

ISSN: 2348-1390

NEW MAN

INTERNATIONAL JOURNAL OF
MULTIDISCIPLINARY STUDIES

VOL. 4 ISSUE 4 APRIL 2017

A REFEREED AND INDEXED E-JOURNAL

IMPACT FACTOR: 3.012 (IIJIF)

Chief Editors
Dr. Kalyan Gangarde

NEW MAN PUBLICATION
PARBHANI (MAHARASHTRA)

Contact: +91 9420079975 +91 9730721393 nmpublication@gmail.com

VOL. 4 ISSUE 4 APRIL 2017

www.newmanpublication.com

Full Journal Title:	NEW MAN INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY STUDIES
FREQUENCY:	MONTHLY
Language:	ENGLISH, HINDI, MARATHI
Journal Country/Territory:	INDIA
Publisher:	NEW MAN PUBLICATION
Publisher Address:	A/108, Brahma Apt., Near Dattadham, Parbhani - 431401
Subject Categories:	LANGUAGES, LITERATURE, HUMANITIES , SOCIAL SCIENCES & OTHER RELATED SUBJECTS
Start Year:	2014
Online ISSN:	2348-1390
Impact Factor:	3.012 (IIJIF)
Indexing:	Currently the journal is indexed in: Directory of Research Journal Indexing (DRJI), International Impact Factor Services (IIFS) Google Scholar

NMIJMS DISCLAIMER:

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

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

CONTENTS

1. Feminine Fire in the Female Protagonists of Manju Kapur's Novel, *A Married Woman*
Manzoor Ahmad Wani & Dr Riyaz Ali
2. Diaspora: Its Innate Behavioral Patterns like Space, Identity and Domesticity
Showkat Ahmad Sheikh
3. Search for Alternatives in Margaret Atwood and Anita Desia
Dr. Arshad Ahmad
4. The Genre of Wickedness Never Changes
Anagha Joy & Shah Alam
5. Comparative Analysis of *Five Point Something* and its Cinematic Adaptation *Three Idiots*
Sandhya R. Patil
6. Clashes Between Tradition And Modernity In Kamala Markandaya's Novel 'Nectar In A Sieve'
Archana Yadav
7. A Study of Contribution of Maharashtra Center for Entrepreneurship Development (MCED) in Industrial Development
Dr.V.S.Kshirsagar
8. Indian Pharmaceutical Industrial Contribution and Competition
Mohd Azhar-Ud-Din Malik
9. An Analytical Study Of Judicial Activism In India And Its Role In Protection Of Human Rights
Dr.Anjali Sharma & Siddharth Tiwari
10. Financial Inclusion: An Overview of Credit Penetration to Agricultural Sector in India
Mr. Vijay V. Khandare
11. हिंदी से मराठी भाषा शिक्षण में अपसरण
डॉ. अर्चना बलवीर
12. लोकप्रिय संस्कृति : वैश्विक भारतीय डायस्पोरा के जुड़ाव का माध्यम
डॉ. मुन्नालाल गुप्ता
13. मानव अधिकारों की अवधारणा
डॉ. गीता दुबे
14. संस्कृति और लोक साहित्य का दर्पण – अवधी भाषा
डॉ. (श्रीमती) वसुधा अग्रवाल
15. महिला उद्यमिता विकास की चुनौतियां एवं संभावनाएं
डॉ. विभा वासुदेव
16. महात्मा गांधी राष्ट्रीय ग्रामीण रोजगार हमी योजनेचे मूल्यमापन
वैशाली मारोतराव भोजने
17. Four Poems - **Gautam Karamkar**

1.

**FEMININE FIRE IN THE FEMALE PROTAGONISTS OF
MANJU KAPUR'S NOVEL, A MARRIED WOMAN**¹Manzoor Ahmad WaniResearch Scholar
Jiwaji University, Gwalior (M.P) India²Dr Riyaz AliPrincipal
Govt. College Phoop, Bhind (M.P) India**Abstract**

Manju Kapur's novels reveal a relentless search for personal identity, women's senseless compulsion to know their personhood and their roots of happiness and peace. These women trace the different stages of their life and career, evolve the life principle that gives unity to their life. The journey of their mind is constant shuttling between the philosophical, traditional past and the psychological present which is an attempt at the reconciliation of opposites with an uncommon detachment, Kapur's novels suggest the quest in twofold, Kapur searches for a coherent system of thought to explain the tragic, stoic sufferings of women's existence and to offer a mode of release. She is equally concerned with the predicament of women who struggle in articulating their voice as a women and their place in the contemporary society. Therefore, in this context, the socio-politico-cultural, patriarchal heritage is both an acquisition and a challenge and they while seeking sustenance in the past, are compelled to find their own voice of self-reliance, self-assertion and self-expression and establish their personal idiom and image. The search for their own position and selfhood, their feminine voice of protest is necessarily related to ceaseless exploration of contemporary society.

Keywords: Philosophical, Traditional, Psychological, Reconciliation, Coherent System, Sufferings, Predicament, Contemporary Society, Patriarchal Heritage, Self-reliance.

Manju kapur's novel *A Married Woman* dramatizes the struggle and survival of women. She reveals the helplessness of women who attempts to fashion her own identity. Women characters cannot capitalize on their identities as independent women because the male-dominated society in which they exist disallows this identity. Astha's conversion into a devout Hindu wife is the institutional refashioning of her identity. The only identity allowed to women are daughters, mothers, housewife or homemaker, these roles make the women's sphere as a housebound wife for her within the institution of her marriage. It is conveniently ignored here that for males a relative degree of autonomy is retained even within the identity of husband and the institution of marriage. Thus marriage in Kapur's novels is an institution which seems to embody all male favoring equations of power. She points out the fact that mere economic freedom will not emancipate women like Astha of *A Married Woman*. Socio-religious culture should not be conducive enough for the development

of her personality; Astha aspires for her traditional concept of women's subservience and enslavement.

Manju Kapur's *A Married Woman*, is heavily plotted, the novel traces the life of Astha from her young adulthood through her early middle years. In the process she dates with a couple of young men of her own choice and discovers the joys of intimacy with her husband, begets children, yet grows distant from him, and struggles to become a painter, much against the wishes of her husband and her other family members she becomes a social activist, and falls in love with a woman, and finds herself sort of more. In the Indian context this is something very strange and unheard of in Indian fiction except of course in movies like Deepa Mehta's *Fire*.

The female protagonist of the novel Astha who is the daughter of an educated father and an orthodox mother, has an earnest desire for peaceful co-existence in the family, but she is discriminated against and subjugated at her in-law's house. Her marriage with Hemant, the son of a government official in Delhi, does not prove to be based on mutual co-operation and understanding. She is compelled to be an enduring wife and sacrificing mother, like a holy cow in the status of married women. It leads to her physical exploitation and emotional starvation. Being deprived of her emotional fulfillment, she frantically searches for it and turns to lesbianism. Manju Kapur in her novel *A Married Woman* through the protagonist-Astha, has carved out an independent life of the women for self-fulfillment and advocated for inter-religious marriage and female-female bond contradictory to the patriarchal norms of traditional society.

Astha had the infatuation of adolescent period like any other girl, both they are turned into oblivion she has to start different life after her marriage with Hemant. She is disillusioned with her husband's love for her. Family matters are not right with her. Her mother-in law likes her to be enduring and sacrificing women like traditional wives and mothers. She is always under pressure of work and suffocating with her responsibilities to meet everybody's need. She is "always adjusting to everybody's need"(227). She thinks that a married women's status in the family is always dependent on her husband. She is torn between her duty and socio-religious concept. She has no emotional freedom from the domestic affairs. She is tired of her responsibility and thinks "tried women cannot make wife good" (154). She is reeling under the stress and depression of married women who is no better than an unpaid servant. She has to please her husband and for pleasing him, she must be, "A willing body at night, a willing pair of hands and feet in the day and an obedient mouth" (231). She is marginalized in her own family by vicious social atmosphere, she thinks of freedom accompanied with depression. She thinks of a good job thinking that "with good job comes independence" (4) so, she joins as a teacher but this job also does not set her free from distress and stress of discrimination.

Indian adolescents invariably hide their dating affairs from their subsequent lovers/friends to avoid misunderstanding and pinpricks and the accompanying tension in married life. Before Astha's parents became panicky, Astha had a proposal from a US returned MBA chap. she is wondering whether she should tell him "though she had kissed a boy, her hymen was intact" (35). The engagement was over and both started dating. The marriage took place on an auspicious day, Rohan had abandoned her, Hemant had married her, he valued her, and thought her so charming. In their

honeymoon in Kashmir, he told her that he was happy because he wanted to “marry an innocent, unspoilt, simple girl” (41). That was fulfilled for he was so sure that Astha was a virgin. But Astha asked herself, “Had she been a virgin?”(41). As such thoughts were useless she decided to stop thinking about past. That Astha used to write and paint was known to her husband, Reading a poem she had composed, he said, “may be I can help you” (42). She would have felt that this was another aspect of male chauvinism.

Kapur analyses the emptiness in the early married life of Astha, “Her subservient position struck her, she had no business kneeling, taking of his shoes, feeling ecstatic about the smell of his feet” (50). Manju kapur’s Astha, the protagonist of *A Married Woman* turns lesbian seeking emotional satisfaction and challenging the ego-centricism of her husband. She rebels against male chauvinism by neither breaking herself nor becomes violent by violating the traditional belief but by attacking the established norms of socio-cultural set up. Astha a victim of domestic violence and Pipeelika as a victim of social violence takes revenge on society in a rebellion manner which is allowed only to men. It is the outburst of women who is deprived of justice, subdued and suppressed, it is the voice of voiceless women.

Pipeelika extends warmth and comfort to Astha and encourages her creative instincts which Hemant fails to do. Astha acknowledges Pipee’s powerful presence in her life that helps her overcome her miseries but when it comes to making a choice between Pipee and her marriage she choose the later. ‘She reasons, I live my life in fragments, she is the one fragment that makes the rest bearable. But a fragment however potent, is still a fragment’ (264). Astha having flaunted her audacity is homebound. Home is where her heart lies.

Manju Kapur feels a married woman should not be confined in her house as a house keeper or child bearer but should be allowed to do what she likes. She breaks the barriers because of suffocation in life. She struggles for the togetherness of the family when venality, brutality and hypocrisy are imprinted. Her search for her soul and soul mate resulted in rebellion.

Projecting Astha as a lesbian Manju Kapur has posed a threat to male egocentrism which blinds men to the plight and pitiable situation of women and challenged the male-chauvinism which has deprived ‘women from socioeconomic and political rights and emotional fulfillment compelling them to be subservient and subjugated. Postcolonial novelists like Shashi Deshpande, Arundhati Roy, Bharati Mukerjee, Anita Desai, Kamala Markanday, Nayantara Sahagal and Manju Kapur has unraveled men’s unquestionable superiority in family matters. They have focused on the plight of women in general and Indian women in particular and Manju Kapur like Shashi Deshpande has focused on the women’s problem and explored the possibilities of their emancipation.

Like the New Women, Astha becomes a teacher for her exoneration from economic strain, Pipeelika goes to U.S.A in pursuit of higher education to get PhD degree. Both of them try to liberate themselves from social constraints having adopted the means of empowerment, they are always in search of a place of their own where on one will exploit them. They will have their own identity and they would be able to enjoy physical fulfillment and emotional intimacy. In this novel Manju Kapur has suggested

that change in the norms of traditional patriarchal system is essential for women's rights and their identity.

Though Kapur is a woman, she gives the readers the women's point of view in her novels as she is interested not only in the relations of men and women, or of men with men, but also of women with women. She strives to infuse an irresistible feminine essence in her novels, reacting to the flux of humanity spilling around her. She has conceived women as the creative power and man as its destroyer. She never supports radical feminism which makes women forsake of their female qualities and essential femininity in their quest for recognition and identity. Conscious of the predicament of a women in a male-dominated society, especially when she is not economically independent, Kapur presents her women as desiring to become economically and ideologically independent, no protagonist of any of her novels finds herself a "New Women" or 'Radical Women' nor does she perceive her happiness or freedom in terms of emancipation in spite of her certain deviation and rebellion.

The failure of all women points to the hindrances imposed by the socio-religious-cultural environs. Though rebellion demands determination and a will to stand by the causes of rebellion at any cost, the women in the novels of Kapur have come up to paying the price for their rebellion, this happens in the life of Virmati of *Difficult Daughters*, Astha of *A Married Woman* and Nisha of *Home* and all of them find themselves marginalized and discriminated women seeking ordinary social rights and fulfillment of feminine emotions. The irony of Kapur's women who want to strike paths of new women which is a transitional phase in their life is that they submit themselves to patriarchal hegemony. Manju Kapur has her own concerns, priorities as well as her own ways of dealing with the predicament of her women protagonists, regardless of the women characters failures in their endeavors, Kapur has succeeded in her delineation of the feminine nature, feminine voices and feminine reality.

Works cited.

1. Chandra, Subash. "A plea for social space. Lesbianism in some Canadian short stories. *Indian journal of English studies volume XL*, 2002-2003.
2. Frager, Robert. *Fadiman, James, personality and personal growth*. Delhi: Pearson prentice Hall, 2005.
3. Gray, John. *Men Are From Mars, Women Are From Venus*. New Delhi: Harper Collins Publishers India Pvt. Ltd. 2002.
4. Kapur, Manju. *A Married Woman*. New Delhi: India Ink, 2002.
5. Kukreti, Sumitra. Creating Female Space in Patrarchial Power Structure: The Fiction of Margaret Laurence and Nayantara Sahgal. *Points of view*, Volume XV, Number 2, winter, 2008.
6. Sahgal, Nayantara, *Rich Like Us*. London Heinemann 1985.
7. Sinha, Indra, *Animal's People*, London: Siman and Sehuster, UK Ltd.2007
8. Uniyal, Ranu. Return to the Imaginary: Shashi Deshpande's *The Blinding Vine Point of View*. Volume VIII, Number 2, winter, 2001



2.

DIASPORA: ITS INNATE BEHAVIORAL PATTERNS LIKE SPACE, IDENTITY AND DOMESTICITY

Showkat Ahmad Sheikh
Research Scholar in English
Jiwaji University Gwalior (M.P.)

Abstract: Diaspora is a leading issue in present era. The people living in dispersed locations are facing some major issues like space, identity and domesticity are the key points to be highlighted in this study. The methodology used in clarifying the concept is explorative in nature and the objective of this paper is to understand diaspora related major issues.

Diasporic Space

The topic of research begins with a technical term ‘diasporising home’ is a clear indication of deep rooted sense of dispersion and displacement. The migration and change of place is well understood of culture, custom and all other things related but the most astonishing and surprising notion is when one feels dispersed and alien in his own home and he does not presume his identity that is called diasporising home. So to portray the picture of diaspora, it is essential to liberate the ideas in order to frame the architect for the better results of study. Diasporic space is an important issue related to the migrated communities and groups. The diasporic space comes into being after the occurrence of diaspora. Diasporic space is a nonfigurative incident which comes into being through substantial and physical things, like the change of one’s culture, place, and all other spatial belongings which raises the question on individual space of a person, dispersed person falls in dilemma, either to dissolve completely or to retain some of its inherit qualities. This confusion, whether to retain or to change one’s inherited culture and identity gives birth to a new dimension of identity in an individual, which is known as ‘individual space’. This individual space is haunting to an individual while trapping in-between the host culture and parental culture where it feel oneself to lose something that is individual space.

The home is not only something which is physical or made up of concrete objects, like rooms of a house, furniture and all that, in which people live, but home is more than a physical thing. It is something related to memories, privacy, security etc, which a man can’t find anywhere in world. A man feels an attachment and belongingness towards his home. Migration to other countries makes one to lose his home. Immigrants think of their previous homeland, they are nostalgic and have aspiration for home, even if they occupy a space in foreign land but they spend their whole lives to transform this space into a place. These immigrants hang in between two worlds, one is their homeland and the other is the host land, they actually belong to none but desire for both. The diasporic people are lost between two spaces and two cultures; wherever they live they aspire for the other. This living off in between the two spaces is called third space by Homi K. Bhabha. Third space, or lived space is therefore a

different way of thinking, “Third space is practiced and lived rather than simply being material (conceived) or mental (perceived) .This focus on the lived world does seem to provide theoretical groundwork for thinking about a political of place based on place as lived, practical and inhabited space.” (Cresswell 38)

The diasporic writers are always in what may be called as state of animated suspension, insecure in their new environment, uncertain of their affiliations and his roots and they claim to work optimistically towards “assimilation” but this assimilation is not an easy process as one is “housed”, “unhoused”, and “re-housed” (Mukherjee’s words), uprooted and re-rooted in an alien land. It remains a three-way relationship, the country of origin-the writer-and the adopted country. For the diasporic writers, therefore, home is an uncertain territory they must discover for themselves somewhere in-between two geographical locales, somewhere within diasporic space. In this context my study is based on two diasporic writers or we can call them South Asian writers. Tanuja Desai Hidier’s young adult novel ‘Born Confused’ is about a seventeen-year old South Asian American young girl who lives in New Jersey, America. Living in between two cultural spaces, the metropolitan and the South Asian, the story revolves around finding her identity while living in these spaces. Her home is where her parents maintain and practice the culture of their homeland, a space where she feels ‘Indian’ but in the metropolitan spaces such as school and other public spaces she feels displaced because of her heritage. While negotiating both the spaces and the two opposing cultures is the central theme, other concerns common to a young teen which is prevalent in this text are relationship, friendships, family and self-identity all of which run parallel to the main story.

As Ashcroft has stated, “The place of a diasporic person’s ‘belonging’ may have little to do with spatial locations but be situated in family, community, in those symbolic features which constitute a shared culture, a shared ethnicity or system of belief, including nostalgia for a distant homeland. It is when place is least spatial, perhaps, that it becomes most identifying.”(Ashcroft 2001,p.174).

In the selected works of Tanuja Desai Hidier and Chitra Banerjee, it will be apparent how most diasporic people especially the older generations prefer to lapse into their own cultural language in their own comfort zone. This has also been a cause for a new form of language, which is a merging of both the cultural language and the metropolitan language of English. The speakers alternate between both languages moving in and out fluidly or sometimes use words and meanings that can only be construed under specific situations as these are words that are known and comprehended by those who share the same ancestry and language.

The language spoken by the South Asian community is Hindi, a language that is widely spoken in the northern regions of the Indian subcontinent. Here we find that the elders in the community converse in their cultural language when there is a need for them to bond with each other or with members from their community. The characters in the text have a good command of the language but their preference is towards speaking English even when replying to their parents, limiting their cultural language usage to greetings and in addressing the elders in respectful terms. It is also interesting to note that culture ties in closely with the language of the homeland and in moments of extreme emotions such as joy or stress or sadness, the older generation tend to immediately revert to their cultural language almost instantaneously, an act

that stems from the subconscious. For instance when the protagonist of *Born Confused* and *Bombay Blues* Dimple Lala comes home after her outing with her American friends and her parents catch her in a slightly drunken state there is much agitation the next morning between the parents and her. The protagonist Dimple observes,

“My father and mother formed a united front in showing me their backs. I wished they would at least look at me...Thank Ram Kavita is coming, the back of my mother’s head commented-enough of these hanky-panky friendships of yours.¹ (Hidier 2002, p. 76)”

The protagonists’ mother calls upon her God ‘Ram’ and uses words like, “hankypanky” a way of using rhyming words which is a common way of speaking the “Hindi” language.

By including the great Indian epics of *Ramayana* and *Mahabharata*, the writers are bringing the ancient Indian history and mythology to the narrative space and a larger audience. These timeless stories have great benefits and reading and understanding them would definitely impact the diasporic young reader. Not only does he connect with the epics which recount the glorious past of India, but bridges are built between his western world and his South Asian heritage.

Through the use of cultural symbols and cultural texts (the great Indian Epics) the writers are able to bring the ancestral land to the fore and to the present signifying an interpolation of space and time. Readers from the same culture would be able to relate to these myths, legends, and allegory, probably heard through the oral tradition from their grandparents but reinforced through a modern young adult text available through a western publishing system. What is important to note here is these young adult texts are written for global readers, by including South Asian/Indian cultural elements, in the form of allegory or cultural symbols the narrative space gets transformed into a South Asian/Indian space.

IDENTITY

Exploration of space, identity and domesticity are the main concerns of this study. In order to illustrate these themes in further study, it is important to clear the concept of ‘Identity’ and identity in diaspora fiction. Although the term ‘identity’ has a long history, it was not until the 20th century that the term came into popular usage. The word ‘identity’ is derived Etymologically from the Latin root ‘idem’, meaning the ‘sameness and continuity’² gives the following meanings of ‘Identity’- The quality or condition of being the same in substance, composition, nature, properties, or in particular qualities under consideration, absolute or essential sameness; oneness and the condition or fact that a person or thing is itself and not something else. The person recognizes himself as the same and not someone else across time and place. Identity is an umbrella term used throughout the social sciences to describe an individual’s comprehension of him or herself as a discrete, separate entity³. A thing or an individual is definitely recognizable or known to him/herself and others by the collective aspect of the set of characteristics. It is called his/her Identity. Identity is the answer of the question, who am I?

Different sociologists have defined ‘identity’ in varied angles. Sociologist C. H. Cooley (1864-1929) developed the idea of ‘looking-glass self’. It means we acquire

our sense of 'self' by seeing our 'self' reflected in other people's attitude and behaviour towards us and by imagining what they think of us. In this way other people serve as a kind of mirror for viewing the self. What we see in the looking glass is partly our own creation. Through people's words and actions we see our own self. Cooley says "self and society are twin born" (Calhoun, et.al. 120)

Freud (1856 - 1939) saw socialization as a struggle between biologically based drives for pleasure and the rules of acceptable conduct society imposes on us. These drives or forces are – id, ego and super ego - the parts of human psyche. Ego and super ego are the products of social interaction. Cooley, and Freud put forth important perspectives on the process of socialization and human development.

The sociological tradition of identity theory is linked to Symbolic Interactionism (SI) which emerges from the pragmatic theory of 'self' drawn by William James (1842 - 1910) and Mead (Scott and Marshall 231). The self is a distinctively human capacity which enables people to reflect on their nature and the social world through communication and language.

Saussure's structuralism and post-structuralism emphasizes the deeply formative role of language in the making of identity. Language produces the "meaning" and all social and cultural meanings are produced within the language. The world around us and our place in it - are made meaningful - within representation. Therefore who we are – our sense of identity is shaped by the meanings attached to particular attributes, capacities and forms of conduct.

The French philosopher Foucault (1926 - 1984) proposed that individuals inhabit multiple identities. Identity, in relation to a range of social practices, is linked to larger structures like class, ethnicity, race, gender and sexuality. They interact with each other. The interfusing of identities brings about the 'hybridity' of cultural identities (race and ethnicity). Identities are not pure but the product of mixing, fusion and creolization. Hybridity of cultural identities is not the product of assimilation of one culture by another, but the production of something new.

The concept of identity is an important one, as it is only through establishing our own identities and learning about the identities of other individuals and groups that we come to know what makes us similar to some people and different from others, and therefore form social connections with them. How we see ourselves will influence our friends, who we will marry or live with, and the communities and groups to which we relate and belong. If people did not have an identity, they would lack the means of identifying with or relating to their peer group, to their neighbours, to the communities in which they lived or to the people they came across in their everyday lives. Identity therefore 'fits' individuals into the society in which they live. The identity of individuals and groups involves both elements of personal choice and the responses and attitudes of others. Individuals are not free to adopt any identity they like, and factors like their social class, their ethnic group and their sex are likely to influence how others see them. The identity that an individual wants to assert and which they may wish others to see them having may not be the one that others accept or recognize. An Asian woman, for example, may not wish to be identified primarily as an Asian or a woman, but as a senior manager or entertainer. However, if others still continue to see her primarily in terms of her ethnic and gender characteristics, she may find it difficult to assert her chosen identity. Similarly, the pensioner who sees

him or herself as 'young at heart' may still be regarded as an old person by others. Individuals have multiple identities, asserting different identities in different circumstances.

In this regard, this study will reiterate on diasporic identity other than the national identity. Diaspora is the cause of several forces or we may call it intentional or unintentional. It offers a space, as Dipesh Chakrabarty suggests, 'to write over the given and privileged narratives of citizenship other narratives of human connections that draw sustenance from dreamed-up assets and futures where collectivities are defined neither by the rituals of citizenship nor by the nightmare of "tradition" that modernity" creates'. This also engages with the further task of showing how precisely diasporas can offer a resistant, more empowering, conception of the nation.

As the cultural critic, Kobena Mercer, observes, "Identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty" (Mercer, 1990, p. 43).

In contemporary societies huge nation-states, mass-migrations, wide range of personal choice, heterogeneous social networks - all these make identity problematic. The dilemma of 'identity' arises when one is not sure where one belongs to or in other words, where to place oneself among others.

Diasporas face the problems of identity because they are the members of ethnic groups and the mainstream cultures at the same time. Caught between their parents' ethnic beliefs and values and that of the mainstream societies they face 'Double Consciousness'.

As Du Bois (1868-1963) says "...the challenge for individual is to find ways of integrating the two views of self into a stronger personal identity that changes the meaning of each" (Calhoun 24-25). In the selected novels of Tanuja Desai Hidier and Chitra Banerjee, the depiction of characters are based on the diasporic attitude and there is the conflict of identity within and outside their domestic place and are caught between two cultures, societies.

