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## GEORGE ELIOT'S 'SILAS MARNER': BLEND OF REALISM AND SYMBOLISM

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### ABSTRACT

*There were two main classes of society in the villages of this region in those days. There were the gentry, and there were the ordinary working people. The gentry in the novel is represented by Squire Cass and his sons, more particularly the eldest son Godfrey, and the second son, Dunstan, by Mr. and Mrs. Osgood, and by Mr.Lammer and his daughters (Priscilla and Nancy). The ordinary working-class is represented by the men who gather at the Rainbow inn every evening to drink beer and to indulge in gossip and, of course, by their women-folk, particularly Mrs.Dolly Winthrop. The portrayal of Silas Marner, the weaver, is a convincing portrayal too. It was natural for this man to have reacted to the false charges against him, and the humiliation to which he was subjected in Lantern Yard, by quitting that place altogether. The novel Silas Marner tells a gripping story though there are a few patches of dullness in the narrative too. The principal merit of this novel is its realism. The story is perfectly credible and convincing; and the characters have been made to live before us. The happenings in the story may strike some readers as somewhat unusual but, on the whole, the story possesses a plausible quality which every discriminating reader would acknowledge.*

**Key Words:** realism, chance, coincidence, contrivance, Squire class, gentry, physical deformity, salvation, regeneration, redemption

### Introduction

The novel *Silas Marner* is undoubtedly realistic on the whole. We say “on the whole” because there are undeniably certain happenings in the story which belong to the domain of a fairy tale. The story is realistic at the core and on the whole; but some of its events have certainly been contrived and some of the occurrences are due to chance, accident and coincidence which diminish the realistic effect. Thus Dunstan’s death, the appearance of a little girl with golden hair in Marner’s cottage on the New Year’s Eve, and the discovery that Dunstan was the man who had stolen Marner’s hoard of gold, are crucial happenings which determine the course of the story, and these are all due to the working of chance and coincidence. The appearance of the little girl with golden hair in Marner’s cottage is the kind of occurrence which we find in fairy tales. The novel certainly suffers as a work of art on account of these contrivances; and its realism is adversely affected by them.

On the whole, as already pointed out, this novel is realistic. In the first place, it contains a true picture of the country life a particular region of England during the Napoleonic Wars. It shows us the class-divisions existing at the time. There were two main classes of society in the villages of

this region in those days. There were the gentry, and there were the ordinary working people. The gentry in the novel is represented by Squire Cass and his sons, more particularly the eldest son Godfrey, and the second son, Dunstan, by Mr. and Mrs. Osgood, and by Mr. Lammeter and his daughters (Priscilla and Nancy). The ordinary working-class is represented by the men who gather at the Rainbow inn every evening to drink beer and to indulge in gossip and, of course, by their women-folk, particularly Mrs. Dolly Winthrop. Squire Cass is a very affluent man who wields a lot of authority, while his sons are not very good specimens of gentility or respectability. They are all selfish and money-minded. Mr. and Mrs. Osgood are comparatively better people; and so are Mr. Lammeter and his daughters though even they do not possess any particular virtues. The rustics, who gather at the Rainbow inn every day, are people who lead ordinary simple lives because they do not have much money. But they do possess the faculty to think independently, and they show this independence in their uninhibited comments on their superiors in the course of their gossip. These people include a butcher, a farrier, a wheel-wright, a cobbler, and a tailor who also acts as the parish-clerk and as a member of the church-choir on Sundays. This picture of the social life of the village of Raveloe is perfectly convincing, and there is nothing incredible about it. Mr. Macey and Mrs. Dolly Winthrop stand out among the rustics. Both of them have been drawn realistically, and each of them has been individualized.

The portrayal of Silas Marner, the weaver, is a convincing portrayal too. It was natural for this man to have reacted to the false charges against him, and the humiliation to which he was subjected in Lantern Yard, by quitting that place altogether. At the next stage of his life, when he has settled down outside the village of Raveloe, it becomes necessary for him to lead a solitary life because he finds it difficult to adjust himself to the unfamiliar and seemingly strange manner of living of the people there, including their religion, while the people of this village look upon him with suspicion and distrust. It is also perfectly convincing that, when money begins to come into his hands, he tends to accumulate it and builds up quite a treasure. His becoming a miser and a hoarder do not in any way astonish as because, truly may assume a posture of high-mindedness and may pour scorn and contempt upon this man. Then there is nothing incredible about his money being stolen, and stolen by a son of the upper-class family. The theft by a member of the gentry certainly surprises us somewhat but does not strike us as impossible or even improbable. The thoughts and reflections of Marner at all stages of his life have been given to us by the author faithfully; and George Eliot has indeed shown her psychological insight in describing the state of mind of the protagonist at various points in the course of her narration.

The portrayals of Godfrey Cass and Dunstan Cass are perfectly realistic too, though we do find some improbabilities here. That a basically good man like Godfrey, who was also well-educated and intelligent, should have allowed himself to be lured by this younger brother, whose nature he knew very well, into marrying a low-class woman whose credentials were completely unknown to him—this is something highly improbable. But the rest of his history is perfectly convincing. As in the case of Marner, so in the case of Godfrey also, George Eliot has depicted the state of mind of the

man at every stage of his life. The psychological analysis of these two male protagonists of the novel really imparts an authentic quality to the story and reinforces its realism.

The portrayal of Nancy is realistic also. She too is a good-hearted person but she cannot be described as an innocent or naïve girl before her marriage. Of course, she is not so clever as to be able to judge Godfrey's character in the beginning and is, in fact, deceived by his outward behavior which gives no sign at all of his being a secretly married man. After her marriage, she grows into a seasoned woman though even now she does not suspect her husband of any wrong-doing at any stage in her life. She is naturally stunned when, after sixteen years, Godfrey confesses his secret to her. But she does not break up the marriage and forgives Godfrey in view of fact that he has always been a devoted husband to her. All these actions of Nancy, and her reactions to what has been taking place in the course of her life, are quite convincing. There is nothing incredible even about her forgiveness of Godfrey whose misdemeanor in having married secretly a woman of a doubtful character must have hurt her deeply.

The portrayal of the minor characters in the novel is also true to life. There is certainly some contradiction in the character of Squire Cass who has been depicted both as an odious kind of man and an amiable, chivalrous man. He is depicted as a man of a violent temper and as an implacable and relentless man. And yet at the New Year's Eve dinner-and-dance at his residence, he reveals quite another side of his personality; he pays some neat compliments to the beautiful girls of the region, and to Nancy in particular. He is even capable of acting and talking in a diplomatic manner; and he even cuts jokes in the course of his conversation with the rector. The rector, Mr. Crackentrop is a jovial man too, and he too experiences a feeling of exhilaration is a jovial man too, and he too experiences a feeling of has realistically been drawn.

As for the symbolism in the novel, the story certainly has a deeper meaning than is perceptible on the surface. George Eliot had, in a letter to her publisher, stated that this novel had sprung from her recollection of a man with a stoop and with an expression on his face that led her to think that he was an alien from his fellows. Now, in this picture, physical deformity and the sense of alienation are important factors. The picture reminds us of certain lines in John Bunyan's allegorical novel *The Pilgrim's Progress* in which we read about a man bowed under a great burden on his back, crying lamentably, "What shall I do?" and setting out from the City of Destruction *The Pilgrim's Progress* which show some similarity between Silas Marner and John Bunyan's pilgrim whose name is Christian; and there are other similarities too. For instance, Marner suffers from occasional epileptic fits; and these fits may have been suggested to George Eliot by the Giant Despair who suffered from disabling fits in Bunyan's novel. It is significant that George Eliot had prevented her publisher from using the word "story" either in the title or in the advertisements about her book. She felt that this word would be a misleading description because it would make the book appear to be something flimsy and fanciful. She treated this novel as a framework within which she could present the problems which were pressing on our own mind and which were more than purely personal. In writing the story of Marner the weaver, she depicted the fate of a man who loses his

faith both in God and in man, and who then becomes a miser and a hoarder. And she has shown that no human being can really survive in this world without social intercourse, without the feelings of love and affection in his heart, and without the desire for fellowship and comradeship. She wanted that her readers should raw this moral from the history of Marner. This spiritual message of the author is quite prominent, and no thinking reader can miss it. The fate of Godfrey Cass conveys a similar message, the message in this case being that hidden guilt does, in course of time, come to the knowledge of the people and that a man's failure to yield to the feelings of love and affection can spell disaster for him. Regeneration and redemption are an important theme of this novel. Marner is dehumanized by his loss of faith in God and in man; and his regeneration begins with his taking the little girl with the golden hair to his bosom and deciding to rear her as his own daughter. By the end of the novel, he stands redeemed. Godfrey's life has been darkened first by his unfortunate marriage and then by his failure to acknowledge his little daughter when he sees her in Marner's arms. His regeneration begins with his marriage to Nancy who really loves him and cares for him. His confession of his past misdeeds to Nancy marks a long step forward in his regeneration. The next step in this process is his effort to get Eppie away from Marner and provide her with the kind of life which she deserves as his daughter. But his redemption remains incomplete because he fails in this effort. Childless he has remained for sixteen years, and childless he would remain during the rest of his life also, though in all other ways he has achieved whatever he could have wished for.

George Eliot wrote this novel with the explicit intention not only to tell a story but also to imbue it with a spiritual quality and convey through it the message of the urgent need of the feelings of love and affection and of the desire for fellowship in human life. The novel had, therefore, necessarily to be both realistic and symbolic.

Silas Marner is a handloom weaver, a good man whose life has been wrecked by a false accusation of theft. For years he lives a lonely life and, although he makes a lot of money and is able to accumulate quite a treasure it is all stolen from him by a unscrupulous young son of a good family. Then he is saved from his state of despair by his chance finding of a little girl on whom he lavishes all his affection and love and whom he brings up like his own daughter. After sixteen years, the real father of the girl, a squire, claims the girl but fails to win her from the weaver. And the treasure of guineas which had been stolen from him is also now restored to him through a stroke of good luck.

The novel *Silas Marner* tells a gripping story though there are a few patches of dullness in the narrative too. The principal merit of this novel is its realism. The story is perfectly credible and convincing; and the characters have been made to live before us. The happenings in the story may strike some readers as somewhat unusual but, on the whole, the story possesses a plausible quality which every discriminating reader would acknowledge. About the characters and their actions, there is no improbability at all. Indeed, each of the characters and their actions, even the minor ones, have been individualized and endowed with animation and life. There is a group of rustic characters in the novel and their talk provides ample humour. The humour here is of the kind which later we find in

the talk of the rustic characters in the novel of Thomas Hardy. One of the most striking characters in *Silas Marner* is Mrs. Dolly Winthrop, the village wheel-wright's wife. Nor can we ignore the author's philosophical and psychological comments on the characters and their doings. Her comments, though they would seem to interrupt the progress of the story, are welcomed to all thoughtful readers because they enrich the narrative and impart a greater weight to it. But the best thing in this novel is the transformation or the regeneration of its principal character, Silas Marner, in course of time.

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## THEME OF EXPLOITATION IN BHABANI BATTACHARYA'S NOVEL *HE WHO RIDES A TIGER*

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Bhabani Battacharya's *He Who Rides a Tiger* gives us a pathetic picture of the innumerable indignities to which human beings were subjected during the Bengal famine of 1943. The famine, like the vengeful gods, which Hardy cursed, pulled mankind down to a despicable level, never suffering them to seek redemption; honor was at its lowest ebb, almost irretrievably lost. The mass exodus from the villages to the cities and the concomitant dislocations in life brought into relief various kinds of perversities that were, perhaps, inconceivable earlier. The human essence was exploited to the core and all that remained subsequently was a fraternity of debased mortal frames. Everything was reduced to mere bestiality and the law of the brute world prevailed. Bhattacharya, dealing with an event, which marks absolute depravity-individual, social and moral -on the part of man, gears every possible artistic device to ensuring the reader's reaction to and protest against the inhuman conditions that prevailed during the times depicted.

*He who Rides a Tiger* is Bhattacharya's third novel. Which was published in New York in 1954. The novel presents a true picture of pre-independence Indian society. It also depicts life in Bengal during world war-II. This specific period referred to is the year 1942-43, which was marked by severe famine and by the momentum picked up by the Quit India movement. This was the year when the people of India suffered unprecedented hunger. The novelist in this work is concerned with the exploitation of the lower caste, which takes place at the economic and the social level. People grudge to feed the destitute, but fill the bowls of the sadhus in saffron loin-cloth; they callously ignore the cries of the children dying of hunger Bhattacharya also views life in rural India and writes about the exodus of the villagers to urban areas at the time of the famine when insecurity prevails and the city is believed to be a panacea for all their ills.

The novel deals with the changing fortunes of Kalo, a blacksmith. Who is driven to the city by the famine. He is sent to jail for stealing a bunch of bananas following which he becomes a corpse remover and a pimp to make both ends meet, finds his daughter Chandralekha in a prostitute's house, then resorts to deception to wreak vengeance on the high caste people by arranging Shiva's "coming" from the ground with the help of two seers of gram. The novel also castigates the traditional and religious minded people and their hypocritical ideas and ways of life in a persistent and forceful manner.

This novel sounds quite powerfully the basic theme of Bhabani Bhattacharya's creative work-the exposure of "evil forces", that is, of colonialism. The writer wrathfully brands the English Government as the culprit of the tragedy, and calls it a "cold and inhuman colossus of authority"<sup>1</sup>. The Indian bourgeoisie that helps the "evil forces" to gain profits out of the deplorable condition of

the peasants is described. This novel deals with the hunger for freedom, hunger for money and hunger for sex.

*He Who Rides a Tiger* is a protest against a moral fable of human depravity and degradation. It is an artistic paradigm of the inexhaustible spiritual resources of man to help him get out of the moral morass of deceit and falsehood. It is at once a pointer and reminder; a pointer to the fact of man's all too imperfect systems of social organization based on fear and a reminder of the redemptive possibilities of truth and courage.

*He Who Rides a Tiger* is in a way a picaresque novel, depicting the "adventures" of Kali, a blacksmith, on his way to Calcutta. A picaresque novel has a tendency towards looseness of structure, since it generally consists of a series of comic and farcical adventures. The protagonist of such a novel is "a rogue", "giving to practical jokes", an enemy of society in that he is "always exposing hypocrisies and pretensions"<sup>2</sup>. This description of the picaresque novel fits *He Who Rides a Tiger* in which Kalo's adventures in Calcutta involve a practical joke, an enemy of society in that he is always exposing hypocrisies and pretensions. This description of the picaresque novel fits *He Who Rides a Tiger* in which Kalo's adventures in Calcutta involve a practical joke, which helps to expose social hypocrisies and religious pretensions of the Hindu society. Kalo's practical joke, which is central to the novel, consists in changing his Shudra identity and taking on the role of a Brahmin. But the plot of this novel is not as formless as in a picaresque novel like Smollett's *Roderick Random* and others, the reason being that the novelist central preoccupation with caste and superstition in the Hindu society is the prime concern of the work.

Social awareness in its amplitude of facts as well as its deep location of sensibility has been for long the focus of the plot of the Indian English novel. The fiction of writers from Mulk Raj Anand downward all of whom are realists and naturalists has a raw, unshaped, yet a heady power about it. Its force is straight, direct and disturbing. To this group of writers must be traced the central identity of Bhabani Bhattacharya's novels.

Bhattacharya tells the story in his own inimitable style, combining irony and innuendo and dry wit and wry humour. The opening paragraph illustrates the point and poses subtly the problem of the novel.

"Food parents often name their timid shrimp of a boy warrior king or Brave in Battle Hefty. Pitch –dark girls go through life with the label lighting streak or Lotus wreath. But Kalo, Black, was true to his complexion, which had the color quality of ink, and people said that when he seated, you could collect the oozing fluid for your inkwell. Kalo parried this friendly jibe with his usual good humour"<sup>3</sup>.

Metaphorically, the problem is one of identity, and, ironically, the problem of the identity of Kalo, the village blacksmith, is not physical but social, and the solution he finally finds to resolve his personal as well as cultural crisis is moral. Kalo's "usual good humour" notwithstanding resolutions to the problem are difficult to arrive at. The irony of calling a "Timid, shrimp of a boy Warrior king or Brave in Battle" becomes obvious to us only later when we come to know of Kalo's deliberate decision "to become a Brahmin" in order to take revenge upon society. Authority Kalo's personal troubles start after the death of his wife, his unconscious yearning for a change in status. Albeit in name only, finds expression in his naming his daughter Chandralekha, as advised by a Brahmin.

“Why, if it is a boy, call him Obhijit, girl call her Chandralekha. We gentle folks give that kind of name to our sons and daughters. Dark-minded folks of your caste have a fancy for Haba and Goba, Punti and Munni”<sup>4</sup>

Then after some time kalo is sentenced to three months imprisonment with “hard labour” for a petty offence, kalo’s habitual confidence in the established law gets irrevocably eroded when the magistrate adds insult to injury by questioning him in “a cold and impassive” why: “Why did you have to life?” 1. or why did is daughter have to live?

Bhattacharya exhibits at this point a vivid and dramatic development in the delineation of kalo’s character in that he emerges from the incident of his petty theft of food for survival and the humanly degrading and devalued justices meted out to him at the magistrate’s court, as a wholly alive individual, awakened to the presence of injustice and evil all around. As Ihab Hassan says:

“The disparity between the innocence of the hero and the Destructive character of his experience defines his concrete, Existential, situations”<sup>5</sup>.

Thus kalo’s existential encounter with the conventional system of values social as well legal makes him recoil from the reality of inhumanity. According to the narrative, “Something was gone and kalo, the blacksmith of Jharna town, could never be whole again”<sup>6</sup>.

Kalo’s haphazard education becomes complete and acquires a theoretical orientation in the company of B-10, a much more experienced political prisoner in the jail, fifty miles off Calcutta B-10 tells him of the only choice left to them. We are the scum of the earth. The boss people scorn us because they fear us. They hit us where it hurts badly in the pit of the belly. We’ve got to hit back. The novel can be analytically divided into two parts. The first seven chapters constitute the phase of Kalo’s innocence and elementary education in the school of life. His existential dilemma with all its moral implications and the final denouement constitute the second part, comprising twenty chapters. Thus Bhattacharya’s narrative scheme brings the thematic substratum of the novel into a sharp focus. His universe of discourse includes not only the cultural contradictions of the Indian social environment but also the existential complexities that everyman encounters in his quest for fulfillment.

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## ENGLISH LANGUAGE AS A MEDIUM OF COMMUNICATION IN INDIA

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### Abstract-

*With the advancement of technology, English has become an international language, and proficiency in English Language and Communication Skills are highly in demand for a person's personal and professional growth. Communication generally means the exchange of ideas, feelings, plans, messages, or information from one person to another. Hence, a student of collegiate education cannot ignore the basic skills of communication. Today, it is effective communication in English that fetches a student his dream job; helps a professional surge ahead of others; keeps afloat a multi-national organization. Thus, it is expected of him to have effective communication skills, it is communication that decides a person's career curve. Effective communication skills are essentials to help him move up on the corporate ladder. The present paper is an attempt to highlight the teaching strategies to be considered by the English language teachers in developing the required communication skills among the students of Collegiate Education.*

Keywords- Teaching Strategies, Effective Communication, English Language Teaching, Proficiency

English has a vital significance in collegiate education in India. Without English language no Educational organization can work smoothly. If a person wants to get a global platform, he must have competence over English language. In our country English language is taught as a second language even then somewhere an average student finds himself is the native speaker of the tongue in correct to writing and to speaking correct English language. Students who come from English medium schools have some doubts related to English language. Since it is medium of communication not only in collegiate education but also in corporate organizations, students and employee both require having proficiency over English language.<sup>1</sup> That's why in corporate organizations training of soft skills and personality development is being imparted. For effective communication students and employees need to have competence over English language. As it is a global language and most spoken language in the world, students and employees both must have

good command over LSRW skills. People related to educational institutes get an opportunity of working with foreign people but only a few of them can maintain a good business relation, because a few people have proficiency in English language; they also look in good business etiquettes.<sup>2</sup>In the English language class people not only learn about English language but get the knowledge of social, political, and technological concept while being a part of group discussion and debate. Lower bureaucracy in educational institutes feels hesitant communicating to upper bureaucracy. Hence not only in government educational institutes but also in private educational institutes there is still a need of good English language teachers for English language teaching. The teacher themselves need a great deal of training through faculty development programs and orientation courses in English language teaching and communication skills.<sup>3</sup>

Students who seek their career abroad need to qualify some tests in English language viz. Toefl, SAT, GRE etc. Even after qualifying test of communication skills they still take further training from outside agencies. In engineering and management institutes all written communication is in English but when it comes to oral communication they prefer their mother tongue. In technical and management institute students seem to have proficiency over English language and the syllabus of communication skills is designed to emphasizing the concept of LSRW skills.<sup>4</sup>

In educational institutes those who have proficiency in English language are given preference by authorities and they feel proud and even the people who have command over their subjects because of not having a command over English language feel neglected. As English language is medium of communication people who use phrases, idioms and some uncommon words are considered proficient in English language even if the process of communication could not take place.

It has been observed that the dominance of voice and accent exists among the English language speakers. If a person speaks an American or British accent he is considered proficient and is given preference. Listeners get mesmerized by the accent and the content of the speech as well use of vocabulary and syntax become secondary.<sup>5</sup>

### **Strategies to be adopted by English language teacher:**

- 1) Assessing prior knowledge: In educational institutes people come from different regions and culture. Some of them have proficient knowledge of English language for communication and they want to hone their LSRW skills whereas some of them want to know about the basic concepts of English language. So inquirer prior knowledge of English language is essential for effective teaching and learning.

