with the expressionistic undoing of his revolt. O Neill writes

The newest thing now in playwriting is the opposite of the character play. It is the expressionistic play. For expressionism denies the value of characterization... For expressionism tries to minimize everything on the stage that stands between the author and the audience... I personally do not believe that an idea can be readily put over to an audience except through characters... the real contribution of the expressionist has been in the dynamic qualities of his plays. They express something in modern life better than did the old plays. I have something of this method in *The Hairy Ape*. But the character Yank remains a man and everyone recognizes him as such'. (Eugene O' Neill's *The critical essays on Eugene O Neill* , quoted by Peter Egri,100-101)

Until Scene V, Yank is presented in naturalistic strength, notwithstanding Long and Paddy's critical comments on his individualism, while the first scene and the other stokers are rendered totally expressionistic in their dehumanized existence.

Though O'Neill claims that the human problem he presents in the play is both ancient and modern man's struggle with his fate or predicament, It is particularly O' Neill's story of modern man in the 20th century. To be modern is to be proud of oneself for having created a great civilization of science but his own creation, the industrial civilization, renders him insignificant and alienates him from others as well as from himself. Yet there is no escape from struggling to be himself - distinctively human. This struggle is man, both to create a civilization and to be himself.

The Hairy Ape is the first 20th century play to present what becomes a man in this century. Several plays, very significant ones, in the course of the 20th century go back to the problem posed by O' Neill in his play - the predicament of man in the 20th century industrial civilization - Elmer Rice's *The Adding Machine* (1928)' Arthur Miller's *The Death of a Salesman* (1949)' Edward Albee's *The Zoo Story* (1960)' Sam Shepard *The Operation Sedewinder* (1970) and David Mamet's *Glengary GlenRoss* (1984). The problem is the same one of human identity. Where does man stand in relation to the new industrialized world and where does he stand in relation to his own humanness?

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INDIANIZING DEMOCRACY AND DEMOCRATIZING INDIA

PANDIT DEEN DAYAL UAPADHYAYA'S THOUGHT ON DEMOCRACY

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Democracy in India evokes two contradictory images.

First image is that of the singular success of democracy in the country happening amidst most unviable conditions. When India adopted a full fledged democratic constitution, the conditions were utterly difficult for democracy to survive. The country was ravaged with partition and war and administration was an uphill task with large influx of refugees and the fresh induction of native states in the Union. Abysmal poverty, illiteracy, social schisms, recurrent outbreaks of epidemics and prevalence of diseases all seemed insurmountable. From Western standards India was a hopeless site for democracy. But democracy not only survived in India, it kept on gaining in substance over the years. India today is a thriving republic despite repeated foreign aggressions, incessant proxy wars waged against it by neighbouring states, hostilities at borders and international designs for subverting not only the nation but on very fundamental scale, the very civilization of India.ⁱ The emergence and survival of democracy thus is nothing but extraordinary. Even in the second decade of the twentieth century as per the economic intelligence unit survey only about half of the global population live under some sort of democracyⁱⁱ and many countries have tended to relapse into authoritarianism now and then.

The second image of India is that of a democracy suffering from several debilitating handicaps which make Indian democracy a very frustrating experience. Widespread criminalization of politics, rampant corruption, demagoguery, crony capitalism, casteism, communalism, populism, inefficiency and many other ills afflict the democratic life of India. This has hindered India's progress to the position it deserves among the comity of nations and also towards ensuring dignity to its denizens which they rightfully deserve.

In Pt Deen Dayal Upadhyaya's sagacious thinking we find the exact explanation of this intriguing contradiction with regard to Indian democracy and also the correctives which are badly needed to be adopted in order to overcome the shortcomings Indian democracy is suffering from.

Democracy in India: Indigenous Roots and Exogenous Influences

Pt Deen Dayal Upadhyaya welcomed democracy in India. His support for democracy was wholehearted. But at the same time he did not accept democracy having Western genesis. He did not subscribe to the view that India came to know about democracy during the colonial rule and adopted it after independence. He pointed out that the ancient *Vaidik Sabhas* and *Samitis* in India functioned on democratic lines. At the same time he pointed to many medieval states adhering to democratic norms. There were instances galore, he pointed out, that kings violating proper conduct or neglecting public good were protested and subjected to general condemnation. Moreover essence of democracy is taking cognizance and respecting public opinion, reaching decisions through debates and discussions and ruling through consultations and consensus. Indian rulers adhered to all these, as legends and historical records testify.ⁱⁱⁱ Europe while developed democracy very recently in modern times whereas India has democratic ideals in operation throughout its known history. This is reason for India's seamless adoption of and adaptation to modern democratic norms and institutions. The civilization here is compatible to democracy, which is not the case with other civilizations. In the West numerous violent uprisings and movements brought democracy into existence in bits and pieces. It was not a natural progression of society. This is in contrast to Indian experience. Here transition to a full-fledged democracy was a smooth process and faced no protest. Sinic peoples have yet to appreciate the values of democracy, in Islamic countries, democracy does not exist in many and wherever it does is unstable and half-baked. The oldest democracy, the Great Britain, which is mistakenly thought to be the progenitor of nationalism and democracy in India, failed to keep the Irish people along and a great number of Scots vouch for independent nationhood and the same, as known as mother of Parliamentary democracy, is still stuck with its medieval and non-democratic political institutions. The most powerful state and democracy in the World, the USA, maintained slavery for long and practiced racialism even longer and has yet to overcome gender discriminations fully in public life on one hand, and on the other hand, beyond its borders it has unleashed repeated aggressions, perpetrated oppression and exploitation and tended to side with all sorts of authoritarian regimes. India is a shining example, though a complex multicultural union, rejecting all discriminations within, ascriptive or otherwise in nature, with its very inception as a republic and fighting for justice and non-discrimination universally. It is the essence of a civilization in efflorescence. From Western standards, Indian democracy is imperfect, but the greater truth is that if their international practices are taken into account, their functioning is found despicably undemocratic. The UNO continues to be a victim of their unmitigated urge for domination as it works on a utterly undemocratic constitution.

The essence of Indic civilization is the order of Dharma. Dharma does not allow for duplicity in behaviour. The order is a complete moral order which does not allow for leeway even in difficult conditions or even towards hostile peoples. Not to speak of human beings, it extends the realm of compassionate and considerate behaviour to include all beings, animate or inanimate. At more practical level, as a moral order it worked akin to the rule of law. Rule of law is the functional core of today's democracy, which sustains the very fundamental precept of democracy that not persons but impersonal laws regulate the affairs of the people and these laws are enacted, amended and repealed by a duly constituted body of elected representatives. Its effect is that nobody governs anybody but every person is governed by rules mandated by the collective of which everyone is a part. The order of Dharma served the same purpose but with distinction. While the rule of law requires an elaborate system of governance, the latter was self-enforcing. Rule of law is maintained by the ruthless coercive arm of the state, denying dignity to one and all by its very nature whereas Dharma ensures an order of voluntarily consenting persons, in which dignity of every person remains intact. Continuous acculturation made this order the primary nature of the most of the people living this land. Preachers, saints, wanderers and ascetics all moved from one hamlet to another and never let the order to get diluted. Great religious congregations periodically held at different corners of the country served the same purpose. Again the great texts of Sanatana Dharma provided people with clearly enunciated standards of conduct to be abided by. The order of Dharma still guides India, which enabled India to weather the storms of repeated aggressions and

subjugations and sustains India through the sway of Western ideas and its discrepant institutions regulating life in India.

Democracy flourishes in India is thus due to its own traditions and legacies and the continuing order of Dharma. These still shape the value systems of the most of the Indians. This formulation makes the second scenario more perplexing. If India has such strong roots of democracy in its civilization then what are the factors accounting for the numerous flaws in its functioning, holding the Republic back from regaining its deserved pre-eminent position among the peoples of the world. One factor is well-known. It was the colonial rule which on the one hand constructed a ruthless power-structure with the purpose of oppressing and exploiting the colony and on the other hand did everything to demean Indians so that they remain enslaved for perpetuity. Education, they introduced, did play its role in raising national consciousness among Indians but essentially it was a tool for colonial disciplining of natives as subject race. These two together – the ruthless power-structure and the system of education legitimating it – hindered the India's realization of its moral and material potential. Here it must be noted that the guiding principle of the Raj was the Machiavellian thesis. The British had learnt from Machiavelli to rule ruthlessly and yet not to appear loathsome. Machiavelli advises the rulers that they should be both feared and loved and be feared more than be loved if first option is not viable. The British masked their designs of domination as measures of beneficence. An indoctrinated small class of so called educated people made to cultivate loyalty among the rest of the Indians. The remarkable thing is that those opposing the British rule opposed the British ruling the country, not their way of ruling. This is the innate flaw of the system inherited by the Indians from the British. Gandhiji had sensed the things to come and had shown his clear disapproval, "...we want English rule without the Englishman. You want the tiger's nature, but not the tiger; that is to say, you would make India English. And when it becomes English, it will be called not Hindustan but Englishtan. This is not the Swaraj I want."^{iv}

Again the form of democracy, which was adopted in India, was modelled after the Western practices. Upadhyayaji rightly traced the trajectory of its emergence which reveals its innate nature and hence its unsuitability to India. Democracy emerged in Europe after the capitalist class gained in prominence with the massive expansion of maritime trade followed by industrial revolution. The powerful capitalist class demanded some form of democratic government as is so exemplified by the slogans of the French Revolution, a typical bourgeois revolution - equality, liberty and fraternity. The purpose of the bourgeoisie was to restrain nobility but their promise of equality remained a chimera as and when the capitalist class gained power in the modern dispensation. Industrial revolution made large number of rural folks to shift to the locations of factories but their working and living conditions were abysmal and they were paid measly. The same class who owned factories were political masters too and used the state power to oppress the working people for maintaining the system of ruthless exploitation. In such a scenario the regimes based on broader democratic ideals were hardly democratic in reality; it was merely a mechanism of social control employed by the capitalist class. Despite the introduction of universal suffrage and further democratization in the West, democracy in the West mostly remained handmaiden to the capitalist class. There is something inbuilt in Western democracy which makes it biased towards the interest of the powerful elements in society. The fact remains that in Western countries the model is working well because of the general advance and cultural uniformity but its adoption in India only widened the chasm among different identity groups. In fact what the Raj did by design, this Western model of democracy in India is doing by default. The democratic processes in many cases have consolidated the identity groups and widened the chasm prevailing among communities in India. Moreover, democracy in India has shown quite casual approach towards the issues of morality, justice and concerns of general public good. Morality has been sidelined in the pursuit of power and personal aggrandisement has turned out to be the prime motive for many of the people active in political life. The colonial power structure joined with this Western model of democracy account for most of the weaknesses of democracy in India.

Indianizing democracy and making it a success

Among Pt Upadhyaya's fundamental concerns was the Indianization of Western ideas and institution which came to India during its colonial encounter. It has obviously had two dimensions. First these ideas and institutions must conform to Indian culture and traditions as he believed that India's independence must manifest its culture. Secondly Indians must also be prepared to appreciate the finer values of modern democracy. He was not a cultural chauvinist and was well aware of the weaknesses of India's public life. Several military disasters in history and almost a millennium of foreign rule had made Indians withdrawn and several distortions had indeed crept into public psyche over centuries.

Pt Upadhyaya holds that continuous consultations and discussions, which are very part and parcel of Indian public discourse, is the bedrock of democracy. But the Western people are certainly on weaker footing on this count. Their main thrust is on agreeing to disagree in public discourses. Pt Upadhyaya cited Voltaire saying that 'I do not agree with what you have to say, but I'll defend to the death your right to say it.' This emphasis on divergence, which indirectly legitimates persistent social divide, affects the nature of Western democracy. This paves the way for the domination of the wealthy people in Western democracy and its antithesis in the form of Marxism translated into outright authoritarianism. This is not the way Indians participate in public discourse. Indians have always agreed to reach at the essence of reality through dialogue. And as far as the respect for variance of thought is concerned, it is a given fact of life. No body is called upon to defend it; it is an accepted fact of life. The democratic tradition of India has thus had more mature approach towards public life. This approach needs to be reclaimed into public space.

Pt Upadhyaya while welcoming democracy underlined the fact that Indians must be prepared for democracy and he suggested several means for doing so. He was in particular apprehensive of India's long history of slavery. He emphatically said that proper education must precede the introduction of universal suffrage. The tragedy of India is that the very commonsensical issue that self rule would only be functional if people are an enlightened lot has been thoroughly ignored. Even till so far the importance of proper education has not been realised in India. If universal education was not introduced prior to the introduction of universal suffrage, it must have been pursued vigorously along with the process of democratization. On the whole the efforts have been thoroughly inadequate and quality of the education imparted remains grossly lacking. The consequences are there for all to see; poor quality of civic life and low level of public morality do not perturb most of the people. And many unwarranted issues keeping Indians bogged down would not have been there if Indians had functional education system.

Secondly, he points out what he considers as the soul of democracy, i.e. the proper representation of public opinion. A constitution, different organs of the government, elections and universal suffrage are formalities which exist even in authoritarian countries. Democracy cannot be majority rule too. Its essence is that opinion of each and everyone matters and dissent is respected and accommodated in public policy. He was emphatic in this regard – "Anyone who has a different opinion from the majority, even if he a single individual, his viewpoint must be respected and incorporated into governance."^v

Thirdly and in author's opinion most seminally, Pt Upadhyaya identifies the pitfalls of the existing regimes with respect to actualising public opinion into public action. Mostly they offer choices between coercion and chaos. In authoritarian regimes, like in communist countries, public is coerced to have the same opinion as espoused by the regime. On the contrary in the capitalist countries, vested interests try to manufacture consent in their favour. Vocal leaders on the other hand sway public opinion from one end to another. Pt Upadhyaya imparts his profound wisdom when he limits the government action only to acting on public opinion and restricting it from moulding public opinion. He says that in India the problem has been solved by taking away the right of building democracy from the government. Educating public opinion is the work of selfless ascetics. Enlightened ascetics working selflessly always keep general uplift in mind without any bias, and guide people morally and spiritually. A society builds its

values through education and code of conduct.^{vi} Pt Upadhyaya thus propagates the primacy of society instead of the colonial state-centric perspective.

For democracy to succeed certain traits must be innate to psyche of people and those representing them in the institutions of governance, Pt Upadhyaya averred. These are tolerance, discipline, selflessness and respect for the law of the land.^{vii} Tolerance is a must for appreciating the mass perspective. Tolerance is associated with self-discipline. Discipline is restrained behaviour which enjoins a disciplined person with discharging his/her responsibilities methodically and diligently. Selfishness is poison to democracy which translates into lust for power for those who assume the task of leading the people. Selflessness is a matter of character which people need to cultivate. In fact it is realisation of a greater self in which a person associates his/her persona with greater good. Again while advocating the respect for the law of the land, Pt Upadhyaya uplifts the whole concept to a higher plane. He opines that the enforcement of the rule of law comes in the domain of political organization whereas the respect for the law of the land is an issue of political ethics. He found it imperative that those who are entrusted to enforce the rule of law must abide by the laws and set the example themselves. People must respect laws out of volition than out of the fear of punishment. These are the traits which vest people with the ability to self-rule.

Pt Upadhyaya not only deals with values but also practical considerations for letting Indian democracy on the right path. These considerations are critically needed for the course correction of the democratic processes in the country today. He begins with candidates who enter into electoral process to represent people. A candidate must be dedicated to the service of his electorates and with the same intensity should be committed to the views and policies of his party. However, winnability is the sole criterion adopted by the political parties, Pt Upadhyaya made it clear. This trend has degenerated to a pathetic level nowadays. His advice to the people then is more relevant today that they should not elect a misfit candidate even if he has been fielded by a good party.

Pt Upadhyaya's exposition of a good political party is something very crucial for Indian public to view and consider. The fact is, as he pointed out, that political parties are crucial to the functioning of democracy but little attention is paid to their functioning these days. They are simply regarded as a means for gaining power by politicians. The real nature of a party is that it is the embodiment of an ideology, an interrelated and coherent body of ideas and ideals. The party members from top to bottom must be fully imbued with the ideals of the party in place of being driven by their personal agenda. Ironically most of the political parties are parties only in form as they defy their real substance. This fundamental weakness of political parties compels them to rely on former rulers, casteism and industrialists for electoral battles, Deendayalji specified. Unfortunately feudal elements, parochial identities and money power continue to influence political processes in the country and after Deendayalji's times, situation only worsened with criminals on large scale making entry into politics.

Ultimately they are the voters who have the power to correct the wrongs of the political system. Pt Upadhyaya made it a point to focus down to voters which political pundits have hardly done so far. He urges the voters to exercise their right to vote judiciously. Here Pt Upadhyaya's wise words have been placed verbatim.

1. "...Use your right of franchise not for the party but for ideals, not for an individual but the party, not for money power but for the individual"
2. "...Do not be misled by the hype associated with a candidate because he is certain to win. Whatever the outcome of the election, it will be your own defeat.
3. "...The right to vote is a test of your thinking and morality. Pay heed to this; do not sell your right to vote; neither should you allow to be misused or destroyed"
4. "The right to vote is symbolic of each citizen's freedom and you should exercise it not at the behest of someone but at your own discretion after judicious thinking."

5. "...The people should keep this constantly in mind that they are the real builders and supporters of political parties."^{viii}

Democracy is an end by itself but in the national context it is also a means to the end of national unity. In the case of India, democracy is the life blood of nationalism. It has shown its prowess time and again in the history of free India. It is the enforcement of democracy which salvaged the Indian state from many crises rather than reliance on force. Pt Upadhyaya had recognized the strength of democracy at the earlier days of its functioning in India. He said, "If democracy comes to an end here, it will spell the doom of national unity...Even secessionist and separatist forces will gradually move towards national unity in a democracy. ... But if democracy is no more, national unity will also disappear...Democracy is essential for India's unity."^{ix}

Pt Upadhyaya rightfully and very bravely endeavoured to restore idealism in party politics. He held the politics of putting forth united fronts and discarding ideology in the process immoral and opportunistic. He was a person for whom values were everything. He firmly believed that people can be at their best only by living the values they cherish. He in fact dwelt in the very fundamentals of Indian nationhood and democracy which people generally tend to ignore. If India had sufficiently paid attention to the fundamental tenets of Pt Deendayal's philosophy of democracy, India would have been altogether a different place. He was a visionary and still his wisdom may guide India to redeem its greatness.

ⁱ Rajiv Malhotra and Aravindan Neelakandan have exposed in detail a well organized international network working against national unity and integrity of India in their book *Breaking India; Western Interventions in Dravidian and Dalit Faultlines* (New Delhi: Amaryllis, 2011) and these are in addition to the Sinic and Islamist states and groups which are united against India.

ⁱⁱ Kavitha A. Davidson, "Democracy Index 2013: Global Democracy At A Standstill, The Economist Intelligence Unit's Annual Report Shows," *The Huffington Post*, March 03, 2013, http://www.huffingtonpost.com/2013/03/21/democracy-index-2013-economist-intelligence-unit_n_2909619.html (October 20, 2014).

ⁱⁱⁱ There are innumerable narratives in which we find monarchs roaming incognito to know the opinions of their subjects in first person. India's great civilizational ideal persona Rama is even criticised for taking a single person's opinion to undesirable extent.

^{iv} M.K. Gandhi, *Hind Swaraj or Indian Home Rule*, 1910, Ahmedabad: Navajivan Publishing House, 1938, p. 26.

^v As cited in Dr. Mahesh Chandra Sharma, *Pandit Deendayal Upadhyaya*, <http://deendayalupadhyay.org/democracy1.html> (October 20, 2014).

^{vi} Ibid.

^{vii} Ibid.

^{viii} Cited in *ibid.*

^{ix} Cited in *ibid.*

THE SUPERIOR AND SOPHISTICATED IMAGE OF LOVE AND ITS IMMORTALITY:

A STUDY IN WILLIAM SHAKESPEARE'S SONNETS 18, 55 AND 116

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Abstract:

The present Study entitled as "The Superior and Sophisticated Image of Love and its Immortality: A Study in William Shakespeare's Sonnets 18, 55 and 116" carefully concentrates on William Shakespeare's vision of spiritual and sacred love which is highlighted with incredible extended metaphors and striking similes. Shakespearean philosophy of spiritual and platonic love condemns Donnian philosophy of corporal and bodily love as it is observed that Shakespeare emphasizes on the sublimity of divine love whereas Donne, in most of his sonnets, is passionate for physical love. It has been also critically explored in this study that the notion of spiritual love and its permanence as established by Shakespeare in his verses; symbolically denotes eternalness of his poetic art as well.