There is very often a misfit between a migrants' imaginary homeland and the adopted country's living conditions. He has to negotiate the memory of old identity and the concreteness of the new one. Bhabha rethinks about the questions of identity in his *Location of Culture* (1994).

'He sees the dislocations as a productive condition. The in-between space of migrants is the place to recast the identity of an individual. He sees identity as a process of negotiation and of articulation. Diasporas are identified as exiles, refugees, guest workers, expatriates, immigrants, and transnationals. They are differently identified due to their cause of migration and their response to dislocation, which form their sensibility in hostland. Diasporas try their best at first to keep their own identity in their own community. But outside of community, their social identity is lost due to their migration from their homeland to adopted country. There is the question of social and personal identity. He has to create new identity (ties) with his own abilities economical, intellectual, physical/ psychological and political.'

Today these words are used interchangeably to denote a person living in the country other than the country of his/her origins, who has migrated for any purpose and in any

situation. Bhabha has seen this 'dislocation' as a productive condition. Their 'Thrishanku' position is the position to reframe the new identity.

Edward Said states in his 'Reflections on Exile' "Exile is the unhealable rift between a human being and a native place, between the self and the true home, it's essential sadness can never be surmounted, the achievements of exile are permanently undermined by the loss of something left behind forever" (101).

The individuals living anywhere other than their home land are always enthusiastic about their memories pertaining to neighbours, surroundings, daily based acquaintances and in nut shell, social and cultural missing. Such feelings are the outcome of living in displaced and dislocated places and results in making an individual to feel living in a hybrid-identity. These passages from the novel *Born Confused* is to feel the pain and identity longing being in a host land and that too of a second generation diaspora.

"So not quite Indian, and not quite American. Usually I felt more along the lines of Alien (however legal, as my Jersey birth certificate attests to). The only times I retreated to one or the other description were when my peers didn't understand me (then I figured it was because I was because too Indian) or when my family didn't get it (clearly because I was too American). And in India, I was too Indian in America, yes, but in India, I was definitely not Indian enough." (Hidier 2000, P.13)

DOMESTICITY

In words of poet Robert Frost, "Home is the place that, when you have to go there, they have to take you in", a popular saying that "home is where the heart is" thus, the word 'home' connotes more than just a house and it is the place where you feel in control and properly secure. It is because of home you are acknowledged as citizen, resident, and nation member and we are having connections with our domestic surroundings. Home is the basic component for domestic evolution and its origin. Whenever any deflection, displacement this home occurs due to willingness or unwillingness, there arise instability in social, cultural and political setup. It is within the context of these changing social relations, political crises, ongoing histories of displacement and cross-border flows of people and ideas that I locate in my research to investigate the complexities of home. While 'home', as a set of economic, religious, and emotional securities, was often projected as a space of domestic stability in the discourse of anti-colonial nationalism. Contemporary scholarship, in the fields of cultural and literary studies, has drawn attention to the instability of home as a signifier. Angelika Barnmer, for instance, notes that 'this instability is manifesting itself on a staggering -- some believe, unprecedented -- scale both globally and locally. On all levels and in all places, it seems "domesticity" in the traditional sense : whether taken to mean "family" or "community" or "homeland" or "nation", is either disintegrating or being radically redefined'.

The term 'domesticity' invokes geographies of home, settlement and residence, and is both conceptually and empirically significant for this research. One of the main arguments of my research concerns the critical connections between home and identity from the collective conscious of Chitra Banerjee and Tanuja Desai Hidier , whereby a sense of self, place and belonging are shaped, articulated and contested through geographies of home on scales from the domestic to the diasporic. But, more

than this, the term 'domicile' is particularly apt for studying Anglo-Indians, who formed a large part of the 'domiciled community' in India. Unlike the 'heaven born' British elite, who usually returned home on their retirement, the 'country-born' domiciled community consisted of people of European descent who were permanent residents in India.⁴ The home has begun to attract an increasing amount of critical attention across the humanities and social sciences. As a space of belonging and alienation, intimacy and violence, desire and fear, the home is charged with meanings, emotions, experiences and relationships that lie at the heart of human life. Studies of home as a space of lived experience and imagination range from a focus on everyday life and social relations to domestic form and design, and material, visual and literary cultures of home. Moving beyond the separation between public and private spheres, current studies of home often investigate mobile geographies of dwelling, the political significance of domesticity, intimacy and privacy, and the ways in which ideas and lived experiences of home invoke a sense of place, belonging or alienation that is intimately tied to a sense of self. Such geographies of home traverse scales from the domestic to the global, mobilizing the home far beyond a fixed, bounded and confining location. Studies of home on a domestic scale include work on housing, household structure, domestic divisions of labour, paid domestic work, material cultures of home and homelessness. On a national scale, ideas about home have been studied in relation to debates about citizenship, nationalist politics, indigeneity and multiculturalism. Beyond national borders, research on diasporic, transnational and global geographies includes studies of different domestic forms, multiple places of belonging, cultural geographies of home and memory, and global patterns of domestic labour. A key feature of research on home has been the ways in which it is not only located within but also travels across these different scales,⁵ as shown by research on the political significance of domesticity in anti-colonial nationalism,⁶ the bungalow and the highrise as transnational domestic forms,⁷ and the transnational employment of domestic workers.

Domicile and Diaspora explores how the spatial politics of home are mobilized on different, coexisting scales and over material and imaginative terrains. Another key theme within recent research on home is an interest in the critical connections between home and identity, whereby ideas of home invoke a sense of place and displacement, belonging and alienation, inclusion and exclusion, that is not only intimately tied to a sense of self but also reflects the importance of intimacy.⁸ An interest in home and identity within geography can be traced back to the work of a number of humanistic geographers writing in the 1970s and 1980s who celebrated the home as a site of authentic meaning, value and experience, imbued with nostalgic memories and the love of a particular place. But, as Gillian Rose argues, humanistic geographers largely failed to analyse the home as a gendered space shaped by different and unequal relations of power, and as a place that might be dangerous, violent, alienating and unhappy rather than loving and secure.⁹ More recent research has addressed the spatial politics of home and identity in more critical and contextual ways, redressing not only the 'suppression of home', but also apolitical celebrations of home. In metaphorical terms, images of home form part of a wider spatial lexicon that has become important in theorizing identity, and are often closely tied to ideas about the politics of location and an attempt to situate both knowledge and identity. Through life stories and through archival, textual and ethnographic research, feminist

and postcolonial critiques have been particularly important in tracing and traversing the metaphorical and material meanings of home. Feminist postcolonial work has investigated the contested sites of home and domesticity as critically important not only in the social reproduction of nation and empire, but also in revealing the interplay of power relations that both underpinned and undermined such processes of social reproduction. Important themes within this work include the domestication of imperial subjects, particularly as housewives, mothers and children; the material cultures of domesticity, both in the home and outside the home as a site of inclusion, exclusion and contestation, both at times of conflict and in the more everyday practice of diasporic life. Other research has explored the importance of the home and domesticity in shaping anti-imperial nationalist politics, particularly through the roles of women both within and beyond the home. Such studies challenge the masculinist knowledge that either ignores the home completely or overlooks the power relations that exist within it. Alongside the work of many black feminists who have rewritten home as a site of creativity, subjectivity and resistance, such studies also challenge a white, liberal feminism that has understood the home primarily as a site of oppression for women. Rather than see home as a solely gendered space, usually embodied by women, such writings also reveal domestic inclusions, exclusions and inequalities in terms of class, age, sexuality and 'race'.¹⁰

Ideas about home and identity are a recurrent theme in work on, and by, people of mixed descent. Alongside a wide literature on 'interracial' partnering, parenting, fostering and adoption, there is a growing literature on home and identity that extends beyond domestic life and family relationships to explore a wider sense of place and belonging. According to Joanne Arnott, 'possibly the most difficult issue for people of mixed heritage is that of belonging':¹¹ of finding a place to call home. In a book entitled *Scattered Belongings*, Jayne Ifekwunigwe writes that 'In the de/territorialized places, which "mixed race" cartographers map, the idea of "home" has, by definition, multilayered, multitextual and contradictory meanings.'¹² Such complex and multiple mappings of home often reveal a sense of identity and belonging as simultaneously personal and transnational, as shown by feminist autobiographical writings on the plural concurrence of homes and identities. For example, Velina Hasu Houston writes that 'As an Amer-asian who is native Japanese, Blackfoot Indian, and African American, I am without the luxury of state ("home"). . . . Home is sanctuary from the world, but it is not found in one physical place or in a particular community.'¹³ In recent years, particularly in the United States, many people have claimed and asserted their place within a wide and diverse community of mixed race, both exploring and celebrating their racialized identities through discussions, organizations and websites. Unlike Houston's essay and other life writings about the personal uniqueness of mixed descent that cannot be traced to a 'particular community', and unlike the political mobilization of diverse collectivities of mixed race, my focus on Anglo-Indians reveals the complex mappings of home and identity for one particular community of mixed descent. Drawing on interviews with self-identified women of 'mixed race' in Toronto, Minelle Mahtani argues that the term is used in different ways as a 'linguistic home' that can create 'new geographies of inclusion'. Mahtani critiques popular discourses that are characterized by 'a relentless negativity' in their portrayal of 'mixed race' individuals as out of place or with no place to call home.²⁵ In similar terms, Jill Olumide writes that 'one of the salient features of the social

construction of mixed race has been its characterisation as a marginal, detached and confused state in which individuals so designated are condemned to wander in search of belonging and acceptance'.¹⁴ As Olumide continues, the social construction of 'mixed race' usually depicts it 'as an inherently problematic, confused and isolated state', or as a state that is celebrated, also in problematic ways, as 'a paradigm of [racial] harmony'.¹⁵ For both Mahtani and Olumide, it is important to challenge such stereotypically negative and positive views, partly by studying individuals of 'mixed race' in their own terms and partly by analysing 'the mixed race condition' in context. Exploring both personal and collective memories and identities of mixed descent, this book investigates the spatial politics of home for Anglo-Indians in social, cultural and political context. Moving beyond solely metaphorical images of being in and out of place, at home and not at home, I study the materialities and social relations of everyday domestic life and their wider political significance in relation to imperialism, nationalism, decolonization and multiculturalism. I am particularly interested in the ways in which material and metaphorical geographies of home have been mobilized and resisted both in political debates and in everyday life. In feminist theory, for example, Susan Stanford Friedman charts the contours of what she terms 'locational feminism', and explores different discourses of positionality that characterize the spatialized production of knowledge. 'Situational approaches' are, for Friedman, an important part of these wider discourses of positionality. Not only do such approaches 'assume that identity resists fixity, but they particularly stress how it shifts fluidly from setting to setting', whereby '[e]ach situation presumes a certain setting as site for the interplay of different axes of power and powerlessness'. The above description and further in the thesis, inclination will be to explore perspectives of home on domestic, national and diasporic scales as critical and contested settings for the production and reproduction of South - Asian identities.

REFERENCES

1. Hidier, Tanuja Desai (2002) *Born Confused*. Scholastic India Pvt.Ltd, January-2015.P.76.
2. Oxford English Dictionary.Vol.05.
3. <https://WWW.Wikipedia.com>
4. Renford, R.K., *The Non-Official British in India to 1920*, Delhi: Oxford University Press, 1987.
5. S. Marston (2000) 'The social construction of scale', *Progress in Human Geography* 24: 219–242.
6. D. Chakrabarty (2000) *Provincializing Europe: Postcolonial Thought and Historical Difference*, Princeton: Princeton University Press; and P. Chatterjee (1993) *The Nation and Its Fragments: Colonial and Postcolonial Histories*, New Delhi:Oxford University Press.
7. J.M. Jacobs (2002) 'The global domestic: the highrise (once again) reconsidered', paper presented in the ESRC Transforming London seminar series, 24 October; and A. King (1984) *The Bungalow: the Production of a Global Culture*, London: Routledge and Kegan Paul.
8. G. Bachelard (1994) *The Poetics of Space*, translated by Maria Jolas, Bston: Beacon Press, first published in 1958, on the intimate places of home; and Stoler (2002) op. cit. for more on imperial domesticity and intimacy.
9. G. Rose (1993) *Feminism and Geography: the Limits of Geographical Knowledge*,Cambridge: Polity.
10. J. Tosh (1999) *A Man's Place: Masculinity and the Middle-Class Home in Victorian England*, London: Routledge, for more on masculinity and domesticity.
11. J. Arnott (1994) 'Speak out, for example', in C. Camper (ed.) *Miscegenation Blues: Voices of Mixed RaceWomen*, Toronto: Sister Vision, pp. 264–268, p. 266.

12. J. Ifekwunigwe (1999) *Scattered Belongings: Cultural Paradoxes of 'Race', Nation and Gender*, London: Routledge, pp. xiv–xv.
13. V.H. Houston (1996) 'Home', in C. Wiley and F. Barnes (eds) *Homemaking: Women Writers and the Politics and Poetics of Home*, New York: Garland Publishing, pp. 276–282, pp. 276, 278.
14. Mahtani (2002a) *op. cit.*, p. 470.
- 15 J. Olumide (2002) *Raiding the Gene Pool: the Social Construction of Mixed Race*, London: Pluto Press, p. 5.



3.

SEARCH FOR ALTERNATIVES IN MARGARET ATWOOD AND ANITA DESAI

Dr. Arshad Ahmad

Contractual Lecturer GDC, Pulwama (Kashmir)

Abstract

The novels of Margaret Atwood and Anita Desai have a profound impact on the readers. The main aspect of their writing is to present/ depict the condition of women in the patriarchal society. In Margaret Atwood's novel The Edible Woman and Anita Desai's novels Cry the Peacock, Voices in City, and Where Shall We Go This Summer? Attempts have been made by some women characters to 'liberate' themselves from and to find alternatives to the institution of marriage. The study of the careers of these women characters enables one to arrive at the attitudes of these two women novelists towards the institution of marriage and the women's liberation movement.

Full Research Paper

In Margaret Atwood's novels the Edible Woman and Anita Desai's novels *Cry the Peacock, Voices in City, and Where Shall We Go This Summer?* Efforts have been made by some women characters to set free themselves from and to find alternatives to the institution of marriage. A study of careers of these women characters makes one able to reach at the attitude4s of these two women novelists towards the I institution of marriage and the women's free movement.

In Atwood's n novel The Edible woman it is Aninsley who chooses to seek a substitute to the institution of marriage when she is making decision to become a mother without encumbering herself with a husband rejects the way the women who chooses to marry, when emphasis that "(Women do not) give more thought to the ethics they pass to their children (as, if did) they wouldn't rush blindly into things" She had in her mind the role played by the woman as a mother rather than one as a wife. She adds: "We know the human race is degenerating and it's all because people pass on their weak genes without thinking about it, and medical science means they are not naturally selected out the way they used to be". This observation of her makes it obvious that she recognizes the man's role in the activity of reproduction, no doubt, but she considers him as a passive agent and assigns the role of the active agent to the women as that had to be the reason why she is putting blame on women responsible for the generation of human race. Her views seem to have its roots in the Darwinian genes.

Her conditioning by her study of science had been such ethical considerations do not figure in her thoughts at all and she does not find anything wrong in becoming a mother without getting married. She does conscience when in a mood of defiance she tells her landlady: "... I would like you to know that I am going to have a child too ...". In a society where one is allowed to have children only within conjugal walls,

she had boldness not only though say this but also to do this. All this denotes that she regards a husband a super flinty and has made decision of fixed determination to nourish her child entirely in accordance with her wishes and likes it to have before it only it mother as guardian. This is also verified by the fact that she says “No, I am not going to get married. That is what is wrong with most children, they have too many parents. You can’t say the sort of household Clara and Joe are running is an ideal situation for a child. Think of how confused their mother-image and their riddled with complexes already. And it is about most because of the father”. This is her view about Joe who is a husband of very co-cooperative nature and with whom Clara is very happy.

Anisley also applied her flirtation with child psychology to justify her stand as she asserts that a child should have before it only the mother-image and not a father-image as according to her the father-image cause’s damage to the mother-image. This mistake that she made is that she mistakes an opinion to be a gospel truth and does not tell herself that psychologists have been expressing views about human behaviors on the basis of a limited knowledge of facts with the result that many of such views are neglected by the psychologists of the next generation. For example, there was a time when Freud’s theory of Sex was accepted almost universally but when Alder and Jung came out with their findings Freud’s assertions stood challenged.

But soon there comes a stage when Anisley tries to incline Leonard, who child she is carrying in her womb, to marry her for the proper upbringing of the child tells him:” The point is of course I am going to have the baby, but it should have the best circumstances, and it is your responsibility to provide it with a father. A father-image” (TEW, P. 213) and she seeks the help of even Marian to persuade Leonard to agree to marry her when she says to her: “You are got to make him listen to reason”.

How keen she becomes to get a husband becomes clear when we come to the scene in which Leonard is trying to run away from her, even physically and Ainsley in pulling at his Sleeve in an attempt to persuade him to marry her. This interest of hers is indicated further by the fact that when she is jilted by Leonard she tries to get somebody else and at least succeeds in making Fischow Smyth marry her if she had true to her e3alier conviction she should not have done this. But since now she is as keen to have a husband as formally as she adamant on not having one it is evident that how her views on marriage have changed and this change must have been brought about by some addition to her knowledge of child psychology. Margaret Atwood making Ainsley realize the need of a father-image for a child’s proper upbringing signifies her suggesting that there is no alternative to the institution of marriage for far as the family’s function of properly bringing children is concerned.

Margaret Atwood’s approach is different from that of Tennyson. In Tennyson’s poem The Princess the instituti9on of marriage is vindicated on the ground that when the emotion of love is aroused in a girl’s heart, she cannot escape surrendering herself to the man with whom she falls in love, but Margaret Atwood vindicates the institution of marriage on utilitarian grounds as in her novel as has been pointed out, Ainsley chooses to marry because she considers it essential for a child to have the father-image before it for it proper

In other words, Margaret Atwood justifies the institution of marriage on a rational ground, rather than on an emotional one.

Moreover, Margaret Atwood considers the reasons why women tend to regard the institution of marriage to be inconvenient. She does it through Joe when she says: "... I think it's harder for any woman who is been to university. She gets idea she has a mind, her professors pay attention to what she has to say, they treat her like a thinking human being. When she gets married her care gets invaded...". What he says here is tantamount to saying that the views of a woman are not paid adequate heed to by her husband with the result that a woman who has developed the capacity to think feels that her individuality is being suppressed on account of her having become a wife.

In Anita Desai's novels we meet women protagonists who are not happy with their husbands and in them one can study the ways in which a married woman can try to free herself some of the choices before a woman leading an unhappy married life are there: She may kill the husband. She may kill herself; and she may part company with him. Three women protagonists of Anita Desai chooses these three ways in her novels, namely *Cry the Peacock*, *Voices in the City*, and *Where Shall we go this Summer*.

The protagonist of *Cry the Peacock!* has heaps of complaints time to spare for her and her emotional needs and that he fails to appreciate her feelings. He killing him by pushing him down the roof signifies her making an attempt to more out of the conjugal bonds. The narrator's report toward the end of the novel that this girl is insane signifies that the novelist regards her approach as anything but sane. In other words the novelist seems to suggest that the approach that makes woman free herself from the bonds of marriage by killing her husband is not sane.

The protagonist of the novel *Voices in the City* finds the behavior of her mother-in-law and the other members of her family disappointing as she had not yet become a mother and the members of the family talk of getting her operated upon in order to detect and remove defects in her ovary. The girl's committing suicide in the institution of marriage as intolerable and that she revolves to move out of it. But since in order to move out of it. But since in order to move out of marriage she has to commit suicide, it is quite clear that her quest for an alternative to marriage has failed. In other words, here two we have the suggestion that that a quest for the alternative to the institution of marriage is fruitless.

So far Sita, the protagonist of Anita Desai's novel *Where Shall We Go This Summer?* is concerned she takes steps much less drastic than those taken by the protagonist of *Cry the Peacock*, and *Voices in the City*, She goes out of the conjugal walls for a brief periods in her married life during the first period she begins to harbor a dislike for conjugal walls and resolves to move away from her husband during second period she stays on the island and regains mind, and during the third period she is back home to lead a normal life with her husband. Here going to the island symbolizes her making a quest for an alternative to marriage and her resolving to go back to live with her husband symbolizes her admitting that she has failed to find any alternative. In other words here to Anita Desai seems to be suggesting that there is no alternative to marriage

Thus, both these women novelist have arrived at the same conclusion viz; there is no alternative to the institution of marriage. However, there are differences between their treatments Margaret Atwood presents the views of a girl who moves from an anti-

marriage stance to a pro-marriage one, but Anita Desai studies the problem of married women and finds how their quests for alternatives to marriage prove futile.

However, since in the novels of both these novelists some women characters are unhappy with the conjugal walls as in Margaret Atwood's novel *Ainlay* remains anti-marriage for some time, and in those of Anita Desai try to move out of conjugal bonds obviously both the novels are of the view that there is something wrong somewhere inside the conjugal walls and the female partner knows where the shoe pinches.

Notes and References:-

Margaret Atwood, *The Edible Woman* (Toronto: Maclelland and Steward, 1987 (1969), P. 43.

The subsequent quotations from this novel (TEW for short) refer to this edition.

How Princess Ida is overcome by the emotion of love while nursing the prince has been described by Tennyson in the following lines spoken by the prince:

She stoop'd and out of Languor leapt a cry
Leapt in a fiery passion from the brinks of death
And I believed that in the living world
My spirit closed with Ida's at the lips;
Till back I fell, and from mine arms she rose
Glowing all over with noble shame. and all
Her father self slip from her like a robe.
And left her woman, love liver in her mood
Than in her mould that other, when she came

From barren deeps to conquer all with the poem of Tennyson, ed Thomas Herbert Warnn (London; Oxford University Press, 1922, P. 346).



4.

THE GENRE OF WICKEDNESS NEVER CHANGES

(A Comparison of the protagonist in Marlowe's 'Doctor Faustus' and the antagonist in Fleming's 'Goldfinger')

ANAGHA JOY

Freelance Researcher

SHAH ALAM

PhD Research Scholar

Abstract:

This paper deals with two eponymous characters one from the play "Dr. Faustus" by Christopher Marlowe and the other from the novel "Goldfinger" by Ian Fleming respectively. Christopher Marlowe is an English poet and playwright of the Elizabethan era and Ian Fleming is a twentieth century English detective fiction writer. Both the characters Doctor Faustus and Goldfinger deal with obsession for power and gluttony for wealth which eventually lead to their destruction. The drama of Christopher Marlowe or the novel of Ian Fleming deals with the same theme of obsession, greed, power and wealth which ultimately lead to their downfall. 'Good always wins over the evil' is the main themes of both these writers though belonging to different ages or genres. 'Doctor Faustus' is a drama of the protagonist who is good but chooses evil. On the other hand in Ian Fleming's novel the villain who is portrayed as bad in the progress of the novel is revealed to be possessive of gold which results to his downfall and death. The dramatist portrays the tragic fall of the hero in the sixteenth century drama whereas the novelist portrays the antagonist of twentieth century novel. Whether it is the protagonist or antagonist the reader feels pity for the destruction of their lives due to obsession and greed.

Doctor Faustus by Christopher Marlowe is based on a man named Faustus who willingly sells his soul to the devil in exchange of knowledge and power. To obtain knowledge and power he uses the occult power or black magic that ultimately leads him to a tragic death. The title of Fleming's novel *Goldfinger* depicts the gold smuggling role of the villain as well as his name. Goldfinger is one of the complex characters created by Ian Fleming. The story or plot revolves around the investigation carried out by MI6 operative James Bond over Auric Goldfinger, his gold smuggling as well as on the suspicion of Goldfinger being a member of SMERSH (the spy network of the USSR). Further in the novel, we get to know that Goldfinger is planning to steal gold reserve of the United States from Fort Knox. The love and greed for gold made him selfish and uses violence to attain his power and wealth.

Doctor Faustus is a great scholar who acquired extensive knowledge in the fields of divinity and theology. This over-reach of knowledge and learning is what

lead to his downfall. The study of necromancy made him take up the career of a magician. Magic became his priority even much more than the salvation of his soul as sung by chorus, *'Nothing so sweet as magic is to him/ Which he prefers before his chiefest bliss:/ And this the man that in his study sits.'* (Prologue, Lines: 26-28)

Goldfinger is a smuggler and distributes gold bar to different countries. Though he is the richest man in England, he doesn't keep his money in the English banks nor does he pay tax to England however he is the treasurer of SMERSH, the counter intelligent agent for USSR. He plans to rob the gold reserve from United States to be the world's richest man. This ultimately led to his downfall and death. Doctor Faustus examines various fields of learning in order to choose a particular field in which he can specialize. He thinks of taking up analytics or logic however feels that he is already qualified in those areas and has acquired sufficient knowledge. He then considers medicine and then neglects this area because he thinks that a doctor cannot make a mortal immortal or an immortal to mortal. Then Faustus' thought touches on legal studies and divinity that too fails to attract him as he considers that legal studies are for the money-minded while divinity teaches doctrine. The study of magic fascinated him because it would bring money, power and glory. It is apparent that Faustus' demand is not to obtain knowledge but to attain power, super power and power over life and death. He rejects the learning of theology as it deals with human limitations, mortality and human tendency to make mistakes. Doctor Faustus, instead of living in divinity with God, gives himself to the devil. He rejected the doctrine "*Chesera sera*" (What will be, shall be) and chose the devil and damnation which ultimately led to his downfall and death:

What doctrine call you this, Che sera, sera,
What will be, shall be? Divinity, adieu!
These metaphysics of magicians,
And necromantic books are heavenly;
Lines, circles, scenes letters, and characters
Ay, these are those that Faustus most desires.