- 2) Conducting separated classes: After the assessment of people, there should be separate classes for weak, moderate and advance level classes for English language learner so that people do not feel superiority or inferiority in the classroom
- 3) Motivation: every student needs motivation for learning any language and its basic concept. It is a strategy which makes students confident. English language teacher has to be a motivator specially for those people who are at the back in the English language classroom
- 4) Getting knowledge in first language: In English language class people speak not only English language but also talk knowledge. So let the students talk knowledge in their first language if they cannot acquire it in English language. Generally it has been observed that people love to speak over the topic about which they have knowledge and thoughts.
- 5) Communication in English language outside class room: if teacher of English language does communicate in English language not only in classroom but also outside class room then after learner of English language will realize problems and will try to rectify his mistakes in English language outside the class room
- 6) Freedom to speak on any topic: If one topic is suggested by the teacher some students may feel difficulties and hesitation despite their having well command over English language so if they are given freedom to opt any topic than they might feel confident.
- 7) Calling back seat: In the class room of English language and communication skill students take seat according to their proficiency in English language. Proficient students sit on first row and weak students sit at the back seat, because of the lack of knowledge over English language, despite of having good thoughts over a topic they do not come forward. So if the teacher of English language calls back a seat we may get some good views. "Good brain of the country can be found on the last seat."  
(APJ Abdul kalam).

### Findings:

During the teaching English language and communication skills in Engineering colleges and university. It has been found that the students and teachers both need training for improving their communication skills, not only one semester does not suffice to improve communication skills students need it throughout the semesters.

Conclusion: In the educational institutes only those people like to communicate in English who are interested and have command over English language, Rest of the people hesitate to communicate in English. So there is a need to hire more teachers of English language so that the desired communication in English can be attained.

Recommendation: If the aforesaid strategies are adopted inside the classroom and outside the classroom then the communication in collegiate education improves because not only students will get benefit but also people who are working in educational institutes will feel confident while communication between lower bureaucracy and upper bureaucracy.

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## PSEUDO IDENTITY IN TONI MORRISON'S *THE BLUEST EYE AND SULA*

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### **Abstract**

*Toni Morrison, the Nobel Prize winning woman novelist, is a powerful voice in the field of African American literature. Her novels deal with the sufferings, humiliation and exploitation of the Blacks in general and Black women in particular. The themes like feminism, racism, sexism, classism, quest for identity; human relationship etc. weave the fabrics of her novels. The present paper investigates into her portrayal of Blacks' struggle for survival in the racist America. The Blacks are pushed to the margin of the society due to the practice of age-old ideology of racism and classism. The condition of Black women was more vulnerable, as they face the triple jeopardy of race, class and gender. Morrison focuses on the Blacks' attempt of identity formation which fails ultimately, and ends in embracing a pseudo identity considering themselves not as Blacks but the Whites. The paper analyses Morrison's two novels namely, **The Bluest Eye** and **Sula** which document the ground reality that the attempt of Blacks, particularly females' to find out their true self remains unfulfilled and ends in pseudo identity.*

**Keywords:** Racism, sexism, classism, exploitation, quest, pseudo-identity., etc.

The Blacks have been the victims of racism and classism in the racist society of America. The white masters treated them like animals. They made them slaves for ages for their own profit. Toni Morrison has successfully exposed the deplorable condition of the black males as well as females in her novels. In her debut novel, *The Bluest Eye*, she has attacked racism. She focuses upon the social, psychological, and economical degradation of the African Americans. As Usha Jain and Gazi Muzamil rightly asserts about Blacks' existence in their article "Re-Defining the Status of Black Women in *Sula* by Morrison" that, "Blacks are mentally, socially, and economically paralyzed by the centuries of slavery." (173) The situation of the black women was more pathetic than men. The continuous humiliation and exploitation did a vulnerable impact upon the psyche of the Blacks.



Some of the male as well as female characters in Morrison's *The Bluest Eye* and *Sula* are confronted with the identity crisis.

Morrison's debut novel, *The Bluest Eye* offers a stunning story of two black families namely, the Breedloves and the Mac Teers. The Breedloves live in Lorain, Ohio. The condition in which they live indicates the subordinate status of the Blacks in the racist America. Cholly Breedlove works in a coal mine and finds him unable to provide comfortable life to his family. His wife, Pauline who follows the ways of the white country women, spends more money to look beautiful. She has been a victim of the racist ideology practiced in America. As the narrator puts it, "Along with the idea of romantic love, she was introduced to another-physical beauty. Probably the most destructive ideas in the history of human thought."(95)

Pecola Breedlove, the black adolescent protagonist and daughter of Cholly and Pauline, craves for blue eyes, a sign of white standard of beauty with which she want to avoid ugliness. She is humiliated, exploited and looked down by almost all, the Blacks and the Whites. She is also deprived of love and parental care at home. And all this takes place only because of her blackness. Her mother, Pauline terms her ugly at the very moment of her birth. The novel portrays many incidents which show Pecola's victimization on the account of her color. To mention but a few, her encounter with the shopkeeper, Yakobowskey who does not even pay any attention to her, the black boys at school harass her teasing her for her father's habit of sleeping naked, Geraldine too exploits Pecola when she finds her in her home. Geraldine's son namely, Junior too harasses her. Her humiliation and exploitation makes her conscious of her colour. She is wonderstruck looking at the people who harass her, respecting Maureen Peal, a white-skinned girl. And this compels her to yearn for the blue eyes like Maureen Peal. She assumes that if he gets blue eyes, all will treat her differently. So, she goes to the Soap Head Church, a man who deceives people in the name of religion and magic. According to Alexander, Soaphead "is Morrison's most detestable character in a novel that is replete with them, represents the worst side of white religion." (120) When Pecola approaches to him and tells him her wish of blue eyes, he takes undue advantage of her ignorance. He befools Pecola and uses her to get rid of one dog he detests. So, he gives her food having mixed with poison in it and asks her to give it to the dog. He tells Pecola that if the dog does not react, then her wish will not be fulfilled. But if it reacts then her wish will be granted. Pecola does what Soaphead told her to do. She offers the poisonous food to the dog and it dies. Believing in Soaphead's word, Pecola takes it that she has got the blue eyes she wanted. Overwhelmed with the assumed achievement of blue eyes, Pecola goes mad. Her inner call for blue eyes turns her insane. Victimized under the pressure, she finds an imaginative friend too and starts talking irrelevant to herself. This shows the disintegration of her personality. Soon she suffers with complete psychological disorder and eventually, she meets to her tragic death. It is also reported that during the time, she gives birth to a baby who too dies. All this clearly underlines Pecola's failure in identity formation and her futile existence with the pseudo identity a Black American girl has been victim of.

Pauline too is badly affected by the racial hegemony of the white Fisher family with whom she works as a maid. She is not able to provide warmth of love to her daughter, Pecola. Instead, she showers her love and care on her white master's children. She behaves violently with her husband, Cholly and considering her children ugly and unfit drives them away. Even when Pecola tells her about her rape by her father, Cholly, she is not ready to believe. She is a woman who has lost all her senses in the pursuit of the white standard of beauty, and this is a clear indication of her pseudo identity. So, she is neither a good mother, nor a white maid servant. She is never accepted a white maid. Pecola too follows her mother's footsteps and destructs her own self. Carmen Gillespie rightly comments on Pecola's existence in the family: "The two major deterministic forces in Pecola's young life are her mother and father, Cholly and Pauline Breedlove. Significantly, Pecola never calls either of her parents' mom or dad, demonstrating the psychological and emotional distance between the young girl and her parents."(52)

Cholly too is a victim of pseudo identity. The humiliation by the whites turns him into a rapist and eventually, he rapes his own blood, his daughter, Pecola. His act of rape is a kind of pseudo identity he embraces. While he makes love to one country girl, Darlene, the two white men humiliate him saying, "Do it better". Then he feels completely helpless. This humiliation causes damage to his psyche terribly and it turns him into a rapist. He is unable to understand the difference in love and sensual pleasure. Thus, Pecola, Pauline and Cholly of *The Bluest Eye* who embrace pseudo identity represent fractured psyche of the Blacks who form pseudo identity and live victimized under the influence of the white standard of racist America. Pecola becomes insane; Pauline neglects her own family and takes the White Fisher family as her own; and Cholly imitates the behavior of the whites and becomes a rapist.

Similarly, Morrison's *Sula*, named after its main woman character, Sula, focuses on humiliation, exploitation and marginalization of the Blacks on the account of racism and classism. The black women in the novel face triple jeopardy. They are the victims of patriarchal order and the racial and classist. Fundamentally, this novel talks about the freedom and autonomy of women. It brings out how some persons have to face a terrible lot and how their psyche is fractured and life gets totally fragmented. Sula, the female protagonist of the novel, tries to assert her own identity in the African American society. She is a defiant woman who rejects the norms and social conducts of marriage and motherhood. In her childhood, she is deprived of parental love and care just like Pecola of *The Bluest Eye*. Her mother, Hannah who is always engaged in lovemaking with different men teaches her nothing but sexual pleasure. As a wife Pauline of *The Bluest Eye* follows some codes and conducts, whereas Hannah breaks all the codes and conducts of the family and the society. As the novelist states: "... her [Hannah's] flirting was sweet, low and guileless... she would fuck practically anything." (42-43) Sula's grandmother too did the same business that to attract men. This atmosphere of the family affects Sula's personality. She does not understand the difference in love and sensual pleasure just like Cholly of *The Bluest Eye*. She too, like her mother sets her own way of life that to enjoy the company of men. The people of the 'Bottom community' do not accept this

behavior of Sula and condemn her calling 'pariah'. Sula does not hesitate even to sleep with her close friend, Nel's husband, Jude. This betrayal of her close friend shows Sula's psychological disorder that does not care about the consequences of the action. She does not hesitate to defy even her grandmother, Eva and threatens her. She says to Eva: "may be the night when you dosing in that wagon flicking flies and swallowing spit, may be. I will just tip on up here with some kerosene and ...and who knows you may make the brightest flame of them all." (94)

Towards the end of the novel, Sula gets engaged with one black man namely Ajax. Sula feels happy in his company and enjoys love-making with him too. But when Sula wants to settle in life with Ajax, he deserts her. Unfortunately, Sula's personality is disintegrated in the pursuit of sexual pleasure. She lives a life of a pariah. She is considered as a threat to the community, and eventually, she gets ostracized by her own black community. At last, she dies and Black women don't turn up for her funeral considering her as evil. Thus, Sula is a victim of age-old ideology of patriarchy and social norms which consider women as evil when they try to find freedom by doing something on their own, and enjoy autonomy. Sula tries to establish her own identity in the male dominated African American society, but her attempt is failed.

Thus, both Pecola in *The Bluest Eye* and Sula in *Sula* try to find out their identity. Pecola is distracted with the idea of white standard of beauty and longs for blue eyes as a sign of beauty, whereas Sula meets to a tragic end when she tries to set her own standards of living saying: "I want to make myself." (92) Sula leaves a free life. She does not bother any other's opinion or view. She does not remain faithful even to her close friend, Nel. It makes her character more ambiguous than Pecola. Rachel Lee rightly observes, "While a fore mentioned questions bristle under each of Morrison's texts, in *Sula*, Morrison offers to her readers a main character that telescopes that scandal of epistemology. How can we understand or know Sula, who is not only egoless or without a self. (and hence under minable) but who also is unable to know anything herself." (571) Sula's identity is fragmented and her attempt to define herself is futile. She returns to Medallion after completing her education and emerges as a completely 'New Woman'. Her pursuit of White as well as Black men is her rebellion against the set patriarchic norms of the society where the women like Eva, Hannah and Nel are victimized under the name of culture. Sula's stands erect against this oppressive cycle of the institution of marriage and motherhood. As Solomon Nadigotla remarks, "In the tight knit community of the Bottom, survival is serious business, and each person must determine a means of existing in a world that is alien-white and male." (academia.edu/20647680) However, Sula's quest remains incomplete due to conservatives and the practice of age-old ideology. Her love-affair with Ajax to whom she loves makes her a victim. Ajax deserts her soon and proves to be an agent of male-domination against which Sula wanted to rebel. Sula does not come out of this psychological trauma and dies a premature death.

It is observed that even if Sula tried her best to live her life on her terms, she could not find her true identity. She behaves like males but her identity remain pseudo and not concrete. She lives in the company of white men considering herself fit into their culture, but her paradise does not last

for long. Eventually, she is thrown away as a playful thing. In her attempt to find a new identity, she spoils herself and her life. She becomes neither a good friend, not a faithful wife, not a loving daughter. Her pseudo identity provides her nothing except the tragic end of life. Finally, her quest for new identity ends her in pseudo identity.

Another important character in *Sula* is Shadrack, a Black youth who is affected terribly by the experiences of war. He is one of the sufferers in the novel whose psyche is fractured. The war experiences were very torturous for the Blacks. After war too they were not duly treated. The police harass and humiliate Shadrack, take him to jail and lock him for “vagrancy and intoxication.” (13) As Maureen Reddy writes: “In important ways, Shadrack is much like the questing figure of romance and therefore is linked to Sula, whose journey, like Shadrack's, is a quest for self; each of these quests is complicated by social, political, and economic forces over which the quester has little control, symbolized here by Shadrack's perceived lack of control over his own body.”(33) Plum too is affected due to his experiences of war. Her mother burns him to death in order to make him free from all the anxieties in the novel. In concern with Plum's death Reddy writes: “The death of the nameless soldier and of Plum Peace are results of world war I, as the blame for Plum's death on Eva who soaks him with Kerosene and lights the match but on those horrors he experienced in war that drove him to seek oblivion through heroin.” (31) Thus, Shadrack and Plum are the sufferers in the novel on the account of race. Their characters stand for the falsehood of racist ideology of the military, which is failed to provide human status to the black soldiers.

To conclude, Pecola, Pauline and Cholly of *The Bluest Eye* and Sula, Hannah, Eva, Shadrack, Plum of *Sula* live a life of disorder. They try their best to achieve their dream with the help of pseudo identity, but they are put an end to due to racism and sexism. They are not able to come out from the oppressive labyrinth of racism and classism. The quest for identity of the female characters like Pecola, Pauline, Sula, Hannah, Eva, and Nel results into their fractured psyche. They lead life in a psychological trauma. The pseudo identity they embrace brings their fall and tragic end too.

This clearly indicates that Morrison tried to expose the very reality concerning the reasons behind the fall and tragedy of the modern African Americans. Accordingly, she gives a call for a new social order where both male and female, Black as well as white will live together in complete harmonious order. Thus, both of the novels, *The Bluest Eye* and *Sula* explore how the quest for identity of the Blacks results into pseudo identity. Morrison has been successful in her attempt to expose the horrendous effect of the so-called standards of the racist Americans and the age old customs of racism, classism, and patriarchy upon the life of African Americans.

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## 5

**ORTHODOXIES IN NORTH AFRICA AND MIDDLE EAST  
REGARDING WOMEN****Charu Singhai**

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**ONE WOMAN'S JOURNEY FROM A VICTIM IN SOMALIA TO A MEMBER OF  
PARLIAMENT IN THE NETHERLANDS**

The strongest voice that is giving the women of Middle East hope that their conditions will ameliorate is that of Ayaan Hirsi Ali. Not exactly from the Middle East, but in the culture zone of Middle East, the country of Somalia she is the most vocal critic of the arcane and obscurantist customs that are prevalent everywhere in the Middle East, with most countries being religious theocracies.

Ayaan Hirsi Ali is a Dutch-American activist of Somalian origin. She is also a former politician in The Netherlands. She calls for a radical reform in religion, particularly the religion that is prevalent in the Middle East, that is Islam. She is against female genital mutilation and many others handicaps and discrimination that are practiced against women in the Middle East. She is a "New Atheist". She supports women's rights and vocally voices her feminist opinions without any fear whatsoever, even though she gets many death threats.

She is the daughter of a Somali politician. Due to political and religious turmoil in the disturbed land of Somalia the family left first for Saudi Arabia. It is her experience of religion in the extremely rich country of Saudi Arabia which molded her future thought system. After a brief stint in Saudi Arabia she left for Ethiopia and then settled in the half-Christian, half-Muslim country of Kenya. She then got political asylum in The Netherlands.

She supports Muslim women becoming atheist and coming out of the stranglehold of religion and religious theocracy. She is one of the first Muslim women to do so and gets much support worldwide for her erudite criticism of religion and her call for reform. She is respected as one of the greatest scholars on religion, particularly Islam and is accepted in the hallowed company of the Four Horsemen: Richard Dawkins, Sam Harris, Daniel Dennett and herself.

She even served as the Member of the House of Representatives in The Netherlands from 2003 to 2006. Being a vocal critic of religion she made a film 'Submission' with Theo van Gogh, a Dutch film maker. The film criticized religion in general and Islam in particular. The documentary sparked

protests and the religious supporters of the Islamists went so far as to brutally kill Theo Van Gogh in broad daylight in the European country of The Netherlands.

“Ayaan Hirsi Ali came to the attention of the wider world in an extraordinary way. In 2004 a Muslim fanatic, after shooting the filmmaker Theo van Gogh dead on an Amsterdam street, pinned a letter to Mr. van Gogh’s chest with a knife. Addressed to Ms. Hirsi Ali, the letter called for holy war against the West and, more specifically, for her death. A Somali by birth and a recently elected member of the Dutch Parliament, Ms. Hirsi Ali had waged a personal crusade to improve the lot of Muslim women. Her warnings about the dangers posed to the Netherlands by unassimilated Muslims made her Public Enemy No. 1 for Muslim extremists, a feminist counterpart to Salman Rushdie. The circuitous, violence-filled path that led Ms. Hirsi Ali from Somalia to the Netherlands is the subject of “Infidel,” her brave, inspiring and beautifully written memoir. Narrated in clear, vigorous prose, it traces the author’s geographical journey from Mogadishu to Saudi Arabia, Ethiopia and Kenya, and her desperate flight to the Netherlands to escape an arranged marriage.”<sup>21</sup>

She thinks that religion, particularly the Prophetic Monotheistic creed has to be defeated if there has to be peace in the world. Her fellow scientists like Richard Dawkins also hold similar views. She has outlined an atheist agenda for women instead of a feminist one, but it takes care of all their problems. In her new book, *Heretic* [2015] she talks about how religion can be reformed in the Middle East, or rather how its practice can be reformed.

Hirsi Ali is one of the 100 most influential people in the world, as *Time* magazine predicted in 2005. She has received many awards for her scholarship, her erudition and her social work for women in the Middle East. She is married to the British economist Niall Ferguson.

Her journey from a Muslim woman who had not seen much of the world in Somalia to be a Dutch Member of Parliament and to be one of the foremost critics of religion and Prophetic Monotheism in the world is incredible. She has endured many hardships along the way. She was in real danger of getting killed many times during her journey. The threats to her life were deadly serious after the brutal assassination of her colleague Van Gogh in his own country, The Netherlands. Her criticism of Islam gets her daily death threats from all over the world.

Even then she continues to fight against bigotry, tyranny, religious theocracy, subjugation of women and other obscurantist and arcane customs and traditions that are still alive in the Middle East. Her life is in real danger but she continues to fight for the women of the Middle East. That makes her one of the most prominent of atheist female voices to come out of the region in recent past.

In fact, she is one of the leaders of all those who have criticized religion in the Middle East. Irshad Manji, Wafa Sultan, Nonie Darwish, Bridgette Gabriel and other women from the Middle East who

have spoken against religious tyranny against women in the Middle East recognize her as an international icon.

Her work against religion, particularly against the obscurantist ideology of Islamism has brought her the ire of Islamic fundamentalists, terrorists, scholars, academics, journalists and TV anchors. She has got death threats from every quarter of public life in the Middle East. In this view, her courage is nothing short of miraculous as Andrew Anthony observes:

“Ayaan Hirsi Ali is not the only critic of Islam who lives with round-the-clock protection. But surely none wears their endangered status with greater style. The Dutch Somali human-rights campaigner looks like a fashion model and talks like a public intellectual. Tall and slender with rod-straight posture and a schoolgirl smile, she is a thinker of stunning clarity, able to express ideas in her third language with a precision that very few could achieve in their first. This combination of elegance and eloquence would be impressive in any circumstances. Under threat of death, it is nothing short of incredible.”<sup>ii</sup>

The Van Gogh murder and the incidents after it were particularly dangerous and scary for her. Her collaborator had been brutally murdered and lynched in public and in daylight and in his own country which is not Muslim majority and is known from its standards of freedom.<sup>iii</sup> After that Hirsi Ali had to take extra security to protect her as she is under threat from many millions of believers in the Middle East, who believe that she is inciting the women of the Middle East to revolt against the tyranny of Mullahs:

“A little over two years ago, a second-generation Dutch Moroccan by the name of Mohammed Bouyeri sent a letter to Ayaan Hirsi Ali. Aside from the destruction of Holland and Europe, Bouyeri called for the death of Hirsi Ali, whom he described as a 'fundamentalist unbeliever' and a 'soldier of evil'. His macabre method of delivering the correspondence was to impale the note in the chest of the filmmaker and outspoken maverick, Theo van Gogh, having already shot him eight times and cut his throat through to the spine. Van Gogh had made a short film with Hirsi Ali called Submission 1, in which lines from the Koran, detailing a man's right to beat his wife, were superimposed on the body of an actress portraying a victim of domestic violence.”<sup>iv</sup>

The murder of Van Gogh was a high point and a low point both, in the life of Ayaan Hirsi Ali. The fact that even a Dutchman can be killed in his own country such impudently was a matter of concern, however any such act is bound to bring its opponents, the fighters of freedom of expression and of the women's rights even more ammunition and that is exactly what the brutal murder of Theo Van Gogh did eventually:

“The murder took place in broad daylight during the morning rush hour in a busy Amsterdam high street. Though the letter was addressed to Hirsi Ali, it was intended for a



wider audience. Its message, while incoherent and rambling, was shockingly simple: say the wrong thing about Islam and nowhere is safe for you. It was medieval justice meted out in one of the most liberal and modern cities in the world. The killer, it turned out, was part of a cell linked to a fundamentalist network that stretched across Europe. The murder of van Gogh had the unintended effect of bringing Hirsi Ali global recognition. While she was whisked away by Dutch security to an army base and on to a 'dismal motel' near an industrial estate in Massachusetts, cut off from the rest of the planet, the rest of the planet became suddenly very interested in her. The subject of numerous profiles, she was named the following year one of the '100 Most Influential People of the World' by 'Time magazine.'<sup>v</sup>

Her story is a very inspiring one. Her ideas are convincing to most women who think rationally because they come not just from sheer erudition but also from first-hand personal experience. She had experienced Islamic fundamentalism from the inside when she was also one of them. She had joined the terrorist organization Muslim Brotherhood, while in Kenya.<sup>vi</sup>

Muslim Brotherhood works hand-in-hand with Al Qaeda. At that time, in 1989 she supported the death fatwa against Salman Rushdie which was issued by the Iranian Shia cleric Khomeini. From there she developed on to rational logic and the voice of reason, so much so that now she works with the greatest of scientists in the West and speaks on freedom of expression, and runs an NGO for the persecuted women, particularly from the Middle East:

“She says she feels at home in America, a nation of immigrants. The move was only the latest, and perhaps least dramatic, in a lifetime of peripatetic reinventions. Born in Somalia to a resistance leader, she was exiled to Ethiopia, Saudi Arabia and Kenya. In Nairobi she joined the Muslim Brotherhood and in 1989 she believed that Salman Rushdie should be killed for having blasphemed the prophet. How she went from devout believer to fearless opponent, from a loyal clan member to being renounced by her family, from Africa to Europe, and from blind faith to unbending reason is the compelling story she tells in her new autobiography entitled, with characteristic bluntness, *Infidel*.”<sup>vii</sup>

*Infidel* recounts her journey from Somalia to the United States and from guileless and unquestioned faith to skeptic atheism. However she is actually an apostate, a renegade of Islam and not an infidel who is anyone who was not born in the faith of Islam. It is a subtle distinction with far reaching consequences.