Keywords: *Spiritual love, Immortality, poetic art, love Philosophy etc.*

Generally acknowledged as English poet, playwright, writer of sonnets and actor, William Shakespeare (1564-1616) is one of the distinguished and outstanding personalities in the history of English literature. He has also gained gratitude as an honored writer of English language and profound tragedies. Soon he became famous as the "Bard of Avon". Shakespeare has enriched English Literature with his indispensable and influential contributions as it is noticed that he has written numerous reflective and philosophical plays, sonnets, short poems etc. A huge credit of 154 sonnets, dedicated to Dark Lady and William Herbert, and 36 tragicomedies plays made him internationally recognized scholar of the world. It is evident that Shakespeare's plays have been interpreted and translated into all most all the languages. His sonnets are popularly known as

Shakespearian or Elizabethan sonnets and they begin with three quatrains, ending with a rhyming couplet. Shakespeare's sonnets deal with abundant themes but some of them chief are love, pain and immortality of art.

In fact, literature of any nation is believed to be an echo of the society whose product it is. Numerous poets and writers have vigorously expressed their sentiments of love and its immortality through their poetic or prosaic compositions and Shakespeare needs no introduction in this context. Through his admired sonnets, Shakespeare has effectively depicted his perception on spiritual beauty of love and its immortality which symbolically signifies immortality of his poetic cosmos.

The passion of love is inborn in human beings and they cannot get away or depart from it. Of course it would be very problematical to define the term, 'love' and give specific significance or meaning to it. Different persons have defined love in their own way; but in my view love is regarded as multifaceted strong feelings. It is a touching and poignant combat in between two true persons and it is never only bodily fascination of these two lovers. Idealized love always centers on accepting and understanding the restrictions of two true lovers. If it happens so in between these two persons, they experience or feel pleasure even in unpleasant surroundings and atmosphere and enjoy their joy. Finally "love is not love which alters when it alteration finds."

It is experienced that today Donnian philosophy of bodily love is in practice and people are obsessed with conjugal and physical love which indeed destroys the very sentiments of true love and it is a destructive signal of human beings' fall, their relationships and inconstancy. Physical love cannot be regarded natural love; it's fake, false and worldly. Now-a-days people have cherished delusion (misunderstanding) of love and they are more attracted towards physical love. Of course merely physical attraction towards opposite sex spoils our culture and family system. In this regard Khushwant Singh's striking novel, Delhi is the best example to be cited in this context. Exposition of physical relationships in Delhi is really eye-opening which signify the downfall of contemporary society. Contrary to this visualization of love, Shakespeare has cautiously pointed out the beauty of spiritual love through his sonnets. Therefore the present paper is an attempt to justify the value of civilized love and its immovability which Shakespeare has symbolically emphasized in his sonnets.

A critical study of Shakespeare's sonnets reveals that his excellence and distinction as an endless singer of love and its permanence is unquestionable. Shakespeare's vision and views about cultivated love and its immortality is aptly painted in Shall I Compare Thee which is a remarkable and rare example of dedicated and enhanced love and its eternalness displayed to William Herbert. The poet praises imperishable beauty of his friend and regards him "more temperate" than summer's day. By proving summer "less lovely", Shakespeare fondly

appreciates the “eternal summer” of his friend. He argues that summer is “too short lived” and rough winds are quite unpleasant whereas the beauty of his beloved friend is “more pleasant and temperate.” The eye of heaven”, the sun, is sometimes covered by the dark clouds through which it’s “gold complexion is dimm’d” but his friend’s indestructible brightness shall never fade. Shakespeare has dealt with both aspects of art and elements of spiritual love have been highlighted in the concluding lines of the sonnets as the poet writes:

“So Long as men can breath or eyes can see,

So long lives this, and this gives life to thee.” (Sonnet No. 18)

In fact, Shakespeare has exposed a hidden and symbolic significance meaning in the above mentioned lines as it is obvious here the poet has not only dedicated spiritual love to his friend but he has also immortalized his verse which will never pass away with the passage of time. According to Philip Martin:

Shakespeare lays his stress elsewhere and characteristically transforms his sources completely The Romans say: because of my poem I will never die. Shakespeare says: because of my poem you will never die.¹

Undeniably Shall I Compare Thee is a clear evidence to bring in light the Elizabethan sort of true-love and its stability and solidity. Shakespeare’s sonnets immortalize love proving that everything in this changing world fades; physical beauty is destroyed by time; but true love will never die. They are extremely subjective and personal and focus on the profound concerns of life. Hence in Shall I Compare Thee Shakespeare introduces an extended metaphor when he compares his friend to summer’s day”. The comparison is concluded by a couplet that represents the theme of immortality. The sonnet is a study in spiritual significance of love and suggests a clear idea his beloved’s beauty cannot be compared to commonplace nature and that the he is something more than human. Regarding the eternal and spiritual beauty of Shakespeare’s beloved friend, Sunil Kumar Sarker writes:

His (Shakespeare’s) meditation on pure beauty led him to the thought temporality, to the thought of Time. He desires to

preserve pure beauty for eternity, for, to him beauty was so precious that it had to be preserved.²

Commenting on sonnet 18 (Shall I Compare Thee) Ruth F. Glancy points out:

Shakespeare's sonnet 18 the well loved "Shall I Compare Thee to a Summer's Day?" (1609) turns on the perfect moderation of the loved one in comparison to the vagaries of summer weather, which often too windy, too hot, or too fleeting. In the "eternal lines" of the poems, the beloved's beauty is offered a permanence not found in the seasons.....³

"Not Marble Nor the Gilded Monuments" is a confident piece of work which is dedicated to William Herbert and shows the transparent philosophy of Shakespeare. He proudly announces that his sonnets shall surpass the troubles caused by 'all oblivious enmity' and with this his friend will be immortal in these verses. In the decaying world there is a struggle for every magnificent thing to remain permanent and not lose its charm, his friend, on the other hand, shall outlive in 'this powerful rime'. All the precious monuments and tombs of the princes shall decay by the intervention of the 'sluttish time' but the 'living record of his friend's memory' will not be affected in anyway. Shakespeare emphasizes over the eternity and immortality of art when he writes-

"Nor Mars his sword shall burn

The living record of your memory"

The above mentioned forceful and authoritative argument makes the point evident that even divine spirits like Mars cannot have any influence on eternal art and beauty of his friend.

Regarding sonnet 55 (Not Marble Nor the Gilded Monuments), Alison Scott has rightly remarked that:

The speaker is seeking to “give” the gift of immortality to the young man through his poetry, adhering to a large themes of giving and possessing that runs through many of Shakespeare’s sonnets.⁴

In fact sonnet 116 is one of the best examples of spiritual and true love and its transience and permanence. Through an extended metaphor, Shakespeare has elucidated that true and sincere love looks on tempests, but is never shaken. The sonnet illustrates characteristics and value of true love. Shakespeare realistically and reasonably signifies that true love never alters with approaching troubles or temptations for ‘love is not love which alters when it alteration finds’. Just like the North Star it is immovable in the sky, true love too remains unchangeable. Comparing true love to a lighthouse Shakespeare claims that as a lighthouse guide the ships in the ocean likewise love also guides the action of the lovers in adverse circumstances. As noticed in the above two sonnets, Shakespeare, in this sonnet too, has shown time as a real examiner of life in front of whom nothing artificial or weak can survive but true love becomes more deep and stronger with the passage of time. The word ‘true’ in the poem indicates Shakespeare’s superior philosophy of love which is not physical but spiritual. Pure and true love surpasses the physical changes of lover’s. A lover’s feelings for his beloved doesn’t change with time’s brief hours and weeks instead it intensifies. Love and art both are the ‘ever fixed mark’ which are permanent and cannot be removed.

In fact, Shakespeare’s Sonnets include a striking and picturesque collection of love poems which confirm his mastery over English sonnet form. In love sonnets 18, 55, and 116 love has been illustrated as an awesome force which surpasses time, the physical world, and reason. Sonnet 116 can be studied in the light of John Donne’s A Valediction Forbidding Mourning as both the poems symbolically display the theme of true love and its intransience. With enhanced figurative language both the poems have same message that sincere and true love is always beyond the physical love. Apparently Shakespeare’s sonnets have been acknowledged as demonstrations of true love bearing the notion of Platonic love and its strength as we observe that his sonnets deal

with an idealized love addressed to a person who is fair and famous. It is superior level of love which is not depended on the lover's existence; therefore it is more sacred and sanctified love rather than physical love. Krieger's observation concerning Shakespeare's sonnets is quite appropriate as he explains:

Shakespeare's sonnets comprise a 'memorial tomb of love to which, as a womb, it gives eternal life.'⁵

To the end, it is suffice to declare on the ground of the above study of the William Shakespeare's memorable love sonnets that true love is never shattered with sluttish Time. Shakespeare has allegorically underlined his vision of pure and perfect love and its permanence through his love sonnets. A close look at Shakespeare's sonnets reveals that he has depicted twofold notion of immortality as it is noted that William Herbert, whose spiritual beauty has been commemorated throughout these sonnet, equally signifies eternalness of his poetic art. Shakespeare has painted the image of sincere and saintly love which will always dwell in lovers' eyes through undying sonnets of the poet. It is the representation of the youth's magnificence and gorgeousness that is enclosed in the poetry of Shakespeare. The inspirational portrayal of beloved's loveliness is superior to the "gilded monuments" in which kings and rulers rejoice themselves. Hence the theme of pure love and its immortality is prevailing in Shakespeare's sonnets which have been undertaken for the present study. A thorough study of sonnets 18, 55, 116 reveals that the perception of immortality in Shakespeare's sonnets signifies his own infinite and eternal strength of his memorable verses through which he has immortalized his beloved and his spiritual love and beauty.

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SAVE: ENVIRONMENT & NATURAL RESOURCES WITH SPECIAL FOCUS ON WATER FOR SUSTAINABLE DEVELOPMENT IN INDIA

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Abstract

Ensuring environmental sustainability the seventh Millennium Development Goal requires achieving sustainable development patterns and preserving the productive capacity of natural ecosystems for future generations. Both efforts in turn require a variety of policies that reverse environmental damage and improve ecosystem management. The challenge has two dimensions: addressing natural resource scarcity for the world's poor people and reversing environmental damage resulting from high consumption by rich people. Many environmental problems arise from the production and consumption patterns of non-poor people, particularly in rich countries. Rich countries consume a lot of fossil fuels and deplete many of the world's fisheries, damaging the global environment. They also use a lot of tropical hardwoods and products from endangered species.

To ensure the sustainability of Earth and its resources, including the development prospects of poor countries, these harmful production and consumption patterns must change. Energy systems will have to generate much lower greenhouse gas emissions. Fisheries will have to be managed based on ecological limits rather than heavily subsidized free-for-alls. And international rules of the game will have to mitigate the over consumption that endangers ecosystems and certain plants and animals. But with smart policies and new technologies, the costs of these changes can be quite low. Human well-being depends on natural resources and environmental services that help produce food. People rely on soils to grow crops, grasslands to raise livestock and freshwater and oceans to support fisheries.

Keywords: sustainable development, Environment, Natural Resources, Energy systems, Livelihood, Technologies.

Introduction

Natural resources such as forests and water have historically been taken for granted as limitless 'goods'. However, widespread conversion and degradation of forests and other ecosystems due to over exploitation, is posing a challenge for sustaining the health of ecosystems and the services that flow from them. In the forestry sector, this has led to a shift in focus from 'goods' such as timber to 'services' such as biodiversity conservation, landscape beauty and watershed protection. The time has come to strike a balance between the two. But, while goods are generally freely traded, there are no markets for services. Unless resource managers get real payments for their services, they will not have any incentive to maintain the flow of these services. Can markets be developed for watershed services? Can poor people's livelihoods be improved through such markets? These are some questions that must be debated urgently. Historically, in India, most traditional resource management systems have been replaced with state controlled regulatory approaches. The ownership, management and control of natural resources have been vested almost entirely in the hands of the government. Until recently, the main approach to forest management was that of departmental policing of forests, forbidding local communities of access to them in the classical fences and fortresses mode. Similarly, in the case of watershed protection and development activities, it was largely government agencies through the line departments of various ministries that undertook watershed treatment work.

The approach was largely again a top down manner of working with little community participation. The emphasis on technical interventions and on meeting targets of construction and treatment led to poor community mobilisation and social organization important for sustaining these interventions. This techno centric, top down approach towards management achieved little success in halting the rapid degradation of the country's natural resources.

Participatory Approach

In order to remedy the above approach, over the last decade a number of policies and guidelines have facilitated a shift in natural resources management from a regulatory to a more community-based collective action approach in India. In this new approach, greater control is vested with the local communities over the resources in question, thereby leading to a greater sense of ownership. The forest policy environment today strongly encourages the participation of local communities in forest management, emphasizing collaborative partnerships between the Forest Department and the local people. In the case of watershed development a set of 'Common Guidelines' were issued in 1994, which called for an integrated and participatory approach to watershed development.

Within the participatory approach, evidence suggests that watershed development and forest protection have been much more successful in places where sufficient biophysical and institutional incentives exist or have been provided to the local people to participate in such activities. Furthermore, the commitment of communities to watershed development projects has also been significantly higher wherever the beneficiaries themselves have contributed to the costs of the project activities. Wherever sufficient awareness has been created, and the right incentives provided, people are willing to contribute to the costs of watershed development activities in their locality. It is being argued and seen in other parts of the world that markets for environmental services are an efficacious tool for the conservation of natural resources, without compromising on the benefits that have been traditionally derived from them in the nature of goods.

Markets for Environmental Services

With increasing degradation of the natural resource base leading to a global environmental crisis, there is a growing appreciation of the role of forest-systems in providing not just goods but also vital services. These services are diverse, ranging from carbon sequestration to landscape beauty and from biodiversity conservation to watershed protection. To sustain the flow of these services, there has been an increasing movement towards putting a value on them and, concomitantly, making payments for this value.

Markets for various forest services are, therefore, generating real payments for forest owners and managers. These in many cases are poor communities. The payments provide them with increased incentives to maintain their forests, thereby, directly improving their livelihoods.

Markets for watershed protection services in India – a complementary approach Today, watershed protection in India is receiving tremendous support for its multiple benefits not only in improving the livelihoods of the rural poor in much of dry land India, but also for the services that accrue to larger downstream beneficiaries in the form of municipal water supplies, regular water flows, flood mitigation and reduction in sediment flow for hydropower generation. While market-based approaches have been credited in several countries with promoting efficient resource management, it is not clear how they may be best employed to improve the use of water resources and land management in watersheds in India. A major concern relates to the impacts of markets for watershed services on the livelihoods of the marginalised,

Potential for Market-Based Mechanisms

Markets for watershed protection services do not always imply a monetary or even tangible transaction between service providers and service receivers. An exploration of the potential for

market-like arrangements encompasses all incentive-based arrangements, transactions, payments and compensation systems (monetary or non-monetary) for watershed protection services that are ‘market like’ in nature and have the potential to develop into more sophisticated mechanisms in the future. Given this and learning from experiments from other parts of the world, the potential of market-based approaches as alternative, yet complementary, solutions to existing regulatory and collective action approaches for the sustainable management of natural resources has begun to be explored in India.

Sustainable Development Approach to Water Projects

For many years the domestic water sector has focused on the achievement of health benefits through supply improvements, based on the premise that more and better water can help to improve the health of individuals. This approach has been consistent with the provision of improved supplies by governments and other agencies as part of a strategy of meeting the basic needs of the poor. In the last decade however, the wider policy environment has moved towards self financing and cost recovery on water projects, where greater emphasis is placed on community financing as a means of ensuring cost recovery. The idea of water as an ‘economic’ good has been the driving force behind this change. While the end result is still anticipated health benefits, the principle that the ‘consumer pays’ is now more firmly linked to sustainable supply delivery. This shift in emphasis has various implications for poverty reduction, not least of which is whether or not poor consumers can afford to pay.

The central issue this paper addresses, therefore, is the need to understand the impacts of improved supplies on socio-economic ‘livelihood’ circumstances of households, and to move away from an emphasis on health benefits. Grouping this under the ‘sustainable livelihoods’ umbrella, the approach can assist in creating clearer links between the expectations of policy makers and donors (in their drive to mobilize communities around a ‘demand-based’ theme) and the capacities and motivations to undertake this new role on the part of communities and households. A central strand in this relationship is likely to be the link between anticipated impacts at a household level and the motivation of households to participate in community efforts to pay for service.

A health-based view has driven most sector development in the last 30 years, derived mainly from public health approaches to water supply and sanitation and government-led supply provision. During the 1960s and 1970s, this focus on developing supply and improving sanitation became the mainstream development approach within the sector, and was enshrined in the United Nations (UN) water decade¹ which had a central ‘health-based’ and supply-oriented message. In health terms, the overriding benefits were perceived to be the reduced transmission of water-borne diseases e.g. diarrhoeal diseases, typhoid and guinea worm. The focus widened

during the 1980s to integrate water supply, sanitation provision and hygiene education, as the need to take a more comprehensive approach to reducing the presence and transfer of pathogens at a household level was recognised. Poor health caused by poor water supply quality, insufficient sanitation and unsafe hygiene behaviour was regarded as both a symptom and cause of poverty. Images of open sewers and unclean water sources became a favourite medium for conveying the 'idea' of poverty in the developing world, regardless of the many others influences and causes.

This is a key departure for the livelihoods view of water supply. While a poor quality supply for a household's own consumption might warrant a higher poverty weighting, the same supply might be plentiful and not harmful for livestock, serving to increase livestock productivity and reduce the vulnerability of the household. It may also increase the household's income sufficiently to free other assets to improve supplies in the long term. Thus, whilst the water-poverty relationship is significant, the mechanisms to achieving greater poverty reduction through water supply involve trade-offs, which the livelihoods view helps to identify. The emphasis is not on water quality, so much as the uses to which it is put.

In broad terms, the framework begins to create linkages between water sector work and a range of parallel socio-economic and policy issues – including decentralisation, community based ownership, political representation and accountability, and managing risk in dynamic natural environments. In the process, it helps to broaden our water supply from health institutions and public health approaches. Whilst this embedding in wider contexts has attendant practical problems, it can simultaneously establish a greater reality in addressing community water supply problems, not least because it is more likely to identify early on potential barriers to sustainable supply development. At the heart of the framework is an analysis of the capital assets of the household, divided into natural, social, human, physical and financial. A sixth political capital has been suggested (see Ashley and Carney, 1999: 35). From the perspective of water resources the latter could be a major asset, in terms of the political bargaining involved between the government, the private sector and communities. It may also help to increase the capacity of the poor to influence the form and eight of trade-offs from the community-level upwards. The poor, after all, are themselves political actors.

Identifies the poorest households and strengthens participation in, and influence on, community/ local and/or private resource management systems; creates safety-net structures within communities to ensure the poor have access to water; improves rights environment, including the establishment of right to access by poor households within communities. Enhance through training in catchment protection and maintaining natural environment. Secure through access to small-scale credit for provision of connections to service. Enhanced by assisting water access for productive purposes (e.g. for animal consumption in pastoral areas). Knowledge of DRA,

community self-assessment of needs, participatory monitoring, gender mainstreaming. Linking micro and the macro levels in the livelihoods framework demands that policy and institutional analysis must take place at all levels (see Carney, 1998), and include gender analysis.

Implications for Policy and Practice

Water as a natural asset forms part of the asset range available to households and its economic value as well as its cost needs to be properly understood in order to understand the linkages with livelihood strategies. This is the case not just because this points towards ways of strengthening asset bundles through improving access to natural capital, but also has methodological implications for demand assessment. The structure of demand for water within a community particularly demand over and above the survival level may be informed just as much by its productive uses as by its routine daily consumptive uses. Calculating anticipated demand at the household and community level may, therefore, require greater depth of analysis of household livelihood uses (and potential uses) than is commonly undertaken by demand assessment. This also has policy implications for notions of scarcity, particularly in terms of the presence or absence of other assets critical to gaining sustainable access to supplies. Scarcity can be determined by the unavailability of physical and human capital as well as by the absence of the water.

Thus, sequencing asset availability is important in order to support a new policy environment based on demand, from the financing perspective. In the case of community-level financing and management, where the key issue is anticipating, calculating and expressing aggregate community demand, far greater levels of social capital will be required, not least to ensure the capacity of communities to agree on and enforce sanctions against those breaking the rules established for access. The sequencing of asset availability will also affect who can participate and contribute social capital at different times to financing and management of supplies.

If, in the case of the poor, the requisite assets are unavailable or beyond the capacity of the poor to access at particular times, then different demands may be placed on scarce resources. Responses may include greater conservation and/or a switch to higher-value uses, or seeking different sources for different uses, perhaps sacrificing drinking water quality in the process. These responses mirror some of the processes involved in demand management at a macro-level, where water pricing impacts on use in agriculture and industry, forcing users to move water to higher-value activities or to use water more effectively in existing activities. As a result, the need for the three subcomponents (water supply, sanitation and hygiene education) to be introduced in parallel is diminished. Whilst sanitation is clearly important and the promotion of hygiene messages is significant in reducing disease transmission, their automatic attachment to water supply (at least at the outset) is not always necessary – if health improvement is not the

immediate goal then their inclusion would seem wasteful. Water supply improvement can stand alone, given the range of other livelihood-enhancing functions it may provide.