(Act I, Scene I, Lines: 45-50)

In the happenstance section, Junius Du Pont, a rich American businessman is cheated by Goldfinger in Canasta and with the help of James Bond, seeks to unravel the puzzle of being cheated. James Bond discovers that he cheats with the aid of his female assistant Jill Masterton who spied on Du Pont's cards and passed the information to Goldfinger. Bond blackmails Goldfinger to admit the truth and pay off Du Pont's lost money. Meanwhile, M the boss of James Bond assigns him the task of unraveling the mystery behind Goldfinger's gold smuggling. James Bond was briefed by Colonel Smither from the Bank of England on the methods of gold smuggling. This incident of Du Pont being cheated by Goldfinger reveals that he is boundlessly greedy and voracious to attain more money despite being the wealthiest man in England. While speaking to Bond about his strong fetish for gold, Goldfinger's face, usually bland and empty, started expressing a trace of life. The topic of money or gold in his life seemed to bring life to Goldfinger. He believes that gold will give him power and he can win anyone and fulfill all his wishes with gold. He is of the opinion

that the mind, soul and body of a person can be won with gold. This proves Goldfinger's obsession for gold and the disrespect for any other being on earth. His life revolves around gold and nothing in this world is greater than gold for him. His obsession for Gold is so intense that he uses violence and kills people to obtain it. His purpose is to become most powerful with the help of Gold, which ultimately leads to his destruction and death.

I have been in love with gold. I love its color, its brilliance, its divine heaviness. I love the texture of gold, that soft sliminess that I have learnt to gauge so accurately by touch that I can estimate the fineness of a bar within one carat. And I love the warm tang it excludes when I melt it down into a true golden syrup. But, above all, Mr. Bond, I love the power that gold alone gives its owner- the magic of controlling energy, exacting labor, fulfilling ones every wish and whim and, when need be, purchasing bodies, minds, even souls.(Goldfinger, P: 184)

Faustus chants spell to call the devil and Mephistopheles, the evil spirit, comes and makes it apparent that he has not come because of the magic spell of Faustus; however the evil spirit is convinced of being able to persuade Faustus and make him submit with everlasting willingness to surrender to the devil despite the knowledge that his allegiance would bring a danger of everlasting damnation. The greed of Faustus made him a victim of the evil spirit. He accepts the proposal of the evil spirit and surrenders his soul and body to the devil. Mephistopheles makes it clear that he has come to meet Faustus because he spelled the word of Christ in a different manner which would evoke the devil in approaching him and thus is considered to be the praise of the hell prince i.e. Lucifer. The next warning of Mephistopheles to Faustus was when he asked Mephistopheles about Lucifer's fall from the heaven. Mephistopheles says that Lucifer fell from heaven because of his excessive pride. Faustus by now should have realized or felt guilty of his desire to rise above mankind and become a supernatural being (God) which would doom his life similar to that of Lucifer. However, Faustus was obsessed with his need for power that he ignored the warnings or hints by the evil spirit:

Faustus: Was not that Lucifer an angel once?

Mephistopheles: Yes, Faustus and most dearly lov'd of God.

Faustus: How come it, then, that he is the prince of devils?

Mephistopheles: O, by aspiring pride and insolence;

For which God threw him from the face of heaven.

(Act I, Scene III, Lines:65-69)

Mephistopheles goes to the extent of explaining that hell is the place where the damned souls are doomed to live but Faustus disrespects the thoughts of Mephistopheles and scolds him for feeling sorrowful at the loss of heavenly joy. Faustus is ready to give away his soul to Lucifer as he is very much convinced and blindfolded by the future vision of having twenty four years of voluptuousness and power. He also mentions that if he had as many souls as the stars in the sky, he would surrender them all for the purpose of attaining supreme power and knowledge.

He foresees a great future ahead of him, and with the help of Mephistopheles he hoped to become the emperor of the world, build bridges in the moving air to cross ocean with an army of men. These covetous wishes of Doctor Faustus lead him to destruction and made him sell his soul for merely materialistic earthly pleasures.

Another warning of supernatural manifestation to Doctor Faustus was of his blood getting congealed when he was about to sign and he himself said that his blood or his soul was unwilling to sign this unholy contract. He could also see an inscription on his arm as “Homo, fuge” (man flee) which might have been an imagination of Faustus but it was a warning for him to escape from the clutches of the evil. However, intoxicated by the vision of power that he hopes to acquire and conquer, he could never leave the path of evil which was more fascinating and in accordance to his demands and wishes.

In the coincidence section in *Goldfinger*, the villain and the hero meet at the golf club. In an attempt to win the Golf match Goldfinger cheats James Bond. After losing a game with Bond he insists that Bond should visit his house which is near Reculver. Bond was left alone in the house of Goldfinger as he has to go out on an important work. During the absence of Goldfinger, Bond inspects the house. Though Bond's activities are recorded in a camera he manages to find a way to destroy the tape. Goldfinger is suspicious over Bond, however in the absence of any evidence, he decides to frighten Bond for the introspection of his house during his absence and hence, introduces Bond to his factotum Oddjob who hails from Korea. The Rolls-Royce Silver Ghost of Goldfinger is taken to Switzerland in an airplane. He is being followed by Bond to the warehouse in Geneva. Bond discovers that the armours in the car are made of white gold. Further, in Goldfinger's factory the gold is removed from the armour and placed in the seats of Charter Airline Aircraft, a company in which he holds a large stake. It is evident that he is an expert in smuggling. He doesn't like his employees deceiving him and working for his enemy. He kills his secretary Jill Masterton for helping Bond and having an affair with him. The procedure adopted by him to kill his secretary is unique. He made her whole body painted with gold which ultimately lead to her death. He is very cruel to his employees and the obsession for gold made him use gold as a weapon to kill Masterton. He thinks he could win over anyone with gold. He uses gold as a means of attaining friendship. The acquisition of gold would have made him powerful but his selfish desire for wealth and power lead to his destruction.

The twenty four years of Faustus' quest for knowledge and power is nearing an end. The old man asks Faustus to repent for his sin and turn back to God but repentance at this last stage is not easy, 'I do repent; and yet I do despair:./ Hell strives with grace for conquest in my breast:./ What shall I do to shun the snares of death?' (Act V, Scene I, Lines: 64-66) Mephistopheles suppressed the thought of repentance in Faustus. The Old man urges Faustus for God's mercy but Faustus identifies himself with devil as referring 'our hell'. The Old man is tormented by Faustus but his belief

in God is unshakeable. This shows us that Faustus is contrary to the Old man. In every part of the play it is apparent that there is a conflict in the mind of Faustus but at the end of twenty four years he is completely onto the side of the devil.

The world's most beautiful woman is called upon by Faustus to have sensual pleasure though he knew that the woman whom he is addressing as Princess Helen is not the real princess but the devil disguised in the form of a woman. A great scholar and intellectual like Faustus making love to a demon really terrifies and baffles the audience. Faustus' materialistic pleasures have come to an end. He wishes time to pass by slowly but everything is in vain as he has chosen the path of destruction. He doesn't want to go to hell. He could turn towards God for help, however he feels that it is too late and that he wouldn't be spared by the devil:

My God, my god, look not so fierce on me!
Adders and serpents, let me breathe a while!
Ugly hell, gape not! Come not, Lucifer!
I'll burn my books! – Ah, Mephistopheles!

(Act V, Scene III, Lines:120-124)

Bond is being tortured by Oddjob in the third section of the novel entitled *Enemy Action*. He makes a deal with Goldfinger to work for him. Initially, Goldfinger rejects the offer but later accepts him as his personal secretary along with Jill Masterton. Jill is the sister of Tilly Masterton. Bond and Jill are taken to Goldfinger's warehouse in New York City. They are put to work as Goldfinger's secretaries at a meeting with several gangsters. The meeting is related to Operation Grand Slam; the operation is to steal gold from the gold reserve of United States in Fort Knox as the conversation suggests:

'...What are we going to do? Rob the end of the rainbow?'

'Yes,' Goldfinger nodded. 'That is exactly what we are going to do. We are going to burgle fifteen billion dollars' worth of gold bullion, approximately half the supply of mined gold in the world. We are going, Mr Bond, to take Fort Knox.'

(Goldfinger,P:186)

This operation includes poisoning the water supply which would kill inhabitants. Bond sends a message in a capsule to Felix Leiter at Pinkerton to reveal Goldfinger's plan. Bond and Leiter, as a team try to catch Goldfinger but he escapes. Pussy Galore, one of the members of Goldfinger, tries to help Bond, however is killed by Oddjob. Goldfinger, Oddjob and Mafia's chief escape but Goldfinger again captures Bond by drugging him. They even hijack a BOAC jetliner and take Bond along with them to England. Bond breaks the window causing depressurization which blows Oddjob out of the plane. Then Goldfinger is strangled to death. Goldfinger's

intention of killing so many people by polluting the water was only for the possession of gold from Fort Knox. His ultimate aim was to rob gold reserve and become the world's richest man in the world which would also bring him name, fame and power. However, at the end this love and greed for gold made the hero i.e. Bond to strangle him to death with the aid of another criminal Pussy Galore. At the end we witness that all the evil people who envisaged of destruction for their own fellow beings die.

Though Christopher Marlowe is a dramatist of the sixteenth century and Ian Fleming is a novelist of the twentieth century but there is similarity in treatment of their leading characters. The primary purpose of both the authors was to provide entertainment. Though these writers belonged to different ages and genres, their intention is to create awe, pity and fear in the audience to purge them. Emotions and feeling of human beings same no matter in which age or situation they born and lived. Christopher Marlowe presents this through drama while Ian Fleming through novel. They both portray a social realism with emphasis on the human nature which is unchangeable.

References:

- 1) [https://en.wikipedia.org/wiki/Goldfinger_\(novel\)](https://en.wikipedia.org/wiki/Goldfinger_(novel))
- 2) <facta.junis.ni.ac.rs/lal/lal200902/lal200902-07.pdf>
- 3) <http://joelumsden.tripod.com/essaysandwritings/id2.html>
- 4) www.spywise.net/wbf/microscope.pdf



5.

**COMPARATIVE ANALYSIS OF *FIVE POINT SOMETHING*
AND IT'S CINEMATIC ADAPTATION *THREE IDIOTS*****Sandhya R. Patil**

Arts Senior College, Aurangabad

Abstract:

Commonly, the earliest attempts at narrative cinema were taken from already existing literary or theatrical sources and have provided by far the largest proportion of script material for the cinema ever since. But this process has been regularly plagued by arguments over the question of fidelity. To what extent should a film be "faithful" to its original source? Which aspects of literary or theatrical technique are compatible with the film medium and which cannot be successfully transferred? To what extent should filmmakers alter characterization, setting, or plot to suit their own interpretation of the original? Does it matter if the filmmaker changes the original almost completely and yet comes up with a cinematic masterpiece in its own right? Should a film adaptation, in other words, always have to justify itself in terms of its closeness to original, or can the two be accepted and judged independently? The questions continue to be debated. This is a small attempt to find answer that of questions.

Introduction:

The comparative study is the need of the time with the changing time and globalization it is merging with other disciplines. Interdisciplinary study is a new trend. The comparative literature was first used by Mathew Arnorld. The latter popularised literature the term through his lectures in 1848 and 1857. The term comparative literature is gaining greater currency with its fresh connotation in millennium.

By studying literary works of various types and from various periods and comparing them with films based on them, one is able to recognizcve the similarities and differences between these two media and discover the literary qualities inherent in almost all films. Popular film as we know it is essentially the result of applying the conventions of cinematography to the conventions of fiction or drama. The differences between a novel or play and the movie based on it often arise from the demands placed on the material by the conventions imposed by the art form or by the expectations of an audience concerning that art form.

The novel *Five Point Someone* is about the college days of three students from *Indian Institute of Technology*, most prestigious institutes for engineering. This is a story of three friends and their journey of four years in the institute. Three are among the cream of Indian high school students with All India Ranks of 326, 453 and 91 respectively, but they don't perform quite so spectacularly in the college indeed, they flame out in their first semester, and with their five point something grades find themselves languishing in the high 2003 in class of 300 students and they identified as five point something.

Three Idiots is Indian Comedy drama film directed by Rajkumar Hirani with a screenplay by Abhijit Joshi, and Produced by Vidhu Vinod Chopra. It was loosely adapted from the novel *Five Point Someone* by Chetan Bhagat. The film was starred by Amir Khan, Kareena Kapoor, R. Madhavan, Sharman Joshi, Omi Vaidya, Parikshit Sahani and Boman Irani.

The paper illustrates the comparison of Chetan Bhagat's Novel *Five Point Someone* and Film *Three Idiots*. Amir Khan has stated that Chetan Bhagat, the famous novelist, is trying to seek publicity from *Three Idiots* which has blockbuster of Bollywood. He has even asked the makers to initiate legal action against the author. Chetan Bhagat has stated that *Three Idiots* is seventy percent based on *Five Point Someone*, and would have appreciated if they were given credit in proper way. The controversy provides subject for the research.

Character in the novel are very similar to those of film, just have glance on it one by one. First of all we find much similarity in the character of Alok. The biggest similarity between *Three Idiots* and *Five Point Someone* is Alok. Character of Raju in the film is very similar to that of the novel. He is from lower class. The background of Raju's house is with invalid father and poor mother with a sister of marriageable age and Maruti car as dowry. Everything is adapted faithfully from novel to film.

In the novel Alok tell about his mother not having bought a sari in Five years and Alok moves out with Venkat. All these are faithfully retained in the film and are manifested in the bathroom sequence when Raju tells Farhan that he is moving in with Chatur with all the explanation of his family background. The Narrator is same in both the cases. In the novel Hari recollect his college day in first point of view and in the film parallel character of Hari who is Farhan, narrate the story to audience he is not protagonist.

Character of Virus straightly comes out the novel to the film. He is equally black funny in both the novel and film. This villain played by Boman Irani inspired partly from Cherman, the professor in the novel. Cherman treats human like mindless machine, he gave a lecture on efficiency and not wasting a time to the students. All this manifested through Virus routine in the film shaving in seven and half minutes, listening opera, wearing a shirt with Velcro to save time etc. Character of Pia also does have roots from the novel heroine Neha, both are the villain professor daughter and both lost a brother due to her father pressure.

There is considerable difference between the characters. There are three persons in the novel. One is a fat boy called Fatso who is the narrators who seem like a wimp except for the fact that he gets the girl, and second is the poverty Stricken geek who is blindly conforming to the system and third is this total ineffectual person who teaches his seniors' a lesson right in chapter one *bare beginning* when they try to rag him.

Rajkumar Hirani gave inherent need of Bollywood film to have a hero who does the right things. Ryan Character form the novel becomes this righteous philosopher who seemed keen to teach the teachers than learn himself. Hirani pick one of the three characters as protagonist. He made some changes in the character of Ryan keeping in mind the image of the bollywood hero who can't do wrong. Ryan Oberoi given smart guy's role but he does not come first in the class actually he comes last. Even Farhan was shown as photographer in the film while in the novel he was

just a normal kid who had no intention to do anything with his life. Being a hero of film Rajkumar Hirani gives romantic mileage to Rancho instead of narrator. Pia is the heroine of Rancho in the film while Hari, narrator, romance with professor daughter Neha. Character of Chatur had a big part in the film, while the novel's Venkat was hardly for ten pages.

In the novel three students is being rushed to the hospital and one of them decided to tell the story behind it. The film opts for a different flash back point which is also one of the most significant differences. Hence the film begins with some larger than life moments of a passenger faking a heart attack and makes his friend leave his house without his pant on after an old college mate reminds them of the day of the bet.

In the end of first half of the film there comes completely new twist. Raju and Farhan find their last friend travel to the Chanchad estate in Shimla, where they find a completely different man. The real man into revealing the truth, he told them that their friend was an orphaned servant boy who loved learning. After seeing the boy's intelligence, Rancho's father arranged for the servant boy to go to college and earn a degree in Rancho's name. The real Rancho reveals that their friend is now a school teacher in Ladakh. Silencer find this amusing and starts mocking on Chhote and saying that he is just school teacher while he is now vice president of his company. Silencer is in bid to get a contract from well known scientist Phunsukh Wangdo. This scene is completely different from the novel. There is absence of the suspense in novel.

Films and novels differ in many ways, and because of these differences the way they convey their themes, plots, and characters will necessarily differ. The most difficult task for the filmmaker is probably to take a classic or currently popular work and present it in a way that avoids alienating those who have a commitment to their own interpretation of the original while simultaneously producing something that works successfully as a film in its own right. It is common in film adaptation, the use of novel as the basis feature film but always the question raise about how faithful to the original work should a film version? Michael Hastings, screen writer for Henry Jemes's *The American*, noted in an interview,

'Film is visual brevity.....If the novel is a poem, the film is a telegram.

Reference

1. Inamdar, Bhagyashree. *Mysticism and Spiritualism in the Poetry of Saint Tukaram and William Blake*: Ph.D Thesis. SRTMU Nanded.2011
2. Dix, Andew. *Beginning Film Studies*: Manchester University Press, England: 2008
3. Bhagat, Chetan. *Five Point Someone*: Rupa publications, Delhi: 2005
4. Hirani, Rajkumar. *Three Idiots*: Vidhu Vinod Chopara Production: 2009
5. www.chetanbhagat.com/five-point-someone-vs-three-idiots
6. <http://sudhishkamath.com/2010/01/06/five-point-someone-vs-3-idiots-a-closer-look/>



6.

**CLASHES BETWEEN TRADITION AND MODERNITY IN
KAMALA MARKANDAYA'S NOVEL 'NECTAR IN A SIEVE'****Archana Yadav,**

Research Scholar, Singhania University, Rajasthan

ABSTRACT

Kamala Markandaya's *Nectar in a Sieve* is a fictional epic on the Indian life revealing a rich gamut of human experiences. Although *Nectar in a Sieve* is basically built on the theme of hunger and degradation, it reveals the glimpses of cross-cultural interaction as well. Kamala Markandaya depicts the tragedy of a traditional Indian village and one of its peasant families under the assault of tremendous modernity. In the novel, through the family of Nathan, the author represents the plight and sufferings of peasants in the colonial era of the Indian society. How the power of the socio-economic system adversely affects the freedom of individuals is also revealed through the story of Rukmani. Kamala Markandaya projects the cultural dilemma of the country in its choice between the stagnant traditional values and modernity.

Key words: hunger, degradation, modernity, traditional, peasants, cross-cultural

Kamala Markandaya's *Nectar in a Sieve* is a fictional epic on the Indian life revealing a rich gamut of human experiences. The havoc of hunger, the evils of industrialization, the tension between the tradition and modernity and above all nature, both in its good and bad mood, from the matrix of human existence in rural India in this novel.

Nectar in a Sieve projects the consciousness of individuals as they react to economic change or industrial development. The impact of industrialization on the Indian populace is presented from the points of view of peasants, members of the lower middle class in the city, tribal and other common people. Although *Nectar in a Sieve* is basically built on the theme of hunger and degradation, it reveals the glimpses of cross-cultural interaction as well. Kamala Markandaya has given an authentic picture of the Indian society - a society where most people live in perpetual hunger and deprivation and often die of starvation and suffering. Shyamala Venkateswaran, in an article entitled, "The Language of Kamala Markandaya's Novels" writes: "*Nectar in a Sieve* has been her 'magnum opus' and an analysis of it would show her grasp of village India."¹

Nectar in a Sieve, is a story of cultural clash between Western and Indian value systems. Kamala Markandaya depicts the tragedy of a traditional Indian village and one of its peasant families under the assault of tremendous modernity. The juggernaut of progress, the tannery, with all its resultant pollution and corruption that it engenders, stands for the Western value system of cross materialism and agro-

industrialism, while the idyllic rural life as depicted by Rukmani (the narrator – heroine) stands for Indian rural value systems. Uma Parameswaran says that Rukmani is “a child of the transition between the insular, autonomous village life of old and the new village dependent upon urban civilization and in constant contact with it.”² The clash between tradition and modernity is symbolized by the tension between Rukmani and tannery and those favour it.

The tannery that pollutes the vernal atmosphere of the village with its smell and clamour and corrodes the values of the people, is the main target of Rukmani’s attack. She concedes that it brings in more money, but there are counter – balancing evils. Greater commercialization, an alien population, labour unrest and the death of a son are some of its consequences.³

The old village structure of Indian society is swallowed slowly by the edges of Indian urban civilization. This pain is well represented by Kamala Markandaya in this novel. The novel describes well as to “how life flows in Indian village standing at the periphery of urban civilization.”⁴ In the novel, through the family of Nathan, the author represents the plight and sufferings of peasants in the colonial era of the Indian society. How the power of the socio-economic system adversely affects the freedom of individuals is also revealed through the story of Rukmani. Kamala Markandaya projects the cultural dilemma of the country in its choice between the stagnant traditional values and modernity. Shiv K. Kumar emphasizes the ‘change’ phenomenon in Kamala Markandaya’s novels –

The exodus from the villagers here symbolizes the disheritance of the human soul, its recantation of the age old commitment of faith, peace compassion and truth. Change is, therefore, the focal theme in her novels; it is the pivot around which her fictional works revolves.⁵

The clash between traditional village life and modern city life in *Nectar in a Sieve* is also depicted through the effect of socio-economic changes on the emerging youth. Kamala Markandaya presents the impact of tannery, a symbol of modernization and westernization on the younger generation, especially on the poor rural youth. For better job opportunities and better financial scenes, grown up boys like Murugan, leave their parental occupation of tilling land. Further they not only join the factory but also migrate to city area to enjoy their independence and freedom.

Indian rural life is like nectar in a sieve where the Indian peasant is conditioned to work without hope. He is conditioned to leave everything in the hand of God and to bear all the sorrows and sufferings with a sense of fatalism which the westerner cannot stomach. A series of miseries and hardships – both natural and manmade – that Rukmani and Nathan undergo exemplify the significance of life, “Rukmani is indomitable spirit, drawing nectar in a sieve, justifies the title of the novel.”⁶

Kamala Markandaya draws our attention to the fact that notwithstanding the apparent pessimism and despair, there is an undercurrent of optimism and confidence in the Indian characters. A. V. Krishna Rao states that the true significance of the novel lies in the “spiritual stamina of Rukmani against such formidable enemies to her culture: the draconian landlords and the soulless industry.”⁷ At the end, Rukmani is

fully fledged, with a stronger spirit of acceptance and endurance and the story ends on the positive note of quite strength and resolution. Uma Parmeswaran critically investigates the basic theme of *Nectar in a Sieve*:

Nectar in a Sieve is the story of the faceless twilight of Indian agrarian bankruptcy, the horizon showing through the silent trees now with crimson gashes, now with soul-exalting splendor, always holding out the promise that the setting sun will rise again after the night, the night ever approaching yet never encompassing.⁸

Thus Kamala Markandaya presents an assertive an assertive vision of life in the midst of enormous human sufferings.

REFERENCES

1. Venkateswaran, Shyamala. *The Language of Kamala Markandaya*. Literary Criterion, Vol. IX, 1970, p. 57.
2. Parmeswaran, Uma. *A Study of Representative Indo-Anglian Novelists*, New Delhi : Vikas Publications, 1976, p.92.
3. Joseph, Margaret P. *Kamala Markandaya*, New Delhi : Arnold Heinemann, 1980, pp. 15-16.
4. Asnani, Shyam M. "The Theme of Famine and Hunger: Bhabani Bhattacharya and Kamala Markandaya", *New Dimensions of Indian English Novel*, New Delhi: Doaba House, 1987, p.26.
5. Kumar, Shiv K. *Osmania : Journal of English Studies*, 7, No. 1. 1969, 1-10, p.01.
6. Asnani, Shyam M. *The Theme of Famine and Hunger: Bhabani Bhattacharya and Kamala Markandaya*, WLWE, Canada: IX, 1, Spring 1980, pp.91-92.
7. Rao, A. V. Krishna. *The Indo-Anglian Novel and the Changing Tradition*, Mysore : Rao and Raghavan, 1972, p.57.
8. Parmeswaran, Uma. *A Study of Representative Indo-Anglian Novelists*, New Delhi : Vikas Publications, 1976, p.92.



7.

**A STUDY OF CONTRIBUTION OF MAHARASHTRA
CENTER FOR ENTREPRENEURSHIP DEVELOPMENT
(MCED) IN INDUSTRIAL DEVELOPMENT****Dr.V.S.Kshirsagar**

Late SKJ Mahila Mahavidyalaya, Parbhani

Abstract:

The paper submitted on the above topic in view of what is the role of MCED in the development of industrial development, considering the role of other agencies, govt. and other private entrepreneurs and industrial development aspects. Introductions, concepts, data collections and analyzed the data. What are the findings and their conclusions and suggestions included in the paper study.

Introduction:

Industrial development includes creation of wealth, generate employment, provide new goods and services and raise the standard of living of the people.

After the freedom of country central govt. decided the development of the country in the agri., industrial, infrastructural with the help of various five year plans. Setup the planning commission and try to the systemic economic growth of country.

In other way entrepreneurs are the need of setup industrial structure and behavior in the business field. So in that view entrepreneurs are considered as agents of economic growth. Entrepreneur development program is an effective way to develop entrepreneurs which can help in accelerating the pace of socio-economic development of locally available resources. It can also create gainful self-employment.