“*Infidel* is a heroic, inspiring story of a courageous woman who escapes the hell of a woman’s life in the Muslim world and becomes an outspoken and blunt defender of the West. Ms. Hirsi Ali takes the reader on her own journey of discovery, and enables him to see, through concretes and by sharing her thought processes, how she arrived at the

conclusion that Islam is a stagnant, tyrannical belief system and that the Enlightenment philosophy of the West is the proper system for human beings.”<sup>viii</sup>

An infidel has chances of remaining alive in a pure Islamic Caliphate but the apostate has no place. The apostate has to die horribly at the hands of the dispensers of Shariat justice.

“Strictly speaking Hirsi Ali is not an infidel but an apostate, a designation that in the Koran warrants the punishment of death. The distinction is not without significance. In a poll published last week, one in three British Muslims in the 16-24 age group agreed that 'Muslim conversion is forbidden and punishable by death'.”<sup>ix</sup>

That this is the thinking of those who live in the free environment of the West is even more shocking. One would believe that those who leave their home countries in the Middle East and their Shariat law, religious theocracies and all other prejudices and discrimination would welcome with open arms the free environment of the West and would adopt a truly moderate and liberal stance.<sup>x</sup>

However, due to the political guilt and the special belief of liberalism which is actually regressive in nature as Bill Maher and Sam Harris believe, their fundamentalist and extremist beliefs are actually more cemented. So in a curious phenomenon the liberals of the West support the extreme rightists of the Middle East; the feminists of the West actually support and encourage the male chauvinists of the Middle East. Ayaan Hirsi Ali can see through this stupidity and it is about this that she writes in *Infidel*.

“This figure comes as no surprise to Hirsi Ali. She argues that Europe's determination to maintain cultural difference will lead increasing numbers of alienated Muslims to seek the unambiguity of fundamentalism. Liberals, she says, have shirked the responsibility of making the case for their own beliefs. They need to start speaking out in favour of the values of secular humanism. And they need to make clear that they are not compatible with religious bigotry and superstition. 'You have to say that if you want the Prophet Muhammad to be your moral guide in the 21st century and you are aware of the choices the Prophet Muhammad made towards unbelievers, women, homosexuals, do you really think you're going to succeed? You will get into some sort of cognitive dissonance if you at the same time want to adapt to a life here.’”<sup>xi</sup>

She believes that the Western intellectual has a duty towards their Middle Eastern brothers and sisters. She believes that the Western intellectual has a duty to guard the fundamental rights that people were granted after the Enlightenment.<sup>xii</sup> It is common knowledge that Europe was also a faith-ridden fundamentalist society until the end of the Middle Ages.

## CALLING FOR MIDDLE-EASTERN ENLIGHTENMENT

The Renaissance opened up some gates of Europe in arts and literature, but real liberal values did not arrive in public until the 18<sup>th</sup> century when Enlightenment was under way, mainly in England and also in other countries in Europe when prominent philosophers, intellectuals and scientists came forward with a critique of religion in general and Christianity in particular and came up with some basic values and basic rights of every individual.

One of the most basic right was freedom of expression, which Ayaan Hirsi Ali believes that in their effort to appease the multi-cultural values, the Western modern liberals are sacrificing:

“A student of 17th- and 18th-century political ideas, she doesn't mean that she thinks the Enlightenment was some kind of uniform philosophical movement. The simplicity, for her, is the legacy of the Enlightenment, the things we take for granted about Western sociopolitical culture: the rule of law, the rights of the individual, freedom of expression. To Hirsi Ali these are bedrock precepts that should not be compromised in the name of cultural diversity.”<sup>xiii</sup>

And she is not behind in supporting freedom of expression even in its most offensive stances, something which makes her fearless beyond limits and makes her a beacon of hope and courage for many women in the Middle East. “Most of the political classes would agree with her in principle but like to take a more nuanced, and often evasive, stance in practice. She was one of the few intellectuals, for example, who rushed to support the Danes in the cartoon crisis last year. If you believe in the right of freedom of expression, she says, you have to defend that right.”<sup>xiv</sup>

She has been in many televised debates with various furious believers in Islam and various ‘moderns’ who believe in multi-culturalism in the open but are actually nothing more than the stooges of the extremist believers.<sup>xv</sup> Tariq Ramadan is another such closet extremist who is enjoying life in Switzerland. Ayaan Hirsi Ali has been in televised debates with him. On being charged that her approach is unnecessarily blunt she answers with grace:

“If I say that terrorism is created in the name of Islam suddenly they take up terrorism? He gives me so much more power than I have. Why don't my remarks make him turn to terrorism? Because he's above that. Like many believers in multiculturalism, he puts himself on a higher plane. The other thing is that it's not about your style, it's about your content. Are my propositions right or wrong? Is it social, cultural and religious beliefs that cause economic backwardness or is it the other way round? My take on this is the cultural and religious elements are far more important to look at. That is what we should be looking at and not how I say it.”<sup>xvi</sup>

Some regressive liberals who argue with her and contradict her say that the West should feel guilty of subjugating the Middle Eastern countries most of which are Islamic in religion, but Ali debates even this fact. Her point is that this guilt is fake and does not contain true remorse. “She also argues that it's important to address white liberals because they need to overcome the self-censoring effects of post-colonial guilt. 'If you want to feel guilty,' snaps Hirsi Ali, 'feel guilty that you didn't bring John Stuart Mill and left us only with the Koran. It doesn't help to say my forefathers oppressed your forefathers, and remain guilty forever.’”<sup>xvii</sup>

One of the most important issues that she takes upon herself to correct and raise awareness about is female genital mutilation. It is something that she bore herself in her childhood and so it has a deep imprint on her mind. “The account of being held down by the legs, aged five, and having her clitoris and inner labia cut off with a pair of scissors will certainly alarm many readers. 'I heard it,' she writes, 'like a butcher snipping the fat off a piece of meat.' The fierce beatings she receives at the hands of her embittered mother, and the fractured skull inflicted on her by a brutal religious teacher, these too would leave psychological scars on most of us.’”<sup>xviii</sup>

In her book *Infidel*, she tells how religion justifies this practice and how it inflicts terror on the women: “It should be said that in *Infidel* Hirsi Ali specifically states that FGM predates Islam, is not limited to Islam and that it is not practised in many Islamic countries. However, she adds, it is very often 'justified in the name of Islam'. Indeed one need only look at the advice of the leading Egyptian cleric, Yusuf al-Qaradawi, who is considered one of the most influential scholars in Islam. Qaradawi has been promoted by London mayor Ken Livingstone as a moderate voice, but on his Islam-online website he writes of female circumcision: 'Anyhow, it is not obligatory, whoever finds it serving the interest of his daughters should do it, and I personally support this under the current circumstances in the modern world.’”<sup>xix</sup>

Arguing for a reform in religion and arguing that Islam was political and military in its orientation even from the times of its Prophet, Ali claims: “Islam is a single core creed based on the Koran, the words revealed by the Angel Gabriel to the Prophet Mohammed, and the hadith, the accompanying works that detail Mohammed’s life and words. Despite some sectarian differences, this creed unites all Muslims. All, without exception, know by heart these words: “I bear witness that there is no God but Allah; and Mohammed is His messenger.” This is the Shahada, the Muslim profession of faith. In the early days of Islam, when Mohammed was going from door to door trying to persuade the polytheists to abandon their idols of worship, he invited them to accept that there was no god but Allah and that he was Allah’s messenger, much as Christ had asked the Jews to accept that he was the son of God. However, after 10 years of trying this kind of persuasion, Mohammed and his small band of believers went to Medina, and from that moment Mohammed’s mission took on a political — indeed, military — dimension.”<sup>xx</sup>

In her new book, *Heretic*, she calls for a reform based on real support of the dissidents of the religion in the Middle East. Ali considers that women are the most powerful dissidents to come out of the Middle East and that everyone in the West should support their endeavour and not hide behind the façade of tolerance of ‘foreign cultures’ and thus approve of every value contrary to free life that the West has come to espouse.

Ayaan Hirsi Ali is one of the greatest proponents of reform in faith in the Middle East and the greatest beacon of hope for the women in the region.

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## 6

**A CRITICAL EXAMINATION OF THE HEROIN OF EARNEST  
HEMINGWAY'S NOVEL *THE SUN ALSO RISES*****Dr Sachin Verma**

Lecturer In English

Maa Gayatri Arya Kanya Mahavidhyala Jalesr

Lady Brett Ashley is a dominating character in *The Sun Also Rises*. She is the embodiment of what the author conceived as the post war women, She is a woman placed in altogether different surroundings of post war disillusionment and moral disorder. This is a very important factor in her appraisal. She is emotionally stunted by a shallow world, devoid of spiritual meaning. She has become a woman without womanhood. Her family life is not a happy one. She has experienced two loveless marriages, the first with a man who died of dysentery during the war, and the second with an officer in the British Navy who returned from the war suffering from shock. Her life has been decayed in alcoholism, and series of casual sex relations. Jake Barnes, the hero of the novel is genuinely in love with her, but he is kept away from her by impotency caused by war rather than by any deficiency in his personality. He is wounded in such a way that he is cut off from sex, marriage and fatherhood. He is capable of experiencing the emotion of love, but his injury prevents him from consuming it.

Lady Brett is the central figure in the novel. She is quite fascinating, Jake is so much fond of her that he allows himself to become an instrument of her lewd desires. She possesses beauty, wit and pluck, she is mannish in her appearance. Her hair is short and brushed back like a boy's"<sup>1</sup>. She always wears a man's hat. The masculine manner is apparent in her speech. She calls herself a chap and in the assertive way she has adopted the freedom of male in her drinking and in her sexual amorality. She is first seen in the company of homosexuals. Jake notes, "She was very much with them."<sup>2</sup> She loves Jake who has been wounded in the war but Jake is a silent and sympathetic spectator of Brett's search for sexual meaning. As a result of her loss of womanliness and in spite of her promiscuity, she has become desexed. She is engaged to marry Mike Compwell who is bankrupt economically as well as spiritually.

If we turn a few pages of the Novel, we find Brett in love with the matador Romero. Neither Robert Cohn nor Compwell understands the importance of Brett's emotional experience. Jake does understand and tries to arrange Brett's meeting with Romero, An analysis of Brett's character makes it evident that her relations with Cohn and Mike are apparently of a rather elemental sexual kind and of short duration. She is fully compatible with neither. She quarrels with both and has no compunction when discards each in turn. She feels no pangs of consciousness later when she recalls her action. It is in fact, "her sexuality which creates both her bond to and her isolation from Jake. Their thwarted sexual desire for each other is transmuted into their affection for the bulls and bull fighters."<sup>3</sup>

The relationship of Brett and Jake is the central conflict of the novel. They love each other. That attraction separation motif goes side by side. Jake's impotency on the one hand and Brett's nymphomania on the other, make sexual fulfillment of their love impossible, Theodore Bardacke, referring to the relationship between Brett and Jake says that Jake knows love without sex and Brett without sex. Significantly this fulfillment is not something they have been deprived of. The fact is that they love only after each has suffered his wound. It is made clear, at least on Brett's part, that love is inspired by the wound.: "I suppose she only wanted, what she could not have."<sup>4</sup> They are, thus attracted not by differences but by affinities.

In spite of the similarities, they differ in the ways in which they recognize these functions and respond to their demands, for instance, Brett is a compete pagen, Cohn calls her a circe and like that pagan goddess, her function is to captivate, to initiate and perhapsto degrade. Christian doctrine is unintelligible to her. She wants to go with jake for his confessions. But I told her that not only was it possible, but it was not as interesting as it sounded, and besides it would be in a language she did not know, and instead she goes to a gypsy camp and hss her fortune told – a pagan equivalent. She is stopped from entering the Church. (She has no hat) and instead as she stands in the street. Some dancers formed a circle surround Brett and started to dance. They wore big wreathes of white garlics around their necks."<sup>5</sup>

If Brett is merely as Robert Cohn suggests a Circe who turns men to swine jake must be numbered among those who foolishly fall under her spell. The past life of Brett is full of sad and bitter experience. Love gives her frustration, anguish and humiliation. The terrible consequence is that "despite her promiscuity, Brett's sexual identity is physically more tenuous than Jake's incongruously mannish in attire and manner, determined to swell with the chaps as an equal. She, no doubt, uses sex aggressively but mainly to restore her womanhood."<sup>6</sup> At the outset, she knows that she will at last settle for the bankrupt mike campwell. "He is my sort of thing."<sup>7</sup> Yet she clings desparately to illusion going off with Cohn because it would be good for him is less random nymphomanis than historical romantic idealism. At worst, Brett's whimsical morality grows as boring and offensive as Cohn's but it has a nobler side too, a dogged honesty and despite Brett's pagan irreligiousness – a Christian humanity.

After Brett's union with Romero, Hemingway Pictures her altogether a changed woman, She goes with jake to church and for the first time tries to pray but fails because it was too late. She finds her relationship with Romero to be doomed. She realizes that she is too old to meet the person that the modern world has made her. Although Romero offers her a relatively pure body yet compete and satisfying relationship of love and sexual fulfillment and marriage. She could not expect because it is too late for her to respond completely. She leaves him and in doing so she preserves the only thing left to her self respect. She becomes heroic in her sacrifice and returns to mike and his world of shallowness because, that is after all, her world too. Her rejection of Romero is a positive moral act. She says, "I am not going to be one of these bitches that ruins after children."<sup>8</sup> Sending Romero away is of course, Brett's best moment. Its grandeur however resides not merely in her moral refusal to spoil Romero but also in her tacit acceptance of her fate. She may not be admirable but she is honest. She rejects Cohn because of his being devoid of manhood.

To determine Brett's potentiality as a heroine we must first examine the world in which she lives. The world she belongs t a post war world of western sterlised civilization Brett nominally an

aristocrat, is a drunk and near nymphomaniac and even within the bounds of her promiscuity, she displays incongruous affection for the important Jake and some homosexuals.

Hemingway apparently sees Brett as a product of the post war world. The Jack of femininity and the inability to love completely that we see exemplified in Brett is a recurring theme in the author's work during his early period. Brett is dissatisfied with her lot. She flirts from man to man even though she knows that she will not find what she is searching for she admits that her first love and two marriages were loveless. Even Jake who loves, recognizes her as a near alcoholic and near nymphomaniac she is engaged to Mike Comwell a man who is equal in many ways, Brett's loss of femininity is revealed in the reader's first glimpse of her:

“A Crowd of young men, some in jerseys and some in their shirt-sleeves . . . . .”<sup>9</sup>

Brett is indeed very much with the homosexuals, She seems just as sterile and as sexless as they are Even referring to herself as a chap it seems that Brett has been desexed spiritually by the same force that have desexed Jake physically.

Although Jake seems to be in love with Brett, there is little assurance that she loves him. Rather the author appears to suggest that Jake's wound is merely her rationalisation for her behaviour. There are strong indications that she would not have behaved differently if he had not been wounded. At one point Jake tells himself: Probably I never would have had any trouble . . . . .”<sup>10</sup> and again in the closing lines of the novel oh Jake, “Brett said, “We could have had such a damned time together.”<sup>11</sup>

Lady Brett and Jake are the people in the novel who suffer from sickness of the soul. These soul-sick people are searching for a code, a philosophy to live by Jake makes his code clear: “I did not care what it was all about all I wanted . . . . .”<sup>12</sup> But Brett violates the code when she takes Pedro Romero as her lover, for she can do him nothing but harm. She finds her match in Romero. She is unable to control him as she has the other man she has known. Instead she finds that to keep him, she will have to change and it is too late for that.

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## CRITICAL EVALUATION OF NEW AMENDMENTS IN INSURANCE BILL OF INDIA

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### ABSTRACT

*A well developed and evolved insurance sector is a boon for economic development of a country. As it provides long-term funds for infrastructure development and concurrently strengthens the risk-taking ability of the country. India's rapid rate of economic growth over the past decade has been one of the most significant developments in the global economy. India's insurance market is also growing enormously but is yet to reach the majority of population. Privatisation is a good strategy to increase this reach. In most of the sectors, private participation has weakened the national players but in insurance sector this is not yet happened, the traditional players such as LIC, New India Assurance, and Oriental Insurance companies still dominate the insurance market in India. Insurance sector is moving from typical insurance products to other segments like the health insurance, liability insurance and re-insurance, etc. but the existing Insurance Act, 1938 ("Act") are not explicitly covered them. So there is a requirement to strengthen the present regulation as well as the adjudication of disputes related to insurance. As the Insurance (Amendment) Bill, 2015 is being passed, it is yet to analyze whether it is bringing the much needed respite and the much needed changes. This research paper is an attempt to focus on the major changes in Insurance bill and their impact on Indian insurance industry.*

**Keywords:** *life insurance, ulip, strengths, insurance companies, insurance services*

**INTRODUCTION:** The insurance Sector is one of the most competitive sectors in India today. With 28 players in the non life insurance business and 24 life insurance players, the industry has come a long way since the time when there was only one player in the market - Life Insurance Corporation. In 2000, the sector was liberalised by the Government. Over the past 14 years, the sector has not only witnessed increased competitiveness due to the presence of multiple players, but has also seen several product and operational innovations. The Insurance Regulatory and Development Authority (IRDA) being the regulatory authority of the insurance sector in India is the sole authority which frames regulations for the sector, ranging from registration of insurance players to protection of policy holders' interest, thus aiming to regulate and promote the growth of the insurance sector.

There have been many developments in the sector in the recent past in the year 2014 - proposal of increasing the Foreign Direct Investment (FDI) limit to 49%, introduction of the insurance repository, changes in ULIP regulations and availability of policies online. In 2015, the sector is expected to witness consolidation in addition to introduction of new distribution channels, innovations in products and a more stringent regulatory regime. The sector is expected to grow at a

fast pace in the coming years, with increasing awareness and penetration levels. Forward looking policies and innovations by insurance players will help in taking the sector to the next level of growth.

On the regulatory front, IRDA has recently brought about several changes. In September 2013, the insurance repository was introduced which is a facility to maintain insurance policies online in the demat form. At present applicable only to life insurance policies, the system is expected to be available for other insurance types in the coming years. The insurance repository system helps in easier maintenance of policies and the risk of losing physical policy documents is also minimized. Another development in the sector is the introduction of new guidelines by IRDA with respect to Unit Linked Insurance Policies (ULIPs). During the latter part of last decade, ULIPs were very popular as agents and insurance players promised high returns and attractive features. However, these plans were notorious for the exorbitant charges and fee structure. As a result, policy holders lost a considerable part of their premium towards such charges. IRDA had brought down these charges in 2010. Recently, IRDA has made the product attractive for investors by reducing the charges further. Regulating a unit linked product was the need of the hour to protect policy holders' interest. Another innovation in the sector is the advent and popularity of online term plans. A term plan bought online from the insurer's website works out to be much cheaper than that bought offline or from the agent. Portability of health insurance policies is another development brought about by IRDA in the recent past in year 2014. The regulator has constantly worked on improving transparency and protecting policy holders, while at the same time bringing about forward looking policies to promote the growth of the sector.

The insurance sector is continuously evolving and requires continuous changes by the government and the regulator to be competitive. The year 2014 witnessed some landmark changes in the insurance sector. One of the most recent changes is the proposal to increase the foreign investment cap to 49% from 26% for the sector. This has been a long pending reform which the newly elected government had taken up on a priority basis. In July 2014, the Union Budget presented by the new government stated the intention of hiking the FDI limits. On Dec 10th 2014, the parliamentary committee recommended raising of the limit to 49%. This bill is waiting for the consent of the Parliament. While the NDA enjoys a majority in the Lok Sabha, this is not the case in the Rajya Sabha. As a result, it is expected that there could be some friction in this respect to pass the Bill. Nevertheless, the government intends to pass this resolution in this session of the Parliament. Increase in FDI limit will not only give the insurance sector the much needed access to foreign funds, but will also make the sector more competitive and open for growth. Access to international best practices and entry of mature players in the industry will help in the strategic development of the sector.<sup>1</sup>

**NEED OF THE STUDY :** These days, there is cut throat competition between LIC and private companies in the life insurance industry of India. The major challenges that are faced by the life insurance companies are of growth and maintaining their present position. They need to develop

their core strengths to penetrate the market. There is a remarkable growth of around twenty percent in insurance industry of India, but private players still lag far behind its Indian counterpart LIC.

Since in order to maintain healthy competition, to grow and satisfy customers and to match their expectations and to reach to the masses of country there is a need for effective and strong regulations to overcome challenges in insurance sector is very important, hence the topic “**Critical Evaluation of New Amendments in Insurance Bill 2015 of India**” has been chosen for the study.

### **OBJECTIVES OF THE STUDY**

In the light of assumption that new challenges are coming in front of organisations core strengths of organizations can encourage considerably the revenue and reach of, the researcher in order to make study scientific and systematic, have framed the following objectives to achieve:

- To study major changes in Insurance Bill 2015.
- To analyze major changes in Insurance Bill 2015.