Managing assets in an integrated fashion is closely linked to the process issues discussed below in relation to sequencing and time – particularly the aspects of seasonality of demand and supply of water resources. It is also closely related to the question of knowledge environments, including capacity to monitor levels of natural asset stocks, and to use knowledge to assess the availability of resources for human and livestock use. One of the most pressing practical concerns is to link the management of water resources to food security needs. Understanding household-level integrated asset management helps to draw out the critical relationships between access to water resources and food security.

The implications for policy makers of the livelihoods view are essentially three-fold:

- 1) Institutions involved should reflect the need for micro–macro linkages and should facilitate communication between all levels, and between institution types. (This is particularly important in an environment which requires close collaboration between civil society, government and the private sector). For instance, local structures controlling community financing and management should be able to create channels of communication with higher order institutions.
- 2) New local institutions should also be capable of linking horizontally with existing indigenous institutions which may be the most important stores of social capital and influential in linkages with external institutions. These links and networks will be important in building capacity to address water supply improvements in a demand-based environment.
- 3) Institutional linkages should be framed around water as consumption good and as an economic asset of production. In practice, this means greater connectivity with local business, microfinance organisations, local government and the private sector. Financial management and the enforcement of charges and other levies requiring sanctions, place demands on human, social and financial capital assets of households.

Underlying this paper has been the question of what we need to know and how we need to use knowledge. The systematising of knowledge and its use has deep implications for future policy and practice in the sector, not least because the acquisition and use of knowledge is frequently an elite based process which, de facto, excludes the poor and yet frames the development of formal or informal policy towards the poor. Knowledge environments, as they have been termed here, refer to the knowledge systems surrounding the various sectoral actors – communities, households and individuals, government institutions, the private sector and civil society (predominantly NGOs) – and do not refer to formal systems of knowledge on their own.

At a community level, the research approach would involve rapid assessment based on key informants at local and sub-regional level rather than lengthy (and costly) research projects. Principal aims should be to establish:

- ❖ The impact of changing water availability in terms of natural asset stocks on the range and use to which other household capital assets is put, including labour and financial capital assets.
- ❖ The impact of changes to the vulnerability context (including greater or lesser risk caused by indirect effects of policy changes in other areas such as agriculture and livestock marketing) on the types of household assets required to overcome access barriers.
- ❖ The impact of changes in structures and processes within the box of state-society transactions on the types of activities undertaken as part of livelihood diversification and the knock-on effects on the demand for water resources for productive purposes.
- ❖ The range and types of strategies for gaining access to water resources adopted by different household types within communities and the extent to which these are livelihood-dependent (for instance based on the availability of animal power).

Conclusion & Suggestions

This paper emphasises the health impacts of improving access to supplies of clean drinking water and better sanitation. It then assesses the relevance of this view to wider debates on how to achieve supply sustainability by adopting demand-responsive approaches (DRA) and by shifting the emphasis to the principle of ‘consumer pays’. The paper argues that an overemphasis on health impacts does not fit well with DRA, which is being increasingly advocated by agencies at an international level. Thus, in order to encourage demand for water services in particular, and to ensure that communities can be engaged in self-financing their development, greater attention has to be paid to the role of water within wider household livelihood strategies – and livelihood impacts should become a major focus of interventions.

The paper also analyses water in the context of poor households. In doing so it uses the Sustainable Livelihoods (SL) framework as an analytical tool. Combining this theoretical analysis and the experience of water projects, the elements of a SL approach are identified. Adding greater emphasis to these elements will help in the wider uptake of DRA, providing the means by which to ensure supply sustainability. The end result is anticipated to be greater water security for the poor.

Finally, the paper assesses the suggestion of adopting a Sustainable Livelihoods approach, in terms of the following:

- ❖ Water should be treated as an asset and a good: Understanding water at a household level means addressing the productive uses of water as an asset as well as its uses as an economic and social consumption good at this level.
- ❖ Institutional linkages: Institutional development should be more closely linked to developing social capital to benefit the poorest members of communities and to assist in their access to and communication with ‘institutions’ responsible for supply development, be they from civil society, government or the private sector.
- ❖ Sequencing and time: Understanding the significance of sequencing interventions to achieve desirable livelihood outcomes is important, as is the time taken to access supplies. A closer examination of this factor in all situations (e.g. by season, or according to urban or rural users) can assist in fine-tuning implementation to achieve maximum livelihood sustainability for the poorest in their specific contexts.
- ❖ Knowledge environments: Understanding the role knowledge plays in poor households’ decision-making over water access is crucial to understanding their wider decision making. Acquiring and disseminating knowledge as part of project development is essential to building up a long-term picture of how livelihoods are enhanced by using a SL lens within the water sector.

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VULNERABLE WOMEN IN ALICE WALKER'S THE COLOR PURPLE AND TONI MORRISON'S BELOVED

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ABSTRACT:

Alice Walker and Toni Morrison, the African- American novelists have presented in their novels the problems of the women. The realistic portrayal of the excruciating experiences of Black African women given by both the writers is hair-splitting and heart rending. The brutal treatment, given to women by Whites as well as by their own persons, makes these women more vulnerable in nature. In my paper, with the help of two popular novels of both the writers The Color Purple and Beloved, which forcefully illustrate the victimized self of women, I have attempted to present the Amazonian picture of women who wrestle with the world but ultimately assert their own self.

Women have always been marginalized in our society. The patriarchal ideology has always subordinated them and has suppressed their individual self. Subjugation social discrimination and tormentation have been the destiny of women since ages. The lines written by Simon De Beauvoir in fifties, "one is not born, but rather becomes a woman" still have their contemporaneity. Women have always been oppressed due to sex stereotyping and have been considered even as Nietzsche points out "God's second mistake". Biological superiority of men over women has made them a feeling less monster. Hence women have become the scapegoat, vulnerable and marginalized throughout the world.

As it is said, "He jests at scars who never felt a wound." Women, themselves have emerged on the literary canvas, with an emphatic voice to show their concern for the

predicament of women. Alice Walker and Toni Morrison have also been such prominent figures in the contemporary Afro-American literature who have embraced the feministic issues in their novels. They have presented the problems of women and particularly the mutilated self of Black women who are subjected to brutal treatment by whites as well as by their own persons. Since Black males failed to overthrow the regime of the whites, Black women have themselves documented the sufferings of Black African-American women forcefully in their novels.

“The authors placed in the foreground their active roles as historic agents as opposed to passive subjects, represented as acting their own visions, they are seen to take decisions over their own lives. They document their sufferings and brutal treatment but in a context that is also the story of resistance to that brutality.”

In response to the clarion-call both Walker and Toni Morrison have revealed “womanist” features in their works. To talk about Walker, she has been widely recognized for her “womanist” position. The issues of racism and sexism are pulled together in Walker’s *The Color Purple*. It is about being a Black woman, living in the midst of male civilization and subject to all possible forms of oppression. Walker writes in her essay, “a Black woman is the mule of the world, because we have been handed the burdens that everyone else—everyone else refused to carry.”

Celie’s life in the novel *The Color Purple* is the index of sufferings. Her victimization at the hands of her father is too appalling and not different from other victimized characters of Alice Walker as they all are victims of sexual and communal abuse. Celie is depicted as a barely educated Black woman, who is raped by her step father and then married off to Mr. Albert. She is sexually abused, verbally dominated and physically beaten for almost thirty years. After getting impregnated by the man who is her step father, she is asked not to share it with anyone except God. The unscrupulous man sells her children and stigmatizes her image and gets her married with an older man who needs a worker on his farm. She becomes a surrogate mother of his children and a receptacle for his passions. Being an existential character, she shares her grief with God and writes letters to Him. But later on her faith in God lessens as she holds God responsible for her sufferings and stops writing. She tells her sister Nettie, “I don’t write to God no more. I write to you what happen to God? Ask Shug. Who that? I say.” Although Celie is surrounded by a community of Black women struggling for independence, Celie only starts to fight for herself when she enters into a relationship with Shug Avery, who is her husband’s former lover. She becomes a close friend of Celie and helps her to overcome oppression by exhorting her to maintain her independence through creativity and love.

Walker considered her book as a historical novel. But instead of a history with “the taking of lands, or the births, battles, and deaths of Great men,” she writes, “My history starts

with.....one woman asking another for her underwear,” that is Walker writes a “her story”, focusing on women’s lives which do not contain anything “heroic” traditionally. The character of Celie is based on her great-grand mother’s story; a slave raped by her own owner at the age of twelve.

In *The Color Purple*, Walker focuses on the ways; Black men brutalized their women sexually and economically. Sofia daughter-in-law of Celie notes that “a girl child ain’t safe in a family of men.” Celie’s initial victimization at the tender age of fourteen is only the beginning of the series of ugliness that characterize her subservience to men and show that she shares much with the women who have gone before her. Her existence in the novel is like the one-eyed mule that is traded off to the buyer who believes that he has at least purchased sound flesh. Celie’s body is raped by “pa”, and her spirit, by Mr. Albert. Though Celie’s sister Nettie is clever enough to escape Celie’s bad fortune. Albert brought her into his home to be wife and mother in the tradition of the mail-order bride—she should take care of his house and his children, be available to him sexually, and be seen but not heard. He also does not like Celie to appear in the local juke-joint because wives are not supposed to be seen in such places. Celie’s apathetic attitude towards herself makes her to accept her negligible place and allows her to submit to the beatings that go along with it. She doesn’t dwell on Albert’s misuse of her because she says “he my husband. I shrug my shoulders. This life soon be over, I say Heaven last all ways.”

In the novel, Celie is constantly in limbo between men who want to control her. One of “Pa’s” selling points when he marries Celie “can work like a man” and later in the novel Celie is seen to be the only one working hard on the farm. “Celie is the nexus of all.....oppressions-sexual, physical, social, economic,” but she bears emotional and spiritual oppressions as well. In spite of being the wife of Mr. Albert, she does not get disturbed by the passionate advances of Albert for Shug, who is the former beloved of Albert and comes to live with them to recover from a prolonged illness. Though emotionally and spiritually she feels broken, but she doesn’t let anyone know about it. Celie’s notion of woman’s place is as old as the history of Black women in America. She is well established within the traditional male female sex role of patriarchal society. Celie lives up “to the cult of true womanhood,” self denying herself and suffering in silence.

The story of ‘*The Color Purple*’ is based around racial issues but touches upon topics of gender inequality and capitalism and the concept of God as well. Being an existential heroine, Celie alone faces the deepest hardships in her life. Even to solve her problems or to lessen her pains, there is no *Dou ex machina* in the narrative. She fights her own battle herself. When Celie looks back on her life, she gets frustrated and says, “What God do for me?He give me a lynched daddy, a crazy mamma, a lowdown dog of a step Pa.....The God I been praying and writing to is a man. And act just like all the other mens I know. Trifling, forgetful and lowdown”.

Celie envisions God as a man who merely leaves her suffering and this leads to her disbelief in the original image of God she had in mind.

The novel is replete with innumerable such instances which highlight the undeserved sufferings of Celie. Alice Walker's novel, touching upon absurdist theme of existentialism portrays how life is absurdly cruel. All the scruples have disappeared. Celie's life has been an index of exploitations and her vulnerability. Situations have always been unpropitious to her. If she survives in the world where as Nietzsche points out "God is dead" Celie is able to do that, again with a change in her stance towards life, which is instilled in her by Shug. Shug inculcates in Celie a new way of thinking about God and life. Shug rejuvenates Celie's interest in everything and teaches her the "Art" of living. Shug's role in Celie's life is difficult to underestimate who becomes Celie's "friend, sister, preacher, teacher, comforter and guardians angel..." Alice Walker in *The Color Purple* dwells upon the theme of "destructive relationships between broken men and loyal women." She values the bond between women, their culture, their emotional flexibility and their strength.

Many African-American women writes preoccupy themselves with the bringing back to life the "dead girl" whose society has willed out of existence and who male writers have chosen to bury and discard from literary creation. Where on one hand Alice Walker "is committed to exploring the oppressions" of women Toni Morrison's novels are also thematically governed by the same issues.

Toni Morrison's *Beloved* is a novel by a woman, about women, set after the American Civil War (1861-1865), it is inspired by the story of an African- American slave, Margret Garner, who temporarily escaped slavery during 1856 in Kentucky by fleeing to Ohio, a free state. But after being retrieved, killed her two-year old daughter rather than allow her to be recaptured. Sethe, the main character of the novel, also kills her daughter and tries to kill her other three children when a Posse arrives in Ohio to return them to Sweet Home, the Kentucky Plantation from which Sethe fled. Considered to be the best work of American fiction *Beloved* exhibits the most sensational depiction of the horrors of slavery, depicting slave-trade as a Holocaust-like genocide.

In the novel, *Beloved* mother Sethe undergoes a tortuous journey in order to reconstruct the meaning of her life as woman and mother. Motherhood posed a problematic challenge to African-American women under the slave regime. The psyche of women was debilitated by the adverse situations as they were not allowed even to nurture their children and to perform their motherly role. The lack of opportunity to provide physical and psychic base for their children in African-American society, affected the relationship between the mother and daughter. Patricia Collins observes in this context, "Black daughters raised by mothers grappling with hostile

environment have to come to terms with their feelings about the difference between the idealized versions of maternal love extant in popular culture and the strict and often troubled mothers in their lives”.

Since many African-American women writers pre occupy themselves with the theme of vulnerability of women, Toni Morrison has explored this in *Beloved* through the character of Sethe, who, because of the horrifying experiences, which she had also encountered; reclaims Beloved from the life of slavery. Sethe finds the existing circumstances very nauseous which forced the Black women to willingly offer themselves to their masters in a sexual subordination. The situation appears to her not merely concerned with the banality of evil or racial problem, but is a conspiracy by the ideological structure of both racial and patriarchal which led to the sexual and political oppression of Black women by both White and Black. Due to such ghastly situations Sethe is forced take such a hard step as to kill her daughter. Sethe’s love for her daughter is “tough and the back now”. She tries to justify her action by declaring that there is just no alternative to what she does: “How if I hadn’t killed her she would have died and that is something I could not bear to happen to her”.

According to Donald Harbard, the novel *Beloved* is centered on “the historical fact that there were Black women during slavery that terminated their babies’ lives rather than allow them to be offered up to the destruction of slavery”. In the novel, through the flashback technique we are presented with the tragic story of Sethe Suggs, who though escapes from slavery, “but is haunted by profound guilt over killing of her daughter, whose ghost traumatizes the family”. Sethe kills her daughter because she doesn’t want her daughter to suffer the pangs of slavery. Though she is broken both physically and spiritually by her this harsh step, but this is what a helpless mother in such uncontrollable circumstances could do.

Toni Morrison’s *Beloved* demonstrates the connection between the bourgeois American society and repression of love. It explains how the nature of slavery affected the style of motherhood and the pre-oedipal experiences of children in the American slave culture. Sethe Suggs’s own bond with her own mother was severed by slavery. Beloved also faces the same consequences in the novel as she even tries to strangle her mother as her love assumes the nature of vengeance. She comes in the guise of love to avenge her death. “Intimacy of destructive rage”, as is pointed out by Barbara Schapiro “leads Sethe to commit infanticide”. She thinks that Beloved would come to say, “I forgive you for this heinous crime”. But all these anticipations of Sethe prove ironic as Beloved, in spite of her intense love traumatizes her which leads to devastating results. Sethe doesn’t even let another daughter Denver; interact with the Black Community which leads to the fragmented self of both Sethe and Denver. Denver fails to enter into womanhood.

Apparently American slave system denied the mothers to love their children. Women as mothers faced the greatest psychological blow which led to the alienation of mothers from their children. The earliest need a child has is related to the mother. The baby needs milk from the mother. Sethe faces the existential crises and split emotions when her milk is stolen to feed the child her employer. Sethe considers the expropriation of her milk as defilement. She tells the experience of forcefully being milked like an animal, "Her eyes rolled out tears". The repetition of "And they took my milk" indicates how intensely painful this act of defilement is to her. Her role as a mother is threatened. Paul D knows "For a used-to-be slave woman to love anything that much was dangerous, especially if it was her children she had settled on to love". Sethe's traumatized experience of having her milk stolen symbolizes the failure to establish a bond between herself and her daughter.

In Toni Morrison's *Beloved* there is a demonstration of the connection between the bourgeoisie American society and repression. Because of the experiences of slavery most slaves represent their memories in an attempt to forget the past. This repression and dissociation from the past causes a fragmentation of the self and a loss of true identity. Sethe, Paul D and Denver all experience this loss of self. It is just because of this; the maternal bonds between Sethe and her children inhibit her own individuation and prevent the development of her. She sacrifices her entire Being. Throughout the narrative we notice that all the investments of Sethe in mothering are both an attempt to make up for her own loss as a daughter and assert herself as the possessive and powerful good mother. Sethe's calamitous love for Beloved doesn't make her acknowledge her guilt, but rather makes desperate efforts to earn Beloved's understanding. On the contrary, ironically Beloved tries to strangle her mother to death. Beloved's love for her mother is ruinous demonic, disastrous and hideous in nature.

Toni Morrison's focus in her texts has been on the representation of African- American experience and history. Being a woman she has been more concerned with the portrayal of excruciating experiences of women, which has been hair-splitting in nature. No one in this world possesses tolerance and forbearance like women. Both Alice Walker and Toni Morrison have presented in their novels the mutilated self of Black women. Both the writers have given the Amazonian picture of women who wrestle with the brutal world and ultimately assert their own self by putting their energy and passions to good use no matter to achieve their target they jeopardize themselves. In this context both the novels *The Color Purple* and *Beloved* become literary icon that enlighten and empower the women.

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A CONCISE INTRODUCTION TO INDO- ENGLISH
FICTIONS WITH SPECIFIC REPRESENTATION OF
KHUSHWANT SINGH’S DELHI AS AN INCREDIBLE AND A
TYPICAL BLEND OF HISTORY AND ROMANCE :
A METICULOUS EXPLORATION

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Abstract:

Khushwant Singh (1915-2014) was one of the noted Indian novelists and his striking novel Delhi (1990) is aptly regarded as a rare amalgamation of history and romance. The present paper perilously presents the penetrative and philosophical observation of Singh about Delhi. Through the present novel, he presents vivid pictures of various roads, lane and historical places of Delhi in their real names, forms and features. Apart from this, the paper also throws light on picturisation of history commencing from Mugal period of Zahiruddin Babar and ending to the assassination of Indira Gandhi. The novel sometimes appears to be a fine travelogue. The historical events narrated in the different chapters of the novel are seen nicely wrapped up with sex and romances. The narrator’s, being himself the novelist, sexual encounter with the Bhagmati, a “hijras” (hermaphrodite), creates a sinister feeling among the readers. Thus Khushwant Singh’s novel, Delhi attempts to clear the views of its readers about that state and setting of Delhi at that period and the novelist has been quite successful in that.

Keywords: *History, Romance, Seduction, Contemporary Literature, Social Vision.*

Indian Novel in English from its humble beginning with Banking Chandra Chatterjee’s Rajmohan’s wife in 1864 has come to an age where it can vie with the British and the American

novel in style, technique and narrative. A peep into the past one hundred forty-three years history of Indian novel in English reveals the central pre-occupations of the novelists with the segments of history and historical events, like the Gandhian movements for freedom, partition, creation of Bangladesh, trauma of riots. Such novelists associate themselves with a particular phase of history to refresh our memories of the bygone days. In this regard Gunter Grass' attaches great importance to this function of a creative writer. He points out that "Literature must refresh memories."

The early writings of the literature consist mostly of essays, pamphlets, poems, etc., Raja Ram Mohan Roy's Precepts of Jesus (1920) shows his mastery on the language. Henry Derozio's The Fakir of Jungheera was a good endeavour on Indian theme by a European. Aru Dutt, Toru Dutt and Romesh Chunder Dutt, rendered their significant contribution to the literature. The literature further enriched by the great writers Rabindra Nath Tagore and Sri Anurobindo followed by other great writers such as Tilak, Motilal Nehru, Ranade, Gokhale, Sarojini Naidu and others. But there writings were confined at the level of prose, poetry and essays.

The early novels in the literature were S.K.Ghose's The Prince of Destiny (1909) and S.K. Mitra's Hindupur (1909) on historical theme. These novels were basically romantic in nature and there was hardly any actual event of history. After a long gap, some other historical novels appeared on the literary scene of India, such as A.S. Panchapakesa's Baladity (1930) and Ram Narayan's The Tigress of the Harem (1933). The concurrent trend of writing historical romances soon got affected by the feelings of nationalism awoken by the social and political consciousness sweeping all over the country. The national movements headed by Mahatma Gandhi influenced entire Indian political scenario and common folk of India. Indians, irrespective of social stratification, were influenced by him. The noted critic M.K.Naik called it "a whirlwind" which swept the social and political situations of India.