Launching of the Entrepreneurship Development Institution (EDI) scheme by the Union Govt. in 1993 for the development of small sectors was in the wake of economic growth. Through the EDI's programs taking a role of awareness about the entrepreneurship development with a view to develop entrepreneurial spirit amongst the vast mass of India's unemployed population.

About MCED:

The establishment of the MCED was done for promoting qualities of entrepreneurship among youth. Regional balance in development is need of time.

The main purpose of establishing MCED was to undertake system efforts to accelerate entrepreneurship in the state.

Aurangabad being centrally located and easily accessible center on October 2nd, 1988, state govt. established MCED, central office in Aurangabad. It is a training institute in the core area of entrepreneurship development. It works as a facilitator and guide for the creation and cultivation of the entrepreneurial spirit and the concept of

self-employment at present MCED has emerged as successful EDP training institute in the country.

Objectives of the MCED:

- 1) To promote entrepreneurship in the backward region of Maharashtra state.
- 2) To organize lectures, discussion, exhibitions and training programs to promote entrepreneurship among young graduates, women, SC, ST and minorities.
- 3) To organize EDP programs in the rural areas to search entrepreneurship qualities of youth.

Review of Literature:

There are a lot of literatures available on entrepreneurs recently many international and national level studies have been made regarding the role of EDP in entrepreneurship development in India and Maharashtra.

- i) H. Sadhak (1989)
- ii) Shantanu Bagchi and Debabrata Pal (2003)
- iii) Sangram Keshari Mohanty (2005)

Objectives of the Study:

- 1) To know the role of govt. in industrial development.
- 2) To study the role and importance of MCED in entrepreneurship development of Maharashtra.
- 3) To know the various activities undertaken during by MCED in the training program.
- 4) To study the contribution of MCED in industrial development.

Research Methodology:

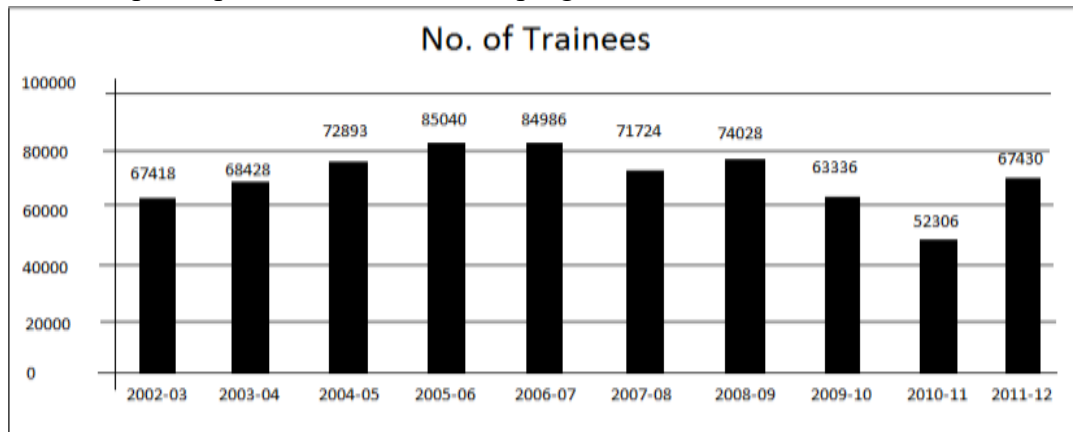
The present study is based on primary and secondary data. The collection of primary data will be done through observation method. The secondary data is collected from research books, journals, research papers, annual reports and reports of MCED.

Data Collection and Analysis:

No. of trainees participated in MCED's EDP programs in Maharashtra.

Sr. No.	Year	No. of Trainees
1	2002-03	67418
2	2003-04	68428
3	2004-05	72893
4	2005-06	85040
5	2006-07	84986
6	2007-08	71724
7	2008-09	74028
8	2009-10	63336
9	2010-11	52306
10	2011-12	67430

No. of Trainees participated in MCED's EDP program in Maharashtra.



The table no. 5.01 concludes the no. of trainees participated in MCED's training program in Maharashtra during the year 2002-03 to 2011-12. In the year 2002-03 the MCED trained 67,418 people. The number of trainees increased up to 86,040 up to the year 2005-06. After the year 2005-06 there were seen ups and downs in no. of trainees up to the year 2011-12.

Findings:

- Economic Growth: EDP is a tool of industrialization and path to economic growth through entrepreneurship.
- Balanced Regional Development: EDP helps in dispersal of economic activities in different regions by providing training and other support to local people.
- Eliminates Poverty and Unemployment: EDPs provide opportunities for self-employment and entrepreneurial careers.
- Optimum use of Local Resources: The optimum use of natural, financial and human resources can be made in a country by training and educating the entrepreneurs.
- EDPs can provide the foundation for developing first generation entrepreneurs and bring in a total change in the mind set of the potential entrepreneurs.
- The course of EDPs generally consists of six inputs namely, general introduction to entrepreneurship, achievement motivation training, support system and procedures, market survey and plant visit, managerial skills, project preparation and feasibility study.

References:

- Somwanshi S.A. (1995)- Sickness of small scale industries in Marathwada- Management of industrial sickness- pointer publisher, Jaipur.
- Singh M. (1990)- An evaluation study of entrepreneurship development programs-NITCON, Department of management studies, Punjab university, Patiyala.
- Satish Taneja and S.L. Gupta- Entrepreneurship development- Galgotia publishing company, New Delhi.
- Bilas S Kale (2015)- Micro, small and medium enterprises, A case study of Maharashtra- Indian journal of applied research.
- Mitctraining.com
- www.maharashtrgovt.com



8.

**INDIAN PHARMACEUTICAL INDUSTRIAL
CONTRIBUTION AND COMPETITION**

Mohd Azhar-Ud-Din Malik
Research Scholars
Jiwaji University Gwalior (M.P)

Abstract

Biotechnology has become a source of earning for many entrepreneurs and investors, as for as creating self-sustaining profitable companies. There are about 400 private and 600 public biotechnology companies worldwide. The pharmaceutical industry in India ranks third in the world in terms of volume and 14th in terms of value. Government is focusing to increase the growth of this industry but the lack of patent protection made the Indian market undesirable to the multinational companies that had dominated the market.

Key words: *pharmaceutical industry, rank, growth, patent protection, Indian market, dominated.*

Introduction

The government has started to encourage the growth of drug manufacturing by Indian companies in early 1960s, with the patent act in 1970, India is the largest provider of generic drugs, accounting 20% of global exports in terms of volume. In India there is a large pool of scientist and engineers who have the capacity to steer the industry ahead to a higher level. At present 80% of the antiretroviral drugs used globally to combat AIDS are supplied by Indian firms.

Objectives

1. To know position of Indian Pharmaceutical industry in the world.
2. To asses FDI position in India.
3. To highlight different initiatives taken by the government to expand the pharmaceutical industry in India.

Methodology

This study carried out is analytical and empirical in nature. The study is based on published sources of data collected from various reports and publications of Government of India, RBI, IMF relating to foreign direct investment, economic journals, books, newspaper, magazines, internet and other previous research etc.

Market Size

It is expected that Indian Pharmacy industry would grow over 15 percent per annum between 2015 and 2020, will outperform the global pharma industry, which is set to grow to an annual rate of 5 per cent between the same periods. India will emerge as the sixth largest pharmaceutical market globally by absolute size, as the market is expected to grow to US\$ 55 billion by 2020.

India leads over China in pharmaceutical exports with a year on year growth of 11.4 per cent to US\$ 12.91 billion in FY 2015-2016, according to the data from Ministry of Commerce and Industry. The growth of pharmaceutical products increased by 0.80 per cent year-on-year to US\$ 1,641.15 million. Also the drug approvals have doubled to 201 in FY 2015-16 from 109 in FY 2014-2015, given by the U.S Food and Drug Administration (USFDA) to Indian companies.

Indian biotechnology industry comprising bio-agriculture, bio-pharmaceuticals, bio-services, bio-informatics and bio- industry is expected to grow to an average growth rate of around 30 percent a year and US\$ 100 billion by 2025.

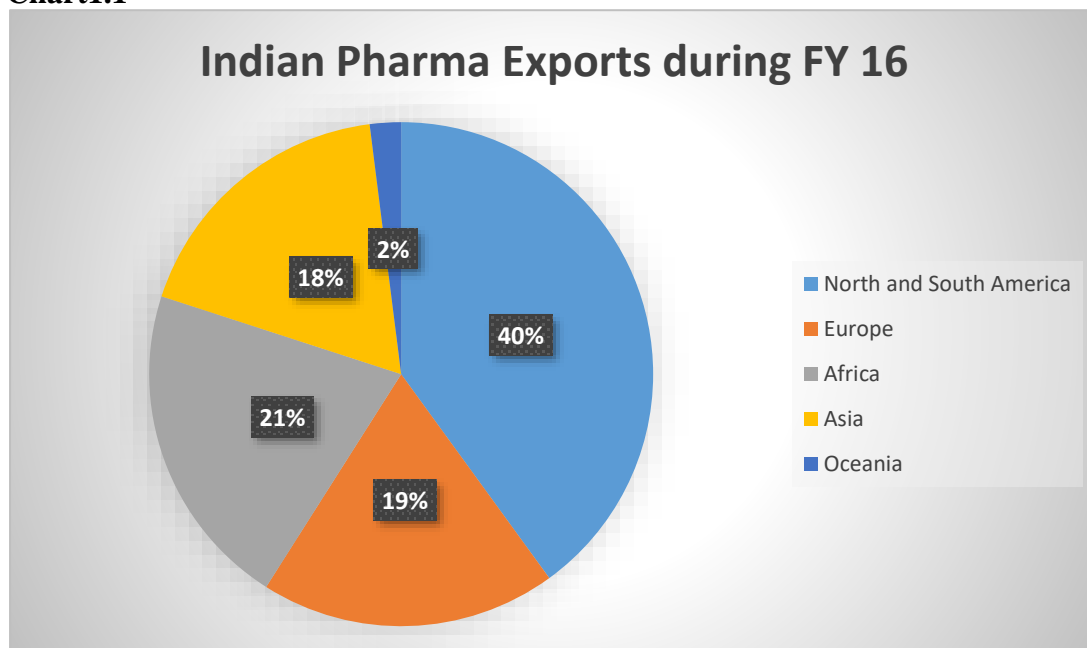
Export Markets and its Prospects

There has been tremendous growth in pharmaceutical industry during 2015-2016 of increase in the number of approvals and access to new markets. The export grew by 9.5% during 2015-16 as against 3.2% and 1.9% during previous years. After decline in the Abbreviated New Drug Applications (ANDA) approvals the number of US FDA approvals for ANDAs have increased near about 46% from 385 approvals during 2014 to 564 approvals during 2015. But according to CMIE data the growth is expected to slow down to 4.9% during 2016-2017 on account of decline in the number of block buster drug going of patent during CY17-CY20.

Export share of key market

The share of Indian export market has increased from 34% during FY14 to 39% during FY16. The key emerging markets which are Brazil, Nigeria, Kenya, South Africa, Russia and Vietnam has remained stable at 15% during the same period. Of the top 25 destinations of India's Pharmaceutical Export, in which North and South America has contributed about 40% but USA remains the top destination as with a share of 32.59%. South Africa, Kenya and Australia have grown exceptionally.

Chart1.1



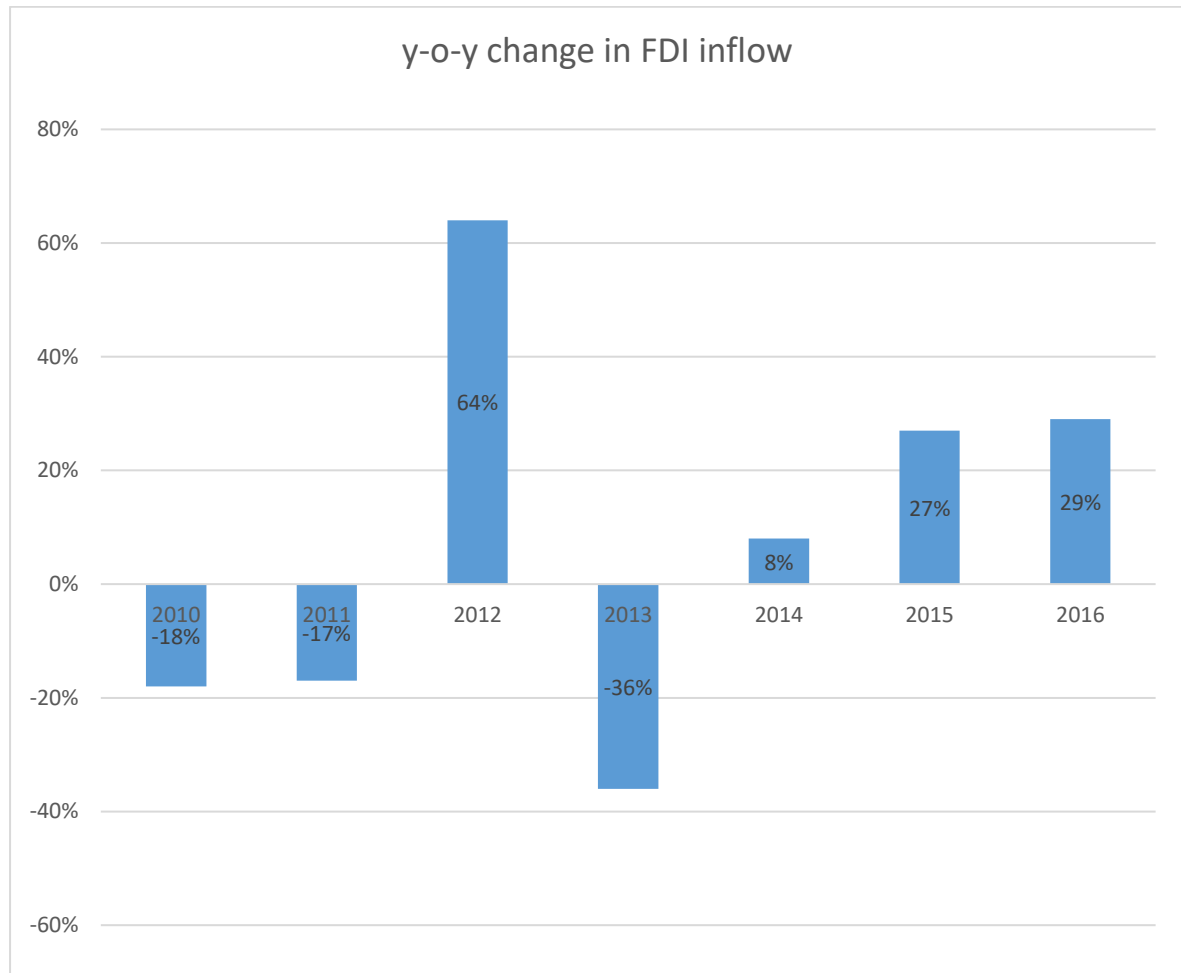
Source: CMIE

Scenario of Indian FDI

FDI forms one of the strong avenues of strategic investments in India and there is a considerable growth in such investment during the last three years. FDI has increased in India with a considerable improvement from \$ 30.9 bn during FY15 to \$40 bn during FY16 registering growth of about 29%.

Following chart shows FDI scenario in India.

Chart 1.2

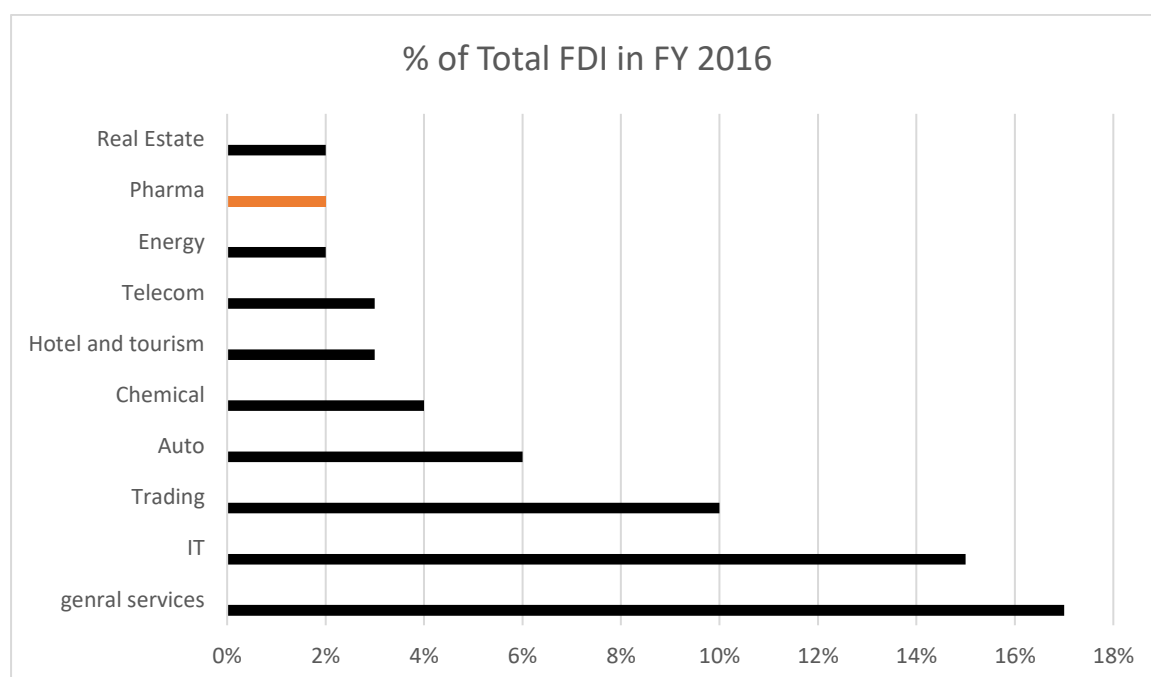


Source: IMS Health & compiled by CARE

The drugs and pharmaceutical attracted cumulative FDI inflow worth US\$13.85 billion between April 2000 and March 2016 according to data released by the Department of industrial policy and promotion (DIPP).

The Indian Pharmaceutical Industry has made a mark in the global pharma market. The FDI in the sector has decreased about 50% TO \$ 754 bn during FY16 contributing to just about 2% majorly on account of warning letters, bans and alerts issued by USFDA and ban by European EMA.

Chart 1.3



Source: IMS Health & compiled by CARE

Major investments in the Indian Pharmaceutical sector are:

- India's largest drug maker Sun Pharmaceutical Industries Limited has made an agreement with Japan's Mitsubishi Tonaba Pharma Corporation to market 14 prescription brands in Japan.
- Lupin Limited India's third largest drug maker file its first biosimilar Etanercept for approval in Japan, world's second largest drug market in 2017.
- Pink Blue Supply Solution pvt. Ltd, a clinical supplies provider has raised Rs. 1.5 crore (US\$ 0.22 million).
- MPP(The Medicines Patent Pool) has signed a licensing agreement with six Indian drug makers for the generic manufacturing of four antiretroviral (ARV) and hepatitis c direct acting antiviral drug.
- One of the major pharmaceutical and biotechnology companies in India, Cipla Ltd., has

Acquired two US based generic drug makers, which is expected to strengthen Cipla's business.

Initiatives taken by government

- The Government of India unveiled 'Pharma Vision' 2020, its aim is to make India a global leader in end to end manufacturer. The mechanism 'Drug Price Control' by the government is a good move in this regard. Government has also raised the FDI for brownfield projects to 74% under automatic route.

- By 2020 India is expected to rank among the top five pharmaceutical innovation hubs.
- IPA (Indian Pharmaceutical Association) plans to prepare data integrity guidelines which help to measure the quality of Indian companies.
- Pharmaceutical Department has set up an inter-ministerial co-ordination committee which would periodically review coordination and trace the constrains faced by the pharmaceutical companies.

Conclusion

The Indian pharmaceutical industry has witnessed tremendous growth in recent years. The market size of the industry is increasing with a great pace. Many of the companies have reached to the top most level in the world and the demand side is increasing according to their performance. Today government is also playing a good role to lead the industry forward.

References

1. Agarwal, S.P., Gupta, Ashwani; Dayal, Technology Transfer Perspectives in Globalizing India (Drugs and Pharmaceuticals and Biotechnology) Journal of Technology Transfer.
2. Chen, Zhiqi; McDermott, Alison International Comparisons of Biotechnology Policies, Journal of Consumer Policies, December 2016.
3. Giesecke, Susanne, "The Contrasting Roles of Government in the Development of Biotechnology Industry.
4. Vaidyanathan, Geetha, Technology Parks in a Developing Country: The Case Study of India, Journal of Technology Transfer, June 2016.



9.

**AN ANALYTICAL STUDY OF JUDICIAL ACTIVISM IN
INDIA AND ITS ROLE IN PROTECTION
OF HUMAN RIGHTS****Dr. Anjali Sharma**

Asst. Professor, MLB Govt. College of Excellence, Gwalior

Siddharth Tiwari

Research Scholar,

MLB Govt. College of Excellence, Gwalior

I. INTRODUCTION

Judicial activism is today one of the most misused constitutional terms. India practices constitutional democracy with emphasis on constitutionalism. This comes with it to high rates of political activities with misuse of political powers granted in the Constitution by the political actors. Naturally, the court is called upon to wear its active posture and interpret the Constitution as it affects the political class. However, each decision of the courts interpreting the constitution against the political class is met with cries of “judicial activism” from one side of the political spectrum or the other. The other cry seems to be that the courts are encroaching into the domain of the political class thereby violating the doctrine of political questions which is essentially a function of separation of powers. Over the last few years with various controversial decisions, judges of the Supreme Court as well as various High Courts have once again triggered off the debate that has always generated a lot of heat. But still, what the term “judicial activism” actually connotes is still a mystery. From the inception of legal history till date, various critics have given various definitions of judicial activism, which are not only different but also contradictory. This is an attempt to bring out the exact connotation of “judicial activism” and to find out its effects on today’s changing society. The Indian constitution which was drafted in 1950 is one of the well compiled and well planned constitutions. It is a constitution which defined powers and functions of the organs of the government, which are meant for a safe and fair indirect parliamentary democracy in India. Hence supremacy of parliament is the essential feature of our political system. The Supreme Court acts as the guardian and the protector of the constitution. It prevents parliament from enacting any legislation against the spirit and letter of the constitution. Courts in India respected reputation for creatively and genuinely discharging their assigned duty carefully. The Indian constitution consists of all essential requisites for the exercise of judicial review – as a written and rigid constitution, federation having division of powers and fundamental rights. The power of judicial review enables the Supreme Court to review the acts and the orders of the legislative and executive wings of the government. They are directed to act within their ambit for fair and smooth administration. A complete harmony between judicial review and parliamentary supremacy is an outstanding achievement of the architects of the Indian constitution. Both U.S and U.K adopted the extremes of supremacy of American judiciary and supremacy of British parliament, whereas

Indian constitution has adopted a golden mean between the two. No supreme court can stand in judgement of sole will of the parliament, representing the will of the entire community. But when there is a question regarding the future of the community, judiciary can pull up that sovereign power. Today judicial activism has touched almost each and every aspect of life ranges from human rights issues to maintenance of public roads. Judicial activism means the power of the Supreme Court and the high court to declare the laws as unconstitutional and void, if it infringes or if the law is inconsistent with one or more provisions of the constitution. To the extent of such inconsistency while declaring a law as constitutional and void the courts do not suggest any alternative measures. The judicial activism is use of judicial power to articulate and enforce what is beneficial for the society in general and people at large. Supreme Court despite its constitutional limitation has come up with flying colors as a champion of justice in the true sense of the word. JUSTICE... this seven letter word is one of the most debated ones in the entire English dictionary. With the entire world population being linked to it, there is no doubt about the fact that with changing tongues the definition does change. The judicial activism has touched almost every aspect of life in India to do positive justice and in the process has gone beyond, what is prescribed by law or written in black and white. Only thing the judiciary must keep in mind is that while going overboard to do justice to common man must not overstep the limitations prescribed by sacrosanct i.e. The Constitution.

II. CONCEPT AND MEANING OF JUDICIAL ACTIVISM

One basic and fundamental question that confronts every democracy, run by a rule of law is what is the role or function of a judge. Is it the function of a judge merely to declare law as it exists-or to make law? And this question is very important, for on it depend the scope of judicial activism. The Anglo-Saxon tradition persists in the assertion that a judge does not make law; he merely interprets. Law is existing and eminent; the judge merely finds it. He merely reflects what the legislature has said. This is the photographic theory of the judicial function. It has long held the field in England and its most vigorous exposition is to be found in a speech made by Lord Chancellor Jowett at the Australian Law Convention where he said, "*The function of a judge is merely to find the law as it is. The lawmaking function does not belong to him, it belongs to the legislature.*" This judicial view hides the truth of the judicial process. This theory has been evolved in order to insulate judges against vulnerability to public criticism and to preserve their image of neutrality, which is regarded as necessary for enhancing their credibility. It also helps judges to escape accountability for what they decide. They can plead helplessness by saying that it is a law made by the legislature and they have no choice but to give effect to it. The tradition of the law and the craft of jurisprudence offer such judges plenty of dignified exits from the agony of self-conscious wielding of power. And hence the incredibly persistent attempt on the part of lawyers and judges to convince the people about the truth of the lie that judges does not make law. There can be no doubt that judges do take part in the law making process.