### **NEW AMENDMENTS IN INSURANCE BILL 2015**

The Insurance Laws (Amendment) Bill, 2015 was passed by the Lok Sabha on 4th March, 2015 and by the Rajya Sabha yesterday i.e. on 12th March, 2015. The passage of the Bill thus paved the way for major reform related amendments in the Insurance Act, 1938, the General Insurance Business (Nationalization) Act, 1972 and the Insurance Regulatory and Development Authority (IRDA) Act, 1999. The Insurance Laws (Amendment) Act 2015 to be so enacted, will seamlessly replace the Insurance Laws (Amendment) Ordinance, 2014, which came into force on 26th December 2014. The amendment Act will remove archaic and redundant provisions in the legislations and incorporates certain provisions to provide Insurance Regulatory and Development Authority of India (IRDAI) with the flexibility to discharge its functions more effectively and efficiently. It also provides for enhancement of the foreign investment cap in an Indian Insurance Company from 26% to an explicitly composite limit of 49% with the safeguard of Indian ownership and control.

#### **Capital Availability**

In addition to the provisions for enhanced foreign equity, the amended law will enable capital raising through new and innovative instruments under the regulatory supervision of IRDAI. Greater availability of capital for the capital intensive insurance sector would lead to greater distribution reach to under / un-served areas, more innovative product formulations to meet diverse insurance needs of citizens, efficient service delivery through improved distribution technology and enhanced customer service standards. The Rules to operationalize the new provisions in the Law related to foreign equity investors have already been notified on 19th Feb 2015 under powers accorded by the ordinance.

The four public sector general insurance companies, presently required as per the General Insurance Business (Nationalisation) Act, 1972 (GIBNA, 1972) to be 100% government owned, are now allowed to raise capital, keeping in view the need for expansion of the business in the rural and

social sectors, meeting the solvency margin for this purpose and achieving enhanced competitiveness subject to the Government equity not being less than 51% at any point of time.

### **Consumer Welfare**

Further, the amendments to the laws will enable the interests of consumers to be better served through provisions like those enabling penalties on intermediaries / insurance companies for misconduct and disallowing multilevel marketing of insurance products in order to curtail the practice of mis-selling. The amended Law has several provisions for levying higher penalties ranging from up to Rs.1 Crore to Rs. 25 Crore for various violations including mis-selling and misrepresentation by agents / insurance companies. With a view to serve the interest of the policy holders better, the period during which a policy can be repudiated on any ground, including mis-statement of facts etc., will be confined to three years from the commencement of the policy and no policy would be called in question on any ground after three years.

The amendments provide for an easier process for payment to the nominee of the policy holder, as the insurer would be discharged of its legal liabilities once the payment is made to the nominee.

It is now obligatory in the law for insurance companies to underwrite third party motor vehicle insurance as per IRDAI regulations. Rural and Social sector obligations for insurers are retained in the amended laws.

### **Empowerment of IRDAI**

The Act will entrust responsibility of appointing insurance agents to insurers and provides for IRDAI to regulate their eligibility, qualifications and other aspects. It enables agents to work more broadly across companies in various business categories; with the safeguard that conflict of interest would not be allowed by IRDAI through suitable regulations.

IRDAI is empowered to regulate key aspects of Insurance Company operations in areas like solvency, investments, expenses and commissions and to formulate regulations for payment of commission and control of management expenses.

It empowers the Authority to regulate the functions, code of conduct, etc., of surveyors and loss assessors. It also expands the scope of insurance intermediaries to include insurance brokers, re-insurance brokers, insurance consultants, corporate agents, third party administrators, surveyors and loss assessors and such other entities, as may be notified by the Authority from time to time.

Further, properties in India can now be insured with a foreign insurer with prior permission of IRDAI; which was earlier to be done with the approval of the Central Government.

### **Health Insurance**

The amendment Act defines 'health insurance business' inclusive of travel and personal accident cover and discourages non-serious players by retaining capital requirements for health insurers at the level of Rs. 100 Crore, thereby paving the way for promotion of health insurance as a separate vertical.

### **Promoting Reinsurance Business in India**

The amended law enables foreign reinsurers to set up branches in India and defines 're-insurance' to mean "the insurance of part of one insurer's risk by another insurer who accepts the risk for a

mutually acceptable premium”, and thereby excludes the possibility of 100% ceding of risk to a reinsurer, which could lead to companies acting as front companies for other insurers. Further, it enables Lloyds and its members to operate in India through setting up of branches for the purpose of reinsurance business or as investors in an Indian Insurance Company within the 49% cap.

### **Strengthening of Industry Councils**

The Life Insurance Council and General Insurance Council have now been made self-regulating bodies by empowering them to frame bye-laws for elections, meetings and levy and collect fees etc. from its members. Inclusion of representatives of self-help groups and insurance cooperative societies in insurance councils has also been enabled to broad base the representation on these Councils.

### **Robust Appellate Process**

Appeals against the orders of IRDAI are to be preferred to SAT as the amended Law provides for any insurer or insurance intermediary aggrieved by any order made by IRDAI to prefer an appeal to the Securities Appellate Tribunal (SAT).

Thus, the amendments incorporate enhancements in the Insurance Laws in keeping with the evolving insurance sector scenario and regulatory practices across the globe. The amendments will enable the Regulator to create an operational framework for greater innovation, competition and transparency, to meet the insurance needs of citizens in a more complete and subscriber friendly manner. The amendments are expected to enable the sector to achieve its full growth potential and contribute towards the overall growth of the economy and job creation.<sup>2</sup>

### **New Definitions Incorporated in the Bill**

The new Bill incorporates two new definitions namely, health insurance and foreign company. The health insurance is a type of general insurance, whose meaning is not defined in the Act so far. However, the business in health insurance has increased over the period and the area has great growth potential. Therefore, the new Bill has inserted the definition of "**health insurance business**" separately. The highlight of the definition is that it provides insurance cover for both domestic and international travel. The expanding economy is increasing number of new classes to be introduced to the non-life insurance market and developing demand for specialist products continue to create new insurance and reinsurance opportunities.

The Bill defines "**foreign company**" as a company or body established under the law of any country outside India. This amendment also becomes important as the Bill seeks to provide for entry of foreign companies in insurance market by amending the definition of "insurer".<sup>3</sup>

### **New Criteria and Compliances in Insurance Business**

No insurer carrying on life insurance business shall invest or keep invested any part of his controlled fund and no insurer carrying on general business shall invest or keep invested any part of his assets otherwise than in any of the approved investments as may be specified by the regulations subject to such limitations, conditions and restrictions therein. Notwithstanding anything contained in sub-section (1) or sub-section (2) of section 27, an insurer may, subject to the provisions contained in

the next succeeding sub-sections, invest or keep invested any part of his controlled fund or assets otherwise than in an approved investment, if—

- (i) after such investment, the total amounts of all such investments of the insurer do not exceed fifteen per cent. of the sum referred to in sub-section (1) of section 27 or fifteen per cent. of the assets referred to in sub-section (2) as the case may be;
- (ii) the investment is made, or, in the case of any investment already made, the continuance of such investment is with the consent of all the directors present at a meeting and eligible to vote, special notice of which has been given to all the directors then in India, and all such investments, including investments in which any director is interested, are reported without delay to the Authority with full details of the investments and the extent of the director's interest in any such investment.

The definition of the "insurer" is mentioned in section 2(9) of the Act. In this definition, foreign insurer includes any individual or unincorporated body of individual in the insurance excluding those who are covered under section 2(9)(c) of the Act. However, the Bill now replaces the existing definition and provides four kinds of entities who can enter into business of insurance namely, **(i)** public companies; **(ii)** cooperative societies; **(iii)** foreign companies operating through a branch and **(iv)** statutory bodies established by the Acts of the Parliament. These companies are required to maintain minimum equity capital to register themselves as insurance companies under the Insurance Regulatory and Development Authority Act, 1999 ("**IRDA Act**"). The Bill proposes that the health insurance company is required to maintain an equity capital of Rs. 100 crores.<sup>4</sup>

Since 1999, government intends to address the issue of capital flow in the sector. The general modes of pooling in capital by initial public offering or foreign institutional investors etc. have not been of much help to the insurance sector so far. Further, insurance sector is also required to maintain the solvency margin<sup>3</sup> as per law. The solvency margin is an indicator of claim settlement capability of insurers. One of the principal objects for amendment of the Act is to raise foreign equity participation in the insurance companies. Now in a company a foreign investor can hold 49% of the shares. The branch of a foreign company can only be a re-insurer but it does not require an Indian partner. The increase of FDI to 49% will also see increased commitment by the foreign promoter to the Indian insurance company.

The Act provides that the promoter can hold up to 26% of the equity capital in an Indian insurance company and anything beyond the prescribed limit was required to be divested in a phased manner within a period of ten years from the date of commencement of such business. The present Bill has done away with the requirement of divesting excess shareholding.

The other relevant amendments proposed include that the agents, insurance brokers or other insurance intermediaries cannot be directors of an insurance company. Regarding the transfer of shares, IRDA must approve any transfer of shares which results in a single investor owning more than 5% of the equity of an insurance company. The regulator must also approve a transfer of more than 1% of the equity of an insurance company by an individual or firm or group under the same management.<sup>5</sup>

## Rights of a Policy Holder

### Assignment and transfer of insurance policies

(1) A transfer or assignment of a policy of insurance, wholly or in part, whether with or without consideration, may be made only by an endorsement upon the policy itself or by a separate instrument, signed in either case by the transferor or by the assignor or his duly authorised agent and attested by at least one witness, specifically setting forth the fact of transfer or assignment and the reasons thereof, the antecedents of the assignee and the terms on which the assignment is made.

(2) An insurer may, accept the transfer or assignment, or decline to act upon any endorsement made under sub-section (1), where it has sufficient reason to believe that such transfer or assignment is not bona fide or is not in the interest of the policyholder or in public interest or is for the purpose of trading of insurance policy.

(3) The insurer shall, before refusing to act upon the endorsement, record in writing the reasons for such refusal and communicate the same to the policyholder not later than thirty days from the date of the policyholder giving notice of such transfer or assignment.

(4) Any person aggrieved by the decision of an insurer to decline to act upon such transfer or assignment may within a period of thirty days from the date of receipt of the communication from the insurer containing reasons for such refusal, prefer a claim to the Authority.

(5) Subject to the provisions in sub-section (2), the transfer or assignment shall be complete and effectual upon the execution of such endorsement or instrument duly attested but except, where the transfer or assignment is in favour of the insurer, shall not be operative as against an insurer, and shall not confer upon the transferee or assignee, or his legal representative, any right to sue for the amount of such policy or the moneys secured thereby until a notice in writing of the transfer or assignment and either the said endorsement or instrument itself or a copy thereof certified to be correct by both transferor and transferee or their duly authorised agents have been delivered to the insurer:

Provided that where the insurer maintains one or more places of business in India, such notice shall be delivered only at the place where the policy is being serviced.

(6) The date on which the notice referred to in sub-section (5) is delivered to the insurer shall regulate the priority of all claims under a transfer or assignment as between persons interested in the policy; and where there is more than one instrument of transfer or assignment the priority of the claims under such instruments shall be governed by the order in which the notices referred to in sub-section (5) are delivered:

Provided that if any dispute as to priority of payment arises as between assignees, the dispute shall be referred to the Authority.

(7) Upon the receipt of the notice referred to in sub-section (5), the insurer shall record the fact of such transfer or assignment together with the date thereof and the name of the transferee or the assignee and shall, on the request of the person by whom the notice was given, or of the transferee or assignee, on payment of such fee as may be specified by the regulations, grant a written acknowledgement of the receipt of such notice; and any such acknowledgement shall be conclusive

evidence against the insurer that he has duly received the notice to which such acknowledgement relates.

(8) Subject to the terms and conditions of the transfer or assignment, the insurer shall, from the date of the receipt of the notice referred to in sub-section (5), recognize the transferee or assignee named in the notice as the absolute transferee or assignee entitled to benefit under the policy, and such person shall be subject to all liabilities and equities to which the transferor or assignor was subject at the date of the transfer or assignment and may institute any proceedings in relation to the policy, obtain a loan under the policy or surrender the policy without obtaining the consent of the transferor or assignor or making him a party to such proceeding.<sup>6</sup>

The Bill provides for rights of transfer or assignment of an insurance policy, wholly or in part, whether with or without consideration to third parties by the policy holders. The validity of such transfer would be always open to challenge. Many foreign countries allow such practices including US and Canada.

The Act provides that an insurer can cancel a life insurance policy within two years on the ground that the policy was issued on the basis that the material facts which were provided for issue of policy were inaccurate or false. Beyond the period of two years, the policy can be cancelled only on grounds of fraud. But by way of the new Bill, it has been provided that the policy can be cancelled up to a period of five years and the policy can be challenged on any ground after a period of five years. If the insurer cancels the policy on ground of misstatement or suppression of facts, premium collected must be refunded by them within the period of 90 days. The amendment, therefore, seeks to better protect the interest of the policy holders.

### **Acquisition of surrender value by policy**

(1) A policy of life insurance shall acquire surrender value as per the norms specified by the regulations.

(2) Every policy of life insurance shall contain the formula as approved by the Authority for calculation of guaranteed surrender value of the policy.

(3) Notwithstanding any contract to the contrary, a policy of life insurance under a non-linked plan which has acquired a surrender value shall not lapse by reason of non-payment of further premiums but shall be kept in force to the extent of

paid-up sum insured, calculated by means of a formula as approved by the Authority and contained in the policy and the reversionary bonuses that have already been attached to the policy:

Provided that a policy of life insurance under a linked plan shall be kept in force in the manner as may be specified by the regulations.

(4) The provisions of sub-section (3) shall not apply—

(i) where the paid-up sum insured by a policy, inclusive of attached bonuses, is less than the amount specified by the Authority or takes the form of annuity of amount less than the amount specified by the Authority; or



(ii) when the parties, after the default has occurred in payment of the premium, agree in writing to other arrangement."

### **Prohibition of payment by way of commission or otherwise for procuring business**

(1) No person shall, pay or contract to pay any remuneration or reward, whether by way of commission or otherwise for soliciting or procuring insurance business in India to any person except an insurance agent or an intermediary or insurance intermediary in such manner as may be specified by the regulations.

(2) No insurance agent or intermediary or insurance intermediary shall receive or contract to receive commission or remuneration in any form in respect of policies issued in India, by an insurer in any form in respect of policies issued in India, by an insurer except in accordance with the regulations specified in this regard:

Provided that the Authority, while making regulations under sub-sections (1) and (2), shall take into consideration the nature and tenure of the policy and in particular the interest of the agents and other intermediaries concerned.

(3) Without prejudice to the provisions of section 102 in respect of a contravention of any of the provisions of the preceding sub-sections or the regulations framed in this regard, by an insurer, any insurance agent or intermediary or insurance intermediary who contravenes the said provisions shall be liable to a penalty which may extend to one lakh rupees .".<sup>7</sup>

### **CONCLUSION AND SUGGESTIONS**

India's insurance industry has witnessed rapid growth during the last decade. Therefore, many foreign companies have expressed their interest in investing in domestic insurance companies, despite the Government of India's regulation, which mandates that the foreign shareholding limit is fixed at 26% for the life as well as non-life insurance sectors. So the government's decisions of raising foreign stake to 49% are a great step for the insurance industry in India. The development of the insurance industry in India is likely to be critically dependent on the nature and quality of regulation. Overall, the new amendments in insurance bill 2015 are favorable and takes care that players maintain prudent underwriting standards, and reserve valuation and investment practices. The primary objective for the current regulations is to promote stability and fair play in the market place.

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## वर्तमानपरिप्रेक्ष्य में शोधार्थी एवं शोध निर्देशककी भूमिका

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शोध ज्ञान-भंडार का साधन है।मानव सभ्यता का इतना उन्नत विकास ज्ञान विज्ञान के विभिन्न क्षेत्रों में संपन्न अनुसंधान अथवा शोध का ही परिणाम है। अर्थात् हमने अभी तक जो भी पाया है। वह सब शोध द्वारा ही संभव हुआ है।

शोध शब्द 'शुद्ध=शोधने' धातु से बना है।इसका अर्थ है कि शुद्ध करना,साफ करना, स्वच्छ रूप देना आदि।हिंदी में 'शोध' शब्द अधिक प्रचलित है।लेकिन यदि अंग्रेजी शब्द RESEARCH के संदर्भ में देखा जाए तो अनुसंधान शब्द अधिक सटीक और सार्थक है।क्योंकि यह शब्द सर्वाधिक और उपयोगी है तथा RESEARCH की पूर्णता भी यही शब्द वहन करता है।इसके अलावा अन्वेषण, गवेषणा,खोज,मीमांसा,अनुशीलन,सर्वेक्षणआदि अनेक शब्द RESEARCH के पर्याय के रूप में प्रचलित हैं। अनुसंधान के २ प्रमुख रूप देखे जा सकते हैं- पहला है संस्थागत शोध।यह संस्था, विश्वविद्यालय,सरकारी या गैरसरकारी संगठन के अधीन किया जाने वाले शोधकार्य है इसका लक्ष्य उपाधी,विशेष पद या विशेष योग्यता की प्राप्ति है।दूसरा है - स्वतंत्र अथवा मुक्त शोध।यह शोधार्थी द्वारा स्वतंत्र रूप से किया जाता है और यह किसी संस्था, संगठन के अधीन नहीं होता। "अनुसंधान मूलतःकिसी विषय के अध्ययन या अनुशीलन की सुनिश्चित पद्धति है,जिसमें अनुसंधानकर्ता तटस्थ भाव से या पूर्वाग्रह से रहित होकर प्रयोग, सूक्ष्म पर्यवेक्षण, तथ्यों के वर्गीकरण और विश्लेषण द्वारा किसी यथातथ्य निष्कर्ष तक पहुँचने का प्रयास करता है, जिसका लक्ष्य उस विषय के संबंध में सापेक्ष सत्य का उदघाटन करना,भ्रमों का निवारण करना या उस संबंध में उपलब्ध तथ्यों को सुसंयोजित करके व्याख्या करना, पुराने तथ्यों को नव्य परिप्रेक्ष्य प्रदानकरना, किसी नए सत्य की प्रतिष्ठा याज्ञात तथ्य को प्रामाणिकता प्रदान करना है।"(पृ.१४, दिलीप सिंह (सं),शोध प्रविधि)

शोध अज्ञात एवं अल्पज्ञात तथ्यों की खोज है और इन तथ्यों को स्थापित कर सत्य तक पहुँच जाना ही शोधार्थी का लक्ष्य है।एक शोधार्थी के लिए अपना शोध विषय और शोध निर्देशक दोनों महत्वपूर्ण होते हैं।शोधार्थी शोध-कार्य शोध निर्देशक के अधीन संपन्न करता है।इस तरहपूरी शोध प्रक्रिया में शोध निर्देशक शोधार्थी का मार्गदर्शन करता है।

शोध प्रक्रिया का प्रथम चरण है –विषय चयन। शोध के लिए विषय चयन एक बड़ी समस्या है इसे शोध की आधारभूमि कहा जा सकता है। यह एक मानसिक परिश्रम का कार्य है। यदि विषय चयन उत्तम या सही नहीं होगा तो शोध कार्य में बार –बार रुकावट आने की संभावनाएँ हैं। अतः शोध कार्य पूरा होने के बाद भी उसका कोई महत्त्व नहीं रह जाएगा। शोध प्रक्रिया में शोध विषय का चयन का महत्त्व इसलिए कि शोधार्थी शोध विषय का चयन करने के बाद ही उससे संबंधित समस्या का समाधान शोध प्रक्रिया के माध्यम से खोजता है। यह भी कहा जा सकता है कि शोध प्रक्रिया और शोध प्रविधि का मूलधार शोध विषय ही है। शोधार्थी को शोध विषय का चयन करते समय निम्नलिखित बातों पर ध्यान देना चाहिए।

१. शोध का विषय मौलिक होना चाहिए।
२. शोध विषय में नवीनता होनी चाहिए।
३. विषय में शोध की संभावना होनी चाहिए।
४. शोध का विषय उपयोगी होना चाहिए।
५. शोध विषय भ्रमरहित तथा स्पष्ट होना चाहिए।
६. शोध का विषय ऐसा हो जिसपर पर्याप्त सामग्री उपलब्ध हो सके।
७. शोध विषय प्रासंगिक होना चाहिए।
८. शोध विषय में किसी तथ्य को प्रामाणिक ढंग से प्रस्तुत करने की क्षमता होना चाहिए।
९. शोधार्थी को उस विषय को चुनना चाहिए जिसमें नए तथ्यों के उदघाटन की क्षमता अथवा उदघाटित तथ्यों के पुनर्मूल्यांकन की गुंजाइश हो।
१०. विषय केवल विश्वकोश लेख के समकक्ष मात्र बनकर नहीं रह जाना चाहिए।
११. शोधार्थी अपने शोध हेतु उस क्षेत्र को चुनें जिसमें उसकी अधिक रुचि है या जिससे वह अधिक सार्थक बन जाएं।
१२. विषय निर्धारण में विषय क्षेत्र को सीमाबद्ध करना आवश्यक है।

विषय चयन में विश्वविद्यालय का भी महत्वपूर्ण स्थान है। विश्वविद्यालय की महत्वपूर्ण बात यह है कि उनके संबंध विभागों में उनके अपने और अन्य विश्वविद्यालयों के उन्हीं विभागों में हुए शोध कार्य की विषय सूची उपलब्ध होनी चाहिए परन्तु इसका अभाव हमें देखने को मिलता है इसके कारण विश्वविद्यालयों में एक ही विषय दुहराया जा रहा है। यह भी देखना चाहिए कि शोध-विषय पर पहले शोध कार्य हो चुका है या नहीं। विभागाध्यक्ष द्वारा शोधार्थी पर विषय थोपा नहीं जाना चाहिए। कई विश्वविद्यालय में यह देखा जा सकता है कि विभागाध्यक्ष या निर्देशक अपनी रुचि के विषय में शोध कराने का प्रयास करते हैं। यह रीति अत्यंत निकृष्ट कही जा सकती है। अतः विभागाध्यक्ष या निर्देशक को शोधार्थी की रुचि या पकड़ को ध्यान में रखना चाहिए। क्योंकि शोधकार्य को चलाने का मूल व्यक्ति शोधार्थी ही