The literary scenario between 1920-1950 was dominated by novels based on social and political themes. During the period of 1950-1970, a new generation of writers, such as Raja Rao, R.K.Narayan, Mulk Raj Anand, Kamla Markandiyaa, Nayantara Sahgal, Anita Desai, and many others were trying their creative geniuses on unlimited and unrestricted themes. Mulk Raj Anand and Bhabani Bhattacharya wrote mostly on the themes of social criticism and political emancipation and their works were dedicated to India's necessity of freedom from imperialism and authoritarianism in the conduct of Hinduism. R.K.Narayan, Raja Rao and Sudhir Ghose presented social, religious and mythological traditions in their novels. Anita Desai and Nayan Tara Sahgal preferred to write on psychological and social tension existing in the society. The novelists like R.K.Narayan, Ruth Praver Jhabwala, Arun Joshi etc. opted their characters from urban middle class people. Their novels present lively pictures of middle class people. In the course of their presentation, they expose the vanity, snobbery, sentimentality, pretentiousness, hypocrisy, corruption and various evils of society. The present generation of Indo-English

writers, namely, Salman Rushdie, Vikram Seth, Rohinton Mistry, V.S.Naipaul, Vikram Chandra, Bharti Mukherjee, Amitabh Ghosh, Arundhati Roy, Sobha De, Kiran Desai, Chitra Banerjee, Amit Chaudhary, Divya Karuni and others are writing on various themes and earning world-wide reputation for Indo-English literature.

The credit goes to Mulk Raj Anand, Raja Rao and R.K.Narayan, called a trilogy of Indo-English literature, who ushered a new era in the field of Indian writing in English. Mulk Raj Anand highlighted the pains and predicaments of downtrodden people through his novels *Two Leaves and a Bud* (1937), *Coolie* (1936), *The Untouchable* (1935) and *The Village* (1939)

Raja Rao has contributed Indo-English literature by his novels *Kanthapura* (1936), *The Serpent and the Rope* (1960), *The Cat and Shakespeare* (1965), *Comrade Kirillov* (1967) and *The Chessmaster and His Moves* (1988). Each novel is a great work of art having definite plot, simple structure, lucid language and high philosophy. His novels portray Gandhian period, presenting nationalism and social awakening during the period.

R.K. Narayan and Bhabani Bhattacharya have also enriched Indian English writing with their artistic compositions. R.K. Narayan, a South Indian, has the credit of several remarkable novels. Narayan is the only author of Indo-English literature whose literary career is spread over 60 years from 1935 to 1999, showing his tremendous stamina and vast creative genius. Bhabani Bhattacharya writes under the influences of “Gandhian thoughts”, with a difference of themes from predecessors. His novels highlight the situations confronting day-do-day life of common people.

The ‘third generation’ of Indo-English novelists, such as Salman Rushdie, Chaman Nahal, Sasthi Bratta, Shashi Deshpande, Arun Joshi, Balachandra Rajan, Anand Lall, Saros Cowasjee, Vikram Seth, Kamla Das, Arundhati Roy, V.S.Naipaul, etc., are earning international fame by their creative writings.

Khushwant Singh (1915-2014) is a versatile genius who ranks among the top of the India’s men of letters who earned international reputation as a creative writers. His achievements as a novelists short-story writer, historian, essayist, journalist and editor of various reputed newspapers and magazines such as *The Illustrated Weekly*, are enough to establish him in the world of Indo-English Fiction and also to prove his versatility in the field of creative writing. He has written remarkable novels, a number of short stories, a concise history of Sikhs, biographies of Sikh leaders and articles revealing his literary abilities as found in the writings of most of the significant Indian writers. Khushwants Singh’s comic presentation, perspicacious exploration of real people and places, revelation of historical events proves his keen interest in contemporary man and the society where he lived.

Khushwant Singh’s personality could develop by the achievements as a journalist and a writer of Indo-English literature. The novel *Mano Majra* (*Train to Pakistan*) earned for him the

‘Grove India Fiction Prize’ in 1956 as well as international recognition, although he had already achieved reputation as a writer by his remarkable collection of short stories, *Mark of Vishnu and Other Stories* published for the first time in 1950. His second novel, although it was not as successful as the first was, *I shall not Hear the Nightingale* is as well as the social milieu of pre-independence days. The novel may be a fine documentation of youth’s temperament and the predicament of Indian officers serving the Crown facing dilemma of sowing legal loyalty with British Raj country during the period. He has also two more collection of short stories, *The Voice of God and other Stories* (1957) and *A Bride for the Sahib and other Stories* (1967), showing his literary abilities for quality in writing and literary form. His third novel, *Delhi* (1990), is a historical novel on Delhi. The novel presents the minute historical details ranging from Mugal period to the days of independence. His next novel, *The Company of Woman* (1999), is the presentation of an account of innumerable sexual encounter of his protagonist. The novel conveys an ironical message to its readers to avoid unsafe and unrestricted sexual encounter with unknown partners as it may fetch a deadly disease called AIDS.

At his early age, Khushwant Singh has served for various period as a public relation officer and press attache in Indian diplomatic mission at London and Toronto. He later became the editor of the *Illustrated Weekly of India* in Bombay. As a journalist, he has served leading journals, news magazines and newspapers of India and showing his ability, through astonishing fluency and narrative skills. As a man, he is known for his honesty in expression and dealings in personal life. He draws a fine dividing line between obscurity, pornography and erotica. He binds reader’s attention by his super description of sea from ancient epic ‘*Chaturbhani*’ (200-350 BC) and also describes ideas on composite Indian women. Khushwant Singh has made artistic compilation of his whole nuggets of information and incidents that could only have happened to him during his wide travels and tours.

Singh’s talent of creative writing emerges from journalism to fiction. His basic quality, which govern his creative talent and characterize the development of his art, lies in his art of creating real people from the common parlance of society. The events of his novels and short stories emerge from the usual happenings of social milieu. The fundament quality of his art is ‘comic’ which makes his literary creations interesting and readable to the readers. The comic in his fiction is apparently linked with social and moral criticism and it emerges from laughter and deeply ingrained social motif. His major novel, *Train to Pakistan* (1956), has a nice combination of tragedy and comedy. It contains a grim story of individuals and communities influenced greatly by the holocaust of the partition of India. K.R.S. Iyengar is of the view that, “It is a nightmare; the details accumulate to a poisonous mass and numb the sensibilities.”

Khushwant Singh is aware of limitation imposed on him, natural as well as man-made, by the Indo-English writers. He states rightly that there are very few Indian writers whose creative works are published in England or the United States. He further says that “the number of Indian

authors published abroad is not more than twenty and the total number of their publication does not exceed on hundred”. He is of the opinion that the Indian writing in English have the monopoly of projecting and interpreting their country to the rest of the world, “and it has certain validity. Khushwant Singh has himself translated a number of Punjabi stories-Land of the Five Rivers and also an Urdu novel, I Take This Women, originally written by another Punjabi Rajendra Singh Bedi, into English. His views, therefore, are not proper when he says, “there are hardly and good English translations of works in Indian languages”.

Indian writers makes explicit explanations and clarifications of Indian manners and mores, edibles and clothes, festivals and rituals, customs and culture with an objective to make foreign reader aware of their peculiarities and implications. These writers are often seen making interpretations and emphasis on the social norms and cultural cult of Indian society in Indo-English fiction for the sake of foreign readers who are often eager to know all about it. For example, Khushwant in I shall not Hear the Nightingale explains as to how an Indian widow has to forget and bury their sexual instincts because of “a thick pack of conventional moralities prescribed for a Hindu widow-religion, charity, gossip about sex, but no sex”. Khushwant is seen highlighting the social oddities and abnormalities in candid manner. His eyes are minute observer of society and even minor events occurring in solitude are not prone to miss his attention. He shows the readers as to how the fake Indian ‘Peer Sahib’ enjoys sexual pleasure by illicit ways and for this he had “to be satisfied with his own devices or occasionally take liberties with little boys sent by their mothers to learn scripture”.

Khushwant Singh’s style of creative writing is substantially influenced by the Punjabi trend of literary writings, where ‘sex’ and ‘violence’ happens to be one of the most favorite themes. Balwant Gargi rightly says, “Violence and sex are the most important characteristics of modern Punjabi literature.” All Punjabi prominent writers, such as Amrita Pritam, Shiv Kumar Batlavi, Kartal Singh Duggal, Khushwant Singh, etc., are influenced by this literary trend. Amrita Pritam deals with the theme of extra-marital love, violent infatuation, intense physical urge, and sexual violence. Shiv Kumar Batlavi, Sahitya Academy Award winner, in his poem Loona presents several sexual images. Another distinguished Punjabi writer Karter Singh Duggal is a rebellious novelist who deals with violence in human nature. The characters in his novel are abnormal neurotic women, perverted priests, perverse teachers and homosexuals. His novel Nail and Flesh (1969) is thematically based on the violent political incidents of 1947, portraying vividly “the tragedy of partition and its disastrous effect on the peaceful pastoral life in the Punjab”. Other prominent novelists in Panjabi literature, such as Jaswant Singh Kanwal, Gurdial Singh, Santok Singh Dhir and Kulwant Singh Kir also deal mainly with violence and sex as their motif and in the course of their presentations, they writes on riots, rapes, abductions, murders, violence and other similar aspects showing readers the fiery passions of rural Punjab.

“Obscenity” is another interesting feature of Punjabi literature where words like “legs”, “breasts”, “sex”, etc., are used commonly and unhesitatingly.

Khuswant Singh too forms the part of this virile and realistic tradition of creative writings in Panjabi literature. His novels are also teeming with sex maniac, showing abnormal instincts of sex and violence. His novel I shall not Hear the Nightingale has a ‘Peer Sahib’, who has the “vows of celibacy to which he was committed”, yet sex got the little chance of natural expression. The novel has a Hindu widow, Shunno, who initially feigns a nominal protest at the start by saying: “Na, na, someone will see”, but soon accepts the sexual advances of Peer Sahib. The hero of Delhi is rebellious in appalling his sexual urge and makes sexual encounters with a “hinjras” (hermaphrodite) without any hesitation of social criticism. The hero of the novel teaches readers as to how “girls are easy to seduce when they are ‘sixteen’ then when they are a year or two older”. The Company of Women is fully based on the theme of sex and it presents the voyeuristic view of male and female autonomy and titillating accounts of the innumerable sexual encounters of its protagonist, Mohan Kumar, a successful businessman at Delhi. Violence is another important concern of Khushwant’s novels. A Train to Pakistan presents the heart rendering scenes of violence in riots of partition, resulting “a thousand of charged corpses sizzling and smoking”. Singh and his friends are charged for committing murder of a police inspector.

The novel begins with a vivid picturisation of Delhi, alleged to be “misused by rough people they have learnt to conceal their seductive charms under a mask of repulsive ugliness” (p. 1). The citizen of Delhi “spit phlegm and bloody betel-juice everywhere the urge overtakes them; they are loud-mouthed, express familiarity with incestuous abuse and scratch their privates while they talk” (p.1). Budh Singh, the watchman of the apartment where hero (narrator) lives, has strong objection about his relation with Bhagmati and so he confides, “everyone is talking about it. They say, take woman, take boy-okay; But a hijda; That is not nice”. (p.6) But the hero remains unaffected by his objections.

Khushwant is keenly aware of the fact that the sexual abuse of minor boys and girls by their near relatives is becoming increasingly common in metropolitan cities and other parts of our country. He states as to how a cabinet has impregnated his daughter-in-law or an Indian staff of an African Embassy was sexually misused and a college lad writes a letter complaining that his step-mother raped him while his father was out of station. The novelist further shamelessly highlights the sexual abuse of “hijdas” by different people; some enjoy them like a woman and some others like a boy unnaturally:

“When men came to expand their lust on ‘hijdas’—it is surprising how many prefer them to women-Bhagmati got more patrons than anyone else in her troupe. She could give herself as a woman; she could give herself as a boy. She also discovered that

some men preferred to be treated as women. Though limited in her resources, she learnt how to give them pleasure too. There were no variations of sex that Bhagmati found unnatural or did not enjoy. Despite being the plainest of hijdas, she came to be sought by the old and young, the potent and impotent, by homosexuals, sadists and masochists". (p. 30)

The narrator (hero) expresses also his own obnoxious sexual encounter with Bhagmati. He explains "I felt a desire for sex. I tried to put it out of my mind. A sick, scruffy hijda—how could.... I was aroused. I pulled her beside me fished out a contraceptive from under my pillow and mouthed her. She directed me inside her. It was no different from a woman's. She smelt of sweet, I avoided her mouth. She pretended to breathe heavily as she were getting worked up. Then sensing my coming to climax she crossed her legs behind my back and began to moan.... She began to play with my nipples—first with her fingers, then with her tongue. She placed her head on my chest and began to stroke my paunch—first with her fingers, then with her tongue. She went on till my reluctance was overcome... with a series of violent heaves she sucked my seed into her in a frenzy of abandon. I lay on top of her—exhausted." (pp. 40-41)

The hero's second sexual encounter happens with the Fraulein Irma Weskermanna, a stenographer working in the West German Embassy. He takes with her a dinner at Moti Mahal and a little of wine with her. When he took initiatives, she began to put her face forward to receive a kiss on her bony cheeks. Finally, She succeeds in getting her consent for encounter and comes into her bedroom. She picked up her handbag and hurried into the bathroom and came out draped in a dressing-gown. The hero explains thereafter, "Fraulein Weskerman lay on her back and parted her things. I entered her without much emotion. She was not a virgin, she was damp but not very excited. All she did was to let out to moan ahh and shut her eyes. We lay interlocked without a word or movement, neither of us seemed to be getting very much out of it. But neither seemed to have the courage to call it off." (p. 45)

The part four of the novel deals with Musaddi Lal, who belonged to the reign of Sultan Ghiasuddin Balban. His ancestor, he claims proudly, had been scribes in the service of the rulers of Delhi, Raja Anangpal, the Tomar Rajput who built Lal Kot and planted the sacred iron pillars of Vishnu Bhagwan in the middle of the city. They also served Raja Prithvi Raj Chauhan and also Mohammed Ghori. Ram Dulari, the wife of the narrator (Musaddi), was reluctant to have sex with him and whenever he endeavoured, she started to scream. One day Musaddi Lal, however, succeeds to seduce her sulking wife for sex with him. He explains, "under the light of the stars I saw her pale body, the outlines of her rounded breasts and her broad hips. She dried herself with the same sari and wrapped it round her body. She hesitated, not sure which charpoy to go to. I stretched out my hand to her. She took it and let me pull her beside me. My passion was aroused again. She let me remove her damp sari and warm her naked flesh in my embrace. A

cry of pain escaped her lips. I knew that I had at long last made Ram Dulari mine. I re-lit the oil lamp and help her wash the stains of blood on the bedsheet. By the time we had finished our bodies were again hungry for each other. So passed the whole night.” (p. 61)

In the part five of the novel, Khushwant ironically satirizes the doctors who are often quite negligent to their duties. When the hero goes for an outing with Bhagmati at the tomb of Sultan Feroze Shah Tughlak, he was attacked by the bees violently. His flesh begins to swell, fingers become too fat to be useful and body tingles all over. He drove fast to Ram Manohar Lohia Hospital for emergency treatment of bee stings. There is a cluster of patient around the doctor’s table but he is seen engaged in talking on telephone with somebody else. When he speaks in English about complaining to the Health Minister, English works like magic and the doctor starts examining him.

The hero has profound knowledge of history of India. Bhagmati is impressed by his learning. He says as to how Emperor Humayun built a tomb exactly 430 years ago exactly on this day of January, 26, 1530. He informs her that the first city of Delhi, called Indraprasth, was built by the Pandavas. He further explains that the Sher Mandal was in fact a library built by Sher Shah Suri. He tells her as to how Humayun’s father, Babar, going round his son’s sickbed four times prayed to Allah to transfer his son’s illness to him and how Humayun had been restored to health and Babar died a few days later. He says that the Red Fort was built by Shah Jahan, who used to sit on the peacock throne therein. He says as to how Aurangzeb killed his brothers and put his father in prison for throne and destroyed Hindu temples.

The novel sometimes appears to be a travelogue as Khushwant gives exact details of almost all the places and roads of Delhi city. He mentions Jama Masjid, Red Fort, Chandni Chauk, Faiz Bazar, Khari Bawali, Connaught Circus and other important places of Delhi in the novel. Interestingly, he mentions history of the places also attached to them.

Khushwant has an excellent knowledge of the psychology of sex. He says that “girls are easy to seduce when they are sixteen than when they are a year or two older. At sixteen they are unsure of themselves and grateful for any reassurance you can give them about their look or brains—either will do.” (p. 114) He confides his practical experience of seducing a teenager Ms. Georgine, the niece of Carlyle of American Embassy, who had come to Delhi to spend her Christmas vacations. He explains, “any experienced lecher knows that one should not waste words with a teenager because when it comes to real business she gets tongue-tied or can only say ‘No’. It is best to talk to her body with your hands. That excites her to a state of speechless acceptance. I ran my fingers up and down her lower arm. She watched them till goose pimples camp up. Thereafter all I had to do was to put my arm around her waist, drawn her towards me and smother her lips, eyes, nose, ears and neck with kisses. She moaned helplessly. I slipped my

hand under her Kamiz and played with her taut nipples. Then I undid her pyjama cord and slipped my fingers between her damp thighs. A little gentle ministrations with the hand made her convulse and she climaxed groaning 'O God', she lay still like a human-sized rubber doll. I put my hand on her bosom. She slapped it and pushed it away. She picked up her clothes and went to the bedroom." (p. 118)

The chapters ten, eleven and twelve give a historical account of Mughal period of Aurangzeb and Nadir Shah. Shah Jahan became Emperor of Hindustan in October 1627. He has four sons—Dara Shikoh, Murad, Shuja and Aurangzeb. Aurangzeb was married to Dilras Bano, the daughter of Shah Nawaz Safawi, at the age of seventeen. "The following year Murad, then only fourteen, married Dilras Bano's younger sister and so, besides being our brother, he also became brother-in-law of Aurangzeb." (p. 147) The differences cropped up among the four brothers for the crown when Shah Jahan fell seriously ill. Other members of royal family advised Shuja and Murad not to behave like the descendants of Mughal dynasty foundation of which was laid down by Zahiruddin Babar in 1526 and his two sons Humayun and Kamran. Humayun took the light out of the eyes of his brother Kamran and sent him off to Mecca to die in order to grab throne. When Akbar succeeded Humayun, he disposed of Kamran's son. Likewise Emperor Akbar's reign was disturbed by the revolt of his beloved son Salim Jahangir who in his return had to keep his own impatient son Khusrau in confinement. (p. 153)

The chapter sixteen gives description of the period of last Emperor Bhadur Shah Zafar. There was a great fighting between the British army and Mughal loyalists. People also supported strongly to the Mughal fighters at every nook and corner of Delhi, "General Bakht Khan fought back valiantly. He was everywhere, at the Sabzi Mandi in the morning, at Mori Gate in the afternoon, at Kashmiri Gate in the evening. After sunset he came to the palace to report. The enemy forced his way into the city. The citizens fought them in every street. Even women and children hurled on the heads of the assailants. Although age has made our bones brittle we mounted our Arab horse Hamdam and went out to encourage our troops. But Allah willed that we would be taught a lesson in humility." (p. 292)

Queen Victoria died in 1901. When the ship bearing King George and Queen Mary docked in Bombay on 2nd December 1911, the hero and his father reached Delhi in order to have the darshan of their rulers and explore possibilities of getting building contracts. At the age of seventeen, his father decides to get married and a girl of fourteen years was chosen from the neighboring village. When she was eighteen and he was twenty, they bore two sons. The partition of Bengal by Lord Curzon in 1905 had angered Hindus who felt that it was designed to further divide Hindu and Muslims and create a Muslim state in East Bengal. Young Bengalis, Hindus and Maharashtrians and some Sikhs vowed to undo the partition and destroyed the British rule. In Bengal bombs were thrown at English officers and some were murdered. In Gujarat an

attempt was made on the Life of Lord Minto who had succeeded Lord Curzon as Viceroy. A Punjabi boy studying in London shot and killed Wylic. These incidents compelled Britshers to withdraw their decision of partition of Bengal. Meanwhile, their decision to transfer capital from Calcutta to Delhi was widely welcomed and the only exceptions were some Europeans with their businesses in Calcutta.

Lord Chelmsford was succeeded by a sixty-year old Viceroy, arrived in India in 1921. There were agitations among Sikhs to liberate their gurdwar from hereditary priests. Mahatma Gandhi and his fellow congressmen were demanding self rule in the country. Muslims Moplahs of Malabar were agitating against Hindu moneylenders. Lord Reading diplomatically first invited Gandhi over a cup of tea and a few months thereafter jailed him and other Congress leaders, namely, Motilal Nehru and his son Jawaharlal. These leaders have given a call to boycott the visit of the Prince of Wales. Army was sent to crush the agitation of Muslim Moplahs at Malabar. Lord Reading befriended Indian politicians to know their mind and what kind of men they are. He, however, could not suppress the rising tide of Congress. The congress party swept the polls in 1923 elections and Motilal Nehru became its main spokesman in the Central Assembly. On 23rd March, 1931 Bhagat Singh, Sukh Dev and Rajguru were hanged for committing the murder of an Anglo-Indian sergeant.