Judicial activism is when courts do not confine themselves to reasonable interpretations of laws, but instead create law. Alternatively, judicial activism is when courts do not limit their ruling to the dispute before them, but instead establish a new rule to apply broadly to issues not presented in the specific action. "Judicial activism"

is when judges substitute their own political opinions for the applicable law, or when judges act like a legislature (legislating from the bench) rather than like a traditional court. In so doing, the court takes for itself the powers of parliament, rather than limiting itself to the powers traditionally given to the judiciary. In this regard, judicial activism is a way for liberals to avoid the regular legislative means of enacting laws in order to ignore public opinion and dodge public debate.¹

The term judicial activism despites its popularity to amongst legal experts, judges, scholars and politicians has not until recently been given an appropriate definition of what the term should mean so that it will not be subject to abuse.² The effect of this has been a misconception about what the term is all about.³ This therefore creates series of definitions about the concept. Although definitions are usually products of individual idiosyncrasy and its often influenced by the individual perception or world view, a combination of various definitions gives a description of the concept. The Judicial Activism as innovative, dynamic and law making role of the Court with a forward looking attitude discarding reliance on old cases, and also mechanical, conservative and static views. It is the creative thought process through which the court displays vigour, enterprise, initiative pulsating with the urge of creating new and refined principles of law. It means when the Court plays a positive role the court is said to be exhibiting the "Judicial Activism". *Black's Law Dictionary* defines judicial activism as a "*philosophy of judicial decision-making whereby judges allow their personal views about public policy, among other factors, to guide their decisions.*" Judicial activism means active role played by the judiciary in promoting justice. Judicial Activism to define broadly is the assumption of an active role on the part of the judiciary.⁴ According to Prof. Upendra Baxi, Judicial Activism is an inscriptive term. It means different things to different people. While some may exalt the term by describing it as judicial creativity, dynamism of the judges, bringing a revolution in the field of human rights and social welfare through enforcement of public duties etc., others have criticized the term by describing it as judicial extremism, judicial terrorism, transgression into the domains of the other organs of the State negating the constitutional spirit etc. Judicial activism implies going beyond the normal constraints applied to jurists and the Constitution, which gives jurists the right to strike down any legislation or rule against the precedent if it goes against the Constitution. Thus, ruling against majority opinion or judicial precedent is not necessarily judicial activism unless it is active. In the words of Justice J.S Verma, Judicial Activism must necessarily mean "*the active process of implementation of the rule of law, essential for the preservation of a functional democracy*".

Judicial activism is the view that the Supreme Court and other judges can and should creatively (re)interprets the texts of the Constitution and the laws in order to serve the

¹ Available at http://www.conservapedia.com/Judicial_activism

² See for instance some of the work that is on judicial activism without really defining the term. Chad M. Oldfather, "*Defining Judicial Inactivism: Models of Adjudication and the Duty to Decide*" (2005) 94, Geo. L.J. 121, 122

³ Keenan D. Kmiec, "*The Origin and Current Meanings of 'Judicial Activism,'*" (2004) 92, Cal. L. Rev., 1441, 1442; See also Bradley C. Canon, "*A Framework for the Analysis of Judicial Activism*" in Stephen C. Halpern & Charles M. Lamb eds., "*Supreme Court Activism And Restraint*" 1982, 385.

⁴ Chaterji Susanta, "*For Public Administration' Is judicial activism really deterrent to legislative anarchy and executive tyranny*" *The Administrator*, Vol. XLII, April-June 1997, p9, at p11

judges' own visions regarding the needs of contemporary society.⁵ Judicial activism believes that judges assume a role as independent policy makers or independent "trustees" on behalf of society that goes beyond their traditional role as interpreters of the Constitution and laws. The concept of judicial activism is the polar opposite of judicial restraint.

III. ORIGIN OF JUDICIAL ACTIVISM

The simplest and the greatest example of judicial activism is *Marbury v. Madison*⁶ which is landmark case in the United States of America. It formed the basis of judicial activism in America. This conflict raised the important question of what happens when an Act of Congress of United States of America conflicts with the Constitution. Chief Justice Marshall answered that Acts of Congress that conflict with the Constitution are not law and the Courts are bound instead to follow the Constitution, affirming the principle of judicial review. In support of this position Marshall looked to the nature of the written Constitution—there would be no point of having a written Constitution if the courts could just ignore it. "To what purpose are powers limited, and to what purpose is that limitation committed to writing, if these limits may, at any time, be passed by those intended to be restrained?" Chief Justice Marshall also argued that the very nature of the judicial function requires courts to make this determination. Since it is a court's duty to decide cases, courts have to be able to decide what law applies to each case. Therefore, if two laws conflict with each other, a court must decide which law applies. Finally, Chief Justice Marshall pointed to the judge's oath requiring them to uphold the Constitution, and to the Supremacy Clause of the Constitution, which lists the "Constitution" before the "laws of the land."⁷ Thus in the first time in the modern history it was recognized that judicial activism makes the law as the living law. Judicial activism is nothing more than judicial creativity which emphasises upon evolving new juristic principles for the development of law remaining alive the reality.

After the end of British Raj, the executive has always looked upon the judiciary as a hostile branch of the State as executive started to rot itself into a system for personal and not public gains. Another reason can be traced into the *Theory of Social Wants*.⁸ Masses were oppressed beyond imagination by the unbridled actions by Money power, Muscle power, Media power and Ministerial power, which compelled judiciary to provide relief. Judiciary couldn't wait for the parliament to take some action as it takes far too long for social patience to suffer. With the framing of the Constitution of India, the three wings of effective governance came into being, namely the legislature, the executive and the judiciary. The Constitution provides for separation of powers and hence demarcates the powers and areas of all these three machineries. However sometimes with the failure of the legislature and the executive, the separation of power remains a theory only in the text book and the third wing of governance, the judiciary assumes powers unprecedented for under the name and guise of judicial review, which is a very basic feature of the Constitution of India. The line that demarcates the power of all three organs in an indirect democracy like India

⁵ Available at <http://definitions.uslegal.com/j/judicial-activism/>

⁶ 2 L Ed 60 (1803)

⁷ Andhyarujina, T.R. "Issues of Judicial Independence" Hindu, 10th September, 2009.

⁸ B. S. Tyagi, *Judicial Activism in India*, Srishri Publishers & Distributors, New Delhi, 2000, pp 80

is very thin. One question that arises before the judiciary after every judgement is to whether to put any new guidelines and norms for the executive and legislature for further protection and up to what extent. When judiciary lays down the guidelines, they move a step closer in getting involved in the public administration. It has over the period of time changed from a mere spectator to a proactive player. This is what one calls as judicial separation in general terms.

The Indian judiciary has taken upon itself the task of ensuring maximum freedom to the masses and in the process, to galvanize the executive and the legislature to work for public good. However, this changing stance of the judiciary from moderate to active role has invited wrath. The Indian judiciary has taken upon itself the task of ensuring maximum freedom to the masses and in the process, to galvanize the executive and the legislature to work for public good. However, this changing stance of the judiciary from moderate to active role has invited wrath from some sections of the society, criticism from some others and support and cheers from still other sections. Some political scholars feel that the judiciary is usurping powers in the name of public interest while according to others, judicial activism and interference is actually preventing the executive from going astray.

Therefore, in the historic case of *Mumbai Kamghar Sabha v. Abdul Bhai*,⁹ the Apex Court introduced the doctrine of judicial activism, though without the nomenclature. The significant feature of Indian Constitution is partial separation of powers. -The doctrine of separation of powers was propounded by the French Jurist, Montesquieu. It is partly adopted in India since the executive powers are vested in the president, Legislative powers in the Parliament and the judicial powers in the Supreme Court and subordinate courts. The role of separation of powers in India is simple. The three organs of the Government viz. the Executive, Legislature and the Judiciary are not independently independent but inter-dependently independent. The Judicial Activism in India can be witnessed with reference to the review power of the Supreme Court and High Court under Art. 32 and 226 of the Constitution particularly in public interest litigation cases. The Supreme Court played crucial role in formulating several principles in public interest litigation cases.

In India the concept originated after a public interest litigation was filed before the supreme court when the then Chief justice P N Bhagwati took an unknown case directly from the public who did not have any involvement in the case but it was just for the public welfare and also was related to public in large. Justice P N Bhagwati has said that “*One basic and fundamental question that confronts every democracy, run by a rule of law is, what is the role or function of a judge. Is it the function of a judge merely to declare law as it exists-or to make law? And this question is very important, for on it depends the scope of judicial activism*”. The Anglo-Saxon tradition persists in the assertion that a judge does not make law; he merely interprets. Law is existing and eminent; the judge merely finds it. He merely reflects what the legislature has said. This is the photographic theory of the judicial function”. It is for the judge to give meaning to what the legislature has said and it is this process of interpretation which constitutes the most creative and thrilling function of a judge. In the initial years of 1950-67, the Supreme Court adopted the attitude of judicial restraint in which the court gave a strict and literal interpretation of the constitution.

⁹ AIR 1976 SC 1465

Judicial review in India was provided for expressly in the Constitution. Article 13, clause (1) says that all laws in force in the territory of India immediately before the commencement of the Constitution, in so far as they are inconsistent with the provisions containing the fundamental rights, shall, to the extent of such inconsistency, be void. Clause (2) of that article further says that the State shall not make any law that takes away or abridges any of the fundamental rights and any law made in contravention of the above mandate shall, to the extent of the contravention, be void. The Constitution also divides the legislative power between the Centre and the states and forbids either of them to encroach upon the power given to the other. Who is to decide whether a legislature or an executive has acted in excess of its powers or in contravention of any of the restrictions imposed by the Constitution on its power? Obviously, such function was assigned to the courts.

The Constitution was criticized by some members of the Constituent Assembly for being a potential lawyer's paradise. **Dr. B.R. Ambedkar** defended the provisions of judicial review as being absolutely necessary and rejected the above criticism. According to him, the provisions for judicial review and particularly for the writ jurisdiction that gave quick relief against the abridgement of fundamental rights constituted the heart of the Constitution, the very soul of it. The nature and scope of judicial review was first examined by the Supreme Court in *A.K. Gopalan case*¹⁰ where it accepted the principle of judicial subordination to legislative wisdom. But on the whole it limited itself and exercised judicial restraint. The second phase unfolded with the *Golaknath case* which resulted in an open conflict between the judiciary and legislature. The parliament asserted its supremacy and the Supreme Court asserted its power of Judicial Review, which resulted in a series of constitutional amendments in which the parliament tried to limit the power of Judicial review. In the Emergency of 1975-77, the judiciary was made subservient to the legislature and executive. In *Golaknath case*,¹¹ the Supreme Court gave an unprecedented judgment, which was clearly a case of Judicial Activism. The reason of imposing emergency was the decision of Allahabad High Court setting aside the election of Prime Minister Indira Gandhi to the Lok Sabha. The 42nd constitutional Amendment Act was also passed which put new limitations on the judiciary. After the emergency the 44th constitutional Act was passed which restored the judiciary's position as it had existed before the emergency. In *Minerva Mill's case*¹² the Supreme Court declared judicial review as part of the basic structure. Since 1980's we saw the emergence of Judicial Activism as a powerful tool in Indian Polity.

Thus now we find that the Supreme Court is no longer exercising judicial restraint. But in fact, it has taken up Judicial Activism so much. A court giving new meaning to a provision so as to suit the changing social or economic conditions or expanding the horizons of the right of the individual is said to be an activist court. Thus has given birth to Judicial Activism. In the words of Justice J. S. Varma "*The role of the Judiciary in interpreting existing laws according to the needs of the times and filling in the gaps appears to be the true meaning of Judicial Activism.*"

IV. CONSTITUTION OF INDIA AND JUDICIAL ACTIVISM

¹⁰ AIR 1950 SC 27

¹¹ AIR 1967 SC 1643,

¹² (1980) 3 SCC 625

The classic statement of Montesquieu has become one of the cardinal principles of governance in a modern constitutional democracy. While formulating the above proposition, however, Montesquieu was not clear about the inherent salient features that are the pre-requisites for a cohesive and hassle-free governance structure. These inherent salient features includes:-

- (i) A written constitution which establishes its supremacy over any institution created under it;
- (ii) Distribution of powers among the three organs of the State; and
- (iii) The co-equal status, along with the coordinating powers of each of the three organs.

With regard to the judiciary, the noted constitutional scholar Prof. D.D. Basu explains the essence of the doctrine of separation of powers thus:-

“So far as the courts are concerned, the application of the doctrine may involve two propositions: namely

- (a) That none of the three organs of Government, Legislative Executive and Judicial, can exercise any power which properly belongs to either of the other two;
- (b) That the legislature cannot delegate its powers.

The Constitution of India envisages a system of governance based on the separation of powers, even though the Constitution does not expressly mention it. For instance, Article 53(1) expressly vests the executive power of the union in the President, and Article 50 clearly states that the State should take necessary steps to separate judiciary from the executive. In the Indian Context, ‘Separation of Power’ is one of the basic features of the Indian Constitution, which has been rightly declared by the Supreme Court of India in the matter of *State of Bihar v. Bal Mukund Shah*¹³.

In post-independence India, the inclusion of explicit provisions for ‘judicial review’ were necessary in order to give effect to the individual and group rights guaranteed in the text of the Constitution. Dr. B.R. Ambedkar, who chaired the drafting committee of our Constituent Assembly, had described the provision related to the same as the ‘heart of the Constitution’. Article 13(2) of the Constitution of India prescribes that the Union or the States shall not make any law that takes away or abridges any of the fundamental rights, and any law made in contravention of the aforementioned mandate shall, to the extent of the contravention, be void. While judicial review over administrative action has evolved on the lines of common law doctrines such as ‘proportionality’, ‘legitimate expectation’, ‘reasonableness’ and principles of natural justice, the Supreme Court of India and the various High Courts were given the power to rule on the constitutionality of legislative as well as administrative actions. In most cases, the power of judicial review is exercised to protect and enforce the fundamental rights guaranteed in Part III of the Constitution. The higher courts are also approached to rule on questions of legislative competence, mostly in the context of Centre-State relations since Article 246 of the Constitution read with the 7th schedule, contemplates a clear demarcation as well as a zone of intersection between the law-making powers of the Union Parliament and the various State Legislatures. Hence the

¹³ (2000) 4 SCC 640.

scope of judicial review before Indian courts has evolved in three dimensions – firstly, to ensure fairness in administrative action, secondly to protect the constitutionally guaranteed fundamental rights of citizens and thirdly to rule on questions of legislative competence between the centre and the states. The power of the Supreme Court of India to enforce these fundamental rights is derived from Article 32 of the Constitution. It gives citizens the right to directly approach the Supreme Court for seeking remedies against the violation of these fundamental rights. This entitlement to constitutional remedies is itself a fundamental right and can be enforced in the form of writs evolved in common law. Besides the Supreme Court, the High Court's located in the various States are also designated as constitutional courts and Article 226 permits citizens to file similar writs before the High Courts.

It has so long that an objection has been raised by arguing that judiciary is entering into the normal administrative setup of the country, which is not the mandate of the constitution. To understand the mandate of the Indian constitution, we really need to think and apply the intentions of the makers of the constitution and that cannot be done without the effort of the best legal minds of the country. Various contradicting judgments have been passed by Supreme Court of India throughout our legal history. The first instance where judicial activism was denied by the Supreme Court was the case of *A. K Gopalan v. State of Madras*¹⁴ wherein the issue was about the meaning of the word law in the phrase “due process of law” as used in Art 21¹⁵ of Indian constitution and court held that law means law declared by legislature and judiciary cannot interfere in that. Court gave a widest ambit of the constitutional provisions in the case of *Kesavanda Bharati case*¹⁶ in which supreme court held that the basic structure of the constitution cannot be amended in any case even by the enactment of the legislature. It was succeeded by *Maneka Gandhi v. Union of India*¹⁷ in order to protect the human rights and liberties of the citizens which are continued till date.

When judiciary starts rendering ‘complete justice’ as guaranteed under article 142¹⁸ of the Indian constitution, the areas where substantial evidences are required for inviting judicial attention and in some other areas no such evidences is required and free judiciary has intervened *suo motto* or on the basis of PIL, are corrected. A bare reading of article 142(1) does not lead to a conclusive proposition. The words in the clause are “... may pass such decree or make such order for doing complete justice in any cause or matter pending before it.” If one construes these words in isolation, the effect is enormous, perhaps to the extent where other repositories of judicial power under constitution are rendered unnecessary. One can even question the necessity for

¹⁴ AIR 1950 SC 27

¹⁵ Article 21 of the Indian Constitution states that “No person shall be deprived of his life or personal liberty except according to procedure established by law.

¹⁶ AIR 1973 SC 1461

¹⁷ AIR 1978 SC 597

¹⁸ Enforcement of decrees and orders of Supreme Court and unless as to discovery, etc (1) The Supreme Court in the exercise of its jurisdiction may pass such decree or make such order as is necessary for doing complete justice in any cause or matter pending before it, and any decree so passed or orders so made shall be enforceable throughout the territory of India in such manner as may be prescribed by or under any law made by Parliament and, until provision in that behalf is so made, in such manner as the President may by order prescribe

(2) Subject to the provisions of any law made in this behalf by Parliament, the Supreme Court shall, as respects the whole of the territory of India, have all and every power to make any order for the purpose of securing the attendance of any person, the discovery or production of any documents, or the investigation or punishment of any contempt of itself.

Article 32 and the writs under it, in the light of the fact that the Supreme Court can pass any order to complete justice in exercise of its power under article 142. Unless the jurisdiction of the article 142 is limited, the power under article 142 becomes co-extensive with or even greater than that under article 32. Even though judicial accountability is nowhere directly contemplated in the constitution of India, is very evident from the judicial practices in the past a decade or so.

The current judicial process which has given rise to the debate on judicial activism is merely a continuation of the justice delivery system which has been prevalent in this country all along. In India the case is different from that of US and UK because the credit of initiation of judicial activism goes to PIL. PIL passed a wave of new hope among the deprived citizens of the country which ensured judicial participation in the public administration, a manifestation of judicial activism. After initial restrictions, 25th amendment Act, 1971 was passed and the subject matter of PIL was widened to the extent that judiciary started giving procedural and directory guidelines to the executive in terms of compliance and enforcement of directive principles. With the advent of Public Interest Litigation (PIL) in recent decades, Article 32 has been creatively interpreted to shape innovative remedies such as a 'continuing mandamus' for ensuring that executive agencies comply with judicial directions. In this category of litigation, judges have also imported private law remedies such as 'injunctions' and 'stay orders' into what are essentially public law-related matters.¹⁹

Beginning with the first few instances in the late-1970's, the category of Public Interest Litigation (PIL) has come to be associated with its own 'people-friendly' procedures. The foremost change came in the form of the dilution of the requirement of 'locus standi' for initiating proceedings. Since the intent was to improve access to justice for those who were otherwise too poor to move the courts or were unaware of their legal entitlements, the Court allowed actions to be brought on their behalf by social activists and lawyers.²⁰ In numerous instances, the Court took suo moto cognizance of matters involving the abuse of prisoners, bonded labourers and inmates of mental institutions, through letters addressed to sitting judges.

Public Interest Litigation which evolved a liberal interpretation of the fundamental right of life and liberty guaranteed by Article 21 to include the right to live with dignity and, therefore, to enjoy the basic amenities of life such as food, water, shelter, basic education, health care and even the right to a healthy environment. Simultaneously, the court declared that they could and should direct the executive to provide these amenities to citizens who were denied these.²¹

The frequent use of this concept has led to several instances where courts have directed actions that were hitherto considered to be exclusively in the domain of the executive. Examples are the orders to convert commercial vehicles in Delhi to natural gas fuel, shutting down of polluting industries around the Taj in Agra and the

¹⁹ See: Ashok H. Desai and S. Muralidhar, *Public Interest Litigation: Potential and Problems* in B.N. Kirpal et al. (eds.), *Supreme but not Infallible – Essays in Honour of the Supreme Court of India* (OUP, 2000) at p. 159-192; Also see K.G. Balakrishnan, 'Growth of Public Interest Litigation in India', Fifteenth Annual Lecture, Singapore Academy of Law (October 8, 2008), Text available from <www.sal.org>

²⁰ See Susan D. Susman, 'Distant voices in the Courts of India: Transformation of standing in Public Interest Litigation', 13 *Wisconsin International Law Journal* 57 (Fall 1994)

²¹ Aruna Roy, Jean Dreze and Nikhil Dey, "The Right to Transparent Governance", *Combat Law*, Vol. 6, Colin Gonsalves (ed.), Issue 2, March-April 2007, p.90.

dismantling of all structures on the ridge running through Delhi. While these orders have generally upheld the citizens' rights to life and liberty, they have led to fears regarding 'judicial over reach'. As such, it may be appropriate to suggest that the limits of judicial intervention should be discussed in non-judicial for and should be defined by law. Also, it is for consideration whether judges should be held accountable for any attempt to exceed their powers and to encroach on the territory of the executive.

V. JUDICIAL ACTIVISM: NECESSITY AND LIMITATIONS

Justice is the bread of the nation- it is always hungry for it. And, it is well known that justice delayed is justice denied. The role of judicial activism in India has been to provide a safeguard to the common man and indigent against an insensitive system. This noble task, taken upon it by the courts, has provided succor, **relief** and requisite legal remedies to the needy and deprived, over the past few years of judicial intervention and cementing. The hallmark of a great nation is its institutions. The stronger the ability of these institutions to uphold and preserve fundamental values, the greater the nation would be. When India's founding fathers wrote the Constitution, they created three arms — Parliament, Executive and the Judiciary — of the state that together were to be the keepers of the ideals of the nation as enshrined in the Constitution. Over the past several months, however, the Parliament has become dysfunctional, the Executive has abdicated its duties and the Judiciary is cracking the whip. An active judiciary is one that takes its task of defending the fundamental rights of the people and their liberties against the onslaught of the state, earnestly. As far as judges are concerned, it is a matter of mindset. One judge could say that policy formulation is the job of the Executive and Judiciary does not need to intervene while another could believe that even in policy formulation, the Judiciary would need to step in to guard fundamental rights. The occasion for this often arises when the Executive fails to discharge its statutory, constitutional obligations. As a result of this failure, the fundamental rights of the people are violated. For instance, there are laws to prevent children from working in hazardous occupations. Now there are parents who willingly let their children work because of economic necessities. The factory owners fix the inspectors and the laws that are supposed to protect the children are not implemented. In such cases, a court hearing a complaint from a bonafide NGO can order the state to enforce the laws because by not implementing them it is violating the children's fundamental right to a healthy life. That is activism in the right sense. Judicial interpretations are based on the realities of the situation. Every country has to work out its Constitution according to its problems, needs and demands. As Justice Krishna Iyer once said "*Every new decision, on every new situation, is a development of the law. Law does not stand still. It moves continually. Once this is recognised, then the task of the judge is put on a higher plane.*" The courts cannot remain mute spectators when laws are not enforced and consequently, fundamentally rights are violated. If the Judiciary does not intervene, it would be an inactive Judiciary.

Our Constitution contains checks and balances, which require all the three wings to work harmoniously. It has created a separation of powers between all the three branches or wings though the separation, it is now well accepted, is not as rigid as it is under the American Constitution. No person, however high, is above the law. No institution is exempt from accountability, including the judiciary. Accountability of

the judiciary in respect of its judicial functions and orders is vouchsafed by provisions for appeal, reversion and review of orders. What is the mechanism for accountability for serious judicial misconduct, for disciplining errant judges. Our Constitution provides for removal of a judge of the Supreme Court or the high court for proved misbehavior or proved incapacity, by what is popularly called the process of impeachment, where under two thirds of the members of each House of Parliament may vote for the removal of the judge. So far, only one impeachment proceeding has been initiated against a Supreme Court judge. It failed because Congress abstained from voting and consequently two-thirds majority was not available. It is now generally accepted that the present impeachment process is cumbersome, time consuming and tends to get politicised. It needs to be reformed urgently. For Supreme Court and other lesser court judges it is ideal to refrain themselves from reading commentaries, policy references or judge's philosophies because it may construe the law wrongly or biased. It is very necessary to harmonise the judicial restraint. In the case of *Kumar Padma Prasad v. Union of India* which discussed on the viability of the probing to be done in the administrative action in reference to the public interest litigation registered by the judges of the high court. It was held that *Suo Motto* assuming of judicial jurisdiction to probe in the administrative matter relating to the high court was not justifiable. Supreme Court recently gave a judgment against smoking at public places, *Murli S Dewara v. Union of India* reflects as if the courts have taken the work over the legislating the statutes, which is not treated to be good sign for democratic functioning. One of the views of that society, which postulates judicial activism as a wrong practice is that it has a detrimental effect on our democratic order. The judiciary has also flaws and loophole in its administration system, so in case of an autocratic decision by the judiciary, there is no recourse. The misuse of PIL to achieve political ends is another curse that looms around Indian judiciary. Red-tapism, corruption, changing governments, lack of legal-awareness, weight of arrears of cases, has contributed to weakening of the implementing mechanism of the executive which has lead to some orders to remain on paper only. This is due to the lack of effective feed back system. Judiciary despite having the best intention is not able to deliver the goods well in time.

Rising judicial activism was hindering governance in the country and impacting growth in Asia's third largest economy, finance minister P Chidambaram said.