होता है। शोधार्थी को शोधकार्य करने में कुछ मूलभूत अर्हताएं होनी चाहिए। यदि अंग्रेजी साहित्य या विज्ञान से स्नातकोत्तर प्राप्त हुए छात्र हिंदी में शोधकार्य कर रहा है तो वह इस विषय के साथ एक अन्याय होगा। अतः शोध निर्देशक या विभागाध्यक्ष को यह देखना चाहिए कि शोधार्थी शोध कार्य करने योग्य है या नहीं। शोधार्थी में निम्नलिखित गुण होने चाहिए।

१. शोधार्थी को अपनी रुचि के क्षेत्र में अब तक हुए शोध कार्य को बहुत गहराई से देखना होगा।
२. अध्ययनशील होना बहुत जरूरी है।
३. शोधार्थी को शोध से संबंधित हर किताबें, लेख की खोज करना चाहिए इसके लिए कठोर परिश्रम की जरूरत है जिससे वह अपने शोध कार्य में पूरे तथ्यों को इकट्ठा करके एक नए निष्कर्ष तक पहुंच सके।
४. विषय का चयन स्वयं शोधार्थी को ही करना चाहिए। उसे विषय चयन से संबंधित मूल बातों को ध्यान में रखते हुए अपने शोध विषय पर विचार करना चाहिए।
५. शोधार्थी को शोध के अंतरंग और बहिरंग, सिद्धांत और व्यवहार पक्ष का ज्ञान होना चाहिए।
६. शोधार्थी को निसंकोच होकर अपने निर्देशक से विषय में विचार-विमर्श करना चाहिए और उसे अपने निर्देश प्राप्त करते रहना चाहिए जिससे कार्य की गति और स्पष्टता बनी रहती है।
७. तटस्थता, धैर्य आदि होना, साहित्यिक चोरी से बचकर ही काम करना चाहिए।
८. शोध विषय को संक्षिप्त करना भी शोधार्थी के लिए बहुत जरूरी है। क्योंकि तभी वह अपने शोध कार्य के साथ न्याय कर पाएगा।
९. शोधार्थी का काम सिर्फ एक उपाधी पाने में नहीं होना चाहिए। उसे अपने शोध कार्य को गहराई से ही अपनाना चाहिए।
१०. शोधार्थी को शोधकार्य की निरंतरता को बनाए रखने का गुण होना चाहिए।
११. शोधार्थी को पूर्वग्रहों से मुक्त होकर ही चलना चाहिए।

इसप्रकार शोध-निर्देशक का भी शोध कार्य में बड़ा योगदान है। “यह देखा गया है कि यदि शोध निर्देशक शोध कार्य में शोधार्थी को पर्याप्त दिशा निर्देश नहीं देता तो शोध प्रबंध का वह स्वरूप नहीं निर्मित हो पाता जिसकी अपेक्षा एक अच्छे शोधप्रबंध से की जाती है।” (पृ. ८०, दिलीप सिंह (सं), शोध प्रविधि) इस तरह शोध-कार्य में निर्देशक का प्रभाव जरूर पड़ता है। अपने शोधार्थी का दिशा निर्देश करते समय शोध निर्देशक को स्वयं एक शोधार्थी की तरह ही विषय में प्रवेश करना होता है अर्थात् उसे भी एक शोध छात्र की भाँति विषय के प्रति पूर्णतः समर्पित होना चाहिए। शोधार्थी के लिए यह महत्वपूर्ण रहता है कि वह क्या खोज करता है, उसकी रुचि किस विषय पर है। शोध विषय के निर्धारण के

समय अपनी रुचि का कोई विषय शोधार्थी पर थोपना उचित नहीं होता कि वह शोधकार्य पूरा होने तक बिना असे अपना काम करे। यही नहीं, उसी क्षेत्र में शोधार्थी के गहरा अध्ययन की भी आवश्यकता है जिसके बिना उसे आगे बढ़ने में मुश्किलें होती हैं। शोधार्थी के लिए यह उपाय भी रखना चाहिए जिससे वह अपने मन पसंद के निर्देशक को चुने। शोधार्थी के लिए शोध-कार्य एक नया काम है। इस समय में उसके मन में अनेक शंकाएँ आती हैं कि शोधकार्य कैसे करे, कहाँ से शुरू करे, किससे मदद मांगे, कौन सा विषय चुने, किताब कहाँ से मिलेगी आदि-आदि। इस संदर्भ में अपने अधीन कार्यरत शोधार्थी के साथ बातचीत करना, उसकी समस्याओं को समझना निर्देशक का दायित्व है। इससे उसका मनोबल बढ़ेगा। यह जरूरी नहीं है कि शोध निर्देशक को हर विषय पर अच्छा ज्ञान हो। क्योंकि वह किसी एक विषय का विशेषज्ञ होता है परन्तु इस संदर्भ में निर्देशक का सतत अध्ययनशील होना बहुत आवश्यक है ताकि वह अपने अधीन संपन्न शोधार्थी के चुने हुए विषय पर सही निर्देश दे सके। इस प्रकार समस्याविशेष अथवा क्षेत्रविशेष में यदि निर्देशक अनभिज्ञ है तो उसे शोधार्थी पर अपनी अनभिज्ञता प्रकट कर देनी चाहिए। यदि शोधार्थी अपनी ऐसी समस्या को लेकर किन्हीं अन्य विद्वान से विचार विमर्श करता है तो निर्देशक को उसका बुरा नहीं मानना चाहिए। शोधार्थी को समय समय पर प्रोत्साहित करना चाहिए ना कि उसकी कमियों और सीमाओं पर अनावश्यक टिप्पणी करके उसे हतोत्साहित करना चाहिए। यदि शोधार्थी के अपने लेखन में प्रूफ की गलतियाँ हैं तो शोधार्थी को उसे सुधारकर ही निर्देशक को दिखाना चाहिए क्योंकि इससे निर्देशक को उसे पढ़ने में तकलीफ नहीं होती। यह नहीं, निर्देशक का काम सिर्फ यह भी नहीं होना चाहिए कि वह उसकी Proof reading करें, वह शोधार्थी को अलग अलग तरह के तथ्यों को अलग अलग ढंग से विवेचित करने की प्रविधियों से परिचित करा सके। इसकी वजह से उसका आत्मविश्वास भी बढ़ेगा। शोधार्थी और निर्देशक के बीच में निकटता होना भी बहुत जरूरी है। ताकि शोधार्थी बिना डर से उनके सामने अपनी बात रख सके।

उपयुक्त बातों के अनुसार निष्कर्ष रूप में यह कह सकते हैं कि शोध प्रक्रिया में शोधार्थी, शोध विषय का चयन एवं निर्देशक का महत्वपूर्ण स्थान होता है। इस प्रकार इन तीनों के अलावा शोध-कार्य पूर्ण नहीं होगा। इस संदर्भ में शोधार्थी शोध-वाहक, निर्देशक शोध संचालक होता है और शोध विषय उनका आधार होता है। शोधार्थी को हमेशा न्याय और ईमानदारी के पक्ष में रहना चाहिए। यह नहीं शोधार्थी के लिए निर्देशक एक मार्गनिर्देशक, फिलोसफर, फ्रेंड, गाइड होना चाहिए।

“सही शिक्षा ही हमारे सर्वोत्तम गुणों को प्रकाशित कर पाती है,  
हमें सही मायने में मनुष्य बनाती है।  
शिक्षा का एक कार्य यह भी है कि वह हमारे बच्चों-बच्चियों के लिए  
रोजगार के रास्ते खोले।  
आदर्श शिक्षा का अर्थ है कि वह छात्रों के भीतर जो कुछ सर्वोत्तम है  
उसे उभार दे।”  
- महात्मा गाँधी

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## भारतीय प्रबन्ध संस्थान पुस्तकालयों की वर्तमान स्थिति एवं उनके क्रियाकलापों का अध्ययन

सुनील चौरिया

ग्रन्थपाल

एन.आर.आई.कॉलेज ऑफ़ इंजीनियरिंग एंड मैनेजमेंट

### प्रस्तावना

१९५० की अवधि में पब्लिक एवं प्राइवेट सेक्टर में औद्योगिक और वाणिज्यिक उपक्रमों में तीव्र वृद्धि तथा विकास के कारण भारत सरकार द्वारा तकनीकी एवं प्रबन्ध शिक्षा की आवश्यकता पर बल एवं सहायता दिया गया था। सन्त राधा स्वामी मुदालियर प्रख्यात उद्योगपति की अध्यक्षता में एक कमेटी १९६१ में गठित की गई जिसका उद्देश्य भावी औद्योगिक एवं वाणिज्यिक क्षेत्रों के विस्तार हेतु प्रबन्धकीय मानव शक्ति की आवश्यकता का आंकलन एवं आवश्यक एक्शन प्लान का सुझाव प्रदत्त करना था। भारत में प्रबन्ध शिक्षा एवं प्रशिक्षण विश्वविद्यालयीन परिवेश से बाहर विशिष्ट सुविधा स्वशासी, अधिक लचीला एवं तीव्र तारतम्य युक्त संस्थान स्थापना की संस्तुति समिति द्वारा अनुशंसित की गयी। १९६१ में भारत सरकार द्वारा भारतीय प्रबंध संस्थान अहमदाबाद एवं कलकत्ता में शिक्षण, प्रशिक्षण, शोध एवं परामर्श के तहत उच्च गुणवत्ता युक्त प्रबन्ध शिक्षा प्रदत्त करने तथा उत्कृष्ट केन्द्र के रूप में इनको स्थापित किया गया है। इन संस्थानों की अर्जित सफलता को देखते हुए भारत सरकार ने १९७२ में तीसरा भारतीय प्रबन्ध संस्थान, बंगलोर, चौथा लखनऊ (१९८४), पांचवा इन्दौर (१९९६) तथा छठा (२००२) कोजीकोड में स्थापित किया गया। इनमें शिल्लोग स्थित प्रबन्ध संस्थान सबसे नवीनतम है जो सन् २००८ में स्थापित किया गया है। इसमें संस्थान के प्रथम बैच ६० विद्यार्थी अध्ययनरत है।

भारतीय प्रबंध संस्थान ग्रंथालय में प्रबन्ध शिक्षा एवं अनुसंधान से संबंधित संस्थानों का अर्जन व्यवस्थापन प्रक्रियाकरण प्रबन्ध एवं संबंधित ग्रन्थालयीन क्रियाकलापों एवं सेवाओं का तथ्य परख आंकलन एवं वर्तमान स्थिति पर संक्षिप्त वर्णन किया गया है। इन ग्रंथालयों में उपलब्ध आधारभूत संरचना एवं सूचना संसाधन प्रौद्योगिकी संस्थानों के उपयोग, महत्व एवं उपयोगकर्ता पर उनका प्रभाव सहित अन्य पक्षों को भी अध्ययन में सम्मिलित करने का प्रयास उपलब्ध साहित्य के आधार पर किया गया है। इसके लिये साहित्य सर्वेक्षण एवं प्रश्नावली के द्वारा संकलित तथ्यों के आधार पर संस्थागत, वस्तुस्थिति, संसाधन, उपयोगकर्ता, सूचना तकनीक, नेटवर्किंग स्थिति संसाधन सहभागिता उपलब्ध कन्सोर्सिया साहित्य आदि का विवेचनात्मक अध्ययन आगामी पेरोग्राफों के अन्तर्गत चर्चा की गई है।

### भारतीय प्रबन्ध संस्थान पुस्तकालय: वर्तमान स्थिति एवं उनके क्रियाकलाप

किसी भी ग्रन्थालय का प्रमुख उद्देश्य अपने पैतृक संस्थान/संगठन के उद्देश्यों एवं आवश्यकताओं के अनुसार सूचना संसाधनों की व्यवस्था एवं प्रबन्धन कर सूचना सामग्रियों को विभिन्न सेवाओं के माध्यम से

पाठकों तक पहुँचना है। प्रायः ग्रन्थालयों के क्रियाकलापों एवं सेवाओं की सार्थकता की पृष्ठभूमि में बहुत सारे कारक उत्तरदायी होते हैं। जिन पर सफलता/असफलता निर्भर करती है। इन कारकों में ग्रन्थालय की भौतिक संरचना, आर्थिक संरचना, स्टॉफ संरचना एवं सूचना संसाधन आदि सम्मिलित होते हैं। प्रस्तुत अध्ययन में विषयवस्तु एवं अध्ययन उद्देश्य को दृष्टिगत रखते हुए अहमदाबाद, कलकत्ता, बैंगलोर, इन्दौर, लखनऊ, कोजीकोड स्थिति प्रबन्ध संस्थानों की वर्तमान स्थिति को आंकने का प्रयास किया गया है। भारतीय प्रबंध संस्थान, शिलोंग नया संस्थान होने के कारण, इसका अन्य संस्थानों से तुलनात्मक अध्ययन करना तर्क संगत प्रतीत नहीं होता। अतः इसे अध्ययन में सम्मिलित नहीं किया गया है। प्रस्तुत अध्ययन हेतु तथ्यों का संकलन उपलब्ध साहित्य सर्वेक्षण, सम्बन्धित विषय विशेषज्ञों एवं अभ्यर्थियों से साक्षात्कार, प्रश्नावली, सन्दर्भ साहित्य एवं सम्बन्धित संस्थानों के वेब साइट्स से प्राप्त सूचना आदि द्वारा किया गया है। जिनको एकत्रित वर्गीकृत एवं विश्लेषित कर विषय वस्तु के प्रसंगों के अनुसार विभिन्न शीर्षकों के अन्तर्गत तालिकाओं में निरूपित एवं संरूपित किया गया है। जिनका क्रमानुसार विश्लेषणात्मक अध्ययन संबंधी विवरण आगामी पृष्ठों में किया गया है।

### भारतीय प्रबन्ध संस्थान ग्रन्थालय प्रोफाइल

भारतीय प्रबन्ध संस्थानों में अध्ययन अध्यापन एवं अनुसंधान संबंधी कार्यों एवं क्रिया कलापों के सुचारु आयोजन एवं प्रबन्ध हेतु प्रत्येक संस्थान में महत्वपूर्ण इकाई के रूप में पाठ्य एवं सन्दर्भ संसाधनों, अत्याधुनिक सूचना प्रौद्योगिकी संसाधन युक्त, आकर्षक एवं उपयुक्त वातावरण सम्पन्न ग्रन्थालय की स्थापना की गई है। इन ग्रन्थालयों की वर्तमान स्थिति का संक्षिप्त आंकलन एवं विश्लेषण आगामी पैराग्राफों में दिया गया है। प्रश्नावली से प्राप्त आँकड़ों के अनुसार इन्हें तालिका क्रमांक ४.१ में निरूपित कर प्रदर्शित की गयी है। स्थापना वर्ष अनुसार विभिन्न ग्रन्थालय १९६१, १९७३, १९८४, १९९६, एवं २००२ में अध्ययन में सम्मिलित किए गए ग्रन्थालय क्रमानुसार स्थापित हुए हैं। स्थापना वर्ष के अनुसार अहमदाबाद व कोलकाता स्थित भारतीय प्रबंध संस्थान के ग्रन्थालय सबसे पुराने तथा कोजीकोड स्थित ग्रन्थालय नवीनतम ग्रन्थालय है। कोलकाता स्थित प्रबंध ग्रन्थालय वी.सी. राय मैमोरियल ग्रन्थालय नाम से भी जाना जाता है। जबकि अहमदाबाद स्थित प्रबंध संस्थान का ग्रन्थालय विक्रम साराभाई ग्रन्थालय व लखनऊ भारतीय प्रबंध संस्थान का ग्रन्थालय ज्ञानोदय के नाम से जाना जाता है। बाकी संस्थागत ग्रन्थालय के नाम से जाने जाते हैं।

### संचार सुविधाएँ

अध्ययन में सम्मिलित किये गए समस्त संस्थानों में संचार सुविधा की दृष्टि से विभिन्न साधन उपलब्ध हैं। इनमें टेलीफोन, फ़ैक्स, ई-मेल, संस्थान के यू.आर.एल. आदि सभी साधन एवं सुविधाएं ग्रन्थालयों में मौजूद हैं। जिससे आवश्यकतानुसार किसी भी संबंधित ग्रन्थालय से संपर्क किया अथवा सहायता ली जा सकती है। इन ग्रन्थालयों में लखनऊ के संस्थान का एक्सटेंशन केन्द्र नोएडा में स्थित होने के कारण



वहाँ के अभ्यर्थियों एवं अन्य उपयोगकर्ताओं के लिहाज से एक पृथक इकाई ग्रन्थालय स्थापित है। जिसमें भी संचार सम्बन्धी साधन उपलब्ध है।

### ग्रन्थालय क्षेत्रफल एवं भवन

क्षेत्रफल की दृष्टि से अधिकतम ५५००० वर्ग फीट क्षेत्रफल में व्याप्त अहमदाबाद एवं बैंगलोर के ग्रन्थालय हैं जबकि ४५६८ कोलकाता एवं ३०,००० वर्ग फीट लखनऊ स्थित ग्रन्थालय का क्षेत्रफल है। शेष ग्रन्थालयों की क्षेत्रफल सम्बन्धी जानकारी अप्राप्त है। जबकि पैतृक संस्थानों के क्षेत्रफल क्रमशः कोलकाता १३५ एकड़, १०० एकड़, बैंगलोर १६३ एकड़, लखनऊ २०० एकड़ इन्दौर १६३ एकड़ है।

ग्रन्थालय भवन वास्तुकला एवं संरचनात्मक आधार पर कलकत्ता अहमदाबाद स्थित ग्रन्थालयों तथा बाद के ग्रन्थालयों के भवन सम्बन्धी प्रारूप संरचना में उनकी भौगोलिक एवं कालानुसार अन्तर स्पष्टतः परिलक्षित होता है। कलकत्ता, अहमदाबाद, लखनऊ, बैंगलोर, स्थित ग्रन्थालय के भवन चार मंजिल एवं इन्दौर , दो मंजिल का है। जिनमें ग्रन्थालय सम्बन्धी क्रियाकलापों एवं सेवाएं आयोजित, संगठित एवं प्रदत्त की जाती है। परामर्श आदि कार्यक्रमों का आयोजन भी समय-समय पर होने के कारण प्रतिभागियों द्वारा संस्था की तथ्य सम्बन्धी सुविधाओं का लाभ लिया जाता है। प्रत्येक ग्रन्थालयों में उपयोगकर्ताओं की वर्तमान स्थिति को तालिका क्रमांक ४.१ से देखा जा सकता है।

### ग्रन्थालय कार्य समय (Library Working Hours)

भारतीय प्रबन्ध संस्थान के ग्रन्थालयों के ग्रन्थालय सम्बन्धी संचालन, संगठन एवं प्रबन्ध के साथ-साथ उपयोगकर्ताओं के उपयोगार्थ विभिन्न प्रकार के सेवाओं का आयोजन एवं सुचारु प्रबन्ध आदि कार्यों को सम्पादित किया जाता है। इन्हें सुचारु एवं व्यवस्थित ढंग से प्रभावी एवं सक्षमता के साथ संचालित करने में समय की आवश्यकता होती है। इस सन्दर्भ में सभी प्रबन्ध संस्थानों के कार्यालयीन कार्य करने की समयावधि केन्द्रीय कार्यालय जैसा लगभग प्रातः ६ बजे से ६ बजे तक है। इसके अतिरिक्त ग्रन्थालयीन उपयोगकर्ताओं हेतु ग्रन्थालय की सेवाएँ सोमवार से शुक्रवार एवं अवकाश के दिनों में पृथक-पृथक समयावधि में प्रदत्त किया जाता है। नेटवर्किंग एवं इन्टरनेट संबंधी सेवाएँ उपयोगकर्ताओं हेतु लगभग सभी संस्थाओं में २४ घण्टे उपलब्ध होती है। जिनका सुविधानुसार उपयोग किया जा सकता है। उपयोगकर्ता से सम्बन्धित आदान-प्रदान, ग्रन्थ आरक्षण, फोटोकॉपी सुविधा, सी.डी. वर्कस्टेशन सुविधा एवं रीडिंग रूम सम्बन्धी सुविधाओं के साथ-साथ अन्य सम्बन्धित सुविधाओं हेतु पृथक-पृथक समयावधि संस्थान अनुसार निर्धारित किया गया है। जिससे पाठक आवश्यकतानुसार लाभार्जन कर सकते हैं। कार्य समय सम्बन्धित स्थिति को तालिका क्रमांक ४.२ में दर्शाया गया है। जिसमें उपरोक्त कार्यों एवं उपयोगकर्ताओं से सम्बन्धित विभिन्न सेवाओं की समयावधि को देखा जा सकता है। रोशन रैना अनुसार साप्ताहिक ग्रन्थालय कार्यालय अहमदाबाद ६२ (शैक्षणिक सत्र), बैंगलोर ५८ (अवकाश के दौरान), १६८ कोलकाता एवं ८४ घण्टे लखनऊ प्रबन्ध संस्थान का है वैसे कुछ संस्थानों में

कम्प्यूटर आधारित उपयोक्ता सेवाएँ। २४ घण्टे उपलब्ध होती है जिनका उपयोग उपयोक्ता अपनी सुविधानुसार कर सकता है।