The chapter twenty presents painful pictures of partition of India. Majority of the population of Hadali were Mussalmans and rests were Hindus. Hindus and Sikhs were tradesmen and moneylenders. They lent money to the Mussalmans and when they did not return their money with the interest, they were made to pay off by serving them. They used to buy rock salt from the Range and had these fellows take it on their camels to distant cities like Lahore, Amritsar, Ludhiana and Jalandhar. They sold the salt and bought back tea, sugar, spices and silks to sell in their desert villages. Hindus and Sikhs lived in a brick built houses with buffaloes in their courtyards. The Mussalmans lived in mudhuts and looked after their cattle in exchange for a pot of milk.

Some rumors in the last week of August 1917 of killing Hindus and Sikhs in Rawalpindi and Lahore caused tension in the village. It was heard that Hindus and Sikhs were fleeing eastwards where there were not many Mussalmans. Then it was heard that the Mussalmans had got a country of their own called 'Pakistan' and Hadali was in Pakistan. Some elders suggested them to leave Hadali and join other Hindus and Sikhs who were going to Hindustan. But they were reluctant to do so because money was on lent among Mussalmans were yet unrecovered. One day Lachmi, the sister of Ram Rakha was abducted by young Mussalmans and forcibly converted and married to Mussalman young boy. This incident compelled them to leave Hadali. The narrator (Ram Rakha) explains the painful and piquant situation, "we travelled all night and day with hot sand blowing in our faces. We came to Sargodha and found the encampment where

thousands of Hindus and Sikhs were waiting to go to India. Our buffaloes were taken away. For many days we lived on stale bread and pickles. Then soldiers came and put us in their trucks. They drove us to Lahore. We passed long lines of people on foot and in bullock cart. Those going our way were Sikhs and Hindus. Those coming from the opposite direction were Musslamans. We saw many Sikhs lying dead on the road with their long hair scattered about and their bearded face covered with flies. We crossed Indo-Pakistan boarder. There were many more corpses along the road. From the shape of their penises I could tell they were Musslamans. There were lots of women and children among the dead.” (p. 325)

The last chapter of the novel gives a vivid and truthful description of killing of Bhindrawala and Prime Minister Indira Gandhi and the eruption of riot caused by the latter’s assassination in Delhi in 1984. The narrator explains, “The mob is composed of about fifty young boys armed with iron rods. Some have canisters of petrol in their hands. They surrounded the gurudwara and stormed in. They drag out the Bhai and beat him up with their fists and rods”. (p. 388)

He further explains as to how Budh Singh was killed by the rioters in heartless manner, “The young gangsters play a cat and mouse game with him. They take turns prodding Budh Singh in the back with their rods. The old fellow is getting tired. He can’t fight so many men. As he pauses for breath, an iron rod crashes on his shoulder and brings him down. His kirpan falls out of his hand. One fellow picks it up and pokes in his bottom. Two lad pounced on him and pin his arms behind his back. One takes out a pair of scissors and begins to clip off Budh Singh’ beard. Budh Singh spits in his face. The fellow slaps him on the face, catches him by his long hair and cuts off a hunk. They’ve had their fun. They got down to serious business. A boy gets a car tyre, fills its inside rim with petrol and lights. It is a fiery garland. Two boys hold it over Budh Singh and slowly bring it down over his head to his shoulders. Budh Singh screams in agony as he comes down to the ground. The boys laugh and give him the Sikh call of victory; Boley so Nihal:Sat Sri Akal.”(p.391)

To sum up it can be exposed here on the basis of above mentioned analytical study of the novel that it ends giving heart rendering description of Delhi’s 1984 riot killing hundreds and wounding thousands innocent Sikhs. In fact the novel has its peculiar style of its own in which Khushwant presents history of India wrapped up in romance and sex.

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AMITAV GHOSH : A STUDY IN DISPLACEMENT

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Amitav Ghosh, a novelist with an extraordinary sense of history and place, is indisputably one of the most important novelists of our time. He has joined the growing number of novelists like Khushwant Singh, Monohar Malgonkar, Chaman Nahal, Shashi Tharoor, Salman Rushdie and others with a sense of historical and political consciousness. In Ghosh's novels, we find a sense of historical reality in terms of time and space forming an integral part of a work of art and is transmuted in the process of giving a creative expression and it achieves wider dimensions of universality and at times a state of timelessness. The theme of displacement, race-relations, and a strong craving for reidentifications, is the staple-stuff of most of Amitav Ghosh's novels. The term displacement is intimately associated with diaspora and it has got its poignancy in the hands of Amitav Ghosh. The theme of displacement is found in other diasporic novels such as '**The Dark Dancer**' by B Rajan, '**Sunlight on a Broken Column**' by Attia Hosain.

Amitav Ghosh, a social anthropologist came to the literary scenario with disjointed magic realism in his apprentice novel "**The Circle of Reason**" (1986) His second novel "**The Shadow Lines**" (1988) dwells upon the divisions of land and people and theme of displacement is very much obvious. His other novels are '**In An Antique Land**', '**Dancing in Cambodia**,' '**The Calcutta Chromosome**' '**The Glass Palace**,' '**The Hungry Tide**' and '**Sea of Poppies**' which is the first volume of a projected series of novels. His novel, '**Sea of Poppies**' (2008) was shortlisted for the Man Booker Prize, 2008 and was awarded the Crossword Book Prize and the India Plaza Golden Quill Award. The trauma of an uprooted protagonist has received an unusual treatment in his novels since he struggles hard to adjust himself to new surroundings. His creative impulse demonstrates a propensity for deconstructing, often overturning the models and assumptions of Western civilizations, a typically post-colonial preoccupation

The purpose of this article is to study the theme of displacement in the novels of Amitav Ghosh with special reference to "**Sea of Poppies**", "**The Glass Palace**", "**The Hungry Tide**" and "**The Shadow Lines**". The term displacement literally means a change of address but in literature especially the non-resident Indian writers it is used to mean the change of socio-cultural position of the people and what gives poignancy to this theme of displacement is its global

readership and enduring appeal. Leela Gandhi in her book '**Post Colonial Theory**' says "Diaspora evokes the specific traumas of human displacement- whether of the Jews or of the Africans scattered in the service of slavery and indentured-post colonialism is concerned with idea of cultural dislocations contained within this term." In fact, diasporic literature deals with the haunting memory of the land and its culture to which the characters originally belong and in doing so they create an imaginary homeland where they try to preserve their own cultural heritage as the migrants suffer a 'triple disruption', composed of the loss of roots, the linguistic and also social dislocation. In this context Bill Ashcroft et.al.in "The Empire Writes Back," says:

"Diaspora does not simply refer to geographical dispersal but also to the vexed questions of identity memory and home which displacement produces."

John Meleod has reckoned Ghosh as diasporic writer along with Bharati Mukherjee, Hanif Kureishi, Caryl Phillips and others. In the present study efforts will be made to find out the theme of displacement in Amitav Ghosh and how it fills both the texture and structure of the novels taken for discussion.

'Displacement' the very term has got a wide connotation in the context of diasporic literature as diasporic Literature involves an idea of a homeland, a place from where the displacement occurs and narratives of harsh journeys undertaken on account of economic compulsions. Basically Diaspora is a minority community living in exile. The word 'diaspora' itself, coming, as it does, from Greek 'dia' ('through') and 'speirein' ('to scatter'), etymologically means 'dispersal,' and involves, at least two countries, two cultures, which are embedded in the mind of the migrant, side-by-side. The Oxford English Dictionary 1989 Edition (second) traces the etymology of the word 'Diaspora' back to its Greek root and to its appearance in the Old Testament (Deut: 28:25) as such it references. God's intentions for the people of Israel to be dispersed across the world. The Oxford English Dictionary here commences with the Judic History, mentioning only two types of dispersal: The "Jews living dispersed among the gentiles after the captivity" and The Jewish Christians residing outside the Palestine. The dispersal (initially) signifies the location of a fluid human autonomous space involving a complex set of negotiation and exchange between the nostalgia and desire for the Homeland and the making of a new home, adapting to the power, relationships between the minority and majority, being spokes persons for minority rights and their people back home and significantly transacting the Contact Zone - a space changed with the possibility of multiple challenges. Bhabha's work '**The Location of Culture**' and his 'hybrid space' philosophy contributes a lot to form the theoretical background of 'Displacement'. Bhabha shows the movement from the physical borders to imaginary borders- from the known world to the changed world. In fact, the term encompasses a search for identity to counter balance rootless ness, an oscillation between home country and host country, and trauma of in-between ness i.e. the poetics of loss-body is here and elsewhere in mind and imagination. The concept has got its relation with that of postcolonial theory and therefore the different aspects of postcolonial theory will come within the domain of our discussion. In this chapter efforts will be made to find out the implications of the concept and the scope of the term "displacement" and its ultimate role in shaping the spirit of Amitav Ghosh as a novelist and his theme and characters.

In **The Shadow Lines**, the sense of displacement is made visible by the naming of two chapters "Going Away" and "Coming Home". Migration is caused for different reasons- it may

be voluntary. The expatriate or a migrant has to go away-away from 'home', a 'mythic place'. But the mind always searches for the root. Globalization, partition or the socio-economic disparity cause disjunction and the people get disconnected from their 'home'. Here Thamma is desirous to visit to her old house in Dhaka. She tells the story of Dhaka and Burma to the narrator. Hence the sense of 'in-between ness' (Bhaba) is manifested which, however, is the result of displacement. Thamma and Ila are physically and culturally dislocated due to globalization and partition and they remember their past through memory, fantasy, narrative and myth and their search for 'cultural identity' make them 'as individuals without an anchor, without horizon colourless- rootless-a race'. In this chapter, we will try to find out the different layers of displacement- cultural, social and psychological and how different characters are its haunting victims.

The Hungry Tide displays the traumatic effect of partition on the hungry people and how the people of the Indian subcontinent become dispersed. He shows how political turmoil makes a people refugee or immigrant, and the resultant diasporic, and living with a sense of imaginary homeland. Here Priya Roy studying fresh water Dalphines is a creature of nowhere. She is dislocated as a second generation immigrant. In fact, in **The Hungry Tide** Ghosh's principal focus is on the 'uprising' of Morichjhapi. The partition is the cause of this 'event'. The partition of the Indian subcontinent therefore causes dislocation. Consequently, the refugees jostle along the border of India and Bangladesh. The refugees are socially dislocated and politically marginalized. When the refugees are sent to Dandakaranya, they feel socially, politically and culturally alienated. The pangs of rootless ness force them to remember their homeland. Nirmalbabu's notebook unfolds the story once Kusum told him. The story of her "exile in Bihar and how she had dreamed of returning to this place, of seeing once more these rich fields of mud, these trembling tides... [with] all the others who had come with her to Morichjhapi." To live outside the homeland is a kind of exile which Kusum and the people Morichjhapi feel. One's identity and the formation of it are profoundly influenced by family, culture, education, and the larger part of the society where one lives. In this novel the dispersed people have developed an ethnic identity to cope with the crisis of identity and the prangs of rootlessness.

In *The Glass Palace* (2001), Ghosh revisits his recurring themes of displacement and the examination of boundaries. The novel begins with a young Indian boy, Raj, who witnesses the expulsion of the Burmese royal family by the British. The story follows both the forced exile of the royal family in India as seen through the eyes of Dolly, their loyal maid, and Raj's adolescence and success in capital ventures. As a prosperous young businessman, Raj travels to India and asks Dolly to marry him. She accepts and they move to Burma together. The novel recounts the lives of their family as they struggle to define their place in the world. One of their sons, Arjun, enlists in the British Army and transforms his lifestyle with an almost zealous energy—by eating taboo foods, dressing in Western style, and speaking British slang. He believes that, by becoming like the English, he is making himself a more ideal specimen of man. His blind faith in the British Empire quickly dissolves during the Japanese invasion of Malaya. Arjun discovers that, as an Indian, he has become a pawn to be used by the Empire, and he eventually rediscovers the beauty in the Indian ideology and culture. . In *The Glass Palace*, Rajkumar's journey in search of Dolly becomes a metaphor in his search for himself and his

identity. In this novel several layers of displacement are very much discernable. Here the British occupied Myanmar and sent the king of the land to exile in India and they suffer a lot for there dislocated position

In his ambitious new novel, “Sea of Poppies,” a finalist for the(2008) year’s Man Booker Prize, Amitav Ghosh attempts to fill in the blanks left by the archives. Set partly in Bengal, the scene of Grierson’s inquiry, and drawing on accounts the Englishman left, it opens in 1838 on the eve of the Opium Wars. A former slave ship called the Ibis has been refitted to transport coolies from Calcutta to the sugar estates of Mauritius. The first in a projected trilogy, “**Sea of Poppies**” is big and baggy, a self-styled epic with colossal themes and almost a dozen major characters, including the son of an American slave (who is passing as white), the orphaned daughter of a French botanist (who is passing as a coolie) and an Anglophile raja (who has been wrongly sentenced to a penal colony on Mauritius). But a majority onboard is Indian peasants from the opium-producing countryside, forced by famine or scandal to seek a new life elsewhere. Devoted to reinvention, Ghosh’s plot focuses on one of these villagers: Deeti, a widow who assumes another name and the (lower) caste of a new love as they escape together on the Ibis. In *Sea of Poppies* mainly followed the opium trade down the Ganges to Calcutta and towards Mauritius. At the end of Sea of Poppies, the clouds of war were looming, as British opium interests in India pressed for the use of force to compel the Chinese mandarins to keep open their ports, in the name of free trade. Ghosh obviously wants to make the novel a literary excavation, digging up the stories of people lost to history, but in the process his characters themselves often seem like artifacts. The displacement operates here in different levels. First the people are displaced from one land to another and therefore their culture, their root; their economy is also dislocated. Efforts will be made to find out the different layers of displacement, so obviously felt.

Amitav Ghosh’s novels show how the sense of displacement taxes human mind and its strains are felt very clearly on human relationship. In fact, relationships best display the conditions of being in exile, of diasporic living of migrant population and even temporary dislocation and how this sociological concept has got a literary base in the hands of Amitav Ghosh will be discussed in the conclusion. Displacement denotes a journey. Homi Bhabha treats the journey from ‘home’ to ‘world’ “as gatherings of exiles and emigrants and refuses, gathering in the ghettos or cafes of city centers”. In this way a diasporic space is created which Bhabha calls ‘third space’ which owes its origin to Bhabha’s “hybrid space” philosophy that shows the gate way to come out from the claustrophobic state of nowhere ness .Last but not the least, we in this concluding part will try to find out how this theme of displacement gives birth to other cultural and literary dimensions.

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MICROFINANCE: STRATEGIES FOR ECONOMIC DEVELOPMENT

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Abstract

Microfinance in India can trace its origins back to the early 1970s when the Self Employed Women' Association ("SEWA") of the state of Gujarat formed an urban cooperative bank, called the Shri Mahila SEWA Sahakari Bank, with the objective of providing banking services to poor women employed in the unorganized sector in Ahmadabad City, Gujarat. The microfinance sector went on to evolve in the 1980s around the concept of SHGs, informal bodies that would provide their clients with much-needed savings and credit services. From humble beginnings, the sector has grown significantly over the years to become a multi-billion dollar industry, with bodies such as the Small Industries Development Bank of India and the National Bank for Agriculture and Rural Development devoting significant financial resources to microfinance. Today, the top five private sector MFIs reach more than 20 million clients in nearly every state in India and many Indian MFIs have been recognized as global leaders in the industry.

Keywords: Microfinance, SHGs, Rural development, Industry, MFIs, Small Industries Development

1.0 INTRODUCTION

A banking services that is provided to unemployed or low-income individuals or groups who would otherwise have no other means of gaining financial services. Ultimately, the goal of microfinance is to give low income people an opportunity to become self-sufficient by providing a means of saving money, borrowing money and insurance.

According to International Labor Organization (ILO), "Microfinance is an economic development approach that involves providing financial services through institutions to low income clients".

In India, Microfinance has been defined by “The National Microfinance Taskforce, 1999” as “provision of thrift, credit and other financial services and products of very small amounts to the poor in rural, semi-urban or urban areas for enabling them to raise their income levels and improve living standards”.

Microfinance, according to Otero (1999, p.8) is “the provision of financial services to low-income poor and very poor self-employed people”.

These financial services according to Ledgerwood (1999) generally include savings and credit but can also include other financial services such as insurance and payment services.

Schreiner and Colombet (2001, p.339) define microfinance as “the attempt to improve access to small deposits and small loans for poor households neglected by banks.”

Bangladesh has been acknowledged as a pioneer in the field of micro-finance. Dr. Muhammad Yunus, Professor of Economics in Chitgaon University of Bangladesh, was an initiator of an action research project ‘Grameen Bank’. The project started in 1976 and it was formally recognized as a bank through an ordinance, issued by the government in 1983. Even then it does not have a scheduled status from the Central bank of the country, the Bangladesh Bank. The Grameen Bank provides loans to the landless poor, particularly women, to promote self-employment. At the end of December 2001, it had a membership of 23.78 lakh and cumulative micro-credit disbursements of 14.653 crore.

2.0 INDIAN SCENARIO

India has adopted the Bangladesh’s model in a modified form. To alleviate the poverty and to empower the women, the micro-finance has emerged as a powerful instrument in the new economy. With availability of micro-finance, self-help groups (SHGs) and credit management groups have also started in India. And thus the movement of SHG has spread out in India. In India, banks are the predominant agency for delivery of micro-credit. In 1970, Ilaben Bhat, founder member of ‘SEWA’ (Self Employed Women’s Association) in Ahmadabad, had developed a concept of ‘women and micro-finance’. The Annapurna Mahila Mandal’ in Maharashtra and ‘Working Women’s Forum’ in Tamilnadu and many National Banks for Agriculture and Rural Development (NABARD)-sponsored groups have followed the path laid down by ‘SEWA’.

‘SEWA’ is a trade union of poor, self-employed women workers. Since 1987 ‘Mysore Resettlement and Development Agency’ (MYRADA) has promoted Credit Management Groups (CMGs). CMGs are similar to self-help groups. The basic features of this concept promoted by

MYRADA are: 1] Affinity, 2] Voluntarism, 3] Homogeneity and 4] Membership should be limited to 15-20 persons. Aim of the CMGs is to give social empowerment to women.

In 1991-92 NABARD started promoting self-help groups on a large scale. And it was the real take-off point for the 'SHGs movement'. In 1993, the Reserve Bank of India also allowed SHGs to open saving accounts in banks. Facility of availing bank services was a major boost to the movement. The movement of SHG was nourished in the states of Gujarat, Maharashtra, Andhra Pradesh, Rajasthan, Tamilnadu and Kerala. Now nearly 560 banks like NABARD, Bank of Maharashtra, State Bank of India, Cooperative Banks, Regional rural banks, the Government institutions like Maharashtra Arthik Vikas Mahamandal (MAVIM), District Rural Development Agency (DRDA), Municipal corporations and more than 3,024 NGOs are collectively and actively involved in the promotion of SHG movement.

3.0 SPECIAL FEATURE OF MICROFINANCE

As credit plays vital role in beginning and expanding the business, microfinance has been treated as an important tool for economic development. Microfinance lenders offer small loans to aspiring as well as current business owners. These loans assist people in getting access to traditional financing and offer jobs to local communities.

The size of microfinance loan may vary from lender to lender and can range from \$20 to \$2500. Microfinance plays vital role in economic development through following ways-

3.1 Job Creation: A business that starts and operates because of microfinance aid can create jobs in equal number as those created by multi-national corporations. Most of the microfinance lenders provide loans to borrowers who reside in some of the remote and most deprived areas of the world. The employment opportunities created by these small businesses are substantial, especially for communities where jobs are rare. As people of these communities earn an extra income, they can spend that earning within their community, which assists in stimulating the economic growth.

3.2 Financial Stability: One of the greatest roles microfinance has played by providing financial stability to people which contributed to local economies in substantial extent. Small loans have offered an opportunity to create extra income, so that people can pay for their extreme necessities. After availing financial aid through microfinance, people don't rely on any public assistance programs, which indeed beneficial for the national economy.

3.3 Global Poverty reduction: The supporters of microfinance believe that offering financial stability to poor and low income families through small loans may break the poverty cycle for future generations. As many of these communities started growing, the local economies are

started flourishing. The gross domestic production of country started increasing and the gap between the poorest and wealthiest people has also decreased.

Poor access to credit markets is the key reason why most of the economies cannot expand. However, microfinance can provide economic interventions, which help to improve an access to financial technologies. A durable microfinance system with well-equipped resources can help to stimulate the economic growth from very basic level.

4.0 REVIEW OF LITERATURE

Internationally, knowledge about the impacts of microfinance is only partial, and remains contested (Hulme, 2000). While many studies argue that microfinance can be used as an effective tool to fight Poverty While some studies have found evidence of diversification of income sources among poor clients (Mosley, 1996), others have found that clients tend to specialize in more productive activities (Montgomery et al., 1996).