"Nowhere in the world would we see ideal balance between legislature and judiciary. But in India, we have seen intensifying judicial activism, which had impacted the balance of governance," Chidambaram said at The Economic Times Awards for Corporate Excellence. *"The balance in India has swung away from the executive and the parliament,"* he said. *"The judiciary has taken an upper hand. Unless the executive has a final say, we cannot have sustained high growth rate. Countries like China, Brazil and Mexico, with a stronger executive authority, have exhibited better growth trajectory,"* he argued. *"Judicial institutions cannot take over governance. We must rediscover the balance between our institutions and we have to reassert the balance between reforms, development and institutions,"* Chidambaram said. Sounding a note of caution on judicial activism, The President of India Mr. **Pranab Mukherjee** said judicial pronouncements must respect the boundaries that separate the legislature, executive and judiciary. Making his first visit outside the national capital after assuming the office of President on July 25, Mukherjee also said that

everything must be done to protect the independence of judiciary from any form of encroachment. Addressing the valedictory function of the 150th anniversary celebrations of the Madras High Court, he urged judiciary to keep reinventing itself through a process of introspection and self-correction at the same time. In his address, Mukherjee touched upon various issues that dominate legal discourse including judicial accountability and the appointment of judges. The President referred to judicial activism and said the judges through innovation and activism have contributed enormously to expanding the frontiers of justice and providing access to the poorest of the poor. The Supreme Court in an order has said that the judiciary must refrain from encroaching on legislative and executive domain otherwise it will boomerang in the form of political class stepping to clip their wings. A bench comprising Justice AK Mathur and Justice Markandey Katju said, "*If the judiciary does not exercise restraint and over-stretches its limit there is bound to be reaction from politicians and others. The politicians will then step in and curtail the powers or even independence of the judiciary. The judiciary should, therefore, confine itself to its proper sphere, realizing that in a democracy many matters and controversies are best resolved in a non-judicial setting.*" The court said that justification often given for judicial encroachment into the domain of the executive or legislature is that the other two organs are not doing their jobs properly. Even assuming this is so, the same allegation can then be made against the judiciary too because there are cases pending in courts for half-a-century, bench said. If they are not discharging their assigned duties, the remedy is not judicial interference as it will violate delicate balance of power enshrined in the constitution, remarked the court.

VI. CONCLUSION

One of the views of that society, which postulates judicial activism as a wrong practice is that it has a detrimental effect on our democratic order. The judiciary has also flaws and loophole in its administration system, so in case of an autocratic decision by the judiciary, there is no recourse. The misuse of PIL to achieve political ends is another curse that looms around Indian judiciary. Red-tapism, corruption, changing governments, lack of legal-awareness, weight of arrears of cases, has contributed to weakening of the implementing mechanism of the executive which has lead to some orders to remain on paper only. This is due to the lack of effective feedback system. Judiciary despite having the best intention is not able to deliver the goods well in time.

The counter arguments are as follows:

Firstly, it has become crystal clear that not only has judicial activism activated the judiciary but has activated the executive and the legislature too. Several new legislations have appeared on the scene after judiciary's efforts and directions (The Consumer Protection Act, 1986, The Environmental (Protection) Act, 1986, Protection of Human Rights Act, 1993 etc.). Judicial activism has unearthed several scams and scandals (e.g. Hawala Scam, Fodder Scam, St. Kits Scam, Illegal Allotment of Government Houses and Petrol Pumps, Fertilizer Scam etc.).

The judiciary, like the legislature, is also manned by human beings who come from the same social milieu and are subject to same human frailties and social constraints. No institution has monopoly rights to weaknesses or to making mistakes.

The apex Court itself has given cautious guidelines on the abuse of PIL in several cases (People's Union for Democratic Rights v. Union of India, Bandhua Mukti Morcha v. Union of India; M.C. Mehta v. Union of India). Recently the country has seen instances of beneficial judicial activism to a great extent. High profile politician Shibu Soren has been convicted for a murder committed in 1994. Film world celebrity Sanjay Dutt has been convicted of offences under the Arms Act committed in 1993. Navjyot Sidhu, an ex-cricketer with a gift of the gab has been convicted for a road rage killing committed 18 years ago. Whatever be the criticisms against judicial activism, it cannot be disputed that judicial activism has done a lot to ameliorate the conditions of the masses in the country. It has set right a number of wrongs committed by the states as well as by individuals. The scope of a Court to protect human rights is of wide amplitude. The Court must realize that "Farthest from the lions is what the lambs fancy". A person appearing before a Court is hardly there of his or her own choice. Compulsions drive a person to a Court. Infringement of a right is the basic premise of such a compulsion. Like a patient aggrieved by a disease, takes shelter of a doctor to seek remedy for it, so does a litigant seeks the shelter of a Court in search of remedy for infringement of his human right. Various legislations and the judicial pronouncements of the Hon'ble Supreme Court make it amply clear that the judiciary has to play a major role in the protection of human rights of the people. Invariably, it is the subordinate judiciary that can respond, first and rapidly, to the call of infringement of a person's human right at the hands of another private person or the state authorities like police, jail or other agencies of the executive. Subordinate Court need to realize their potential and rise to the occasion. It is time for the Courts at the subordinate level to change the paradigm, shun inhibitions and realize their role in protecting the human rights of the people. It is only then, that we can take pride in being part of an institution responsible for preserving the rule of law protecting the human rights and in consequence preserving the justice.

BIBLIOGRAPHY

1. Andhyarujina, T.R. "Issues of Judicial Independence" Hindu, 10th September, 2009.
2. Bakshi P.M., *The Constitutional Law of India*, Seventh Edition, Universal Law Publication Co. Pvt. Ltd., New Delhi, 2006
3. Jain M.P., *Indian Constitutional Law*, Fifth Edition, LexisNexis Butterworths Wadhwa, Nagpur, 2006
4. Pandey J.N., *Constitutional Law of India*, Forty Third Edition, Central Law Agency Allahabad, 2006
5. Rai Kailash, *The Constitutional Law of India*, Seventh Edition, Central Law Publications Allahabad, 2008
6. Roy Aruna, Dreze Jean and Dey Nikhil, "The Right to Transparent Governance", *Combat Law*, Vol. 6, Colin Gonsalves (ed.), Issue 2, March-April 2007 Austin Grainville, *Working A Democratic Constitution- A History of the Indian Experience*, Oxford University Press, New Delhi, 2007
7. Seervai H.M., *Constitutional Law of India*, Fourth Edition, Vol. 3, Universal Law Publication Co. Pvt. Ltd., New Delhi, 2006
8. Singh M.P., *Indian Legal and Constitutional History*, Eighth Edition, Universal Law Publication Co. Pvt. Ltd., New Delhi, 2006
9. Tyagi B. S., *Judicial Activism in India*, Srishti Publishers & Distributors, New Delhi, 2000

10. Keenan D. Kmiec, *"The Origin and Current Meanings of "Judicial Activism,"* (2004 92, Cal. L. Rev., 1441, 1442.
11. Bradley C. Canon, "A Framework for the Analysis of Judicial Activism" in Stephen C. Halpern & Charles M. Lamb eds., *Supreme Court Activism And Restraint*.
12. JUDICIAL ACTIVISM IN INDIA- An Overview (By Arjun.M, Administrative Assistant, Centre for Public Policy Research)
13. "Judicial Activism v. Judicial Self-Restraint" <http://legalsutra.org/933/judicial-activism-v-judicial-self-restraint/> as last on 10 July, 2011

WEBSITES

1. <http://www.ebc-india.com/lawyer/articles/71v2a3.htm>
2. <http://www.hardnewsmedia.com/2006/02/341>
3. <http://www.mainstreamweekly.net/article580.html>
4. <http://www.manupatra.com>
5. <http://www.mapsofindia.com/events/republic-day/indian-constitution-amendment.html><http://www.edrc.net/cdil.html>



10.

FINANCIAL INCLUSION: AN OVERVIEW OF CREDIT PENETRATION TO AGRICULTURAL SECTOR IN INDIA**Mr. Vijay V. Khandare**

Assistant Professor in Economics,

SNDT College of Arts and SCB College of Commerce for women, Churchgate, Mumbai-20.

Abstract:

Access to financial services in the form of loans, savings, remittance and insurance are crucial for achieving higher agricultural productivity and livelihood sustenance. Credit is required as a working capital at the beginning of the growing season to purchase inputs, prepare land or invests in equipment as well for the harvest, processing, transport and to market the produce. A study by CRISIL in 2013 found that only one out of seven Indians had access to institutional credit. Such low penetration of credit is the result of lack of access to credit among the rural households' especially marginalised farmers and agricultural labourers. Although agricultural credit has been rising every year, as reflected in an increase in the number of accounts, the extent of financial exclusion remains large, especially for tenant farmers, share-croppers and agriculture labourers who still have limited or no access to the formal credit system. According to the NCRB data, 80 per cent of farmers killed themselves in 2015 because of bankruptcy or debts after taking loans from banks and registered microfinance institutions. Therefore, the problem of credit penetration needs to be understood more deeply. An attempt has been made to study the problem by compiling the information on credit penetration and measures taken by government for improving credit penetration of agricultural sector in India.

Objectives of the Study:

- 1) To understand the issues related to credit penetration of agricultural sector.
- 2) To study the role of government to encourage credit penetration in agricultural sector.
- 3) To study the approach of financial institutions in credit penetration.
- 4) To suggest suitable recommendations.

Research Methodology:

This research paper is the product of following research methodology

- 1) Secondary data available on Internet.
- 2) The information is gathered through the websites of various government and non-government agencies.
- 3) Research papers published in various journals.

Meaning of Financial Inclusion:

Financial inclusion is a key principle for economic development at national level and economic empowerment at an individual level. It's a human right of the modern age.

According to Chakraborty (2011), Financial Inclusion is the process of ensuring access to appropriate financial products and services needed by all sections of society including vulnerable groups such as weaker sections and low income groups at an affordable cost in a fair and transparent manner by mainstream institutional players. Financial inclusion includes banking products as well as other financial services such as insurance and equity products.

The level of financial inclusion in India can be measured based on three tangible and critical dimensions as follows.

1) Branch Penetration- Penetration of a bank branch is measured as number of bank branches per one lakh population. This refers to the penetration of commercial bank branches and ATMs for the provision of maximum formal financial services to the rural population. Total no. of Banking Outlets in Villages increased from 67,694 in March 2010 to 589,849 in September 2016(RBI, 2016).

2) Deposit Penetration- Deposit penetration can be measured as the number of saving deposit accounts per one lakh population. The compound annual growth rate (CAGR) for the number of individual saving bank deposit accounts was the highest for semi-urban regions (15.9%) followed by rural (15.6%), urban (11.8 %) and metropolitan regions(10.9%) for a period of 2006 to 2015(RBI,2015).

3) Credit Penetration- Credit Penetration takes the average of the three measures: number of loan accounts per one lakh population, number of small borrower loan accounts per one lakh population and number of agriculture advances per one lakh population.

Need for agricultural credit:

As per 2011 Census, around 60 per cent of the population in India depends on agriculture for a living and the agriculture sector provides employment to 55 per cent of the work force. Therefore, productivity of agricultural sector must be increased to boost economic growth of the country. Out of 138 million farming holdings in the country, 117 million (85 per cent) are small and marginal holdings. The number of marginal farmers has been increased, from about 36 million in 1970-71 to 93 million in 2010-11, highlighting the continuous fragmentation of lands due to hereditary practices. Small and fragmented farm holdings discourage mechanisation and increase travelling time between fields, thereby lowering labour productivity and increasing costs. Farmers with small land holdings depend heavily on middlemen for selling their agricultural produce, thereby reducing their income (RBI 2016).

Indian agricultural productivity depends heavily on monsoon, which is very uncertain. So, farmers' income fluctuates seasonally. Many times, they face huge loss due to bad monsoon. Access to financial services in the form of loans, savings, remittance and insurance are crucial for achieving higher agricultural productivity and livelihood sustenance. Credit is required as a working capital at the beginning of the growing season to purchase inputs, prepare land or invests in equipment as well for the harvest, processing, transport and to market the produce.

The “Indian Express” on August 19, 2016, reported that farmer suicides saw a spike of 41.7 per cent in 2015 from 2014. According to National Crime Records Bureau (NCRB) data, 80 per cent of farmers killed themselves in 2015 because of bankruptcy or debts after taking loans from banks and registered microfinance institutions. Bankruptcy and indebtedness witnessed the sharpest spike in 2015, registering an almost three-fold increase (3,097) as compared to 2014 (1,163). While 969 suicides were recorded due to crop-failure and other farm-related issues in 2014, 2015 saw 1,562 suicides in this category. This data is interesting because private money lenders were considered as perpetrator for farmers’ suicide due to indebtedness. Moneylenders were more flexible compared to banks and microfinance institutions. The organised sector is less flexible because rules don’t permit them flexibility. The microfinance sector put pressure by telling others in self-help groups that their share would be cut if one person does not pay loans in time. This creates social pressure, as well. Many also send goons to the neighbourhood to scare borrowers. Even today, half of the population takes loan from money lenders (Abhijit Sen, 2016). Therefore, the problem of credit penetration needs to be understood more deeply.

Credit Penetration scenario in India:

Among the three dimensions of financial inclusion, credit penetration is the key problem in India as the all India average ranks the lowest for credit penetration compared to the other two dimensions. A study by CRISIL in 2013 found that only one out of seven Indians had access to institutional credit. Such low penetration of credit is the result of lack of access to credit among the rural households’ especially marginalised farmers and agricultural labourers (CRISIL Inclusix, volume III, 2015).

In 2014, 6 per cent of Indian adults had borrowed from a formal financial institution in the past 12 months compared with 10 per cent or more in other BRICS economies. Actual credit flow to the agriculture sector has consistently exceeded the target set by the government for both the general banking sector and commercial banks (Table 1)

Table 1: Credit flow to agriculture				
(₹ billion)				
Year	Banking sector (includes RRBs and co-operative banks)		Commercial banks	
	Target	Achievement	Target	Achievement
2010-11	3750	4683	2800	3459
2011-12	4750	5110	3550	3686
2012-13	5750	6074	4200	4325
2013-14	7000	7116	4750	5090
2014-15	8000	8406	5400	5997

Source: RBI, 2016.

During 2006-2015, while the number of credit accounts of Scheduled Commercial Banks (SCBs) increased at a CAGR of 6.0 per cent, the rate of growth was higher for rural and semi-urban areas. Even credit growth was more evenly distributed around the mean, with a tilt towards rural and semi-urban areas (Table 2).

The ratio of outstanding loans to agriculture to Gross Value Added (GVA) improved from 36 per cent in 2011-12 to 39 per cent in 2014-15 (RBI, 2016).

NSSO 70th Round Survey Result shows that the Incidence Of Indebtedness (IOI) was about 31.4 % among the rural households and 22.4% among the urban households. In 2002, these were 26.5% and 17.8% respectively.

Population Group	Credit accounts (million)				Credit outstanding (₹ billion)			
	2006	2010	2015	CAGR (%)	2006	2010	2015	CAGR (%)
Rural	29	36	50	6.4	1,261	2,493	5,982	18.9
Semi-urban	21	27	41	7.4	1,514	3,200	7,600	19.6
Urban	13	16	21	5.8	2,458	5,585	11,039	18.2
Metropolitan	23	40	33	4.1	9,905	22,174	44,170	18.1
All India	86	119	145	6.0	15,138	33,452	68,791	18.3

CAGR is for all scheduled commercial banks (SCBs), including Regional Rural Banks (RRBs), during 2006-15

Source: RBI, 2016.

In rural India, indebtedness is found to be more widespread among the cultivator and non-cultivator households. At the all-India level, 46% and 29% of the cultivator and non-cultivator households, respectively, were indebted. Also, compared to the cultivator households, the average amount of debt (AOD) is observed to be much less (little more than one third) among the non-cultivators (table 3).

Table 3: IOI and AOD for different occupational categories of rural households: all-India

occupational categories	Incidence Of Indebtedness (%)	AOD per household (Rs.)	AOD per indebted household (Rs.)
Cultivator	45.94	70580	153640
Non-Cultivator	28.85	25741	89221
Total	31.34	32522	103457

Source: NSS 70th Round, 2013

The All-India Debt and Investment Survey (2013) explains the causes of enduring agrarian distress, revealing that more than half of the rural households are marginal farmers who own less than one hectare of land. The indebtedness of these farmers is inversely proportional to their land holdings (Table 4). The survey findings further suggest that when the land holding is less than 0.01 hectares, only 129 households out of 1000, i.e., 13 per cent, have access to credit from a formal banking institution, while 64 per cent borrow from private moneylenders. When the landholding exceeds 10 hectares, over 60 per cent of rural households have access to credit from formal banking institutions, and only 16 per cent rely on private moneylenders.

Less than 5 percent of adults around the world reported borrowing from a private informallender. But private informal lenders are the most common source of new loans in India and Nepal, where more than 13 percent of adults reported borrowing from aprivate informal lender(The global findex database, world bank, 2014).

It was observed that Self Help Groups are not getting loans from banks even after more than one year of its formation and group activities. Certain difficulties are being experienced by SHGs in obtaining bank credit. Outstanding bank loans against Self Help Groups (SHGs) accounted for only 1.93% of gross bank credit as on March 31, 2011 (RBI 2015).

Size class of land possessed (hectare)	Per 1000 distribution of outstanding loans by source loan								
	Govt.	Co-operative society	Bank	Employer / landlord	Money lender	Shopkeeper/trader	Relatives & friends	Others	All
< 0.01	4	16	129	6	637	14	175	18	1000
0.01 - 0.40	13	146	310	8	324	25	142	31	1000
0.41 - 1.00	17	139	376	8	274	66	106	14	1000
1.01 - 2.00	26	147	475	7	233	15	76	20	1000
2.01 - 4.00	19	156	500	14	238	12	58	3	1000
4.01 - 10.00	38	175	502	4	187	14	65	15	1000
10.00 +	11	143	635	0	161	5	38	6	1000
All sizes	21	148	429	8	258	29	91	16	1000

Source: RBI, 2016.

Indirect credit has risen more impressively as compared to direct credit, due mainly to more and more categories being brought within the ambit of priority sector lending for agriculture. It therefore, becomes exigent to find out ways to reach the small and marginal farmers for agricultural credit, taking due care of risk factors (RBI, Report, 2015).

Initiative by Government of India and RBI to improve credit penetration:

Some of the initiatives by GOI and RBI to increase credit penetration to achieve financial inclusion goal-

- 1) General Purpose Credit Card (GCC) facility up to Rs. 25,000/- is a rotating credit entitling the holder to withdraw up to the limit sanctioned. By the end of September 2016, the total no. of GCC was 11.5 million with an amount of Rs. 1,613.2/-.
- Kisan Credit Cards (KCC) to small farmers has been issued by banks. As on September 2016, the total number of KCCs issued has been reported as 46.4 million with a total amount outstanding of Rs.5,543.4 billion.
- 2) Banks are providing overdraft (OD) facility in saving account and Small Overdrafts in No-frills accounts. Banks had provided OD facility in saving

deposit account 7.6 million amounting to Rs.19.9 billion till March 2015 (RBI 2016).

- 3) The Government of India had introduced an interest subvention scheme at 2 per cent for short-term crop loans of up to 300,000. Additionally, a 3 per cent incentive is given for prompt repayment of loans, lowering the effective cost further. The interest subvention claims paid by the government have been increasing rapidly over time. The scheme is for short-term crop loans, and thus it discriminates against long-term loans and thereby, does not incentivise long-term capital formation in agriculture, which is essential to boost productivity. Subsidised credit does not always flow to the actual cultivator and increases the probability of misuse (RBI, 2016).
- 4) Joint Liability Groups (JLG) scheme was initiated by NABARD with the expectation of enhancing credit flow in agriculture, especially for share croppers/tenant farmers who do not have land rights. By the end-March 2015, over 1.1 million were provided with a cumulative credit disbursement of Rs.112 billion.
- 5) Opening zero balance saving account for every unbanked Indian household was the main objective behind the launch of Pradhan Mantri Jan Dhan Yojana. Overdraft facility of Rs. 5,000 is available, provided the account is kept active for 6 months after opening.
- 6) Interest subvention in the event of natural calamity: Reserve Bank of India has revised the criteria of crop loss. RBI has allowed State Level Bankers' Committee/ District Level Consultative Committees/ Banks to take view on rescheduling of loans if the crop loss is 33% or more. Banks have been advised to allow maximum period of repayment of up to 2 years (including the moratorium period of 1 year) if the crop loss is between 33% and 50%. If the crop loss is 50% or more, the restructured period for repayment is extended to a maximum of 5 years (including the moratorium period of 1 year).
- 7) Long Term Rural Credit Fund (LTRCF): The Government of India has allocated additional resources of Rs.15,000 crore for 2016-17 to the Long Term Rural Credit Fund set up in NABARD
- 8) The limit of collateral free farm loan has been increased from Rs.50,000 to Rs.1,00,000.
- 9) The benefit of interest subvention scheme has been extended to small and marginal farmers having Kisan Credit Card for a further period upto six months post-harvest on the same rate as available to crop loan against negotiable warehouse receipt for keeping their produce in warehouses.

Although agricultural credit has been rising every year, as reflected in an increase in the number of accounts, the extent of financial exclusion remains large, especially for tenant farmers, share-croppers and agriculture labourers who still have limited or no access to the formal credit system. (RBI, Report 2016).

Conclusion:

Though GOI and RBI have introduced various measures to solve the problem of credit penetration of agricultural sector, the great challenges were seen in credit penetration to marginalised farmers and agricultural labourer. The credit delivery to the agriculture sector continues to be inadequate and a benefit does not reach to the actual Cultivator.

Suggestions

- 1) Government/Banks should initiate more steps to increase the credit absorption capacity in rural areas by promoting employment and other opportunities.
- 2) To achieve meaningful financial inclusion, banks should give priority for small farmers as compared to large farmers while sanctioning credit.
- 3) The financial institutions must need to change their recovery methods like sending goons and threatening etc.
- 4) Need based restructuring of agricultural loans.
- 5) Strict implementation of crop insurance to get the insured amount to the beneficiaries in a stipulated period.
- 6) Private Sector banks must act as co-partner to the government banks in contributing the financial inclusion programmes.
- 7) The government must take special measure in reducing the farmers suicide through social sensitisation through effective coordination of NGOs.
- 8) The collateral free loan amount should be increased from Rs.100000 to 200000.
- 9) Strict implementation and review of Minimum support price.

Finally, we can say that to achieve Inclusive growth, financial inclusion is must and the success of a financial inclusion programme can be measured as and when India witnessed a zero-suicidal rate of farmers because of bankruptcy and indebtedness.

References:

- 1) Reserve Bank of India, publications, Report of the Committee on Medium term path on Financial inclusion, 2015.
- 2) CRISIL Inclusix, Volume – III, June 2015.
- 3) Indian Express, August 19, 2016.
- 4) Press Information Bureau Government of India, January 2017.
- 5) Key Indicators of Debt and Investment in India, National Sample Survey, 70th Round, 2013.
- 6) The Global Findex Database 2014, Policy Research Working Paper 7255, World Bank.
- 7) Credit Policy for Agriculture in India – An Evaluation, Indian council for research on international economic relations, Working Paper 302, June 2015.
- 8) Agriculture Credit in India: An Analytical Study, International Journal of Latest Trends in Engineering and Technology (IJLTET), Vol. 3 Issue 3, January 2014.