### ग्रन्थालय बजट (Library Budget)

ग्रन्थालय बजट ग्रन्थालयीन कार्यों और सेवाओं के यथोचित गठन, संचालन, प्रशासन आदि हेतु एक प्रभावी एवं महत्वपूर्ण घटक है। इसके अभाव में ग्रन्थालय सम्बन्धी सभी क्रियाकलापों अप्रभावी व निरर्थक हो जाता है। अतः संस्थान की प्रकृति एवं उद्देश्य को प्राप्त करने हेतु समानुपातिक बजट अपेक्षित होता है। पर्याप्त वित्त किसी भी ग्रन्थालय के विकास, उसके संसाधनों, सुविधाओं एवं सेवा कार्यक्रमों के विकास में महत्वपूर्ण भूमिका अदा करता है। विभिन्न समितियों एवं आयोगों ने पैतृक संस्थानों द्वारा ग्रन्थालयों को पर्याप्त वित्तीय संसाधन आबंटित करने पर बल दिया है। पैरी आयोग द्वारा विश्वविद्यालयीन पूरे बजट का ६ प्रतिशत ग्रन्थालय को प्रदत्त होना चाहिए संस्तुति किया है। इसी प्रकार की संस्तुति राधाकृष्णन आयोग, कोठारी आयोग एवं विश्वविद्यालय अनुदान आयोग ग्रन्थालय समिति द्वारा भी किया गया है। भारतीय प्रबंध संस्थानों से सम्बन्धित इस प्रकार का कोई संस्थागत प्रलेख नहीं है। जिसमें बजट प्रावधान सम्बन्धी निर्धारित अनुपात प्राप्त हो सके फिर भी प्रबन्ध संस्थानों से सम्बन्धित ग्रन्थालयों में बजट आबंटन को सन् १९८६-८७ से १९९२-९३ तक तालिका क्रमांक ४.३(अ) में दर्शाया गया है। (रैना रोशन : लाइब्रेरी रिसोर्स शैयरिंग एण्ड नेटवर्किंग, पृष्ठ २६ जिसके अनुसार औसत २.३६ प्रतिशत अहमदाबाद, ४.२९ प्रतिशत कोलकाता, ४.८ प्रतिशत बैंगलोर एवं ६.९२ प्रतिशत लखनऊ स्थित प्रबन्ध संस्थानों का दिया गया है। अर्थात् इन संस्थानों में ग्रन्थालयीन बजट प्रावधान उपर्युक्त तालिका अनुसार न्यूनतम २: से लेकर अधिकतम ६: तक (कुछ प्रकरणों को छोड़कर) विद्यमान है। इसी प्रकार (कृष्ण गोपाल : लाइब्रेरी एण्ड इफॉर्मेशन स्टडीज इन साइबर ऐज, पृष्ठ १७२-१७३) पत्रिकाओं को मंगाने (१९९७-९८ वित्तीय वर्ष) में अहमदाबाद द्वारा ३६.२६ लाख रुपये, बैंगलोर ५८.४ लाख रुपये, कलकत्ता ५८.२ लाख रुपये एवं लखनऊ द्वारा ४१.०७ लाख रुपये पत्रिकाओं को अर्जन में व्यय किया। जिनमें संख्या ६९९ भारतीय एवं १७०९ विदेशी पत्रिकाएँ थी इसी प्रकार उपरोक्त सन्दर्भित रोशन रैना की कृति के पृष्ठ ४० से साभार लिया गया है। पाठ्य सामग्री पर होने वाले व्यय को इस उद्देश्य से तालिका क्रमांक ४.३(ब) में दर्शाया गया है। ताकि ग्रन्थों एवं पत्रिकाओं पर होने वाला आनुपातिक व्यय स्पष्ट एवं अनुमानित हो सके। इसके अनुसार अहमदाबाद में पुस्तकों पत्रिकाओं एवं अन्य पाठ्य सामग्रियों पर किया गया व्यय प्रतिशत में २५.३४:७२.९६:१.७० इतना है। जबकि लखनऊ में २४:७६, कलकत्ता २६:७४ तथा बैंगलोर में २७.७३ है। वर्तमान परिप्रेक्ष्य में प्रबन्ध संस्थानों से सम्बन्धित में बजट सम्बन्धी तथ्य उपलब्ध नहीं हो पाने के कारण समावेश सम्भव नहीं हो सका है।

## भारतीय कृषि विज्ञान शोध परिषद् : उद्भव एवं विकास

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(Govt. S.V.N. College Teothar Rewa M.P.)

### प्रस्तावना (Introduction) %

देश में ब्रिटिश शासनकाल के अंतर्गत कृषि के क्षेत्र में विकास हेतु अधिक प्रयास नहीं किया गया। जबकि सकल भारतीय राष्ट्रीय उत्पादन का ४० प्रतिशत उत्पादन कृषि से प्राप्त होता भारत में १२६ कृषि जलवायु के क्षेत्र है और २५ संसाधनप विकास क्षेत्र है। भारत में कृषि के क्षेत्र में ब्रिटिश शासनकाल में विकास की दृष्टि से सर्वप्रथम प्रयास १८८६ में किया गया माना जाता है। जबकि इम्पीरियल बैक्टीरियोलॉजिकल रिसर्च लेबोरेट्री (Imperial Bacteriological Research Laboratory) की स्थापना की गई, १९०५ में ६ कृषि महाविद्यालयों की स्थापना -लायलपुर (अब पाकिस्तान में), पूना, नागपुर, कानुपर, कोयम्बटूर, तथा समोद् (बिहार) में की गई जो अब कृषि विश्वविद्यालय के रूप में परिवर्तित हो गये है।

१९२८ में रॉयल कमीशन ऑन एग्रीकल्चर (Royal commission on agriculture) की संस्तुति पर १९२६ में इम्पीरियल काउन्सिल ऑफ एग्रीकल्चर रिसर्च (Imperial Council of Agriculture Research) की स्थापना की गई। कृषि विकास एवं अनुसंधान का दायित्व राज्य सरकारों का माना जाता था। १९६० तक अनुसंधान, कृषि शिक्षा एवं प्रसार राज्य सरकारों द्वारा व्यवस्थित किकया जाता था।

१९४८ में इम्पीरियल काउन्सिल ऑफ एग्रीकल्चर रिसर्च का नाम परिवर्तित कर इन्डियन काउन्सिल ऑफ एग्रीकल्चर रिसर्च (Indian Council of Agriculture Research- ICAR) रख दिया गया जो कृषि एवं पशु पालन के विकास, अनुसंधान तथा शिक्षा के क्षेत्र में महत्वपूर्ण भूमिका का निर्वाह कर रहा है। दूसरे अधीन ४५ संस्थान एवं शोध केन्द्र सम्पूर्ण भारत में कार्यरत है।<sup>1</sup>

### उद्भव एवं विकास %Origin and Development) :

स्वतंत्रता से पूर्व रॉयल कमीशन ऑफ एग्रीकल्चर (१९२८) की अनुशंसा के आधार पर १९२६ में इम्पीरियल काउन्सिल ऑफ एग्रीकल्चर रिसर्च की स्थापना की गई। स्वतंत्रता के पश्चात् १९४८ में इसका नाम इण्डिया काउन्सिल ऑफ एग्रीकल्चर रिसर्च (Indian Council of Agriculture Research – ICAR) कर दिया गया। कृषि के क्षेत्र में अनुसंधान को प्रोत्साहित करने की दृष्टि से इस परिषद् की स्थापना एक महत्वपूर्ण कदम रहा है।

भारतीय कृषि विज्ञान अनुसंधान परिषद् (Indian Council of agriculture Research – ICAR) की स्थापना का उद्देश्य प्रारंभ में कृषि क्रियाकलापों में समन्वय स्थापित करने हेतु एक केन्द्रीय एजेन्सी के रूप में कार्य करने का था। समन्वय के साथ ही साथ यह कृषि से संबंधित अनुसंधानों को प्रायोजित एवं सहायता प्रदान करने वाली एजेन्सी का कार्य भी करता रहा है जिसे शोध संस्थानों के नेटवर्क के माध्यम से सम्पन्न किया जाता है।

यू.एस.ए. (USA), ब्रिटेन तथा भारत के कृषि वैज्ञानिकों एवं विशेषज्ञों का एक समीक्षात्मक दल (Review Team) की संस्तुति के आधार पर १९६६ में इस परिषद् का पुनर्गठन किया गया और कृषि, पशुपालन (Animal Husbandry) तथा मत्स्य अनुसंधान में कार्यरत केन्द्रीय संस्थाओं की व्यवस्था का दायित्व इसे प्रदान कर दिया गया। परिणामतः सभी केन्द्रीय अनुसंधान जो खाद्य एवं कृषि मंत्रालय के अधीन थे उन सभी को इस परिषद् में सम्मिलित कर

लिया गया जिससे कृषि अनुसंधान को पूर्ण रूप से समन्वित किया जा सके। कृषि विश्वविद्यालयों के विकास तथा प्रोत्साहन का दायित्व भी इस परिषद् को प्रदान किया गया।

१९७३ तक परिषद् केन्द्र के एक कृषि विभाग के रूप में कार्यरत रहा है। किंतु इसे पुनः पुनर्गठित कर पर्याप्त स्वायत्तशासी बना दिया गया। अब यह परिषद् राष्ट्रीय स्तर का एक प्रमुख निकाय है जो देश में कृषि तथा इसे संबंधित क्षेत्रों में अनुसंधान तथा शिक्षा को प्रोत्साहित तथा समन्वित करता है और आर्थिक सहायता भी प्रदान करता है। प्रत्यक्ष रूप से इसका योगदान अत्याधिक महत्वपूर्ण है। इस परिषद् का मुख्यालय नई दिल्ली में है।

कृषि विज्ञान के सभी क्षेत्रों में गहन एवं व्यापक अनुसंधान के परिणामस्वरूप कृषि विज्ञान सूचना व्यवस्था एवं प्रणाली की आवश्यकता भी अनुभव की जाने लगी। १९६६ में इन्डो-अमेरिकन जॉइन्ट स्टडी टीम (Indo- America Joint Study Team) ने राष्ट्रीय कृषि सूचना प्रणाली और एक राष्ट्रीय कृषि पुस्तकालय परिषद् की योजना प्रस्तुत की थी। अतः भारतीय कृषि विज्ञान अनुसंधान परिषद् (ICAR) के अधीन सभी पुस्तकालयों को एक साथ एकीकृत कर दिया गया है।

१९७५ से भारत 'एग्रिस (AGRIS)' प्रणाली में भाग ले रहा है और इन्डिया आउन्सिल ऑफ एग्रीकल्चर रिसर्च राष्ट्रीय निवेश केन्द्र का कार्य करता है।<sup>२</sup>

यह परिषद् सम्पूर्ण भारत में कृषि, बानिकी, मत्स्य एवं पशुविज्ञान के अंतर्गत अनुसंधान एवं शिक्षा को समन्वित करने, मार्ग दर्शन प्रदान करने और सहायता करने वाली एक शीर्षस्थ निकाय है। यह परिषद् विश्व में एक वहुत राष्ट्रीय कृषि प्रणाली है जिसके अंतर्गत ६७ संस्थाना और ४५ कृषि विश्वविद्यालय सम्पूर्ण भारत में फैले हुये है।

यह परिषद् कृषि क्षेत्र में आधुनिक प्रौद्योगिकी का अनुप्रयोग कर शोध और कृषि तकनीकी क्षेत्र में अपनी अग्रगामी भूमिका का निष्पादन कर रही है। देश में हरतिक्रान्ति का विकास कर खाद्य प्रदायकों, बागवानी जिसमें फूल, फल और सब्जियाँ आदि सम्मिलित है उनकी उपज और उत्पादन में कई गुना वृद्धि की गई है।

परिषद् ने कृषि उच्चशिक्षा के क्षेत्र में भी उत्कृष्ट उन्नयन की विशेष भूमिका अदा की है।

### परिषद् के उद्देश्य (Objectives) :

भारतीय कृषि अनुसंधान परिषद् (ICAR) के प्रमुख उद्देश्य निम्नलिखित है-

- कृषि, कृषिवानिकी, पशुपालन, मत्स्यपालन, गृहविज्ञान एवं अन्य उपयोगी विज्ञानों की शिक्षा एवं अनुसंधान के क्षेत्र में महत्वपूर्ण नियोजन, उन्नयन और समन्वय स्थापित करना।
- कृषि, पशुपालन, मत्स्य पालन, गृहविज्ञान आदि से संबंधित प्रकाशनों, सामयिकी प्रकाशनों, सूचना प्रणाली तथा तकनीकी कार्यक्रमों के स्थानान्तरण हेतु एक समाशोधन गृह के रूप में कार्य करना।
- कृषि, वानिकी, पशुपालन, मत्स्य, गृहविज्ञान और अन्य उपयोगी विज्ञानों आदि से संबंधित शिक्षा, अनुसंधान, प्रशिक्षण और सूचना सम्प्रेषण के अन्तर्गत परामर्शदायी सेवाओं आदि का उपलब्ध कराना।
- कृषि से संबंधित ग्रामीण क्षेत्र की विभिन्न समस्याओं के निवारण हेतु अन्य संगठनों जैसे -भारतीय सामाजिक विज्ञान अनुसंधान परिषद् (ICSSR), वैज्ञानिक एवं औद्योगिक अनुसंधान परिषद् भाभा एटॉमिक रिसर्च सेंटर और विभिन्न विश्वविद्यालयों आदि के साथ परस्पर सहयोगी कार्यक्रम विकसित करना।
- सामाजिक हित में कृषि, पशुपालन, मत्स्यपालन एवं अन्य जिन बातों को उपयोगी समझा जाये उसको पूरा करना।

**संगठनात्मक संरचना:**

भारतीय कृषि अनुसंधान परिषद् (Indian Council of agriculture Research – ICAR) भारत सरकार के कृषि मंत्रालय के अधीन कृषि अनुसंधान एवं शिक्षा विभाग के अंतर्गत एक स्वशासी निकाय है। इस परिषद् का मुख्यालय नई दिल्ली में स्थित है। परिषद् द्वारा गठित समिति में निम्नलिखित पदाधिकारी होते हैं जो इसका संचालन करते हैं।

- अध्यक्ष- माननीय कृषि मंत्री भारत सरकार।
- मुख्य कार्याधिकारी- सचिव कृषि अनुसंधान एवं शिक्षा, कृषि मंत्रालय, भारत सरकार।
- परिषद् की गवर्निंग बाडी समस्त प्रकार की नीतियों का निर्धारण करती हैं
- विभिन्न विभागों में भर्ती हेतु कृषि वैज्ञानिक होते हैं।
- परिषद् की समिति में ८ उपनिदेशक होते हैं।
- परिषद् तथा कृषि अनुसंधान विभाग के अधिकारी समिति के संयुक्त सचिव मनोनीत किये जाते हैं।
- परिषद् के अतिरिक्त सचिव एवं वित्त सलाहकार सदस्य के रूप में कार्य करते हैं।
- समिति में २४ सहायक निदेशक सम्मिलित किये जाते हैं।
- समिति में राष्ट्रीय कृषि प्रवर्तन प्रोजेक्ट के निदेशक सदस्य के रूप में कार्य करते हैं।
- कृषि विज्ञान से संबंधित सूचना एवं प्रकाशन के निदेशक भी परिषद् की समिति में सम्मिलित किये जाते हैं।

परिषद् समिति ने अपने अधिकारी क्षेत्र के अंतर्गत आने वाली सभी संस्थानों के प्रशासन एवं अनुवीक्षण के लिये कई संभागीय कार्यालय स्थापित किये हैं।

**परिषद् की महत्वपूर्ण उपलब्धियाँ %Milestones%**

- १९५७ में मक्का (Maize) पर प्रथम अखिल भारतीय समन्वय अनुसंधान प्रोजेक्ट में प्रवर्तन किया।
- १९५८ में भारतीय कृषि अनुसंधान संस्थान को डीम्ड विश्वविद्यालय का दर्जा प्राप्त हुआ।
- १९६० में पंतनगर (उत्तराखंड) में प्रथम राज्य कृषि विश्वविद्यालय की स्थापना की गई।
- १९६६ में भारतीय कृषि अनुसंधान परिषद् (ICAR) की सीमा के अंतर्गत देश के विभिन्न क्षेत्रों में कृषि अनुसंधान संस्थान स्थापित किये गये।
- १९७३ में कृषि मंत्रालय के अंतर्गत -कृषि अनुसंधान एवं शिक्षा विभाग (DARE) की स्थापना की गई।
- १९७४ में पॉण्डीचेरी (Pondicherry) में प्रथम कृषि विज्ञान केन्द्र (KVK) खोला गया।
- १९७५ में कृषि अनुसंधान सेवा और कृषि वैज्ञानिकों के रिक्रूटमेंट हेतु बोर्ड का स्थापना की गई।
- १९७६ 'लैब टम लैंड' कार्यक्रम तथा राष्ट्रीय कृषि अनुसंधान प्रोजेक्ट (National Agriculture Research project –NARP) आरम्भ किया गया।
- १९६५ में इनीशिएशन ऑफ इन्स्टीट्यूट -विलेज लिंकेज प्रोग्राम (Initiation of Institution –Village Linkage Programme- IVLP) प्रारंभ किया गया।
- १९६६ में नई दिल्ली में नेशनल जीन बैंक (National Gene Bank) की स्थापना की गई।
- १९६८ में राष्ट्रीय कृषि प्रौद्योगिकी प्रोजेक्ट (National Agriculture Innovation project –NARP) प्रारंभ किया गया।<sup>३</sup>

**परिषद् की कृषि विज्ञान अनुसंधान में भूमिका:**

भारतीय कृषि विज्ञान शोध परिषद् (ICAR) राष्ट्र में प्रमुख कृषि वैज्ञानिक संगठन है और यह शोध, शिक्षा और विस्तार के लिये उत्तरदायी है। आई.सी.ए.आर. (ICAR) ने विगत कुछ वर्षों में कृषि संबंधी अनुसंधान क्रियाओं में सम्पूर्ण क्षेत्र के उद्देश्यों को पूरा करने के लिये एक नेटवर्क स्थापित किया है जिसमें ५२ केन्द्रीय अनुसंधान संस्थान, ५ राष्ट्रीय ब्यूरो, १० परियोजना निदेशालयों, ६० अखिल भारतीय समन्वित अनुसंधान परियोजनाओं, २७ राष्ट्रीय अनुसंधान केन्द्रों, १० प्रशिक्षण केन्द्र एवं २६२ कृषि विज्ञान केन्द्र स्थापित किये हैं जो सम्पूर्ण राष्ट्र में फैले हुये हैं और राष्ट्रकी कृषि अनुसंधान आवश्यकताओं को पूर्ण करने के लिये आवश्यक सामग्री उपलब्ध कराते हैं। आई.सी.ए.आर. कई अनुसंधान परियोजनाओं को प्रायोजित कर सहायता प्रदान करता है जो राज्य कृषि विश्वविद्यालय और राज्य सरकार के साथ जुड़े होते हैं और कृषि तंत्र में अनुसंधान को भी समर्थन प्रदान करते हैं।<sup>४</sup>

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## THE RIVALRY OF BLACK WOMEN IN THE FICTION OF TONI MORRISON

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### ABSTRACT

*Toni Morrison, a Nobel Laureate, is one of the foremost of twentieth century African-American women novelists whose award-winning novels have captivated the hearts of the common readers as well as the scholars of literature. The present paper attempts to examine and explore Morrison's concept of feminism in relation to her novel Beloved which appeared in 1987. Beloved won the Pulitzer Prize for Literature in 1988, while Morrison as a writer won the Nobel Prize for Literature in 1993. Morrison, in her work, has explored the experiences and roles of black women in a racist and male dominated society. This study analyses Toni Morrison's Feminist project in Beloved. It explores feminist consciousness in the social content of the novel and the mode through which the writer expresses her message. Her heroines are striving to have an identity which is denied to them because of being black and women. Traditionally, women's lives have been organized and manipulated by patriarchy in all ages and all cultures. It is uniformly believed that motherhood and wifehood are the dual crowns of womanhood. And if a woman chooses to define herself other than a wife and mother, she is condemned as reactionaries to destabilize society. Morrison has beautifully depicted these women rebels. A review of critical works on Morrison has also been done and this highlights Beloved as the richest of all Morrison's novels in terms of social concerns and style, for a feminist review This has been proved in our analysis of how she expresses the emergence of the modern African-American woman.*

*Morrison represents the black women, especially in the context of motherhood in slavery and to show how she achieves a deep sense of female identity by mingling history and magic in this representation. For Morrison, literature is a means of clarifying the roles that were obscured in the past and of giving nourishment. Although her main objective is to rescue the black woman that was repressed both in literature and in life, she emphasizes the role of the community and that of the black man in this rescue and shows how community, male, and Female, complement each other in the search for identity.*

Toni Morrison, being a black woman writer, in her novels, shows her concern for and reflection about the destiny of the black women, the African-American culture and their communities. Various themes have been explored by her as, racial discrimination, women friendship, marriage and sex, self growth, evil and goodness etc. It is obvious that the novels of African-American writers, portray suffers of black women. Even sometimes suffers vary, like motherhood, violence, rape, the most important reason that causes their pains, is racism, that is their color. They are discriminated by the

white society because of their God-given colors. They are seen as the objects that do not have any feelings. In novels of Morrison, some black female have the opportunity to find their identity and survive in the hard atmosphere of racial society. However, some black women characters do not dare to object the discrimination and prepare their lives' end. Morrison's eco-feminist concern for nature has seldom been studied. Toni Morrison's "Beloved" shows the history of African American women's views of nature and how the institution of slavery fractured African American relationships with the environment and rendered nature as a place of conflict for slaves. In "Beloved", Toni Morrison, through excavating the relationship between female and nature from the peculiar angle of a woman writer, demonstrates the strong desire of black women to get rid of the miserable fate of slavery and pursue liberation and independence. In this novel Morrison shows the victimized status of both women and nature. Women are considered the first suppressed group, facing this sexism; women's suppression is most pervasive and deepest. No man will relinquish gender advantage as no white relinquishes racist advantage. Social theory should be framed by women, keeping in view issues related to women. The literary work concentrated in this research work is a novel by Toni Morrison i.e. *Beloved*. In her work she explores the plights of women in a male dominated and biased society. *Beloved* documents the lives of African American women who are struggling hard to put their lives back together again, to claim a sense of self that they lost or that they never had to begin with. She presents the unique heritage of African American culture at the center of her intricate and multidimensional narrative. Morrison's novel *Beloved* is the popular and significant works of African-American Literature are examined. It is obvious that the authors' source of knowledge about suffers of the black women is their life experiences in the black community. One can say that being coloured women, Morrison have the advantage of portraying what it is to be a woman of color in the society. It is obvious that their slave ancestors and the years of struggle of woman rights give them the opportunity to create life-like characters in their novels. It is obvious that genders decide the position of people all over the world. This truth charge genders, especially women. If they are not only females but also coloured, it becomes much more difficult to live in any community. They are separated from the society. They have to endure all the violence and racist behaviours of both white men and women. In addition to these, a coloured women not only struggle against racist society, but also she has to suffer at the hands of black men. Being aware of these facts, both famous contemporary writers, Toni Morrison aims to portray the experiences of black women in her novels. Morrison states that the black females are only seen as housemaid or slaves at the hands of White race. Even, the white little children order something and they act as if they have no wish. The white people used to despise African Americans. The coloured women are always viewed as a person who should endure violence and hardness even they are at home. The black women should combat the waywardness of their husbands and children and the racism of whites. *Beloved* focuses on motherhood. *Beloved* tells the story of a mother, Sethe who is a black slave female formerly. She suffers from slavery, racism, violence and rape.