A study of six microfinance programs in Africa found substantial qualitative evidence that targeting microcredit to the poor and to poor women in particular, enhances human capital through increased expenditure on consumption and education and related improvements in health.

Another Ex-post evaluation of study of self help groups any that was conducted in Karnal, Gurgaon &Bhiwani districts of Haryana. (The study was conducted by (National Bank for Agriculture & Rural Development –September 2002).

Sheokand (2000) discussed the evolution of Indian banking and its failure to provide credit facilities to poor people.

Yunus (2006) in a study explained the differences between Grameen Bank and Conventional banks. He explained that the Grameen Bank methodology was almost the reverse of the conventional banking methodology.

Sangwan (2008) empirically ascertained the determinants of financial inclusion and studied the relevance of Self Help Groups (SHGs) in achieving financial inclusion. Findings showed that SHGs play significant role in achieving the financial inclusion especially for women and low-income families.

5.0 OBJECTIVE OF THE STUDY

- ❖ To study the conceptual framework of Microfinance in empowering Indian women.

- ❖ To analyze the impact of Micro finance on self -development of the women.
- ❖ To analyze the impact of Micro finance on economic development of the women.
- ❖ To analyze the impact of Micro finance on social development of the women.
- ❖ To suggest new ways and strategies for strengthening women empowerment.

6.0 RESEARCH METHODOLOGY

6.1 Research Design

This study is descriptive in nature, and deals with qualitative and quantitative aspect. A structured questionnaire was developed to collect data. The questionnaire was in two sections.

6.2 First section contains demographic detail like name, age, education, marital status, family type, no. of dependents, and role in family.

6.3 Second section contains thirty five questions out of which seven items were on self development, twelve items were on financial development, eight items were on social development and seven items were on the awareness regarding the microfinance service.

7.0 SAMPLING METHOD

For our field work study, we have used non probability sampling because selection of respondents is not on the basis of random numbers. In fact due to heterogeneous nature of elements of the universe we have selected respondents on the basis of convenience.

7.1 SAMPLE PROFILE

Sample area chosen for study was Soraon, Sahso, Phaphamau, Allahabad district. The questionnaire was administered to 57 women who have joined the self help group of NABARD. The women of village were mostly illiterate.

8.0 HYPOTHESES

H1: There is no significant change in self-development even after taking micro finance.

H2: There is no significant change in financial development even after taking micro finance.

H3: There is no significant change in social development even after taking micro finance.

H4: There is no significant difference in self-development on different age groups.

H5: There is no significant difference in financial development on different age groups.

H6: There is no significant difference in social development on different age groups.

9.0 TOOLS AND TECHNIQUES

The data Collected from the field were analyzed based upon the research hypothesis and objectives of the study identified. T test, ANOVA were analyzing on SPSS software and mean, median, mode standard deviation, skewness and percentage has been calculated for descriptive analysis. T test, ANOVA was used for testing the said hypotheses.

10.0 DATA ANALYSIS AND INTERPRETATION

This chapter deals with the analysis and interpretation by means of the questionnaires. Questionnaire contains 35 statement had three responses which were scored in the following manner: Yes, No, Can't say.

For negative statements above criteria was used as vice versa.

Mean score and standard deviation score of the sample were calculated, null hypothesis was framed for the analysis then t- test and ANOVA was applied to explore the significant difference of mean score.

In order to interpret the findings obtained from each statement the following criteria was adopted. The score one or above on three point scale were considered as positive response and below one were considered as negative response. The criteria for negative and positive response were further graded as follows:

Score $1 > 2$ change

Score $0 > 1$ no change

11.0 HYPOTHESIS TESTING

11.1 H1: There is no significant change in self-development even after taking micro finance.

One-Sample t Test

SELF DEVELOPMENT	Test Value = 0					
						99% Confidence Interval of the Difference
	t	df	Sig.(2 tailed)	Mean Difference	Lower	Upper
	27.208	6	.000	1.73683	1.5002	1.9735

The statistics shows that the t- value is 27.2708 which is significant at .00 level which shows that hypothesis is rejected. Refer that there is significant change in self-development of women after taking microfinance services.

11.2 H2: There is no significant change in financial development even after taking micro finance.

One-Sample t- Test

FINANCIAL DEVELOPMENT	Test Value = 0					
						99% Confidence Interval of the Difference
	t	df	Sig. (2-tailed)	Mean Difference	Lower	Upper
	22.125	11	.000	1.67398	1.4390	1.9090

The test statistics shows that the t- value is 22.125 which is significant at .01 level. Refer that there is significant change in the financial development of women after joining self help groups.

11.3 H3: There is no significant change in social development even after taking micro finance.

One-Sample t- Test

SOCIAL DEVELOPMENT	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	99% Confidence Interval of the Difference	
					Lower	Upper
	16.462	7	.000	1.48465	1.1690	1.8003

The test statistics shows that t value is 16.462 which is significant at .01 level. Refer that there is significant change in the social development of women after joining self-help groups.

11.4 H4: There is no significant difference in self-development on different age groups.

ANOVA

SELF DEVELOPMENT	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.009	2	.005	.111	.897
Within Groups	.162	4	.041		

ANOVA

SELF DEVELOPMENT	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.009	2	.005	.111	.897
Within Groups	.162	4	.041		
Total	.171	6			

The test statistics shows that the F value is .111 which is not significant at .01level which shows that hypothesis is accepted. Refer that there is no significant difference in self development on different age groups.

11.5 H5: There is no significant difference in financial development on different age groups.

ANOVA

FINANCIAL DEVELOPMENT	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.235	3	.078	1.201	.370
Within Groups	.521	8	.065		
Total	.756	11			

The test statistics shows that the F value is 1.201 which is not significant at .01level which shows that hypothesis is accepted. Refer that there is no significant difference in financial development on different age groups.

11.6 H6: There is no significant difference in social development on different age groups.

ANOVA

SOCIAL DEVELOPMENT	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.264	2	.132	3.436	.115
Within Groups	.192	5	.038		
Total	.455	7			

The test statistics shows that the F value is 3.436 which is not significant at .01 level which shows that hypothesis is accepted. Refer that there is no significant difference in social development on different age groups.

12.0 RESULTS AND DISCUSSION

Analysis shows that there is significant change in the self-development of women after taking microfinance service. 93 % women take active participation in family decision, 47.4 % women said they can oppose the family decision when they do not agree/ satisfied with it, they are having control over family income and they have developed interpersonal skills after registering as SHG member. And 86% women are purchasing goods by their own interest.

After joining self-help group women are able to meet their personal financial need. They are not facing financial deficiency as before because their saving limits are increased after joining self-help group. About 70% women said that their saving limit has been increased after becoming the member of SHG. Most of the women were illiterate but after joining SHG some of the women gained financial literacy while some of them still do not know that how to invest money or how to use it. 91.2 % of women said that they take loan from SHG for different activity like agriculture purpose, and for different purpose like buying cow, buffalo, to invest in business (shop) and or to start small business. After joining self-help group they are interested in start a small business with some women.

Study shows that there is significant change in social development of women after joining SHG. They interact with other member of groups and they exchange their views and knowledge which helps them to get information about various social issues and awareness. 70% women said that they are against the girl feticides and discrimination between son and daughter. They believe that boys and should be treated equally and they are providing education to their son and daughter. Women said that they want their every child should get education. 89.5 % women said that their children are getting education. 51% of women responded positively that yes after joining SHG they started to visit cultural festival or fairs.

51% women said that they are not facing any biasness regarding caste. They are getting equal treatment like other caste.

Women who are member of self-help group know the activities of MFIs and being a member now they do not take money from money lender and they said that they are able to pay the repayment of loan installment on time. They said that getting loan from MFI is much easy in comparison to banks and the interest rate (2%) is also low so there is not much burden on them regarding the repayment of loan.

The aspect of MFI which was most liked by women is that they have to pay less interest and the transition period of loan is also less (2-5 days). They know the benefits of membership of SHGs like less interests and savings.

68.4% women said that they are fully aware of microfinance service. Regular meetings are organized for the members of SHG where they get instruction or information regarding membership, facilities which are provided by microfinance institution. In meeting members can ask any question regarding SHG and ask if they are facing any problem. 81% women said that they are getting regular assistance in microfinance service.

13.0 FINDINGS

There is significant improvement in women's ability to purchase goods by their own interest, physical mobility and ability to take decision. A study from

Bangladesh found improvements in women's physical mobility, economic security, ability to make own purchases, freedom from family domination and violence, political and legal awareness, and public participation (Schuler & Hashemi, 1994)

After joining SHG they are taking part in decision making. They share their views with their family regarding.

After Joining SHG the saving limit of the member increases and taking loan from MFI is easy in comparison to bank. Sinha (2005) in his study has observed that micro-finance is making a significant contribution to both the savings and borrowing of the poor in the country.

SHGs contributes significant role in social and economic benefits. APMAS, 2009 reported that the SHGs programme has resulted in social and economic benefits to a significant percentage of the sample groups. And Satyasai (2001) findings indicate that SHGs positively contribute to the economic and social empowerment of the poor. Manimekalai and Rajeshwari (2001) in their paper highlighted that the provision of micro-finance by the NGO's to women SHG's has helped the groups to achieve a measure of economic and social empowerment. Their quality of life has been improved after joining self-help group.

They like the service of micro finance institution. The most liked aspect of microfinance institution is that they have to pay less interest in comparison to other financial services. Now they do not have to take loan from money lender as they take more interest and in this case they feel financial burden on themselves. There is significant change in the economic development of members.

There is significant change in social development of the members. They are aware regarding social issues like inequality, caste biasness, female feticides etc.

By joining SHGs and due to interaction their communication skill has also been increased. Social inter linking has strengthening and the women are getting a platform for gaining and sharing of ideas and opinions on various issues.

14.0 CONCLUSION

The study was undertaken to identify socio economic status through Self Help Group. The rural area Self Help Groups are performing well. The study concludes that microfinance brought self, financial and social and economic empowerment of women. Impact of microfinance is appreciable in Decision-making, courage, skill development and empowerment. It leads them to participate on various social welfare activities with good co-operation. After joining the self-help group the women are economically and socially empowered..

The self-help group is important in re-strengthening and bringing together of the human race. We may conclude that the economic activities of Self Help Group are quite successful.

15.0 RECOMMENDATION

Some incentive should be given who deposit money on time. There should be short term courses on financial literacy by the microfinance professionals. We observed that most of the women

were illiterate or functionally literate so there should be short term courses on education. There is a need of introducing more employment generation activities and providing training and infrastructure support to the SHG members.

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DECONSTRUCTION OF SENSUALITIES IN KAMBLE'S WRITING

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The subaltern identity placed upon them due to their physical segregation and Othering in terms of legalised religious purity becomes permanent and unchangeable. However, over time, the socio-cultural inferiority of the Dalits, which was depicted in Brahminical literature as the condition of the non-speaking subjects, was reversed; these events are noted in the history of Indian literature with the appearance of the Dalit Panthers. By identifying as non-canonical literature and emphasising its Dalitness, Dalit literature offends the sanctity of savarna space and asserts itself at the expense of the canon, indicating the deconstruction of history, society, culture, and literature.

The Mahar ladies worked tirelessly all day long as the masters' submissive servants. The Mahar women did a good job of dividing up the responsibilities of the community among the young and the old. Both members of her own caste and members of higher castes tortured these ladies endlessly. A new daughter-in-law of the community who fails to treat an upper caste with the proper respect is subjected to cruel treatment from both her own people and the society's elders, in addition to being thrown out by the upper castes themselves. Dalit men never hesitated to hack off the nose of those Dalit women who did not adhere to the patriarchal rules, as is clearly demonstrated in *The Prison's We Broke*. These women only received respect from the men in the community when they had divine possession of their bodies; otherwise, they were treated like objects of jest.

These ladies are the subalterns among the subalterns since they were systematised to inhabit the lowest social strata. Despite having been demoted, the Mahar woman still has a strong desire to challenge the hegemony and the patriarchal environment. According to *The Prison's We*

Broke, the yeskar Mahar woman who was allowed to use the corpse's cover sheet would walk around draped in the fabric like a saree. Her attempts to dress in a saree like a Gujar woman, a Brahmin kaki, and lastly like a Mahar daughter-in-law plainly indicate a Mahar woman's desire. The Mahar woman is acting in a belligerent manner in this picture.

For the Mahar women, motherhood was a struggle. The unendurable weight of being the weaker sex falls on Mahar women, who are also burdened with domestic duties, occasionally possessed by Gods and Goddesses, tortured and mistreated by upper castes, and ostracised by the men of the same community. They experience triple exploitation based on their gender, caste, and class. They are at the mercy of the men in their community as well as the higher caste since they have been relentlessly driven into the rigid patriarchal system and lack any sense of personal dignity.

The Mahars did not choose to be religiously impure; rather, they worshipped the same Hindu deities to which they begged for salvation. In fact, the Mahar community took great pride in the godly possession of its women, and their boys were thrilled to become potrajas. They performed the jatras with the utmost dedication and supplication. They were never permitted entry into the temples or other places of worship of the upper caste for fear of contaminating them. The Mahars themselves took great care not to sully the holy sites in any way out of fear of God's wrath. The Mahar community, especially the elders, clung to this traditional wisdom that there is an innate fear of God's wrath. However, Kamble challenges this injustice and even had the temerity to use her hands to defile the same God Rama that the Brahmins reverently revered. This rejection of convention is a clear indication of Kamble's and other women of her generation's revolutionary instincts.

The Mahars never ventured to challenge the patriarchal system of society or make an effort to change their situation because they were raised to adhere to the long-standing tradition and custom established by the oppressive religious doctrines. However, the Mahars did not benefit from upholding such a casteist system. With small rebellious embers already apparent, time eventually completed the Mahars' gradual change after Bhimrao Ambedkar became their leader. The Mahars' life took on a new vigour and light as a result of heated debates, gatherings, and accounts of Ambedkar's statements. The Mahars began self-interrogation to determine their true selves once they had someone to speak for them, to enlighten them, and to guide them.

An earnest demand for teaching the community's youngsters was made in front of the women people, who in Ambedkar's perspective performed a useful role in the community. The Mahar women supported the education of their children when challenged to change the role that women played in creating a community. This was a rupture with long-standing custom and the birth of modernity. The only wealth they desire and strive for because they lack any personal possessions is knowledge. They received the unknowable advantage of self-realization from their

education. Nothing could stop them from abandoning the venerable habit and tradition once they attained enlightenment.

With the inaugural conference, which was held at Jejuri and included Ambedkar as its centrepiece, the Mahars' perspective underwent a significant transformation. His appeal for them to embark on a new journey by letting go of their superstitious beliefs, educating their kids, and improving their social situation by doing away with all such behaviours that would make them weak, among other things, was an elixir of their life. As a result of Ambedkar's speech mesmerising the audience, the Mahar community gradually underwent a transformation toward a more enlightened outlook (69). The youth were seen in the village of Veergaon taking control of the transformation. People who refused to accept the youth's arguments were excommunicated and humiliated, which forced them to do so. As a result, the initial insurmountable friction between tradition and modernity was gradually shifting in favour of modernity.

Kamble presents delicate subjects like the dowry system and the Mahars' practise of meat eating in a very intriguing way while tracing the instincts of revolt and rebellion. In keeping with the norm, Kamble writes that "to offer one's daughter in marriage to a member of this Mahar's family was regarded a tremendous honour as it meant forming relations with a wealthy and prestigious family" (72).

Kamble's inherent rebelliousness was evident even as a young child. Despite receiving unjust treatment at school, she and her friends never missed an opportunity to praise Ambedkar and harass the upper caste ladies. Even after her marriage, Kamble's father's encouragement of her rebellious personality remained unchecked. Although respect for history and culture was shown, Kamble wished to distinguish herself from other Mahar women. Because giving in to tradition and culture would not improve the social situation, and because Baby Kamble was aware of the patriarchal society and Brahminical dominance, she established her own room with the help of her family.

The Prison's We Broke, which centres on the mistreatment of Mahar women, speaks much about the exploitative character evident in Veergaon. *The Prisons We Broke* by Baby Kamble is not just a self-narration; it also bears witness to the suffering of the community as a whole. Her identity was the same as the community's. The prompt intervention of a person like Ambedkar replaced the community-wide absence of aggression that was characteristic of the Maharwada. Kamble's formative years played a significant role in enabling her access to tradition. The brief time she spent in the city with her father helped her to develop her views in a more profound way. Being a witness to all activities and customs, Kamble felt compelled to inquire about anything amusing. Even though they lived in abject poverty, nothing could take the place of reason. Kamble hoped that through education, in line with Ambedkar's words, the attitudes of the elderly would change.

By describing instances where a Mahar had to use a stick to announce his presence when joining a Brahmin gathering out of concern for the idea of filth associated with their existence, Kamble illustrates the false identity of a Mahar. However, the same Mahar would walk with a regal stateliness as soon as he entered his niche. Here, Kamble wittily attacks the loyalty to tradition. A Mahar is expected to bow his head and lower his body when he sees an upper caste person as a sign of respect. This respect parallels the steadfast adherence to tradition that the Dalits have maintained. But Kamble skillfully refuted the act of adhering to tradition.

With her husband's full backing, Kamble separates herself from the caste-sanctified profession and opens a small grocery store next to her house in an effort to break from the traditions that a Mahar is expected to adhere to. The privileged classes of society had the exclusive right to conduct business, but Kamble challenged this prerogative. Baby Kamble embodied and put into reality what Ambedkar taught the Mahar community in such ways. Kamble was inspired by Ambedkar's advice to teach the neighborhood's young children to become educators themselves and to start schools for the Mahar children who were being denied an education and made fun of by their classmates. Kamble was consistently opposing the unfair conventional customs upheld by her own people. Kamble's narrative defies the myriad absurd customs and rituals of their tribe instead of expressing any type of regret, bitterness, or shame. *The Prison's We Broke* is very important because it is essential to comprehending and recognising the inner strength and revolt of the Mahar woman, which is distinct from the sociopolitical and economic systems of power dominated by men.

Thus, instead of viewing the individual as having an isolated self in the world and perceiving the individual as being situated amidst the triangular arena of cultural ostracism along with the social stigma and physical subjugation that legitimises the marginality of the self, Baby Kamble has attempted to enunciate specifically the consciousness of the Dalit subaltern through her fictional expression by evolving a self of her own through the conflict between the Dalit and the Hindu communities.