11.

fgnh I s ejkBh Hkk"kk f' k{k. k e vi I j . k

डॉ अर्चना बलवीर

एमफिल, पीएच.डी. भाषा प्रौद्योगिकी , भाषा विद्यापीठ ,
महात्मा गांधी अंतरराष्ट्रीय हिंदी विश्वविद्यालय, वर्धा (महाराष्ट्र)

'kk&k I kj k k : संसार में बोली जाने वाली प्रत्येक भाषा की अपनी एक विशेष संरचना, शब्द भंडार एवं व्याकरणिक नियम होते हैं। इसलिए सभी भाषा एक दूसरे से भिन्न होती है यह भिन्नता एक भाषा एक से दूसरी भाषा में अनुवाद करते समय परिलक्षित होती है इसी भिन्नता को भाषा-विज्ञान में अपसरण कहा गया है।

बोनी जे. डोर के शब्दों में "जब स्रोत भाषा की किसी संरचना का लक्ष्य भाषा में उसी के समान संरचना में अनुवाद न हो पाए तो अनूदित वाक्य तथा मूल वाक्य के बीच पाई जाने वाली भिन्नता अपसरण कहलाती है। अपसरण की कोटियाँ भाषा विशेष के अनुसार परिवर्तित होती है।"

यद्यपि मराठी तथा हिंदी एक ही परिवार की तथा संरचना एवं कोशीय रूप से निकटस्थ भाषाएं हैं तथा इन दोनों की जननी भाषा संस्कृत है फिर भी एक भाषा से दूसरी भाषा में अनुवाद करने पर बहुत सी भिन्नताएं परिलक्षित होती हैं। जैसे – हिंदी : वह खेलता है।

वह खेलती है।

मराठी : तो खेळतो।

ती खेळते।

तो गावाला गेला।

ती गावाला गेली।

यहाँ हिंदी वाक्यों में सर्वनाम का रूप स्त्रीलिंग तथा पुल्लिंग में परिवर्तित नहीं होता है जिससे बिना क्रिया को देखे लिंग का निर्धारण नहीं हो पा रहा है, परन्तु मराठी में सर्वनाम भी लिंग के अनुसार परिवर्तित हो रहा है।

प्रस्तुत आलेख में इसी तरह के बिन्दुओं को इंगित करने का प्रयास किया है और हिंदी से मराठी भाषा शिक्षण में तथा मराठी से हिंदी सिखने में क्या-क्या समस्या आ सकती है उन्हें समझने की कोशिश की है। शब्द , सर्वनाम , परसर्ग और क्रिया के स्तर पर बताने का प्रयास किया है।

पिछली शताब्दी तक बहुभाषी होना व्यक्ति की सांस्कृतिक संपन्नता का द्योतक था। अतः अन्य भाषा के रूप में भाषा का अध्ययन-अध्यापन एक सीमित वर्ग के कुछेक व्यक्तियों तक ही संकुचित था। परन्तु आज की स्थिति सर्वथा भिन्न है। द्वितीय भाषा के रूप में भाषा की जानकारी आज सांस्कृतिक संपन्नता का द्योतक नहीं रह गयी है। वरन् अब वह एक व्यावहारिक आवश्यकता भी बन गयी है। अन्य भाषा को हम कभी संपर्क भाषा के रूप में सीखना चाहते हैं

और कभी शैक्षिक भाषा के रूप में, हम उसे कभी अंतरराष्ट्रीय संबंधों के निर्वाह के लिए अंतरराष्ट्रीय भाषा के रूप में ग्रहण करना चाहते हैं और कभी तकनीकी विषयों की जानकारी के लिए। इसमें संदेह नहीं कि आज हम एक दो प्रमुख भाषाओं की जानकारी केवल इसलिए नहीं करना चाहते कि उस ज्ञान के फलस्वरूप उस भाषा में रचित उच्च साहित्य का रसास्वादन कर सकें अपितु इसलिए भी करना चाहते हैं कि अन्य भाषा-भाषी व्यक्तियों के जीवन को व्यापक स्तर पर समझें, उनके साथ हम बृहत्तर स्तर पर जीवनगत उपलब्धियों का आदान-प्रदान कर सकें।¹ (डॉ. रविन्द्रनाथ श्रीवास्तव, भाषा शिक्षण, 2005)

द्वितीय महायुद्ध के पूर्व अन्य भाषा का शिक्षण कराते समय प्रायः व्याकरण एवं अनुवाद-पद्धति का प्रयोग किया जाता था तथा भाषा-अध्यापन का आधार उसका लिखित रूप होता था, उसका उच्चरित रूप नहीं। भाषा-शिक्षण से तात्पर्य भाषा का लिखना एवं पढ़ना माना जाता था। विद्यार्थी पहले वर्ण सीखता था और उन्हीं की सहायता से बाद में शिक्षित साहित्य का पढ़ना सिखाया जाता था। संक्षेप में किसी अन्य भाषा के शिक्षण का उद्देश्य उसके लिखित साहित्य को पढ़ने एवं भाषा को लिखने की भी योग्यता प्रदान कराने पर केंद्रित था।²(ब्रजेश्वर वर्मा, भाषा शिक्षण और भाषा-विज्ञान, 1998)

अन्य भाषा, शिक्षण के आरंभ काल में मातृभाषा एवं अन्य-भाषा के ध्वनि-प्रक्रियात्मक अंतरों की ओर विशेष ध्यान देने की आवश्यकता है। इसका कारण यह है कि यदि प्रशिक्षणार्थी एक साथ भाषा के गठन, शब्दावली, अर्थ एवं ध्वनियों की समस्याओं से आबद्ध हो जाता है, तो वह ध्वनि-प्रणाली की ओर अपेक्षाकृत कम ध्यान देता है। वह नयी भाषा की ध्वनियों का अपनी मातृभाषा से मिलती-जुलती ध्वनियों के अनुरूप उच्चारण करके कार्य सिद्ध करना चाहता है। एक बार ध्वनियों का अशुद्ध उच्चारण सीख लेने पर बाद में उनका निवारण करना अत्यंत दुष्कर कार्य है।³ (ब्रजेश्वर वर्मा, भाषा शिक्षण और भाषा-विज्ञान, 1998)

हिंदी में कुछ ऐसी ध्वनियाँ हैं जो मराठी में नहीं हैं और मराठी में कुछ ऐसी ध्वनियाँ हैं जो हिंदी में प्रयुक्त नहीं होती। हिंदी की उत्क्षिप्त ध्वनियाँ –ड़, ढ आदि। वहीं मराठी की ‘ळ’ ध्वनी हिंदी में प्रयुक्त नहीं होती है।

भाषा-शिक्षण में अपसरण

द्वितीय अथवा अन्य भाषा के रूप में जब भाषा को सीखते या सिखाते हैं। तो अनेक कठिनाइयों का सामना करना पड़ता है। क्योंकि दोनों भाषा में समानता ही हो यह जरूरी नहीं विभिन्नताएँ भी देखने को मिलती हैं।

द्वितीय तथा अन्य भाषा के रूप में हिंदी तथा मराठी भाषा सीखने वालों को कुछ विशेष शब्दों का ज्ञान कराने के लिए उन्हें वाक्य में आवश्यक रूप में प्रयुक्त करना पड़ता है। इससे भाषा की स्वाभाविकता को क्षति पहुंचती है और भाषा में कृत्रिमता आती है। उदाहरण- ‘मैं चाकू से अमरुद काटता हूँ, मुझे तीन मीटर कपड़ा नापकर दीजिए।’ इसी प्रकार ‘शाम तुम किताब पढ़ो’ के उत्तर में विद्यार्थी का कथन जी, मैं किताब पढ़ रहा हूँ, एकदम गलत है। यदि इस क्रिया में सातत्य बोधक मानें तो अध्यापक द्वारा दी गई आज्ञा गलत है और यदि क्रिया को ‘रह’ होने पर भी इसे सातत्य अपूर्ण पक्ष न मानकर नित्य अपूर्ण पक्ष मानना चाहें तो इसका रूप होना चाहिए ‘जी अच्छा, मैं (किताब) पढ़ता हूँ।’⁴(डॉ. मुकेश अग्रवाल, अन्य भाषा शिक्षण, 2001)

लिंग-वचन की दृष्टि से भी हिंदी का कुछ वैशिष्ट्य है। उदाहरण- कुछ संज्ञाओं के पुल्लिंग, स्त्रीलिंग, दोनों रूप होते हैं। तो कुछ में सिर्फ एक ही रूप होता है। यथा पुल्लिंग लड़का का स्त्रीलिंग रूप लड़की होगा परंतु चींटा का स्त्री चींटी नहीं हो सकता। ये दोनों भिन्न प्रकार के कीट हैं। इसी प्रकार पुल्लिंग 'मामा' का स्त्री रूप 'मामी' होगा परंतु 'कोयल' का स्त्री रूप 'कोयली' नहीं हो सकता उसे नर कोयल और मादा कोयल ही कह सकते हैं।

परंतु मराठी भाषा में कुछ संज्ञाओं के पुल्लिंग, स्त्रीलिंग, नपुंसकलिंग ये तीन रूप होते हैं। जैसे- मुगला (पु.), मुगली (स्त्री), मुले (नपुं.)। इसी प्रकार हिंदी के चींटा को मराठी में माकोड़ा कहते हैं। इसका बहुवचन रूप 'माकोडे' है। इसी प्रकार हिंदी में वचन-परिवर्तन के समय कुछ संज्ञा, विशेषण शब्दों का परिवर्तन स्पष्टतः लक्षित होता है। ऐसी स्थिति में यदि विद्यार्थी 'घोड़ा' के आधार पर 'आम' में भी परिवर्तन कर दे तो कठिनाई उत्पन्न हो सकती है- चार घोड़े लाओ। चार आम (आम) लाओ।

मराठी में हिंदी के संज्ञा शब्द 'आम' को 'आंबा' कहते हैं और उसका बहु. रूप 'आंबे' है।

उदाहरण-

हिंदी - चार आम लाओ।

मराठी - चार आंबे आण।

हिंदी - बाजार से आम खरीदे हैं।

मराठी - बजरातुन आंबे विकत घेतले।

हिंदी - आम बहुत मीठा है।

मराठी - आंबा खूब गोड आहे।

हिंदी - आधा दर्जन आम लाओ।

मराठी - अर्धा डजन आंबे आना।

मराठी - आंबे गोड आहेत।

हिंदी - आम मीठे हैं।

मराठी - 1 मेपासून युरोपात आंब्यावर बंदीद्य

हिंदी - 1 मई से यूरोप में आम पर बंदीद्य

मराठी - सर्वाधिक निर्यात इंग्लैण्डला होतेद्य

हिंदी - सबसे ज्यादा निर्यात इंग्लैण्ड में होता हैद्य

इस वाक्य में हम देखें कि मराठी का 'आंबे' हिंदी में 'आम' शब्द का एक वचन रूप ही होता है भले ही उसके बाद का विशेषण 'मीठे' बहु. का रूप प्रदान कर रहा है। परन्तु मराठी

में 'गोड' विशेषण का रूप नहीं बदल रहा । मराठी के वाक्य में 'इंग्लंडला' और हिंदी में 'इंग्लैण्ड में' दोनों के परसर्ग में अंतर है।

उसी प्रकार हिंदी के शब्द —

एकवचन	बहुवचन
घड़ी	घड़ियाँ
अलमारी	अलमारियाँ
रेखा	रेखाएँ
पेड़	—
झूला	झूले
थाली	थालियाँ
प्याज	—
मराठी के शब्द	
एकवचन	बहुवचन
कांदा	कांदे
कपाट	—
रेषा	—
माकोडा	माकोडे
आंबा	आंबे

यह कुछ ऐसे हिंदी के शब्द हैं जिनका एकवचन रूप है तो बहुवचन रूप नहीं। और मराठी में भी कुछ इसी तरह के रूप हम देख सकते हैं। उदाहरण—

हिंदी — रेखा

मराठी — रेषा

हिंदी — रेखा खींची है।

मराठी — रेषा फाडल्या आहे।

हिंदी — कॉपी में रेखाएँ खींची हैं।

मराठी – वद्यात रेषा फाडल्या आहे।

हिंदी – पन्ना

मराठी – पान

हिंदी – कॉपी/पुस्तिका का पन्ना फट गया।

मराठी – वहीच पान फाटल।

हिंदी – पेड़ का पत्ता।

मराठी – झाडाच पान

हिंदी – पेड़ से पत्ता गिर गया।

मराठी – झाडाच पान पडल।

हिंदी – पेड़ से पत्ते गिर गए।

मराठी – झाडाची पानं पडलित।

हिंदी में पन्ना, पत्ता, और पान यह अलग-अलग शब्द हैं परंतु वहीं हम मराठी में देखें तो इन तीनों के लिए एक ही शब्द प्रयुक्त होता है 'पान।' परंतु वाक्य में प्रयुक्त होकर यह अलग-अलग अर्थ प्रकट करता है।

उदाहरण-

हिंदी – खाने वाला पान।

मराठी – खायच पान।

हिंदी – आपने खाने के बाद पान खाया।

मराठी – तुम्ही/आपण जेवल्या नंतर पान खाल्ल।

उसी प्रकार शरीर के अवयव की हम बात करें तो दोनों भाषाओं में विभिन्नता देखने को मिलती है –

उदाहरण-

हिंदी – हाथ

मराठी – हात

हिंदी – हाथ में दर्द है।

मराठी – हात दुखते आहे।

हिंदी – हाथों में दर्द है।

मराठी – हातात दुखत आहे।

हिंदी – पैर में दर्द है।

मराठी – पाय दुखत आहे।

हिंदी – पैरों में दर्द है।

मराठी – पायात दुखत आहे।

यहाँ हम संरचना के स्तर पर देखें तो जहाँ हिंदी वाक्य में 'हाथ' में दर्द है, वहीं मराठी में 'हात दुखत आहे' है। हिंदी वाक्य में हाथ 'में' परसर्ग के बिना वाक्य पूर्ण नहीं हो सकता वहीं मराठी में इसकी आवश्यकता ही नहीं है, वहीं जब बहुवचन की बात करें तो दोनों में 'हाथों में', 'हातात' दोनों भाषा में 'में' के प्रयोग के बिना वाक्य पूर्ण नहीं हो रहा है।

हिंदी– झूला, झूले।

मराठी– पाळना, पाळने।

हिंदी– मुझे झूला दो।

मराठी– मला झोका दे।

हिंदी– मुझे झूला दो।

मराठी– मला झोके दे।

इस वाक्य में हिंदी में शब्द नहीं है वही मराठी में 'झोके' शब्द का प्रयोग करके बहुवचन रूप बनता है। यहाँ भी अपसरण देखा जा सकता है।



12.

यकसdfç; | Lक्रfr %
ofÜod Hkkj rh; Mk; Li ksjk ds tMko dk ekè; e

e|ukyky x|rk] पी.एच.डी.

सहायक प्रोफेसर

प्रवासन एवं डायस्पोरा अध्ययन विभाग

महात्मा गांधी अंतरराष्ट्रीय हिंदी विश्वविद्यालय, वर्धा

भारतीय डायस्पोरा उन प्रवासी भारतीय समुदायों से मिलकर बना है, जिन्होंने इतिहास के विभिन्न काल खंडों में क्रमिक रूप में अलग-अलग व्यवस्थाओं के अंतर्गत विश्व के अनेक स्थानों के लिए प्रवासित हुए और वहीं बस गए। प्राचीन काल में व्यापारिक और धार्मिक समूहों, औपनिवेशिक काल में सिद्धदोष, अनुबंधित श्रमिकों 'कुली', गिरमिटिया, कंगनी, मैस्ट्री से लेकर स्वतंत्र भारत के 'प्रतिभा-पलायन' से जुड़े भारतीय समुदाय अपने मातृदेश/स्वभूमि (Home land) भारत से प्रत्यक्ष अप्रत्यक्ष रूप से संबंध बनाये हुए हैं। इस संबंधों को बनाये रखने में लोकप्रिय संस्कृति के विविध रूपों जैसे फिल्म, टेलीविजन, संगीत, खानपान, पहनावा, विचार ने महत्वपूर्ण भूमिका निभायी है।

20वीं सदी के प्रारंभिक दशकों से मीडिया के प्रभाव में निरंतर प्रवाहमान लोकप्रिय संस्कृति ने आम लोगों के दिन-प्रतिदिन के जीवन से गहरे रूप में जुड़कर किसी खास विषय पर आम लोगों की राय और नजरिए में बदलाव लाना प्रारंभ किया। लोकप्रिय संस्कृति के प्रमुख दृश्यगत पहलू है – मनोरंजन (चलचित्र, वृत्तचित्र, संगीत, टेलीविजन, खेल), समाचार (प्रिंट, इलेक्ट्रॉनिक, सेटेलार्इट), राजनीति, पहनावा-फैशन, टेक्नोलॉजी और खानपान आदि। भारतीय डायस्पोरा के जीवन में लोकप्रिय संस्कृति (पोपुलर संस्कृति) की महत्वपूर्ण भूमिका है। जनप्रिय संस्कृति राज्य और शास्त्रीय के आधिपत्य/Hegemony को विरुद्ध आमजन के उद्गार को व्यक्त करने का माध्यम होता है। (ग्राम्शी अंटोनियो, 1971)

अर्जुन अप्पादोरई (1990) ने वैश्विक स्तर पर प्रवासित होकर दूसरे देशों में रहने वाले लोगों (भारतीय) के बीच जुड़ाव और सांस्कृतिक तत्वों के आवागमन को बताने के लिए पांच आयामों (एथानोस्केप, मीडियास्केप, टेक्नोस्केप, फिनोस्केप और आइडियास्केप) की चर्चा की है। मीडियास्केप, मीडिया के विविध रूपों के उत्पादन और उसके वितरण से संबंधित है। मीडिया के विविध स्वरूप में शामिल मुख्य तत्व हैं – समाचार पत्र, टेलीविजन, रेडियो, फिल्म आदि। मीडिया के इन स्वरूपों में वैश्विक स्तर पर रहने वाले भारतीय समुदाय के 'वृत्तांत/नैरेटिव' होते हैं और यह वृत्तांत संसार के कोने-कोने में रहने वाले भारतीय डायस्पोरा समुदाय को एक दूसरे से जोड़कर बृहद भारतीय समुदाय के लिए 'कल्पित संसार/imagined world' की रचना करते हैं।

इन्हीं लोकप्रिय संस्कृतियों (जो मीडिया के भी विविध रूप हैं) के माध्यम से दूर देशों में रहने वाले भारतीय डायस्पोरा एक दूसरे गहरे रूप से जुड़ जाते हैं और वे अपने को बृहद भारतीय परिवार का अंग मानने लगते हैं, जिसे बेनेडिक्ट एंडरसन (1983) 'कल्पित समुदाय/imagined community' कहा है। बेनेडिक्ट एंडरसन (1992) के 'लम्बी दूरी

राष्ट्रीयता/long distance nationality' के विचार का आधार समुद्रपारीय देशों में जा बसे भारतीयों द्वारा अपने को मातृदेश/homeland भारत के बृहद परिवार और राष्ट्रीयता से जुड़ाव की भावना में नीहित है। इस जुड़ाव को लोकप्रिय संस्कृति और उसके विविध रूपों के माध्यम से महसूस किया जा सकता है।

लोकप्रिय संस्कृति के रूप में वैश्विक भारतीय डायस्पोरा से जुड़ाव रखने वाली बालीवुड फिल्म 'पूरब और पश्चिम' (1970), 'दिल वाले दुलहनियां ले जायेंगे' (1995), 'परदेश' (1997), 'आ अब लौट चलें' (1998), 'भाजी ऑन विच' (1993), 'अमेरिकन चाय', 'फायर', 'द रिलक्टेड ट फंडामेंटलिस्ट्स' 'माईग्रेशन' (2007) 'नेमसेक' (2006) 'मॉनसून वेडिंग' और 'सलाम बोम्बे', फिजी के भारतवंशी विमल रेड्डी की फिल्म 'अधूरा सपना' (2007) 'घर परदेश' (2009) 'हाई वे टू सुवा' (2013) दीपा मेहता की फिल्म 'विदेश' आदि ने विदेशों में बस गए भारतीयों को भावनात्मक स्तर पर जोड़ने में महत्वपूर्ण भूमिका निभायी है। कैरेबियन क्षेत्र के देशों यथा गयाना, ट्रिनिदाद और सूरीनाम की देशज, भारतीय लोकसंगीत और वेस्टर्न लय के फ्यूजन से निर्मित चटनी संगीत वैश्विक स्तर पर रहने वाले भारतीय लोगों को जोड़ने का भी महत्वपूर्ण माध्यम है।

आधुनिक संचार माध्यमों यथा— इंटरनेट, मोबाइल, सेटेलाइट टेलीविजन इत्यादि ने भारतीय डायस्पोरा और भारत में रहने वाले उनके परिवारों के बीच संपर्क को बढ़ा कर उन्हें वैश्विक भारतीय समुदाय बनाने में महत्वपूर्ण भूमिका निभायी है। इसके माध्यम से वैश्विक स्तर पर निवास करनेवाले भारतीयों के बीच सामुदायिकता बढ़ी है जिसका प्रत्यक्ष प्रमाण भारत में घटने वाली किसी भी प्रकार की सामाजिक, सांस्कृतिक या राजनीतिक घटनाओं पर उनकी प्रतिक्रिया, समर्थन से पता चलता है। संचार माध्यमों ने सामाजिक, सांस्कृतिक और धार्मिक कार्यक्रमों के द्वारा भारतीय संस्कृति और भाषा का संरक्षण किया गया। मॉरीशस के भारतीय मूल के लोगों ने 1868 में तमिल 'द मार्केट एडवर्टाइजर' समाचारपत्र की शुरुआत की। मणिलाल डाक्टर द्वारा 1909 में अंग्रेजी, गुजराती और हिंदी में 'हिंदुस्ता नी' दैनिक पत्र को निकाला और उसके माध्यम से भारतीय गिरमिटिया मजदूरों की समस्या से संबंधित समाचारों को सरकार तक पहुंचाया। साथ ही अपने लेखों द्वारा भारतीय गिरमिटिया मजदूरों और भारतीय लोगों के आत्मसम्मान को बढ़ाया। मणिलाल डाक्टर ने (1912 से 1920 तक फिजी में बसे भारतीय गिरमिटिया मजदूरों और अन्य भारतीयों को संगठित करने के लिए द्विभाषीय अखबार 'इंडियन सेटलर' निकाला। महात्मा गांधी ने दक्षिण अफ्रीका में स्थापित फीनिक्सक फार्म से 'इंडियन ओपीनियन' नामक पत्र का प्रकाशन प्रारम्भ किया जो पूर्णतः सहकारिता एवं श्रमदान के नियम पर संचालित होता था। इस पत्र का मुख्य उद्देश्य था पूरे विश्व में जहाँ कहीं भी भारतीय रहते हों उन तक सत्याग्रह से संबंधित घटनाओं को पहुँचाना, दक्षिण अफ्रीका में रहने वाले भारतीय को सत्याग्रह की तालीम देना। (दक्षिण अफ्रीका के सत्याग्रह का इतिहास : पृ 162) इस तरह संचार माध्यमों ने भारतीय डायस्पोरा को संगठित कर औपनिवेशिक काल में संगठित कर संघर्ष के लिए तैयार किया और आज संचार के ये माध्यम वैश्विक स्तर पर एक सूत्र में जोड़कर सभी क्षेत्रों में आगे बढ़ने में मदद कर रहे हैं। (लाल, ब्रिज वी, 2007)

समुद्रपारीय देशों में बसे भारतीय डायस्पोरा समुदाय की अपेक्षाओं, रुचियों, जरूरतों को लक्ष्य मानकर कई नृजातीय और मुख्यधारा के मीडिया को विकसित और निर्मित किया जा रहा है। 'देस-परदेस' और 'पंजाब टाइम्स' ब्रिटेन के साउथ-हॉल में बड़ी संख्या में बसे भारतीय मूल के पंजाबी समुदाय रुचियों को ध्यान में रखकर खबरें देते हैं। इसी प्रकार से फिजी में बसे भारतीयों को ध्यान में रखकर 'द संडे टाइम्स', शांतिदूत, इंडियन सेटलर्स, द फिजी समाचार, तारा जैसे संचार माध्यमों को प्रकाशित किया जा रहा है। शांतिदूत समाचार पत्र तो हिंदी भाषा में प्रकाशित होकर फिजी में बसे भारतीय समुदाय खासकर नयी पीढ़ी के लिए भारतीयता के विचार और संस्कृति के विविध आयामों में जानकारी देकर उन्हें प्रशिक्षित करने

का भी कार्य कर रहे हैं। इस संचार पत्र में खेल, धर्म, फिल्म के साथ साथ फिजी के भारतीय मूल द्वारा बोली जानेवाली भाषा 'फिजी बात' का भी एक कॉलम छपा जाता है। इसके अतिरिक्त विदेशों में कई रेडियो चैनल भी हैं जो भारतीय समुदाय को अपना लक्ष्य मानकर खबरें और मनोरंजन से संबंधित सामग्री परोसते हैं। इनमें से एक है 'सनराइज़ चैनल' जो भारत और एशियाई मूल के लोगों से संबंधित खबरों के साथ साथ हिंदी फ़िल्मी गाने और भारतीय लोकगान में प्रसारित किया जाता है।

प्रवासी भारतीयों के पूर्वजों द्वारा सांस्कृतिक गठरी के तहत ले जाये गए परंपराएँ, धर्म, रीति-रिवाज़, लोकसंगीत, लोककथाएँ, नृत्य, गायन ने भी वैश्विक स्तर पर भारतवंशियों को जोड़ने का कार्य किया है। भारतीय शास्त्रीय/क्लासिकल नृत्य जैसे ओडिसी, भरतनाट्यम, कुचिपुड़ी आदि ने वैश्विक भारतीय डायस्पोरा को जोड़ने में महत्वपूर्ण भूमिका निभायी है। भरतनाट्यम, कथक जैसे शास्त्रीय नृत्य वैश्विक भारतीय डायस्पोरा समुदाय को भारत के धर्म-संस्कृति के साथ ही नहीं बल्कि स्वभूमि भारत की अध्यात्मिक विरासत से गहरे रूप से जोड़ती है। ये शास्त्रीय नृत्य भारतीय डायस्पोरा के खासकर नयी पीढ़ी लिए अपने मातृदेश से जुड़े रहने के लिए अनिवार्य भावनात्मक फैशन-सा हो गया है। अकरम खान, शोभना जयसिंह, दक्षा सेठ जैसे भारतीय डायस्पोरा के कलाकारों ने संरचनात्मक और विचार के स्तर पर इन परंपरागत/शास्त्रीय नृत्यों के साथ पश्चिमी और समकालीन तत्वों को फ्यूजन के द्वारा गैर भारतीयों को भी आकर्षित किया है। (लाल, ब्रिज वी, 2007:108) मेनका ठक्कर, रीना सिंघा, सुधा खान्दानी, लाता पाडा, जोअन्ना दास, जनक खेंद्री और आलोका मेहंदीरत्ता कनाडा की भारतीय मूल की प्रमुख नृत्यांगना हैं।

टेलीविज़न और फ़िल्म के माध्यम से आज भारतीय सांस्कृतिक मूल्यों का विस्तार विदेशों में भी हो रहा है। ऐसे कई चैनल हैं, जिनका प्रसारण कई देशों में होता है और उन्हें देखने वाले भारतीयों की संख्या भी विदेशों में अधिक है। सैटेलाइट टेलीविज़न के युग में आज वैश्विक स्तर पर प्रसारण संभव हो पाया है। इन सभी संचार माध्यमों का व्यापक असर आज भारतीय डायस्पोरा पर देखने को मिलता है। चाहे वह राजनीतिक क्षेत्र हो, आर्थिक जगत हो, सांस्कृतिक पृष्ठभूमि हो या सामुदायिक पहचान का मुद्दा हो, इन सभी क्षेत्रों में आधुनिक संचार माध्यमों का असर साफ दिखाई देता है। इस तरह के सैटेलाइट टेलीविज़न में प्रमुख हैं: जी टी. वी.(यू.के-यूरोप), दक्षिण एशिया के दर्शकों भारतीय भाषाई, क्षेत्रीय पहचान, और नृजातीय पहचान से जुड़े जी अल्फ़ा चैनल जैसे- अल्फ़ा बंगला, अल्फ़ा गुजराती, अल्फ़ा मराठी, अल्फ़ा पंजाबी आदि। ब्रिटेन में अल्पसंख्यक समुदाय के नृजातीय पहचान से जुड़े बी.बी.सी. का Black Britain Network East and East, बी.बी.सी. कुछ कामेडी से संबंधित प्रोग्राम हैं-Goodness Gracious Me The Kumars at no 42, मीरा स्याल के उपन्यास Life isn't All Ha Ha Hee Hee पर आधारित तीन भागों का धारावाहिक, 2005 से सोनी टी.वी. का सोनी टी.वी.एशिया, Bollywood 4U Network के चैनल B4U Movies B4U Music, स्टार टी.वी. का चैनल Star TV Plus ARY Digital, Ekushey TV, PTV prime, Asian Television Network, Vectone TV dk Vectone India, Vectone Urdu, VectoneTamil, SAB TV, South For You Channel.