It is lovely based on the story of Mary Garner, a slave who killed her child and attempted to kill herself rather than return to slavery. Likewise, the protagonist of the novel Sethe kills her child and



this murder does not become distant, each time it comes closer. In “Beloved” one can comprehend how difficult it is to be a slave woman at the hands of a slave-holder.

This cannot be denied that the reasons behind Sethe’s murder of her own baby girl emerge due to the brutal sides of slavery. The violent act of Sethe has relation to slavery. When a cruel man called school-teacher becomes the master, the slaves attempt to escape. During this flight some of the slaves die. “Sethe is stopped after she cuts two-year old Beloved’s throat with a hand saw. The child dies. Sethe doesn’t want her children to be taken back into slavery. The memory of past, takes Sethe to the cruel white man during slavery. Schoolteacher’s nephews brutally abuse Sethe sexually, and whipping her back. This incident affects Sethe deeply and she always remembers the viciousness of white man and the murder of her own child. She cannot endure to see her daughter at the hands of this brutality. Therefore, she decides to kill her. I got a tree on my back and a haunt in my house, and nothing in between. The prime and most important example of feminism in *Beloved* by Toni Morrison is the choice that Sethe, the protagonist, makes early in her life, years before the book’s opening. She lived as a slave at Sweet Home, a plantation, and decides to escape. Sethe had sent her three children, two boys and a girl, ahead to Cincinnati to be taken care of by her mother-in-law, Baby Suggs. Eventually, Sethe escapes and makes it to Cincinnati. Soon after, some of the people from the plantation arrive in Cincinnati to take Sethe and her children back to the plantation. Instead of allowing that to happen, Sethe attempts to murder all of her children. She only succeeds in killing her daughter, who is later named “Beloved.” To some, this act of murder is an act of compassion. In Sethe’s eyes, she was keeping her daughter from the miserable life of slavery that she had to endure growing up. This is an example of feminism because Sethe made a choice about whether to let her child live, and she chose not to. Many feminists believe that the woman should have the choice about what to do for the best of her and her children.

The prime and most important example of feminism in *Beloved* by Toni Morrison is the choice that Sethe, the protagonist, makes early in her life, years before the book’s opening. She lived as a slave at Sweet Home, a plantation, and decides to escape. Sethe had sent her three children, two boys and a girl, ahead to Cincinnati to be taken care of by her mother-in-law, Baby Suggs. Eventually, Sethe escapes and makes it to Cincinnati. Soon after, some of the people from the plantation arrive in Cincinnati to take Sethe and her children back to the plantation. Instead of allowing that to happen, Sethe attempts to murder all of her children. She only succeeds in killing her daughter, who is later named “Beloved.” To some, this act of murder is an act of compassion. In Sethe’s eyes, she was keeping her daughter from the miserable life of slavery that she had to endure growing up. This is an example of feminism because Sethe made a choice about whether to let her child live, and she chose not to. Many feminists believe that the woman should have the choice about what to do for the best of her and her children.

Another example of feminism is the fact that the women in the novel are the central characters. Sethe is an independent woman who is able to choose which men she wants to be with. She takes

Paul D as her lover but does not marry him; a very feminist idea. Denver, Sethe's living daughter, is another central character who is fighting her own battles. The fact that these women, along with their issues and struggles, take center stage in this novel makes it a very feminist one indeed.

Through her thematic concerns, she points out the era of slavery as a key point in time when the lives of black women were interrupted and patriarchy subjugated them. Morrison consciously revisits the position of the African-American woman and gives her voice and leadership in the liberation struggle, thus lifting her from the second-class position where her society has placed her. In *Beloved*, she outlines the socio-historical past of the African-American society, clearly highlighting the role of women in the struggle, and in the actual emancipation process. She thus encourages a re-reading of the novel of the slavery era. The study also realizes that the discursive literary space provided by Morrison to her female characters, as they reconstruct their experiences during slavery, is crucial for the emerging image of the black woman in America.

Thus concluding the discussion it could be said that gender plays a significant role in the construction of self. Due to gender politics women are doubly oppressed and to combat this oppression first they have to locate the cause of this oppression and then employ a strategy to deal with it. They have to suffer double oppression, one of patriarchal society and constraints of tradition and the other of cruel institution of slavery that strips them of every right of motherhood as well as of womanhood. Black women in order to come to terms with themselves are fighting for their rights as human beings and as cherished members of the Black society.

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### 3-DS: DARKNESS, DIASPORA, DISINTEGRATING RELATIONSHIPS IN JHUMPA LAHIRI'S SHORT STORY *A TEMPORARY MATTER* IN THE INTERPRETER OF MALADIES

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Jhumpa Lahiri's Diasporic speculation of the world and its inhabitants finds its passage in the darkness as well, as she casts her story in the darkness of light-shading. As ominous as it sounds, in the darkness her characters discover themselves and the sham in their relationship.

Out of the nine tales in Lahiri's short-story collection, *A Temporary Matter* is the most moving, and has been thus written very tenderly, and we feel grief for both the characters, Shoba and Shukumar, as we reach the end: for what they discover about each other, share and lose.

Lahiri begins with the preview of the life of both the characters, Shobha and Shukumar, with emphasis to their life six months back, when Shobha had endured a miscarriage, and how the turn of events had turned their world topsy-turvy. As Shobha the expecting mother and a very dedicated wife had insisted for Shukumar to go to the conference indispensable to his career which he intended to avoid in order to support Shobha but could not and the decision had led towards the miscarriage. Thus, they not only lose their child but also their faith in their relationship, at least from Shobha's side. Their lives become messy and difficult, as they start avoiding each other as strangers, but the power cut changes everything.

The simple notification for load-shading gives us a foretaste of the mutual conflict and the disturbance in the relationship of the couple, as the very thought of sharing the same room, sitting together and the chances of a conversation gives them Goosebumps and the sensation of being trapped due to their guilt, which leads to a quarrel, the only way they could have a conversation and interact.

Their avoidance in the past months after the miscarriage had created an uncharted distance in their relationship, as Lahiri writes:

*These days Shobha was always gone by the time Shukumar woke up... (4)*

-Lahiri, Jhumpa, 'The Interpreter of Maladies'.

In the story, we are spectators to their peculiar relationship and gender roles in the household, as during the past months after the miscarriage Shobha had repeatedly stayed out and kept herself busy with her office-work of editing, and Shukumar had stayed inside the house most of the time. As Lahiri writes:

*The more Shobha stayed out, the more she began putting in extra hours at work and taking on additional projects, the more he wanted to stay in, not even leaving to get the mail, or to buy fruit and wine at the stores by the trolley stop. (2)*

-Lahiri, Jhumpa, 'The Interpreter of Maladies'.

Shukumar and Shobha the main characters represent a Diasporic reversal of gender roles in the story. As Shukumar had become the stay-at-home student who did all the cooking and cleaning and was held responsible in part for the miscarriage, whereas in India, the scenario would have been completely different as the lady (who had the miscarriage) would have been had to bear the full responsibility. Lahiri elaborates the idea of reversal of gender roles as she reveals further to the readers Shukumar's inner-soul and his emotional weakness due to his sad past-experiences, as he had witnessed his own mother fall apart after his father's death, but after the miscarriage and the isolation it was Shukumar, not his wife Shobha, who had fallen apart at the distortion and dissolution of their marriage.

Lahiri also portrays the wife, Shobha, who had turned mentally and emotionally very strong and independent, was an editor and had thrown herself into her work, blamed partly her husband for the miscarriage, which matches more likely the mentality of an Indian man. She had isolated herself completely from her husband, thus, instead of eating dinner with him, she proofread her files while watching game shows. Hence, Shobha had with some deliberation had efficiently and effectively abbreviated rudiments of her own life following the miscarriage she had suffered.

Lahiri again gives us a glance of the reversal of gender role, as ever since the miscarriage the female character Shobha had avoided going inside the baby's nursery within the house which bothered her due to her guilt, while the male character Shukumar had completely shifted himself into that room, as he studied and did his writing work, and even slept there because it comforted him, which is quite contrary to human nature, because it is the mother who is most attached with the child and things relative to it rather than the father.

Lahiri moreover depicts the inner-minds of her characters, as Shobha's alienation from her husband, gives way to the mental conflict occurring inside Shukumar because of their wrecked relationship after the miscarriage, as he could hardly concentrate on his own work of finishing his thesis, which was a necessity for growth in his career; he continuously thought of his wife's behavior and their relationship and hoped for her recovery from her shock, but Alas! Nothing had turned out as he had hoped for, as they had started behaving like strangers living in the same house:

*Instead he thought of how he and Shobha had become experts at avoiding each other....He thought of how he no longer looked forward to weekends, when she sat for hours on the sofa with her colored pencils and her files, so that he feared that putting on a record in his own house might be rude. He thought of how long it had been since she looked into his eyes and smiled, or whispered his name on those occasions they still reached for each other's bodies before sleeping. (4)*

-Lahiri, Jhumpa, 'The Interpreter of Maladies'.

Lahiri further depicts Shukumar's aggravation and torment about their relationship, as he recalls his wife's behavior before the miscarriage, how energetic, romantic and a party person she used to be, how she used to keep the house neat and tidy, and how responsible she used to be, as she always stocked-up the pantry with hand-made food and the store-room with other household material, and now it was she who would completely clutter the house with her own things and her affection towards her husband was mere formality, another shocking reversal of gender role.

And moreover Lahiri portrays that even though Shukumar was the one most mentally-tortured given the situation, he had started to dread his close encounters with his wife and to escape her, he had shifted to the baby's nursery which Shobha avoided.

Lahiri through Shukumar's memories gives us a glimpse of Shobha's psychological condition following her miscarriage, as after returning home from the hospital, she had practically destroyed the whole house and had cried about it later, as her whole world had turned topsy-turvy and she couldn't face the perfection of her house. Lahiri shows her female character's alienation as she writes that after Shobha's miscarriage the only person who had paid them a visit, was her mother who had helped them resettle in the house and also did the house chores.

Towards the climax of the story Lahiri reenters the readers to the characters' present life and introduces the power-cut by the local authorities which forces Shobha and Shukumar to have a small candle light dinner together, thus, they strike up a conversation and decide to play a game (Shobha used to play with her cousins whenever she visited her grandmother in India) each day during the load-shading in the darkness while having their dinner, to tell each other, their hearts' secret. Thus, Lahiri depicts the Diasporic concept of immigrants searching and reaching out for their own culture and traditions their country through Shobha's memories of her native land and her conversations with her cousins and relatives, always mesmerized by the glimmer of America. We also witness the nostalgia of their liberty in the darkness of the room, as the darkness had eventually given them a great chance to open up without facing each other, and also had brightened-up Shukumar's chances to be close to his wife, and to have a better prospective of his wife and himself, but his happiness comes to an end with the end of the power-cut.

Lahiri through the characters' conversations in the darkness not only gives her characters a better 3-D structure but also gives us a glimpse of Americanized concept of independence and freedom with encumbrance to any disturbance or interference from outsiders and their prying eyes. A concept quite intoxicating, as it sometimes complicates and makes it difficult for an immigrant to stay attached to their own cultural essence, and relationships, as Shobha reveals a secret that in the past during her mother-in-law's visit to their American house, she had stayed out drinking with Gillian her colleague, instead of having dinner with her husband and his mother.

Lahiri takes us towards the finale of the story which also creates the ice-breaker in the characters' relationship, as Shobha and Shukumar while playing the 'game of confessions', give away their deepest secrets, therefore, end their psychological torment, and also reveals to the characters

and the readers the very reasons behind their peculiar and alienated behavior; as the miscarriage and the silence between them had finally given Shobha the passage out of their marriage as she had been looking for an apartment to shift, and it was Shukumar who had seen their dead baby boy in the hospital after the miscarriage and had remained silent not to hurt his wife's feelings and had endured all her silence and alienation. After the revelations both the characters cry for their: loses, isolation, alienation, and failure, at last bringing them together. Lahiri's turn of events in the story also reveals to us the extolling of tradition and culture in the name of relationship and the overlapping by Americanized concept of freedom, because the female character Shobha gives us an impression that her concept of marriage with Shukumar was more of an obligation and formality on her part and the baby was the foundation, and when that foundation proved to be only an illusion after the miscarriage, she lost all interest in sustaining the relationship. And Shukumar who seemed symbolic for masculinity reveals that he was more concerned about his marriage than his wife.

Thus, Lahiri superbly with all her concepts of Diaspora through alienation and reversal of gender role, use of theatrical device like the darkness through the power-cut, and various phases and aspects of disintegrating relationships, depicts that darkness is not completely dark, but can be light too, if we try to strike a balance in our life, as it occurs in the lives and relationship of the characters.

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## THE POETRY OF ROBERT FORST: ARTLESS ART OF THE GREAT ARTIST

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Every great poet has defined his theory of Poetry of be understood on that groun a theory of poetry consists of the definition of the form and views on the subject matter. Selection of vocabulary and above all the style, in relation to the purpose of composing poems. Every Poet has his own stand above all the style, in relation to the purpose of composing poems. Every Poet has his own style, his own technique and his own of writing, and after he gives his views in the forms of a theory of poetry.

As far as frost is concerned, he has never cared to give us any complete theory of poetry. But through his views scattered here and there we gather that poetry is for him the clarification of life. Frost always writes on important subject and even, when he writes on unimportant ones, they become important with the touch of the great artist. In order to produce poetry full of substance and significance, he has selected meaningful themes.

His poetry is for making in general. The admirers of nature the reader share the poet's delight to the full extent in cherishing the beautiful aspect of nature. But, it is noteworthy that many other readers find the deeper levels of meaning available in these poems. Which look at first like simple descriptions of nature. In frost the organization of poem is most important. He organizes the poem in such a way that there is general movement from the particular to the general. Thus he attains through suggesting parallels between the outer experiences. His usual way of organizing the poem is to move from a simple experience in nature to a high hint of something profound in relation to life or to the human mind. The touch of seriousness comes as a surprise and yet comes in so casually that it seems to have come in almost by chance as if it is an accidental discovery on the part of the poet himself.

“Putting in the seed”, for example, begins simply with putting in the seed but the worker comprehends quickly and clearly the fundamental passion. Working casually, he at once turns to “barren petals”, and ‘not so barren quit’, and transforms the soft petals, fallen from the apple-tree, into a substance enriching the seeds he plants. The poem is full of action right from the beginning to the end. But through the idiom of pastoral New England Frost conveys the idea of sowing the seeds of courage and hope in loneliness and misfortune. The mountain in “The Mountain”, the black body has taken all the room’ resulting in limited agriculture. The inhabitants of that village cannot do anything against nature. But the strange brook in the New England setting conveys a pervasive symbolic meaning that man has to bow before nature.

“Birches” is the most loved and appealing poems of Robert Frost. Aspects of village life are described through the beautiful descriptions of birches variously. The reader recalls with pleasure, with the poet, the carefree joys of childhood. Common yet made uncommon by the touch of the great artist, with its combination of conflicts and contrasts, fact and fancy, material and spiritual, the poem is simple and rich at the same time. The concluding lines present Frost as a meditator, with a nature’s philosophy of life, and once again the poem reaches the plane of universal experience. There is too much similarity between the poet’s wish to go away from earth and the boy who climbs the birches to the topmost very carefully.

“I’d like to get away from earth a while and then come back to it and begin over”. The situation serves for the poet’s wish to climb to words heaven. The poem is full of philosophical implications. When the petty details of life become unbearable, one should take refuge in the spirit, that is to climb toward heaven but one should come back to earth which is the right place for life. The same technique has been adopted in “The after apple picking” and “Come in”.

Robert believed in the expression of deep emotional expression which possibly for him, makes good poetry. Impulse had its main role in composing poetry. He expressed his views on the title page of one of his poetic Volumes”, West Running Brook”, “A poem begins with a lump in a throat, homesickness or a love-sickness. It is a reaching out toward expression, an effort to find fulfillment. A complete poem is one where an emotion has found its through and the thought has found the words...words that have become deed...”<sup>2</sup>

Frost’s poetic theory found expression in his poems. “Stopping by woods on a snowy evening” is a memorable example. The traveler is going on his way, all of a sudden he is attracted by the enchanting woods and snowflakes. The falling snow evokes an emotional response in the traveller’s mind and the impulse finds expression in the form of beautiful description of the scene Further the emotional impulse is transformed into a thought and the traveler thinks to stop in those ‘lovely’, ‘dark’ and ‘deep’ woods and enjoy nature’s beauty profoundly. But soon he is reminded of the promises he has to keep which are obviously his obligations to others as a human being and the journey of the traveler becomes the journey of life which is very short. Thus the emotion is turned into through which provides an inspiration for actual deeds.

“The Bear’ opens with a nature-picture, the wild animal, avoided by man, enjoys the freedom due to its ignorance of its limitations. The poetic impulse of depicting the wild free animal is suddenly transformed to thought. A grim picture of the human being, who though free, feels himself confined to the limitations created by himself in this universe, strikes the mind of the poet. The frustrated man wishes to cross the suspecting boundaries and to lead a free wild life. The day long lab our of apple picking becomes symbolic of life long effort in “After Apple Picking” and the tiredness of the farmer suggests the weariness of an old man who senses the nearness of the end and last sleep of death.



Frost like emerson prefers impulse to intelligence. Most of his characters are swept away by impulse when they should apply their intelligence. He considers impulse, a better guide to human beings. The wife in “The Impulse”, the traveller in “The Road not taken”, the character in “The hill wife” and “A Serious step lightly taken” act on their impulse and respond to things instinctively rather than intelligently.

The experience of the moment is of the greatest importance to Frost and it is his “momentary stay against confusion”. This experience is tightly connected with past as well as with future incidents in poet's mind. It attains wholeness in itself and produces a thought which becomes universal. Frost is always delighted with the surprise of remembering something “he didn't know he knew”, and after “glad recognition of the long lost”, the poem comes out automatically. It is not words worth's recollections in tranquility, but it is the unexpected that keeps growing and producing the poem.

The thought glides within and it comes to the general from the particular. Frost vivifies the stone wall (in “Mending wall”) and every line of the poem moves with symbolic significance and the theme becomes universal. This technique is of gradually unfolding various layers of meaning according to his own understanding and his own experience of life. There is something lively that entraps the reader and he indulges in his own thoughts and according to his experiences, he makes out the meaning by developing his ideas. It is noteworthy that readers of different kinds, find new modes of meaning in his poetry, and it is rather the results of his extraordinary technique Frost employs and thus his poetry is always lively and profound for the people of all ages and times. We see that when the experience is ripened, the personal becomes general and the local becomes universal.

Frost's poems are loved for their simple language and easy style. Inspire of being a modern writer, he did not pay much heed to the experiments being made by the imagists, nor did he strive after the hyperbolic and elaborate mythic references which have enriched and complicated the artistic works of Yeats, Eliot, Pound and other modern writers. For conveying things to everybody, he has successfully used simple forms. But here again we should bear in mind that Frost always wrote poetry conveying and suggesting moods and ideas, apart from the explicit meaning. His style is not that of a scholar, he uses mostly the language of a common man. But such is his skill in creating situations and context, that the simple expression carries and conveys depths of meaning to the careful reader.

He has correctly been compared to Wordsworth who also selects incidents and situations from common life and presents them in common language – easily comprehensible, lucid like heart – felt passion. Frost preferred for poetry the qualities of intimate conversation to those of poetic diction, he uses words which seem to be natural and appear sincere. The following statement from Frost makes his attitude clear, “Words that are the product of another poet's imagination cannot be passed off again, they have done their work. .... I use only the words. I find in conversation, making them poetic as I can with power to command”.<sup>3</sup> Frost thus uses a simple and undecorated diction

very close to common speech. Very often he suggests poetic meaning in subtle and delicate ways. There are suggestions in casualness. The reader has to be alert, otherwise he is likely to miss complexities interwoven in his poems. There is a ‘teasing indirectness and casualness in his way of putting his thoughts “In wild grapes” ‘ the brother and the sister are enjoying the game of swinging on the birches. The small girl finds herself in some distress when a birch ‘ ran off with her into air because she had not learnt to let go with her hands. Years later she realizes that she still has not learnt to let go with the hands, or with the mind or with the heart. The contraries of the water ways in “west running brook’, leads to talk of the contrariness in beings.

His is the impression of a simple man speaking of simple things. This effect can be noticed in his style. “He finds more beauty in speaking notes than in singing note”<sup>4</sup> The conversational style has been used in most of his dramatic lyrics. His is a “middle style” – neither too tough and complicated nor too rough to be used for poetic purpose-much of the appeal of Frost’s poetry is due to this apparent artlessness which controls art. His poems provide numerous fine examples of the effectiveness of this quality of understatement. Serious concerns emerge casually (as we have seen earlier) as they glide along with the movement of the poem. It is the style of an ordinary writer but becomes full of grandeur by his artistic touch.

Frost was very particular about the sound of sense. In one of his interviews. Frost conveyed his views..... “.....the sense of every meaning has a particular sound which each individual is instinctively familiar with and without at all being conscious of the exact words that are being used is able to understand the thought, idea or emotion that is being conveyed..... to me a sentence is not interesting merely in conveying a meaning of words. It must do something more, it must convey a meaning of sound.”<sup>5</sup>

Frost believed that all great poetry was built and produced on the foundation of ‘Sound posturing.’ Various devices of sound provide the reader a better understanding. One thing is certain regarding that there is no hint of strain in any kind of poetry written by Frost, whether it be a sonnet with liberties, a dramatic lyric, a couplet, or a triplet, free blank verse, rhymed or unrhymed Poetry, it is always simple and rich at the same time. After better acquaintance his poems turn out to be in many instances rich in hidden meanings.