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विष्व इतिहास का क्षेत्र अत्यंत व्यापक है और इस क्षेत्र में विरले ही महानुभाव हुए हैं, जिन्होंने मानवता पर अपनी एक अमिट छाप छोड़ी है, तथा उनके दर्शन को मानने के लिए मानव जाति मजबूर हुई है। कुछ ने शांति का संदेश दिया तो कुछ महानुभावों ने आदर सम्मान और सहिष्णुता का समर्थन किया। कुछ ने इन मूल्यों को अपने सामाजिक कार्यों में दर्शाया तो कुछ महानुभावों ने मानव अधिकारों तथा मानवीय गरिमा व राष्ट्रीय सम्प्रभुता को अपने कार्य का आधार बनाया है, उन्होंने अपने चिंतन में मानवीय मूल्यों की पक्षधरता की ही उद्घोषणा की। उनका चिंतन दलितों शोषित उत्पीड़ितों और वंचितों के भीतर— विद्रोह और क्रांति की उस चिनगारी का नाम है, जिसने जाति के जहर को पहचाना। जिसने अप्रप्यता की कलंक—गाथा के घिनौने दंगों से लगातार संघर्ष किया। समाज के भीतर—बाहर की घृणा अन्याय और असमानता की सुरंगे बिछी हुई है। भारतीय समाज व्यवस्था के इस सच को किसी कालीन के भी नीचे नहीं छुपाया जा सकता। इस सामाजिक व्यवस्था के भीतर जातिगत दम्भ अहंकार एवं घृणाभाव स्थाई रूप से विद्यमान थे। शिक्षा के नवाचारों और प्रजातांत्रिक पद्धतियों के निरन्तर विकास तथा सामाजिक परिवर्तनों की तीव्रगामी प्रक्रिया ने इन्हें बदलने की भरपूर कोषिष की। उसके पारम्परिक ढांचों में कुछ तब्दीलियां हुई हैं और कुछ परिवर्तन की दिशा की ओर अग्रसर है। क्योंकि जड़तायें अहिस्ता—अहिस्ता ही टूटती हैं। डॉ. अम्बेडकर इन वास्तविकताओं पर बार—बार विचार और पुनर्विचार करते रहे हैं। उनका मानना था कि नीति वाक्यों एवं अपने कथनों में समाज व्यवस्था चाहे जैसी घोषणायें करती रहे उसके भीतर बर्चस्वादी स्वयं की प्रधानता से इंकार कर पाना मुष्किल है। डॉ. अम्बेडकर का विचार दर्शन वर्चस्ववादी मनोविज्ञान प्रतिरोधी स्वर है, जिसमें नई सामाजिक व्यवस्था का एक गंभीर विमर्ष भी मौजूद है और अस्मिताओं की संघर्ष शीलता का एक विधिवत प्रारूप और विकल्प भी मौजूद है।

सामाजिक घृणा के असली चरित्र को उन्होंने अपनी आत्मा के भीतर धधकते हुए अनुभव किया। उनके समाजदर्शन का कैनवास विस्तृत और व्यापक है उसमें सामाजिक समरसता के लिए बहुत अधिक जगह है। वे दलितों और वंचितों को समाज की मुख्यधारा में शामिल करने के पक्षधर रहे हैं और प्रयत्नशील भी।

डॉ. अम्बेडकर ने दलित अस्पृश्य और वंचितों के समाज की सामाजिकी के प्रश्न भर नहीं उठाये बल्कि उनकी आर्थिक पराधीनता, सामाजिक पराधीनता सांस्कृतिक पराधीनता और शैक्षिक पराधीनता को भी बार-बार चिन्हित किया है।

परम्परात्मक समाज से आधुनिक समाज की ओर—डॉ अम्बेडकर का कहना है कि परम्परात्मक भारतीय समाज के ढांचे को निष्चित स्वरूप प्रदान करने में महत्वपूर्ण भूमिका 'मनु' की थी। आधुनिक भारतीय समाज की रचना का दायित्व डॉ. अम्बेडकर के नेतृत्व में एक समिति को सौंपा गया। इस समिति को संविधान की मसौदा समिति के नाम से जाना जाता है।¹ (डॉ. रामगोपाल सिंह, डॉ. अम्बेडकर सामाजिक आर्थिक विचार दर्शन)

डॉ. अम्बेडकर के संदर्भ में हम आधुनिक भारतीय सामाजिक संरचना के दो प्रारूपों का उल्लेख कर सकते हैं —

1. भारतीय सामाजिक संरचना का अम्बेडकरीय प्रारूप ।
2. भारतीय सामाजिक संरचना का संवैधानिक प्रारूप ।

भारतीय सामाजिक संरचना का अम्बेडकरीय प्रारूप में डॉ. अम्बेडकर ने एक पंच फलकीय सामाजिक संरचना की कल्पना की इस पंच फलकीय सामाजिक संरचना के आधारभूत तत्व हैं— धम्म, व्यक्ति, सामाजिक प्रजातंत्र, राजनैतिक प्रजातंत्र और आर्थिक प्रजातंत्रोन्मुखी राज्य समाजवाद। उक्त पांचों तत्वों में अम्बेडकर ने भी परम्परात्मक संरचनाकारों की भांति धर्म को ही प्राथमिकता दी। धर्म से अम्बेडकर का आषय धम्म (अथवा बौद्ध धर्म) से है न कि मजहब से।

परम्परात्मक समाजव्यवस्था तथा अम्बेडकरीय समाज व्यवस्था में सर्वाधिक महत्वपूर्ण अंतर यह है कि जहां पहली समाज व्यवस्था की इकाई जाति है, वहाँ दूसरी का केन्द्र बिन्दु व्यक्ति है। परम्परात्मक समाज व्यवस्था व्यक्ति एवं समूहों के बीच संबंधों का निर्धारण जाति के आधार पर होता है, जबकि अम्बेडकरीय समाज व्यवस्था में संबंधों का ताना-बाना प्रजातंत्र के सिद्धांतों पर बना गया है। जहां व्यक्ति की योग्यता एवं गुणों का आधार सामाजिक स्थिति को अम्बेडकर ने बताया है।

अम्बेडकर की मान्यता थी कि समाज राज्य और धर्म का केन्द्र बिन्दु व्यक्ति है, इसलिए समाज, राज्य और धर्म का प्राथमिक उद्देश्य व्यक्ति के विकास के लिए अनुकूल पृष्ठभूमि का निर्माण करना होना चाहिए। जो समाज व्यवस्था इस तथ्य को अवहेलना करती है वह उन्नत और टिकाऊ नहीं हो सकती ।

अम्बेडकर का मानना था कि जाति व्यवस्था के चलते भारतीय समाज को इसलिए पराभव झेलना पड़ा क्योंकि वह व्यक्ति को स्वतंत्रता एवं आत्म विकास के अवसर से बंधित करती हैं। जाति व्यवस्था की भांति अम्बेडकर साम्यवादी समाज व्यवस्था के भी विरुद्ध थे उनका मानना था कि यह व्यवस्था भी बल्कि की स्वतंत्रता का हनन करती है भले ही यह ऐसा आर्थिक विषमता के निराकरण के नाम पर करती है उनका कहना था कि व्यक्ति समाज का दास नहीं है। वह इतिहास का निर्माता है। वह आर्थिक

एवं राजनैतिक संगठन, धर्म तथा समाज की रचना करता है। समाज और व्यक्ति का संबंध एक तरफा नहीं वरन् दो तरफा है। इस दो तरफे संबंध की प्रकृति मषीन और उसके किसी पुर्जे अथवा सावयव और उसके किसी भाग के बीच पाये जाने वाले संबंध की प्रकृति से भिन्न है। पानी की बूंद सागर में विलीन होकर अपना अस्तित्व खो देती हैं व्यक्ति उस प्रकार समाज में अपना अस्तित्व नहीं खोता। उसकी अपनी एक पहचान होती है उसका जीवन स्वतंत्र है। वह केवल समाज की सेवा के लिए ही पैदा नहीं बल्कि आत्म विकास के लिए भी कार्य करता है।²

डॉ. अम्बेडकर तत्संबंधी संस्थाओं की रचना व्यक्ति की स्वतंत्रता और सम्मान की रक्षा को सर्वोपरि महत्व प्रदान करते थे उन्होंने मौलिक अधिकारों का प्रावधान किया, साथ ही इन अधिकारों के उल्लंघन के विरुद्ध आवश्यक वैधानिक प्रावधान किये जाने का प्रस्ताव भी किया।

अम्बेडकर का कहना है कि सामाजिक संरचना का निर्माण ही व्यक्ति की रक्षा के लिये हुआ है सामाजिक संगठन की इकाई वर्ग है किन्तु वर्ग की मूलभूत इकाई व्यक्ति है। अतः सम्पूर्ण ढांचे का निर्माण व्यक्ति के स्वाभाविक विकास तथा उसकी स्वतंत्रता एवं अधिकारों की रक्षा के लिए हुआ है।

अम्बेडकर व्यक्ति को सामाजिक संरचना की वह इकाई मानते हैं जो संरचना के आर्थिक सामाजिक राजनैतिक एवं धार्मिक आदि तत्वों की रचना करता है। प्रतिदान में ये संरचनात्मक तत्व व्यक्ति की निरंतरता भरण पोषण सुरक्षा तथा विकास की आवश्यक व्यवस्था करते हैं।³

सामाजिक प्रजातंत्र – राजनैतिक प्रजातंत्र का आधारभूत तत्व है स्वतंत्रता है और स्वतंत्रता सर्वोपरि है। समानता का महत्व गौण है। स्वतंत्रता और समानता में जो आपेक्षिक संतुलन होना चाहिए उसकी प्राप्ति के लिए भी राजनैतिक प्रजातंत्र में कोई अधिक प्रयास नहीं किया जाता। जिसका परिणाम यह होता है कि स्वतंत्रता, समानता को निगल जाती है। ऐसी स्थिति में राजनैतिक प्रजातंत्र भाग एक दिखावा रह जाता है वास्तविक प्रजातंत्र नहीं।⁴

स्वतंत्रता व्यक्ति का जन्म सिद्ध अधिकार तथा जनतांत्रिक समाज व्यवस्था का मूल आधार है। स्वतंत्रता के अभाव में व्यक्ति का स्वाभाविक विकास संभव नहीं है। व्यक्ति का विकास रुकजाने से समाज की उन्नति अवरुद्ध हो जाती है। सामाजिक स्वतंत्रता से आषय निर्बाध – सामाजिक मेल मिलाप तथा शिक्षा एवं आत्म विकास के समान अवसरों से है। धार्मिक स्वतंत्रता का अर्थ व्यक्ति को अपनी बुद्धि एवं पंसद के अनुसार किसी धर्म को स्वीकार करने तथा उसका प्रचार एवं प्रसार करने को स्वतंत्रता से है।

अम्बेडकर के अनुसार ऐसा सोचना कि धर्म समाज के लिये आवश्यक नहीं है अथवा समाज के लिए अफीम है, गलत है। उनका मानना है कि धर्म तो समाज की नींव है। यह मानव जीवन और समाज की प्रगति के लिए आवश्यक है।

समाज में एकता व संगठन को बनाये रखने की दृष्टि से नैतिक एवं वैधानिक संहिताओं का होना आवश्यक है, इनके अभाव में समाज निष्चित रूप से टुकड़ों में विभक्त हो जायेगा, किन्तु समाज में कानून की भूमिका इस अर्थ में सीमित होती है। कि वह थोड़े ही लोगों को अनुषासन में रख पाता है।

बहुमत को अनुषासित रखने के लिए अम्बेडकर के अनुसार धार्मिक एवं नैतिक अनुमोदनों का सहारा लेना पड़ता है।

डॉ. अम्बेडकर की दृष्टि में जिसे आमतौर पर धर्म कहा जाता है वह मजहब है। मजहब व्यक्तिगत है मजहब ईश्वर आत्मा प्रार्थना पूजा अंधविश्वास पर आधारित है। मजहब का संबंध इस लोक से कम परलोक से अधिक होता है। धर्म मजहब से भिन्न है। इस अर्थ में सभी धर्म, धर्म नहीं है। वास्तविक धर्म वह है जो तर्क एवं विवेकसंगत हो, सामाजिक नैतिकता पर आधारित हो, सार्वकालिक एवं सार्वभौमिक हो और जो सभी काल में सभी मानव जाति की सेवा कर सकता हो।⁵

अम्बेडकर का मानना था कि वास्तविक धर्म का चुनाव हमें अब वर्तमान धर्मों से ही करना होगा। नई दुनिया जो पुरानी दुनिया से बहुत कुछ भिन्न है, को यदि धर्म की आवश्यकता है जो वास्तव में पहले से कहीं अधिक है, तो उसकी पूर्ति एकमात्र बौद्ध धर्म कर सकता है। बौद्ध धर्म वास्तविक धर्म की सभी कसौटियों पर खरा उतरता है। बुद्ध के सिद्धांत अति प्राचीन होते हुए भी अति नवीन हैं। बुद्ध के चिंतन में कई ऐसी बातें हैं जिनका अन्यत्र अभाव है।

1. अंधविश्वास एवं अलौकिक वाद के स्थान पर प्रज्ञा अर्थात् बृद्धि विवेक की स्थापना।
2. सामाजिक आर्थिक राजनैतिक एवं बौद्धिक स्वतंत्रता की अभिस्वाकृति।
3. सामाजिक आर्थिक समानता की शिक्षा
4. अहिंसा करुणा एवं प्रेम पर आधारित, भाईचारे की भावना के विकास पर बल।
5. लौकिक जीवन की वास्तविकता की स्वीकारोक्ति, लौकिक दुखों का अहसास और उससे मुक्ति के लिए इसी जीवन में प्रयास किये जाने पर बल।

इस प्रकार हम देखते हैं कि अम्बेडकर का सामाजिक दर्शन एक न्यायपूर्ण सामाजिक व्यवस्था जो व्यक्ति को स्वतंत्रता और आत्म विकास के पर्याप्त अवसर प्रदान कर सके और जो सामाजिक समानता एवं भ्रातृत्व के सिद्धांत की स्थापना करती हो।⁶

डॉ. अम्बेडकर ने न केवल परम्परात्मक समाज में आमूल परिवर्तन की बात की अपितु उसके लिए प्रयत्न भी किया। सैद्धान्तिक लक्ष्य की प्राप्ति के लिए निरंतर संघर्ष करने वाले योद्धा भी थे। वहिष्कृत भारत एवं मूल नायक के प्रकाशन के द्वारा दलितों में नवजागृति उत्पन्न करना, महादसत्याग्रह का संचालन, मनुस्मृति-दहन, गणपति प्रागण प्रवेश अम्बा देवी एवं कालाराम मंदिरों में दलितों के प्रवेश के लिए आंदोलन साउथ वारो समिति एवं साइमन कमीशन के समक्ष दलितों के हितों का प्रस्तुतिकरण, गोलमेज सम्मेलन में दलितों के लिए पृथक निर्वाचन की मांग, अनुसूचित जाति फेडरेशन तथा इण्डिपेण्डेंट लेबर पार्टी के गठन के माध्यम से दलितों में राजनैतिक चेतना जागृत करना तथा पीपुल्स एजुकेशन सोसायटी को स्थापना के माध्यम से दलितों में शिक्षा से लेकर संविधान निर्माण एवं हिन्दू कोड बिल की रचना और जीवन के अंतिम क्षणों में बौद्ध धर्म में दीक्षित होने तक की विभिन्न घटनायें डॉ. भीमराव अम्बेडकर के संघर्षशील जीवन की परिचायक हैं।

अम्बेडकर की दो दर्जन रचनाओं में 'एनिहिलेशन ऑफ कास्ट' डॉ. अम्बेडकर की सर्वोत्कृष्ट कृति है। वह मात्र उनके व्यक्तव्य का मसौदा नहीं है अपितु असमानता व अन्याय पर आधारित परम्परात्मक समाज व्यवस्था के विरुद्ध एक सशक्त आरोप पत्र है। यह आधुनिक भारत में सामाजिक परिवर्तन का घोषणा पत्र है। भारत में सामाजिक न्याय का दस्तावेज है। भारत को एक धर्म निरपेक्ष राष्ट्र की संज्ञा दी जाती है वह वास्तव में डॉ. अम्बेडकर के प्रयत्नों का ही परिणाम है।

संदर्भ ग्रंथ –

1. डॉ. रामगोपाल सिंह, डॉ. अम्बेडकर सामाजिक आर्थिक विचार दर्शन
2. कुबेर डब्ल्यू एन, डॉ. अम्बेडकर, अ क्रिटिकल स्टडी नई दिल्ली पीपुल पब्लिशिंग हाउस 1979
3. सिंह आर जी, भारतीय दलितों की समस्याएँ एवं उनका समाधान, भोपाल मध्यप्रदेश हिन्दी ग्रंथ अकादमी।
4. भगवान दास दसस्पोक अम्बेडकर खण्ड 1, जालंधर बुद्धिस्ट पब्लिशिंग हाउस 1963-46
5. अम्बेडकर बृद्धा एण्ड दा फ्यूचर ऑफ हिज रेलिजन, जालंधर भीम पत्रिका प्रकाशन 1980 व 12
6. डॉ. अम्बेडकर लाइफ एण्ड मिशन, कोर धनंजय, बाम्बे पापुलर प्रकाशन 1981

मेघदूत का प्राकृतिक सौन्दर्य

डॉ. सरस्वती प्रसाद द्विवेदी

विभागाध्यक्ष—संस्कृत

शास. स्नातकोत्तर महाविद्यालय, छतरपुर (म.प्र.)

भूमिका :

प्रकृति की मनोरम मूर्ति को प्रतिफलित करने में महाकवि अद्वितीय हैं। कालिदास को प्रकृति का सुकुमार कवि कहने में कोई लाघव नहीं है क्योंकि प्रकृति का कामनीय सौन्दर्य उनकी दृष्टि में उद्भासित हुआ है जिसका प्रमाण उनकी प्रकृति के निरीक्षण से मिल जाता है। मानव और प्रकृति के अप्रतिम तादात्म्य का वर्णन उनका लोकोत्तर वैशिष्ट्य है। उनकी लेखनी के आलोक से जड़ पदार्थ भी चेतन जैसा व्यवहार करता है यहाँ तक की पशु—पक्षी भी मानवीय संवेदनाओं से अनुप्राणित है। महाकवि ने प्रकृति के मनोरम एवं भव्य चित्रों से अपनी इस कृति मेघदूत को सजाया है।

वर्षा ऋतु में मनोरम प्रकृति की ऐसी झाँकी सजायी है कि कहीं पर पर्वत कुटज के फूलों से मेघ का स्वागत कर रहे हैं, तो कहीं पर मयूर नृत्य का उपहार दे रहे हैं। कहीं बगुलियाँ पँक्तिबद्ध होकर आकाश में मेघ का आश्रय ग्रहण कर रहीं हैं तो कहीं राजहंस मानसरोवर तक साथ चलने को तैयार हैं उधर ग्रामीण स्त्रियाँ कृषि हेतु मेघ पर टकटकी लगाये हैं तो कहीं पर इन्द्रधनुष की निराली छटा अवर्णनीय हुयी जा रही है तो कहीं पर अर्धविकसित केतकी के फूलों से उद्यानों की बाड़ पीली कान्तिवाली हो गयी है, तो कहीं पर कौआ आदि पक्षियों द्वारा ग्राम चौपालों के पीपल आदि वृक्षों पर घोषला निर्माण करने से कलरव से वृक्ष भर गये हैं। आम पकने से पर्वतों की अधित्यका कहीं पीली पड़ गई है तो पके हुये जामुन के फलों से वन के छोर श्यामवर्ण के दिखाई पड़ रहे हैं। कदम्ब पुष्प भ्रमरों से अच्छादित हैं तो स्थल कन्दलियों की प्रथम कलियों को खाकर मृग अपनी क्षुधा शान्त कर रहे हैं तो कहीं पर हाथी धरती की उठती हुयी सुगन्ध को सूँघ रहे हैं, शीतल वायु कहीं उदुम्बर के फलों को पका रही है तो कहीं वेणी के समान अल्प जलधारा वाली नदियाँ भँवर रूपी नाभि का प्रदर्शन करती हुई जामुन की झाड़ियों से वेग के अवरुद्ध हो जाने के कारण मन्द चाल से बह रही है कमलों के पराग के संपर्क से सुगन्धित वायु कहीं घ्राण को तृप्त कर रहा है, तो कहीं श्रम से शिथिल अंगों को प्रातः काल में शीतलता प्रदान कर रहा है।

महाकवि की प्रकृति को कई भागों में विभक्त कर उसका अध्ययन करना उचित होगा।

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|--------------------|--------------------|
| 1. पर्वतीय प्रकृति | 2. ग्रामीण प्रकृति |
| 3. जलीय प्रकृति | 4. आकाशीय प्रकृति |

1. पर्वतीय प्रकृति :

रामगिरि (कामदगिरि) महाकवि ने मेघदूत में रामगिरि से लेकर कैलास तक के प्रमुख पर्वतों का भौगोलिक वानस्पतिक एवं ऐतिहासिक वैशिष्ट्य प्रदर्शित किया है। जैसे— 'रामगिरि' का वर्णन द्रष्टव्य है—

'रामगिरि' नमरु वृक्षों की घनी छाया से आच्छादित है। मेघ से युक्त उसका उन्नत शिखर ऐसा दिखाई पड़ता है जैसे कोई गज अपने दाँत से मिट्टी उछालने की क्रीड़ा (वप्रक्रीड़ा) कर रहा हो।

स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु ।¹

आषाढस्य पृथम दिवसे मेघमाश्रिष्टसानुं ।
वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श ।²

आषाढमास की समाप्ति पर 'रामगिरि' प्रियमित्र मेघ का कुटज के फूलों को ही पूजा की सामग्री बनाकर प्रसन्नतापूर्वक प्रेमपूर्ण वचनों से स्वागत किया। यहाँ पर कवि की बेजोड़ कल्पना अप्रतिम बिम्ब-विधान की द्योतक है—

स प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घाय तस्मै ।
प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ।³

2. आम्रकूट (अमरकंटक)

यक्ष मेघ से कहता है कि अपनी मूसलाधार वृष्टि से जंगल के उपद्रव (दावाग्नि) को शान्त कर देने वाले तुमको उन्नत शिखरों वाला आम्रकूट अपनी चोटी पर भली-भाँति धारण करेगा।

त्वामासारप्रशमितवनोपप्लवं साधु मूर्धा ।
वक्ष्यत्यध्वश्रमपरिगतं सानुमानाम्रकूटः ।⁴

वर्षाऋतु में आम्रकूट की प्रकृति की शोभा का वर्णन करते हुये महाकवि ने लिखा है कि—

हे मेघ! पके हुये फलों से शोभित होने वाले वन के आम्रवृक्षों से अच्छादित पार्श्वदेशों से युक्त आम्रकूट पर्वत के शिखर पर स्निग्ध केशबन्ध के सदृश तुम जब चढ़ोगे तब वह (पर्वत) मध्यभाग में कृश (पतला) और अन्यत्र विस्तार के साथ सफेद पृथिवी के स्तन के समान होता हुआ देवदम्पतियों से दर्शनीय अवस्था को निश्चय ही प्राप्त करेगा।

छन्नोपान्तः शेषविस्तारपाण्डुः ।⁵

3. नीच नामक पर्वत :

यक्ष मेघ से कहता है हे मेघ! विदिशा के समीप स्थित नीच नाम वाले पर्वत पर जब तुम विश्राम करोगे उस समय वह पर्वत खिले हुये कदम्ब के फूलों से रोमांचित सा दिखाई पड़ेगा।

नीचैराख्यं गिरि शिलावेश्मभिर्यौवनानि: ।।⁶

4. देवगिरि :

स्वामी स्कन्द के नित्य निवास स्थान देवगिरि पर जाने की अभिलाषा वाले हे मेघ! वहाँ पर सुगन्धित एवं जंगली गूलरों (उदुम्बर) को पकाने वाला शीतल पवन तुम्हें पंखा झलेगा।

त्वन्निष्यन्दोच्छ्वसित काननोदुम्बराणाम् ।।⁷

5. हिमालय :

यक्ष मेघ से कहता है हे मेघ! 'कनखल' क्षेत्र में हिमालय से धरती पर अवतरित हुई एवं सागर के पुत्रों की स्वर्ग यात्रा में सीढ़ी के समान गंगा जी के पास जाओ।

तस्माद् गच्छेरनुकनखलं इन्दुलग्नोर्मिहस्ता ।।⁸

वर्फ से धवल हिमालय के अकल्पनीय बिम्ब की कल्पना महाकवि की काव्य प्रतिभा का ज्वलन्त निदर्शन है—

आसीनानां सुरभितशिलं नाभिगन्धैर्मृगाणां
तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः।
वक्षस्यध्वश्रमविनयने तस्य शृंगे. निषण्णः
शोभां शुभ्रत्रिनयवृषोत्खातपङ्कोपमेयाम् ।।⁹

यक्ष कहता है हे मेघ! बैठे हुये कस्तूरी मृगों की नाभि के गन्धों से सुगन्धित शिला चट्टान से युक्त, गंगा जी उत्पत्ति स्थल, हिमशुभ्र हिमालय पर्वत पर पहुँचकर मार्ग के परिश्रम को मिटाने के लिये उसकी चोटी पर बैठे श्याम वर्ण तुम शिव जी के धवल साँड़ नन्दी की सींग में लगे कीचड़ की समान कान्ति को धारण कर लोगे।

6. क्रौन्च पर्वतछिद्र :

कवि ने मानसरोवर जाने वाले हंसों के प्रवेश द्वारभूत क्रौन्च दर्रे को भगवान परशुराम की कीर्ति का मार्ग कहा है। पुराणों में ऐसी मान्यता है कि कार्तिकेय के साथ स्पर्धा करते हुये परशुराम जी ने अपने फरसे से क्रौन्च पर्वत में छेद कर दिया जो हंसद्वार नाम से प्रसिद्ध है।

हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौन्चरन्ध्रम् ।।¹⁰

यक्ष ने मेघ से कहा तुम देवस्त्रियों के दर्पण के समान कैलास पर्वत के अतिथि बनो।

कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ॥¹¹

2. ग्रामीण प्रकृति :

महाकवि ने मेघदूत में ग्रामीण स्त्रियों को भोली-भाली नगर की अपसंस्कृति से परे कटाक्ष आदि के संचालन से अनभिज्ञ वर्णित किया है—

त्वय्यायत्तं कृषिफलमिति भ्रूविलासानभिज्ञैः ।

प्रीतिस्निग्धैर्जनपदवधूलोचनैः पीयमानः ॥¹²

ग्राम चौपाल का बिम्ब :

हे मेघ! तुम्हारे दशार्ण देश में जाने पर अर्धविकसित केतकी के फूलों से उद्यानों की बाड़ पीलीकान्ति वाली हो जायेगी, घर की पूजा सामग्री को खाने वाले कौअे आदि पक्षियों द्वारा घोषला निर्माण कर देने से ग्राम के चौपालों के पीपल आदि वृक्ष कलरव से पूर्ण हो जायेंगे तथा वन प्रान्त पके हुये जामुन के फलों से श्याम दिखाई देंगे, एवं हंस दशार्ण देश में कुछ ही दिन रुकने वाले हो जायेंगे—

पाण्डुच्छायोपवनवृतयः केतकैः सूचिभिन्नै
नीडारम्भैर्गृहबलिभुजामाकुलग्रामचैत्याः ।
त्वय्यासन्ने परिणतफलश्यामजम्बूवनान्ताः
सम्पत्स्यन्ते कतिपयदिनस्थायिहंसा दशार्णाः ॥¹³

3. जलीय प्रकृति :

प्रकृति पर मानवीकरण की कला में महाकवि सिद्धहस्त हैं। 'निर्विन्ध्या नदी का नायिका के समान वर्णन करते हुये कहते हैं—

वीचिक्षोभ विभ्रमोहिप्रियेषु ॥¹⁴

हे मेघ! मार्ग में तरंग चलने से शब्द करने वाले पक्षी ही जिसकी करधनी हैं, पत्थरों से टकराने से मन्द गति से बहने वाली तथा नाभि के समान भँवर को प्रदर्शित करने वाली निर्विन्ध्या नदी के समीप जाकर उसके रस (जल व श्रंगार) को ग्रहण करने में अन्तरंग बनो। क्योंकि स्त्रियों की प्रणयी जनों में श्रंगार चेष्टा ही प्रथम का वचन होता है।

2. रेवा नदी (नर्मदा) :

पत्थरों के कारण ऊबड़-खाबड़ आम्रकूट की तलहटी में फैली हुई रेवा हो हाथी के शरीर पर चित्रकारी द्वारा बनाई गयी श्रृंगार रेखा के समान देखोगे। वर्षा किये हुये हे मेघ! नर्मदा के कषैले एवं जंगली हाथियों के मदजल से सुवासित तथा जामुन की झाड़ियों से अवरुद्ध वेग वाले जल को ग्रहण करके आगे जाना—

रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णा
भक्तिच्छेदैरिव विरचितां भूतिमंगे गजस्य ॥¹⁵

3. आकाशीय प्रकृति :

वैगनी, जामुनी, नीले, हरी, पीली, नारंगी, लाल कान्तियों वाले रत्नों के सममिश्रण के समान आकाश में दिखाई पड़ने वाले इन्द्रधनुष का वर्णन आकाश बिम्ब को सजीव प्रस्तुत कर देता है—

रत्नच्छायाऽऽव्यतिकर गोपवेषस्य विष्णो ।।¹⁶

हे मेघ! वायु पर्वत की चोटी को उड़ाये ले जा रहा है। क्या इस प्रकार ऊपर की ओर मुख करी हुई भोली-भाली सिद्धों की स्त्रियाँ आकाश में तुम्हें देखेंगी—

अद्रेः श्रृंगं स्थूलहस्तावलेपान् ।।¹⁷

श्यामवर्ण मेघ के नीचे पँक्तिबद्ध धबल रेखा के समान आकाश में दिखाई देने वाली बगुलियों का मनोहारी बिम्ब द्रष्टव्य है—

मन्द मन्दं खे भवन्तं बलाकाः ।।¹⁸

यक्ष मेघ से कहता है कि महाकाल मन्दिर को पहुँचकर भगवान शिव के ताण्डव नृत्य प्रारंभ करने पर उनके विशाल भुजवृक्ष रूपी वन के ऊपर मण्डलाकार व्याप्त होकर जपा पुष्प के समान सन्ध्याकालीन तेज को धारण करते हुये उनकी गजचर्म की इच्छा को दूर करना—

पश्चादुच्चैर्भुजतरुवनं मण्डलेनाभिलीनः
सान्ध्यं तेजः प्रतिनवजपापुष्परक्तं दधानः ।
नृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां
शान्तोद्वेगस्तिमितनयनं दृष्टभक्तिर्भवान्या ।।¹⁹

प्राकृतिक सौन्दर्य :

महाकवि ने उत्तर मेघ में मन्दाकिनी नदी के तट पर मन्दार वृक्षों की घनी छाया का मनोहारी प्राकृतिक चित्रण किया है जो अतीव सौन्दर्य मण्डित है—

मन्दाकिन्याः यत्र कन्याः ।।²⁰

यक्ष मेघ से कहता है हे मेघ! विश्राम करने के बाद जंगली नदियों के किनारे स्वयं उगे हुये उद्यानों की जूही की कलियों को अपनी नवीन जल की बूँदों से सींचते हुये आगे जाना—

विश्रान्तः सन व्रज.....पुष्पलावी मुखानां ।।²¹

सारांश :

संक्षेप में हम कह सकते हैं कि महाकवि कालिदास प्रकृति के सुकुमार कवि हैं तथा प्रकृति के मनोरम रूप के वर्णन में सिद्धहस्त हैं मानव एवं प्रकृति के तादात्म्य का बेजोड़ वर्णन उनका लोकोत्तर

वैशिष्ट्य है। महाकवि की काव्यचातुरी से जड़ पदार्थ भी चेतना जैसा व्यवहार करने लगता है। उन्होंने प्रकृति के मनोरम एवं भव्य चित्रों से अपनी इस कृति मेघदूत को सजाया है।

द्रष्टव्य ग्रन्थ :

- | | |
|----------------------------|----------------------------|
| 1. मेघदूतम् (पूर्वमेघ) 01 | 2. मेघदूतम् (पूर्वमेघ) 02 |
| 3. मेघदूतम् (पूर्वमेघ) 04 | 4. मेघदूतम् (पूर्वमेघ) 17 |
| 5. 5मेघदूतम् (पूर्वमेघ) 18 | 6. मेघदूतम् (पूर्वमेघ) 25 |
| 7. मेघदूतम् (पूर्वमेघ) 42 | 8. मेघदूतम् (पूर्वमेघ) 50 |
| 9. मेघदूतम् (पूर्वमेघ) 52 | 10. मेघदूतम् (पूर्वमेघ) 57 |
| 11. पूर्वमेघ 58 | 12. पूर्वमेघ 16 |
| 13. पूर्वमेघ 23 | 14. पूर्वमेघ 28 |
| 15. पूर्वमेघ 19 | 16. पूर्वमेघ 15 |
| 17. पूर्वमेघ 14 | 18. पूर्वमेघ 09 |
| 19. पूर्वमेघ 36 | 20. उत्तरमेघ 04 |
| 21. पूर्वमेघ 26 | |
-

रामायण में सीता द्वारा राम को अहिंसा का उपदेश

डॉ.सरस्वती प्रसाद द्विवेदी

विभागाध्यक्ष—संस्कृत

शास. स्नातकोत्तर स्वशासी महाविद्यालय, छतरपुर (म.प्र.)

धर्मप्रिया पतिव्रता सीता भारतीय स्त्रियों के लिये आदर्श हैं। महल में पत्नी-बढ़ी, सुकुमार सीता के विषय में अत्रि अनसूया का कथन द्रष्टव्य है –

त्यक्त्वा ज्ञातिजनं सीते मानवद्धिं च मानानि।
अवरुद्धं वेन रामं दिष्ट्या त्वमनुगच्छसि।।¹

हे सीते! बन्धु – बान्धवों को छोड़कर और उनसे प्राप्त होने वाली मान-प्रतिष्ठा का परित्याग करके तुम वन में भेजे हुये श्रीराम का अनुसरण कर रही हो यह बड़े सौभाग्य की बात है।

नगरस्थो वनस्थो वा शुभो वा यदि वाशुभः।
यासां स्त्रीणां प्रियो भर्ता तासां लोका महोदयाः।।

अपने स्वामी नगर में रहें या वन में, भले हों या बुरे, जिन स्त्रियों को वे प्रिय होते हैं, उन्हें महान् अभ्युदयशाली लोकों की प्राप्ति होती है।

सुतीक्ष्ण की आज्ञा लेकर वन की ओर प्रस्थित हुये अपने स्वामी रघुकुलनन्दन श्रीराम से सीता ने स्नेह भरी मनोहरवाणी में इस प्रकार कहा –

अधर्म तु सुसूक्ष्मेण विधिना प्राप्यते महान्।
निवृत्तेन च शक्योऽयं व्यसनात् कामजादिह।।²

आर्यपुत्र! यद्यपि आप महान् पुरुष हैं तथापि अत्यन्त सूक्ष्म विधि से विचार करने पर आप अधर्म को प्राप्त हो रहे हैं। जब कामजनित व्यसन से आप सर्वथा निवृत्त हैं, तब यहाँ इस अधर्म से भी बच सकते हैं।

प्रतिज्ञातस्त्वया वीर दण्डकारण्यवासिनाम् ।
ऋषीणां रक्षणार्थाय वधः संयति रक्षसाम् ॥10॥

एतत्रिमित्तं च वनं दण्डका इति विश्रुतम् ।
प्रस्थितस्त्वं सह भ्रात्रा धृतबाणशरासनः ॥11॥

ततस्त्वां प्रस्थितं दृष्ट्वा मम चिन्ताकुलं मनः ।
त्वद्वृत्तं चिन्तयन्त्या वै भवेन्निःश्रेयसं हितम् ॥12॥³

दूसरो कें प्राणों की हिंसा रूप जो यह दोष है, उसे लोग मोहवश बिना वैर-विरोध के भी किया करते हैं। वहीं दोष आपके सामने भी उपस्थित है! वीर! आपने दण्डकारण्यानिवासी ऋषियों की रक्षा के लिये युद्ध में राक्षसों का वध करने की प्रतिज्ञा की है। इसी के लिये आप भाई के साथ धनुष-बाण लेकर दण्डकारण्य के नाम से विख्यात वन की ओर प्रस्थित हुये हैं। अतः आपको इस घोर कर्म के लिये प्रस्थित हुआ देख मेरा चित्त से व्याकुल हो उठा है। आपके प्रतिज्ञा पालन रूप व्रत का विचार करके मैं सदा यही सोचती रहती हूँ कि कैसे आपका कल्याण हो! वीर! इस समय आपका दण्डकारण्य जाना मुझे अच्छा नहीं लगता।

एवमेतत् पुरावृत्तं शस्त्रसंयोगकारणम् ।
अग्निसंयोगवद्धेतुः शस्त्रसंयोग उच्यते ॥23॥

स्त्रेहाच्च बहुमानाच्च स्मारये त्वां तु शिक्षये ।
न कथंचन सा कार्या गृहीतधनुषा त्वया ॥24॥

बुद्धिवैरं विना हन्तुं राक्षसान् दण्डकाश्रितान् ।
अपराधं विना हन्तुं लोको वीर न मंस्यते ॥25॥

सीता कहती हैं! हे रघुकुल भूषण- जैसे आग का संयोग ईधनों को जलाने का कारण होता है, उसी प्रकार शस्त्रों का संयोग शस्त्रधारी के हृदय में विकार का उत्पादक कहा गया है। मेरे मन में आपके प्रति जो स्नेह और विशेष आदर है, उसके कारण मैं आपको उस प्राचीन घटना की याद दिलाती हूँ तथा यह शिक्षा भी देती हूँ कि आपको धनुष लेकर किसी तरह बिना वैर के ही दण्डकारण्यवासी राक्षसों के वध का विचार नहीं करना चाहिये। वीरवर! बिना अपराध के ही किसी को मारना संसार के लोग अच्छा नहीं समझेंगे।

क्षत्रियाणां नु वीराणां वनेषु नियतात्मनाम् ।
धनुषा कार्यमेतावदार्तानामभिरक्षणम् ॥26॥

क्व च शस्त्रं क्व च वनं क्षात्रं तपः क्व च ।

व्याविद्धमिदमस्माभिर्देशधर्मस्तु पूज्यताम् ॥27॥

कदर्यकलुषा बुद्धिर्जायते शस्त्रसेवनात् ।
पुनर्गत्वा त्वयोध्यायां क्षत्रधर्मं चरिष्यसि ॥28॥

जनकनन्दिनी सीता रघुकुलनन्दन श्री राम को सन्मार्ग की शिक्षा देते हुये कहती हैं कि हे आर्य! अपने मन और इन्द्रियों को वश में रखने वाले क्षत्रिय वीरों के लिये वन में धनुष धारण करने का इतना ही प्रयोजन है कि वे संकट में पड़े हुये प्राणियों की रक्षा करें। कहाँ शस्त्र-धारण और कहाँ वनवास। कहाँ क्षत्रिय का हिंसामय कठोर कर्म और कहाँ सभी प्राणियों पर दया करना रूप तप-ये परस्पर विरुद्ध जान पड़ते हैं।

अतः हम लोगों को देश धर्म का ही पालन करना चाहिये (इस समय हम तपोवनरूप देश में निवास करते हैं, इसलिये यहाँ के अहिंसामय धर्म का आदर करना ही हमारा कर्तव्य है। शस्त्र का सेवन करने से मनुष्य की बुद्धि कृपण पुरुषों के समान कलुषित हो जाती है, अतः आप अयोध्या में चलने पर ही पुनः क्षात्र धर्म का अनुष्ठान कीजियेगा।

धर्मादर्थः प्रभवति धर्मात् प्रभवते सुखम् ।
धर्मेण लभते सर्वं धर्मसारमिदं जगत ॥30॥

आत्मानं नियमैस्तैस्तैः कर्षयित्वा प्रयत्नतः ।
प्राप्तये निपुणैर्धर्मो न सुखाल्लभते सुखम् ॥31॥

नित्यं शुचिमतिः सोम्य चर धर्मं तपोवने ।
सर्वं तु विदितं तुभ्यं त्रैलोक्यामपि तत्त्वतः ॥32॥

वैदेही ने भगवान् श्रीराम को धर्म की व्याख्या करते हुये कहा हे सौम्य! धर्म से अर्थ प्राप्त होता है, धर्म से सुख का उदय होता है और धर्म से ही मनुष्य सब कुछ पा लेता है। इस संसार में धर्म ही सार है। चतुर मनुष्य भिन्न-भिन्न वानप्रस्थोचित नियमों के द्वारा अपने शरीर को क्षीण करके यत्रपूर्वक धर्म का सम्पादन करते हैं, क्योंकि सुखदायक साधन से सुख के हेतुभूत धर्म की प्राप्ति नहीं होती है। हे रघुकुल तिलक ! प्रतिदिन शुद्ध चित्त होकर तपोवन में धर्म का अनुष्ठान कीजिये। त्रिलोकी में जो कुछ भी है, आपकी तो वह सब कुछ यथार्थरूप से विदित ही है।

प्रभु श्रीराम को अकारण हिंसा, तथा धर्म का मार्ग, तापसव्रत, क्षात्रधर्म आदि के विषय में निवेदन करते समय जनकदुलारी को यह आभास होता है कि प्रभु श्रीराम के कल्याणकामना के

कारण सत्य के रक्षक एवं धर्मोपदेष्टा मर्यादापुरुषोत्तम से जो मुझे नहीं कहना चाहिये वह सब मैंने कहा कहीं प्रभु नाराज न हो जायें इसीलिये क्षमा भाव से फिर निवेदन किया –

स्त्रीचापलादेतदुपाहतं मे

धर्मं च वक्तुं तव कः समर्थः।

विचार्य बुद्ध्या तु सहानुजेन

यद् रोचते तत् कुरु माचिरेण ॥३३॥

मैंने नारी जाति की स्वाभाविक चपलता के कारण ही आपकी सेवा में ये बातें निवेदन कर दीं हैं। वास्तव में आपको धर्म का उपदेश करने में कौन समर्थ है। आप इस विषय में अपने छोटे भाई के साथ बुद्धिपूर्वक विचार करलें। फिर आपको जो उचित लगे उसे ही शीघ्रतापूर्वक करें।

सारांश :

द्रढ़तापूर्वक पातिव्रत्य – धर्म का पालन करने वाली, नारी जाति के स्वाभिमान का प्रतीक, मिथिलेश कुमारी ने उस निर्जनवन में परछायी के समान निःस्वार्थ भाव से कौशलकुमार श्रीराम का अनुगमन किया। दण्डकारण्य में मिलने वाले कष्ट एवं श्रीराम के हाथों मारे जा रहे राक्षसों के संघर्ष से उत्पन्न किसी बड़ी आपदा की आशंका से आतंकित तथा तपस्वी वेष में धनुर्धारी भगवान् श्रीराम के क्षात्रधर्म से दुःखी एवं उनके कल्याण की बुद्धि से ही अहिंसा का पालन करने हेतु निवेदन किया साथ ही लोकनिन्दा की भी चिन्ता उनके मन में थी कि कहीं लोक में श्रीराम की अपकीर्ति न फैल जाये। इन्हीं बातों को विचार करते हुये सीता ने श्रीराम को अहिंसा, धर्म और क्षात्रधर्म का पालन करने हेतु निवेदन किया। यद्यपि वे जानती थीं कि रघुनन्दन तो सत्य एवं अहिंसा की मूर्ति हैं। संसार में अधर्म का नाश कर धर्म की स्थापना के लिये ही उनका अवतार हुआ है।

द्रष्टव्य ग्रन्थ –

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- 2 वाल्मीकिरामायण, अरण्यकाण्ड 09/2।
- 3 वाल्मीकिरामायण, अरण्यकाण्ड 09/10,11,12।
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