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3. Edward Connery Latham (ed.) Interviews with Robert Frost. (London, Jonathan Cape, 1967, P 26
4. Didley Nilce and Robert C. Pooley, (eds), “Twentieth Century Poetry”, Literature and life in America, Scott, foreman and Company, New York, 1936), P 640.
5. Interviews with Robert Frost, P 6

## स्वतंत्रता आंदोलन में नमक सत्याग्रह की प्रासंगिकता

डॉ. नीरज गोयल

सहायक प्राध्यापक इतिहास

विजयाराजे सिन्धिया शासकीय कन्या स्नातकोत्तर महाविद्यालय मुरार, ग्वालियर म.प्र.

सन् १९२६ ई. का वर्ष, भारतीय राष्ट्रीय आंदोलन के इतिहास का महत्वपूर्ण वर्ष रहा है। देश में स्थान-स्थान पर मजदूर हड़ताल कर रहे थे, किसान अपने अस्तित्व के लिए संघर्ष कर रहे थे, विश्वव्यापी आर्थिक संकट ने भारतीय आर्थिक व्यवस्था को झकझोर दिया था। साइमन कमीशन के बहिष्कार और लाला लाजपत राय के बलिदान ने देश को एक नया जोश प्रदान किया था। मेरठ षडयंत्र केस ने देश में शोषण के विरुद्ध मजदूरों और किसानों में एक नई जागृति उत्पन्न की थी। अंग्रेजी सरकार की समस्त शक्ति साम्यवाद तथा क्रांतिकारी आंदोलन को दबाने में संलग्न थी। इस वातावरण ने राष्ट्रीय नेताओं में एक नवीन चेतना उत्पन्न करके उन्हें देश भर में फैले दमनचक्र के विरोध में एक नई रणनीति अपनाने के लिए बाध्य कर दिया था।

सन् १९२७ ई. का 'पूर्ण स्वतन्त्रता' का प्रस्ताव जिसे कलकत्ता कांग्रेस (१९२८) ने रद्दी की टोकरी में डाल दिया था, जिसे सन् १९२६ ई. के कांग्रेस के लाहौर अधिवेशन में पूर्ण उत्साह के साथ स्वीकार कर लिया गया। इस अवसर पर पं. जवाहरलाल नेहरू ने अपने अध्यक्षीय भाषण में कहा था, हमारे लिए स्वाधीनता का अर्थ ब्रिटिश प्रभुत्व और ब्रिटिश साम्राज्य से पूर्णतः मुक्त होना है .....तथा कांग्रेस को यह स्वीकार नहीं है, कि ब्रिटिश संसद हमें किसी प्रकार के निर्देश दे।<sup>१</sup> कांग्रेस अधिवेशन ने सविनय अवज्ञा कार्यक्रम चलाने के लिए जिसमें कर न देना भी सम्मिलित था, का अधिकार, अखिल भारतीय कांग्रेस कमेटी को अधिकृत किया कि "वह जब और जहाँ चाहे, आवश्यक प्रतिबन्धों के साथ सविनय अवज्ञा तथा करबंदी कार्यक्रम प्रारम्भ कर दे।"<sup>२</sup> परन्तु जिन प्रश्नों को अधूरा छोड़ दिया गया था वह थे- स्वतंत्रता कैसे प्राप्त की जाए? तथा सविनय अवज्ञा कार्यक्रम कब और कैसे प्रारम्भ किया जाए? पहला प्रश्न तर्क से संबंधित था तो दूसरा भावनाओं से, और यही इसमें भिन्नता का कारण था।

जनता की प्रतिक्रिया जानने के लिए १९२६ ई. की लाहौर कांग्रेस ने, २६ जनवरी १९३० ई. को स्वतंत्रता दिवस मनाने का निश्चय किया, जिसमें इस आंदोलन के समर्थकों को जन आन्दोलन और स्वतन्त्रता की प्रतिज्ञा लेनी थी।<sup>३</sup> इस प्रकार आयोजित किये जाने वाले स्वतंत्रता समारोहों से जनता में पूर्ण स्वतंत्रता तथा अधिकतम त्याग की भावनाओं को प्रोत्साहन मिलने की संभावनाएँ थी। कांग्रेस द्वारा इस प्रकार के कार्यक्रम को प्रारंभ करने का एकमात्र उद्देश्य था कि १९२०-२१ के असहयोग आन्दोलन की विफलताओं के बाद राष्ट्रीय स्तर पर एक ऐसा जन आंदोलन प्रारम्भ किया जाए जिससे कांग्रेस की प्रतिष्ठा को संबल मिले और शासन व्याकुल हो उठे। इसके लिए जननायक गाँधी को ही, एक बार पुनः आंदोलन चलाए जाने के समस्त अधिकार सौंप दिए गए। गाँधीजी ने भी मौखिक रूप से कांग्रेस और जनता को यह आश्वासन दिया कि आंदोलन (जैसा कि चौरी चौरा काण्ड के बाद हुआ

था) स्थगित या समाप्त नहीं किया जाएगा।<sup>४</sup> किन्तु, अभी भी अपनी प्रस्तावित योजना को लेकर गाँधी जी निश्चित नहीं थे, क्योंकि जब रविन्द्रनाथ ठाकुर ने जनवरी १९३० ई. में उनसे पूछा कि इस नये वर्ष में वह देश को क्या देने वाले हैं? तो गाँधी जी का उत्तर था- "मैं रात-दिन व्यग्रतापूर्वक सोच रहा हूँ, परंतु मुझे घोर अंधेरे में प्रकाश की कोई किरण दिखाई नहीं देती।"<sup>५</sup> वास्तव में, गाँधी जी स्वयं प्रस्तावित आन्दोलन की प्रस्तावना के अनजान थे। वे तो जनता तथा सरकार के मनोभावों को पढ़ने का प्रयास कर रहे थे और जनता को मनोवैज्ञानिक रूप से सरकार के विरुद्ध तैयार कर रहे थे।

२६ जनवरी १९३० ई. को जनता ने जिस उत्साह से स्वतन्त्रता दिवस मनाया और जिस गंभीरता से स्वतंत्रता के लिए प्रतिज्ञा ली, वह उसकी गहन भावना और बौद्धिक क्षमता की परिचायक थी। प्रतिज्ञा लेने वाले समूह में से शायद ही कोई जनता था कि यह कैसे प्राप्त हो सकती है।<sup>६</sup> फिर भी कांग्रेस के नेतृत्व में स्वतंत्रता दिवस पूर्ण गरिमा से मनाया गया, जैसे कि देश को स्वतंत्रता प्राप्त हो ही गई हो।

स्वतंत्रता प्राप्ति के लिए जनता की ललक को देखकर गाँधी जी को अंधकार में प्रकाश की वह किरण मिल गई जिसकी उन्हें तलाश थी। उन्होंने तुरन्त, यंग इंडिया के माध्यम से सरकार के सामने प्रशासनिक सुधारों के लिए ग्यारह सूत्री प्रस्ताव रख दिया। जिसमें पूर्ण नशाबन्दी, भूमि लगान कम करना, नमक कर का उन्मूलन आदि की माँग की गई थी और कहा गया था कि यदि इन्हें स्वीकार कर लिया जाता है तो सविनय अवज्ञा आन्दोलन प्रारम्भ नहीं किया जाएगा।<sup>७</sup> गाँधीजी की इन माँगों को सरकार ने तो अस्वीकार कर ही दिया, साथ ही कांग्रेस के नेता भी गाँधीजी की इन माँगों से असमंजस में थे। पं. जवाहर लाल नेहरू ने अपनी आत्मकथा में लिखा है कि, "आश्चर्य की बात थी गाँधी जी की अपनी ग्यारह शर्तों की घोषणा। जब हम स्वतंत्रता को अपना लक्ष्य बनाकर बात कर रहे थे तब इन सुधारों की क्या तुक हो सकती थी।"<sup>८</sup> इसी प्रकार के विचार अन्य नेता भी प्रकट कर रहे थे।

आलोचनाओं से दूर, गाँधी जी अपनी राजनीति तैयार करने में लगे थे। उन्होंने २ मार्च १९३० ई. को भारत के वायसराय लार्ड इरविन को अपने अगले कदमों से परिचित कराने के लिए, एक अंग्रेज आश्रमवासी रोनाल्ड रोल्स के हाथों, एक पत्र भेजा, जिसमें ब्रिटिश राज के अधीन भारत के शोषण तथा गरीबी का वर्णन किया गया था, साथ ही भविष्य के लिए चेतावनी भी दी गई थी, "मैं नमक कानून के ऐसे प्रावधानों को तोड़ने के लिए आश्रम के ऐसे सहकर्मियों के साथ निकलूंगा, जिन्हें अपने साथ रख सकता हूँ। मैं नमक कर को गरीब व्यक्तियों के लिए अत्यधिक अन्यायपूर्ण मानता हूँ, क्योंकि स्वतंत्रता आन्दोलन की अनिवार्यता इस देश के गरीबों के लिए है, उसकी शुरूआत इस बुराई को दूर करने से ही होगी ..... यदि आप इन बुराईयों से निपटने का कोई प्रयास नहीं करते तो इस माह की १२ तारीख को नमक कानून तोड़ने के लिए ..... मैं अपना कदम उठाऊँगा।"<sup>९</sup>

वायसराय इरविन के निजी सचिव जी. कनिंघम ने, गाँधीजी के पत्र के उत्तर में लिखा, "यह जानकर खेद हुआ कि आप ऐसा कदम उठाने की सोच रहे हैं जो स्पष्टतः कानूनों का उल्लंघन है और उससे देश की शान्ति भंग होने का भय है।"<sup>१०</sup> इस प्रकार के पत्रोत्तर से गाँधीजी को अत्यन्त कष्ट हुआ और उन्होंने कहा, "मैंने रोटी की माँग की थी और मुझे पत्थर मिला। अंग्रेज जाति सिर्फ शक्ति की भाषा समझती है।"<sup>११</sup>

नमक कर वैसे तो अधिक नहीं था, परंतु उसका सारा बोझ देश के गरीब व्यक्तियों पर ही पड़ता था। लेकिन नमक राष्ट्रव्यापी संघर्ष का रूप लेगा या नहीं, इसमें गाँधीजी के निकटतम साथियों को भी गहरा सन्देह था।<sup>१२</sup> नमक अचानक एक रहस्यपूर्ण, शक्तिशाली रास्ता बन गया था। नमक कर पर हमला होना था, नमक कानून को

तोड़ना था। हम हैरत में पड़ गए। नमक का राष्ट्रीय संग्राम से हम कुछ मेल न बैठा सके। मगर हमारे पास बहस का मौका नहीं था, क्योंकि घटनाचक्र तेजी पर था।<sup>92</sup> ऐसा पं. जवाहरलाल नेहरू का कहना था। मोतीलाल नेहरू ने मजाक करते हुए कहा, "उपवास और चर्खे की तरह नमक भी महात्मा गाँधी का एक और सोशा (शुगल) बन गया है।"<sup>93</sup>

महात्मा गाँधी इन सब आलोचनाओं से दूर नित्य-प्रति घटित होने वाली घटनाओं के आधार पर अपनी योजनाओं को अंजाम देते जा रहे थे। उन्होंने ५ मार्च, १९३० ई. की रात्रि को प्रार्थना के समय, घोषित किया कि वह १२ मार्च की सुबह को अपना पहला मार्च स्वयं सेवकों के साथ प्रारम्भ करेंगे। वह अपने साथ केवल पुरुष साथियों की ही ले जाएंगे। ....औरतों के पास स्वयं को सत्याग्रह में डालने के लिए काफी समय है।<sup>94</sup>

गाँधीजी आन्दोलन प्रारम्भ को न कर पाए थे कि सरकार की व्याकुलता बढ़ गई और उसने ७ मार्च १९३० ई. को सरदार पटेल को गिरफ्तार करके जेल भेज दिया। सरकार द्वारा पटेल की गिरफ्तारी का कारण यह समझा जाता है कि उधर तो गाँधीजी शुद्ध नैतिक ढंग की तैयारी कर रहे थे, उधर पटेल अपने गुरु के रास्ते में आने वाली समस्याओं और संकटों के लिए तैयार होने की प्रेरणा के लिए गाँवों में पहुँच चुके थे। सरकार को ऐसा महसूस हुआ कि यह तो १९०० वर्ष पहले ईसा मसीह का दूत जॉन बैप्टिस्ट है।<sup>95</sup>

आखिर इंतजार का समय समाप्त हुआ। 'सफलता अथवा मौत' के नारे के साथ गाँधी जी, १२ मार्च १९३० की सुबह, ६ बजकर ३० मिनट पर नमक आन्दोलन का प्रारम्भ ७६ साथियों के साथ साबरमती आश्रम से कर दिया।<sup>96</sup> २४१ मील लम्बा रास्ता, २४ दिन में, अनेक गाँवों से गुजरते हुए, सार्वजनिक सभाओं को सम्बोधित करते हुए पार करना था। जैसे सत्याग्रही जत्था आगे बढ़ता गया देशवासियों में राष्ट्रीय चेतना की लहर फैलती जा रही थी। एक दुबली-पतली किसान सी दिखती आकृति, अपनी छड़ी के सहारे कदम रखते हुए, गाँधीजी जैसे-जैसे आगे बढ़ रहे थे, पूरी राह में ग्रामीण जनता उनके दर्शन के लिए उमड़ती जा रही थी .....एक शान्तिपूर्ण कारवाँ डाँडी तट की ओर बढ़ रहा था।<sup>97</sup>

कूच प्रारम्भ करते समय एक सभा को संबोधित करते हुए गाँधीजी ने कहा था, अब पासा पलट चुका है, और हम पीछे नहीं लौट सकते .....मैं जानता हूँ कि आप में से कुछ लोगों को डर है कि हमारी जमीनें जप्त कर ली जाएँगी। परंतु जप्ती से क्या होगा? क्या वे लोग आपकी जमीन ब्रिटेन ले जाएँगे? 'मगर आप विश्वास रखिए, तब समस्त गुजरात आपकी पीठ पर हाथ रखकर खड़ा हो जाएगा।'<sup>98</sup>

उधर संपूर्ण भारत में राष्ट्रीयता की लहरें फैलता जा रही थीं, गाँधीजी का कारवाँ जिस भी गाँव से होकर गुजर जाता था वहाँ के ग्राम अधिकारी अपने पदों से त्यागपत्र दे देते थे। गाँवों को आगवानी के लिए सजाया जाता था। लोग उनके कारवाँ से जुड़ते जा रहे थे। भारत का वायसराय इरविन बेबस था। उसने १३ मार्च १९३० ई. को डब्ल्यू.वेन को एक पत्र में अपनी किम-कर्तव्य-विमूढ़िता को प्रदर्शित करते हुए लिखा, "इस समय मेरा पूरा ध्यान केवल गाँधी पर लगा हुआ है, मेरी यही चिन्ता है कि उसके साथ समुचित कार्यवाही करने की मुझे कोई युक्ति मिले।" ब्रिटिश भारत के वायसराय का उक्त कथन उसकी चिन्ता और व्याकुलता का परिचायक है, यह कथन इस बात का भी संकेत है कि डाँडी यात्रा के एक दिन बाद ही जनता का किस कदर समर्थन गाँधी को मिल गया होगा कि वायसराय तक चिन्तित हो उठा।

गाँधीजी इस बात को जानते थे कि सरकार आन्दोलन की लोकप्रियता को देखकर चुप नहीं बैठेगी। वह दमन का रास्ता भी अपनाएगी और उनको गिरफ्तार भी करेगी। उन्होंने इस बात को स्पष्ट कर दिया था कि उनकी गिरफ्तारी के बाद जनता को शान्त नहीं बैठना है। प्रत्येक सत्याग्रही को निम्न में से किसी एक अवस्था में अवश्य होना है- (१) वह जेल में हो या उस जैसी अवस्था में हो। (२) वह सत्याग्रह कर रहा हो अथवा (३) वह स्वराज कार्य को आगे बढ़ाने के उद्देश्य से चरखा चलाने या किसी रचनात्मक कार्य में जुटा हुआ हो।<sup>२०</sup> गाँधी जी ने आन्दोलन के दौरान ही इस बात को भी निश्चित कर दिया था कि उनकी गिरफ्तारी की स्थिति में सत्याग्रह का नेतृत्व कौन करेगा।

३ अप्रैल १९३० ई. को गाँधी जी विभिन्न पड़ावों को पार करते हुए नवसारी पहुँचे जहाँ एक सभा को संबोधित करते हुए उन्होंने कहा "या तो जो मैं चाहता हूँ उसके साथ लौट जाऊँगा अन्यथा मेरा मृत शरीर समुद्र में बह जाएगा।"<sup>२१</sup> ५ अप्रैल की शाम को यात्रा-दल डाँडी पहुँच गया। ६ अप्रैल की सुबह महात्मा गाँधी ने डाँडी समुद्र तट पर, अरब सागर के जल में प्रवेश कर स्नान किया।<sup>२२</sup> ठीक ८ बजकर ३० मिनट पर एक छोटे ढेर से प्राकृतिक नमक का एक ढेला उठाकर नमक कानून को भंग किया। यात्रा में गाँधीजी के साथ चल रहे पत्रकार लुई फिशर ने कहा था "एक शक्तिशाली सरकार को सार्वजनिक रूप से चुनौती देते हुए चुटकी भर नमक उठाना और अपराधी बन जाना, इसके लिए एक महान कलाकार की सूझ-बूझ, शान और प्रदर्शन-क्षमता आवश्यक थी।"<sup>२३</sup> नमक कानून तोड़ने के बाद गाँधीजी ने एक प्रेस वार्ता को सम्बोधित करते हुए कहा था, "नमक कानून को जब विधिवत भंग कर दिया गया है। अब हर कोई नमक कानून के अन्तर्गत सजा भुगतने का खतरा मोल ले सकता है और जहाँ चाहे और जब सुविधा देखे, नमक बना सकता है।"<sup>२४</sup>

संपूर्ण भारत में नमक बनाया जाने लगा। किसी एक के स्थान पर नहीं वरन् समस्त भारतवासी कानून तोड़ने में बाजी मार लेना चाहते थे। जो लोग नमक को लेकर गाँधी की आलोचना करने में पीछे नहीं रहे थे वही अब सबसे आगे थे और नमक कानून भंग करके जेल जा रहे थे। जवाहरलाल नेहरू ने लिखा, "जब हमने देखा कि लोगों में उत्साह उमड़ रहा है, तो हमें कुछ शर्म महसूस हुई, क्योंकि जब गाँधी जी ने इस तरीके को तजबीज पहले-पहल रखी थी तब हमने उसकी कामयाबी में शक किया था। हमें आश्चर्य होता था कि इस व्यक्ति में लोगों को प्रभावित करने और उनसे संगठित रूप में काम करवाने की कितनी अद्भुत सूझ है।"<sup>२५</sup>

नमक सत्याग्रह संपूर्ण देश में फैल चुका था। सरकार की प्रतिक्रिया भी दिन-प्रतिदिन उग्र होती जा रही थी। सभाओं और जलूसों पर प्रतिबन्ध लगा दिया गया। गिरफ्तारी, लाठी और गोली का दौर प्रारम्भ हो गया। जैसे अध्यादेश और सरकारी प्रतिबन्ध बढ़ते गए, वैसे-वैसे उन्हें तोड़ने की भावना भी तीव्र होती गई। गाँधी जी की बढ़ती लोकप्रियता सरकार के लिए खतरा बनती जा रही थी। विवश होकर सरकार ने ४ एवं ५ मई १९३० ई. की रात्रि को गाँधीजी को गिरफ्तार कर लिया और बिना मुकदमा चलाए ही जेल में डाल दिया। लेकिन आन्दोलन समाप्त नहीं हुआ, निश्चित कार्यक्रम के अनुसार दूसरे लोगों ने नेतृत्व ग्रहण कर लिया।

नमक सत्याग्रह तो देर-सबेर समाप्त होना ही था क्योंकि शासन की शक्ति के सामने बेबस जनता कितना दमन सहन करती। हमारों नेता, लाखों लोग जेलों में डाल दिए गए। लोगों की संपत्ति राजसात कर ली गई। गोली और लाठी का प्रयोग तो आम बात थी। प्रश्न यह था कि गाँधीजी द्वारा प्रारम्भ किए गए इस जन आन्दोलन से कांग्रेस को, भारत की जनता को, और स्वतंत्रता आन्दोलन को क्या लाभ पहुँचा? तो इसके उत्तर बहुत आसान थे।

इस आन्दोलन से भारत का एक बड़ा भाग जुड़ गया। लोगों में एकता और संगठन क्षमता का जज्बा उत्पन्न हुआ। कांग्रेस चर्चा का विषय मात्र न रहकर भारत के प्रत्येक व्यक्ति के मस्तिष्क में घर कर गई। कांग्रेस ने भी 'सत्याग्रह' को राजनीति में इस्तेमाल किया जाने वाला एक कारगर तरीका समझ लिया। इस आन्दोलन ने देश विदेश में दमन के विरोध में उठी आवाज को नया सम्मान प्राप्त कराया। सत्याग्रह कांग्रेस की रणनीति का एक अभिनव प्रयोग बनता चला गया। जन समर्थन से कांग्रेस में जो आत्मविश्वास आया उससे कांग्रेस की भावी दिशा निरन्तर उग्र और क्रांतिकारी होती गई। भारत की पूर्ण स्वतन्त्रता के लिए इस आन्दोलन ने सफलता के द्वार खोल दिए। महिलाओं की भागीदारी के रूप में गाँधी और देश को नवीन हथियार मिले। घर की चार दीवारी से निकलकर महिलाओं ने इस आन्दोलन में भाग लिया था। महिलाओं को घर से निकालना और उनका स्वतंत्रता आन्दोलन में भाग लेना गाँधी की महान सफलता थी। गाँधी जी का व्यक्तित्व एक दूरदर्शी जननेता के रूप में निखर कर सामने आया। गाँधी जी कांग्रेस के न रहकर कोटि-कोटि जनता के प्रतीक बन गए। गाँधी स्वतन्त्रता के प्रतीक बन गए। नमक ने गाँधी को आगे की राजनीति का रास्ता दिखाया जिस पर बढ़कर भारत की स्वतंत्रता का मार्ग जाता था।

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