वैश्वीकरण के युग में सूचना प्रौद्योगिकी और संचार माध्यमों की क्रांति ने आर्थिक गतिविधियों के साथ-साथ संस्कृति के भौतिक-अभौतिक तत्वों का भी बहाव वैश्विक स्तर पर बढ़ाया है, जिसने वैश्विक स्तर पर सामूहिक चेतना को जन्म दिया है। इस प्रभाव ने वैश्विक भारतीय डायस्पोरा के स्मृतियों को व्यापक रूप से प्रभावित किया है अपनी मातृभूमि और उसके सांस्कृतिक मूल्यों से जुड़ने की ललक को बढ़ाया है। इंटरनेट, माइक्रोब्लॉगरिंग वेबसाइटों ट्विटर, फ़ेसबुक, स्काईप, विडिओ कालिंग, सोशल मीडिया जैसे माध्यमों ने भारतीय डायस्पोरा को अपने स्वभूमि (Homeland) से जोड़नेवाला आसान माध्यम प्रदान किया है। इस संपर्क ने उनके अंदर भावनात्मक शक्ति प्रदान की उनकी भागीदारी को भारत के राजनीतिक और सामाजिक क्षेत्रों के साथ जोड़ा है जिसका प्रत्यक्ष अनुभव अन्ना हजारे द्वारा किया गया

भ्रष्टाचार विरोधी आंदोलन तथा भारतीय लोकतंत्र के लिए होनेवाले आम चुनाव के समय अपनी पसंद के राजनीतिक दलों को दिए जानेवाले आर्थिक और मनोवैज्ञानिक समर्थन में भी देखा जा सकता है।

इन संचार के विविध माध्यमों ने विदेशों में बसे भारतीय समुदाय को विविध मार्करों जैसे दृभाषा, धर्म, भाषा, मनोरंजन, फिल्म, साहित्य, पहनावा, राजनीति, शिक्षा, समाज, खानपान, खेल के माध्यम से भारतीयता के सूत्र में बंधकर 'वैश्विक भारतीय समुदाय' को निर्मित करने में महत्वपूर्ण भूमिका निभायी है। (तेज.के.भाटिया, 2001)

हिंदी फिल्मों और बालीवुड के गानों का भी एक बड़ा बाजार विदेशों देशों में है। ये एथिक मीडिया द्वारा विदेशों में प्रसारित की गयी भारतीय समाज, संस्कृति से जुड़ी सामग्री, समाचार और ये हिंदी फिल्म, गाने, भजन, योग वैश्वीकरण और उदारीकरण के दौर में पश्चिम से पुरब की ओर गतिमान उनकी सांस्कृतिक और वैचारिक तत्वों का एक प्रकार से काउंटर है। साथ ही ये मीडिया और फिल्में भारतीय समाज और पारिवार के मूल्यों के विचार (आदर्श बेटा, आदर्श भाई, आदर्श पिता, आदर्श बहु, आदर्श पत्नी आदि) को विदेशों में बसने वाले भारतीय समुदाय के बीच प्रसारित करने का एक सशक्त माध्यम है, अर्जुन अप्पादुरई ने आईडियास्केप (1990) में कहा। हिन्दी फिल्मों और एथनिक मीडिया की धारावाहिकों की कहानियाँ अक्सर भारत की सांस्कृतिक परंपरा के साथ जुड़ी होती हैं, (गिल्लेस्पी, 1995)। ये भारतीय फिल्म वैश्विक स्तर पर निवास करने वाले भारतीयों के बीच सामुदायिकता और भाईचारे की भावना को संचारित कर वैश्विक स्तर पर निवास करनेवाले लोगों को वैश्विक भारतीय परिवार रिश्तेदार बना देता है।

वैश्विक भारतीय समुदाय के लिए खानपान के तरीके और उपयोग की जाने खाद्यवाली वस्तुएं इन्हें सांस्कृतिक, सामाजिक और धार्मिक रूप से जोड़ने में महत्वपूर्ण भूमिका निभाती है। ये खानपान ही थे जिनके स्वाद की स्मृति ने विदेश में बसने वाले भारतीयों को भारतीयता से जोड़कर उन्हें एक वैश्विक भारतीय समुदाय बनाया। अपने स्वभूमि से सुदूर समुद्रपारीय देशों में अपनी मर्जी या जबरन ले जाये गए सिद्ध दोषी, गिरमिटिया और कंगनी मैस्ट्री अपने साथ अपने देश की स्मृति और सांस्कृतिक गठरी ले गए जिनमें शामिल थे— भारतीय भोजन भी। इन भोजनों में थे— दालपूड़ी, आलूपूड़ी, सत्तुपुड़ी, घी की पूड़ी, कोहड़े की सब्जी, बैगन और आलू का भरता, इटली ,डोसा, ठेकुआ, हलुआ इत्यादि। ये भोजन फिजी, मॉरिशस, सूरीनाम, गयाना, त्रिनिदाद जैसे देशों एक-दूसरे के बीच भातृत्व, समानता विश्वास और आपसी प्रेम को बढ़ाता है। यहाँ के बाजारों में भारतीय अचार, चटनी, मुरब्बे, नमकीन गुझिया, जलेबी, लड्डू, खुरमा के साथ भारतीय लोगों द्वारा तैयार मसाले (लंदन में पाठक मसाला) हिंदुस्तानी समुदाय की खानपान की विशिष्टता के साथ-साथ भारतीयों के बीच सामुदायिक एकता को दर्शाने का महत्वपूर्ण माध्यम है। सिंगापुर के लिटल इंडिया नृजातीय अंतःक्षेत्र (Ethnic Enclave) में भारत के समान ही केले के हरे पत्ते पर भोजन करते हैं। लंदन में भारतीय भोजन के लिए पहला भारतीय रेस्टुरेंट रिजेंट स्ट्रीट में वीरास्वामी के द्वारा 1926 में खोला गया। जी.के.नून रॉयल स्वीट शॉप के मालिक हैं जो भारतीय भोज्य पदार्थ निर्मित करने वाले प्रसिद्ध उद्यमी रूप में जाने जाते हैं , मधुर जाफरी, लंदन के रॉयल एकेडेमी फॉर आर्ट्स में प्रशिक्षण के बाद भारतीय खानपान के तरफ मुड़े और भारतीय खानपान में प्रशिक्षण देने के साथ-साथ कई पुस्तकें लिखी जिनमें प्रमुख हैं— An Initiative To Indian Cooking (1973) Madhur Jaffrey's Indian Cooking (1983) Definitive Guide to Regional Cooking (1985) Madhur Jaffrey's World Vegetarian (1999) Madhur Jaffrey's Ultimate Curry Bible (2003) लंदन में ही श्रावणी बासु का Curry in Crown प्रसिद्ध रेस्टुरेंट है। अर्जुन अप्पादुरई के अनुसार, खानपान के ये क्षेत्रीय और नृजातीय स्वरूपों ने विदेशी धरती पर भारवंशियों को भारतीयता की भावना और मातृदेश (Home land) की राष्ट्रीयता से जोड़ने में महत्वपूर्ण भूमिका निभाता है। (लाल, ब्रिज वी, 2007:112)

खानपान की तरह भारत के क्षेत्रीय विविधताओं को रूपायित करते भारतीय पहनावे और कपड़े तथा उसके पहनने के तरीकों की बानगी समुद्रपारीय पुराने और नये भारतीय डायस्पोरा में देखने को मिलते हैं। इन कपड़ों में प्रमुख हैं दुसाड़ी, ब्लाउज, शेरवानी, जोधपुरी, सलवार, कमीज, चुड़ीदार कुर्ता, घाघरा, चोली, लंहगा। इनके साथ ही चुड़ी, बिंदिया, कोस्मेटिक का प्रयोग भी भारतीय डायस्पोरा द्वारा किया जाता है जो उन्हें बृहद वैश्विक भारतीय डायस्पोरा समुदाय के साथ जोड़ता है।

इस प्रकार जनप्रिय संस्कृति के ये विविध रूप विदेश में बसे भारतीय समुदाय के पुरानी पीढ़ी एक ओर तो को भावनात्मक संबल रहा है तो दूसरी ओर नई पीढ़ी को भारतीय परंपरा और संस्कृति के साथ जोड़कर विदेश में सामूहिक भारतीय पहचान को निर्मित करने में महत्वपूर्ण भूमिका निभा रहा है जिसे 'नैरेटिव आइडेंटिटी थ्योरी' (Narrative Identity Theory) के परिप्रेक्ष्य में समझा जा सकता है। इसी भावना ने लम्बी दूरी के राष्ट्रीयता (long distance nationality) के विचार को जन्म देकर विदेशों में भारतीय कल्पित समुदाय की भावना को मजबूती दी है। रेखा शर्मा (2011) में लिखती है दक्षिण एशियाई प्रवासियों (भारत, पाकिस्तान, बांग्लादेश, भूटान, मालदीव, नेपाल, श्री लंका, और तिब्बत) द्वारा निर्मित फिल्में वैश्विक संचार वातावरण में हमारी पहचान को बनाये रखने में मदद करती है।

। nHk %&

1. लाल बी.वी., रीक्स पी., और राय आर. (संपा.). 2007. द एनसॉयक्लोपीडिया ऑफ द इंडियन डायस्पोरा. ऑक्सफोर्ड यूनिवर्सिटी प्रेस, नई दिल्ली.
2. जयराम एन. (संपा.), 2004. द इंडियन डायस्पोरा: डायनॉमिक्स ऑफ माइग्रेशन. सेज. नई दिल्ली.
3. गिल्लेस्पी मेरी. 1995. टेलीविज़न, एथनिसिटी एंड कल्चरल चेंज. रूटलेज. न्यूयॉर्क.
4. Tej K. Bhatia .2001. *Media, Identity and Diaspora: Indian Abroad*, Diaspora, Identity and Language Communities .Studies in the Linguistic Sciences 31:1, Spring.
5. जोशी राम शरण, राय राजीव रंजन, प्रकाश, खत्री. 2014. डायस्पोरा के विविध आयाम. दल्ली, राजकमल प्रकाशन.
6. Sharma, Rekha. 2011. *Desi Films: Articulating Images of South Asian Identity in a Global Communication Environment*, Vol-4, Issue 1, pp -127-143, Global Media Journal, Canadian Edition.
7. Appadurai, Arjun. 1990. *Disjuncture and Difference in Global Cultural Economy*, Theory, Culture Society, DIO:10.1177/026327690007002017.
8. Gramsci, Antonio. 1971. *Selection from the prison notebooks of Antonio Gramsci*. New York: International Publishers.
9. Benedict Anderson. 1983. *Imagined Communities*, London: VERSO



13.

ekuo vf/kdkj k dh vo/kkj .kk

MKW xhrk nps

सहा.प्राध्यापक राजनीति विज्ञान

शास.महाराजा महाविद्यालय-छतरपुर (म.प्र.)

मानव अधिकारों की अवधारणा उतनी ही पुरानी है जितनी कि मानव जाति। मानवाधिकारों का सृजन भी समाज में ही हुआ है। मानवाधिकार मानव की स्वतंत्रता के अधिकार है। ये अधिकार मानव के जीवन, स्वतंत्रता, समता, गरिमा और न्यायिक अभिधारणाओं को उजागर करने के साधन हैं। प्रकृति की दृष्टि से मानवाधिकार प्रत्येक व्यक्ति के लिए आवश्यक है। ये अधिकार व्यक्तियों के उपयोग के साधन हैं।¹ मानवाधिकार अधिचित विधि को मार्गनिर्देशित करने का मापदंड है।² मानव समाज की प्रारम्भिक अवस्था में, मानव अधिकारों की विचारधारा का अभाव था। मानव केवल आत्म-सुरक्षा की धारणा को पहचानता था। एक मानव दूसरे मानव की गरिमा को नहीं पहचानता था। अस्थिरता के वातावरण ने अनेक संघर्षों को जन्म दिया। फलतः व्यक्ति एक दूसरे व्यक्ति के संसर्ग में आने के लिए बाध्य हुआ और व्यक्तियों के समूह का प्रादुर्भाव, मानवाधिकारों को मान्यता दिलवाने के लिए हुआ।

मानव अधिकारों के प्रतिबिम्ब को, सर्वप्रथम हामूराबी संहिता(2130-2008ई.पू.) में देखा जा सकता है। इस संहिता में न्याय प्रशासन, विवाह और परिवार के अधिकारों का उल्लेख मिलता है। उस समय मानव सभ्यता सीमित होने के कारण मानवाधिकार भी सभ्यता के अनुरूप ही थे।

यूनानी सभ्यता में मानव के अधिकारों को प्राकृतिक अधिकारों के रूप में आकलित किया गया था। यूनानियों ने प्रत्येक मानव प्राणी के लिए, इन अधिकारों को आवश्यक माना। इनमें से मुख्य अधिकार अभिव्यक्ति की स्वतंत्रता, विधि के समक्ष समता और सभी का समान आदर आदि प्रमुख थे। इनको उन्होंने आयसोजोरिया, आयसोबोमिया एवं आयसोटिमिया नामों से संबोधित किया गया।³ रोमन दर्शन में भी मानवाधिकारों को प्राकृतिक अधिकारों के रूप में नैतिक, न्याय सार्वभौम, अपरिवर्तनीय और शाश्वत प्राकृतिक सिद्धांतों पर आधारित माना गया है। सिसरो ने कहा है कि प्राकृतिक विधि सदैव समान है। उन्होंने कहा राष्ट्रों के लिए सभी कालों में प्राकृतिक विधि ही वैध है।⁴

रोमन दर्शन प्राकृतिक विधि के रूप में मानवीय विधिक अधिकारों को सदैव आवश्यक और अनिवार्य मानता है।

मानवाधिकारों की पृष्ठभूमि का इतिहास प्रकृति के नियमों से प्रारम्भ होकर मानव की चरमोत्कृष्ट सभ्यता के इतिहास पर आधारित है। पूर्व में राष्ट्रीय स्तर पर मानव के अधिकारों पर, शासन तंत्र द्वारा कुठाराघात किया गया। इस प्रवृत्ति के विरोध में राष्ट्र स्तर पर विरोध एवं विद्रोह हुआ। फलतः राष्ट्रों द्वारा अपने अपने राष्ट्रों में मानवाधिकारों की घोषणा की गई। राष्ट्रीय स्तर पर मानवाधिकारों का प्राचीन इतिहास यूरोप तथा रोमन विधि में पाया जाता है। वर्तमान इतिहास के विकास का उद्भव 15 जून 1215 को ब्रिटेन के तत्कालीन सम्राट जॉन द्वारा सामन्तों को अधिकार देने के लिए "अधिकार पत्र" पर किए गए हस्ताक्षर से माना जाता है। इस अधिकार पत्र को "मैग्नाकार्टा" के नाम से जाना जाता है। "मैग्नाकार्टा" अर्थात् "महाधिकार-पत्र" द्वारा सामन्तों को दिए गए अधिकार धीरे धीरे सम्पूर्ण जनता को प्राप्त हो गए। ब्रिटेन में राजा की शक्तियों पर अंकुश लगाने के लिए सन् 1628 में "अधिकार याचना

पत्र" घोषित किया गया और 1688 में संसद को सर्वोच्चता प्राप्त हुई। सन 1689 में "अधिकार पत्र" पारित हुआ। ये 'अधिकार-पत्र' मानवाधिकारों की सुरक्षा के उद्देश्य से महत्वपूर्ण है क्योंकि इसके द्वारा संसद को अधिकार दिए गए और संसद के लोक सदन का निर्वाचन जनता द्वारा कराए जाने की व्यवस्था भी की गई।

व्यक्तियों के अधिकारों को जन्मजात रूप में सर्वमान्य बनाने में फ्रांस एवं अमरीका की क्रान्तियों का महत्वपूर्ण योगदान है। फ्रांसीसी क्रांति के फलस्वरूप फ्रांस में निरंकुश राजतंत्र सन् 1789 में समाप्त हो गया। फ्रांसीसी क्रांति 1789 ने स्वतंत्रता, समानता तथा बन्धुत्व के नारों का उद्घोष किया, जो वर्तमान मानवीय अधिकारों के आधार बन गए हैं। फ्रांसीसी क्रांति के उपरान्त जारी अधिकारों के घोषणा-पत्र में कहा गया कि "व्यक्ति अपने अधिकारों के सम्बंध में स्वतंत्र व समान पैदा हुए हैं।" इस धारणा ने उदारवादी प्रजातंत्र के विकास में महत्वपूर्ण भूमिका निभाई है। अमरीकी क्रांति 1776 की घोषणा में कहा गया, "हम इस सत्य को स्वयंसिद्ध मानते हैं कि मनुष्यों को समान बनाया गया है।" संयुक्त राज्य अमेरिका की जनता को मानवाधिकार प्रदान करने के लिए संविधान में 15 दिसम्बर 1791 में प्रथम 10 संशोधन किए गए। इन संशोधनों को अमेरिका के मानवाधिकारों के रूप में 'अधिकार पत्र' नाम से संबोधित किया जाता है। अधिकारों की प्राप्ति के लिए संयुक्त राज्य अमेरिका की जनता ने सरकार की स्थापना का संकल्प संविधान में लिया तथा यह भी अभिव्यक्ति की गई कि यदि शासक वर्ग इन अधिकारों का अनुपालन नहीं करेगा तो शासित वर्ग अर्थात् लोगों को अधिकार होगा कि वे शासक वर्ग को परिवर्तित कर दें।⁵ सन 1917 की रूस की साम्यवादी क्रांति तथा सन् 1949 की चीन की साम्यवादी क्रांति ने सामाजिक व आर्थिक अधिकारों के महत्व को रेखांकित किया।

मानवाधिकारों का अर्थ मानवीय मूल्यों की सुरक्षा से है। राज्य मानव विकास के लिए युक्तियुक्त अवसर की सुरक्षा देता है, अतः यही मानव सुरक्षा मानवाधिकार कहलाते हैं।⁶ हैराल्ड जे. लास्की का कथन था कि अधिकार मानव के सामाजिक जीवन की ऐसी शर्तें हैं, जिसमें बिना कोई व्यक्ति अथवा मानव सामान्यतः अपने व्यक्तित्व का विकास नहीं कर सकता है।

द्वितीय विश्व युद्ध के उपरान्त व्यक्ति के अधिकार अन्तर्राष्ट्रीय समुदाय का सरोकार बन गए तथा उनका नए सिरे से संहिताकरण करके, मानव अधिकारों की संज्ञा दी गई। द्वितीय विश्वयुद्ध के दौरान घटित अमानवीय घटनाओं की आलोचना करते हुए अमेरिका के राष्ट्रपति रूजवेल्ट ने मनुष्य की चार मूल भूत स्वतंत्रताओं का उल्लेख किया था ये स्वतंत्रताएँ हैं। भाषण और अभिव्यक्ति की स्वतंत्रता, उपासना, और पूजा करने की स्वतंत्रता, अभाव से मुक्ति या स्वतंत्रता और भय और आशंका से स्वतंत्रता।⁷ यही स्वतंत्रताएँ मानवाधिकार संबंधी घोषणाओं का मुख्य आधार बनीं। संयुक्त राष्ट्र महासभा ने 10 दिसम्बर 1948 को मानव अधिकारों की सार्वभौमिक घोषणा को स्वीकार किया, इसीलिए प्रत्येक वर्ष 10 दिसम्बर को मानवाधिकार दिवस के रूप में मनाया जाता है। मानव अधिकारों की सार्वभौम घोषणा में प्रस्तावना के अतिरिक्त 30 अनुच्छेद हैं। मानव अधिकारों की घोषणा में सभी व्यक्तियों के सामाजिक, राजनीतिक, आर्थिक एवं सांस्कृतिक अधिकारों को सम्मिलित किया गया है।

संयुक्त राष्ट्रमहासभा ने मानव अधिकारों के सम्बंध में दो बाध्यकारी अन्तर्राष्ट्रीय सन्धियों को स्वीकार किया है। प्रथम, 1966 में पारित नागरिक एवं राजनीतिक अधिकारों की अन्तर्राष्ट्रीय संधि तथा द्वितीय, आर्थिक, सामाजिक व सांस्कृतिक अधिकारों की अन्तर्राष्ट्रीय संधि। इन दोनों संधियों को अधिकांश राष्ट्रों ने मान्यता प्रदान कर दी है। ये दोनों संधियाँ 1976 से प्रभावी हो गई हैं। इन दो संधियों सहित मानव अधिकारों की सार्वभौमिक घोषणा, 1948 को मानव अधिकारों की अन्तर्राष्ट्रीय संहिता के रूप में जाना जाता है।⁸

यह भी एक संयोग है कि जब संयुक्त राष्ट्र संघ में मानवाधिकारों पर चर्चा हो रही थी, उसी समय भारत के संविधान का निर्माण हो रहा था। भारतीय संविधान निर्माता भी अपने देश के

नागरिकों के लिए ऐसी ही व्यवस्था के लिए प्रयत्नशील थे। भारतीय संविधान में मानवाधिकारों को मौलिक अधिकारों के माध्यम से मान्यता दी जा चुकी है और इसकी रक्षा की जिम्मेदारी न्यायपालिका को दी गई है। संयुक्त राष्ट्र संघ के मानवाधिकार घोषणा पत्र पर भारत ने 1948 में हस्ताक्षर किये थे।

संविधान के खण्ड तीन में विधि के समक्ष समानता (अनुच्छेद 14), धर्म, मूलवंश, जाति, लिंग अथवा जन्म स्थान के आधार विभेद का निषेध (अनुच्छेद 15), अवसर की समानता (अनुच्छेद 16), अस्पृश्यता का अंत (अनुच्छेद 17), वाक् एवं अभिव्यक्ति की स्वतंत्रता (अनुच्छेद 19), अपराधों के लिए दोषसिद्धि के संबंध में संरक्षण (अनुच्छेद 20), प्राण एवं दैहिक स्वतंत्रता (अनुच्छेद 21), मानव के दुर्व्यापार एवं बलात् श्रम को प्रतिषेध (अनुच्छेद 23), कारखानों में बालकों के नियोजन पर प्रतिषेध (अनुच्छेद 24), धर्म की स्वतंत्रता (अनुच्छेद 25-28), संस्कृति और शिक्षा संबंधी अधिकार (अनुच्छेद 29-30) इत्यादि अधिकार भारत के नागरिकों (कुछ मामलों में अनागरिकों को भी) प्रदान किए गए हैं। इतना ही नहीं संविधान में इन अधिकारों की रक्षा के लिए अनुच्छेद 32 एवं अनुच्छेद 226 में सांविधानिक उपचार भी दिए गए हैं। केन्द्र सरकार द्वारा इन अधिकारों के संरक्षण तथा संयुक्त राष्ट्र संघ द्वारा घोषित किए जाने वाले मानवाधिकार संबंधी अभिसमयों, प्रसंविदाओं के सम्यक पालन हेतु, तथा संबंधित उत्तरदायित्वों के सम्यक निर्वहन हेतु 1993 में राष्ट्रीय मानवाधिकार आयोग का गठन किया गया है।⁹

यद्यपि मानव अधिकारों को अन्तर्राष्ट्रीय समुदाय की मान्यता मिल चुकी है, किन्तु फिर भी अनेक कार्य इस दिशा में किए जाने आवश्यक है। इनमें से सबसे अधिक आवश्यक है, जनसाधारण को मानवाधिकारों में प्रति जागरूक बनाना। इस दिशा में कुछ ठोस कार्य और किये जा सकते हैं जैसे मानवाधिकारों के प्रति जागरूकता के लिए संचार माध्यमों का उपयोग किया जाय, मानवाधिकार को पाठ्यक्रम में अनिवार्य शामिल किया जाय, स्वैच्छिक संगठनों को मानवाधिकार के प्रति जागरूक किया जाय एवं सरकारी संस्थाओं, कार्यालयों को मानवाधिकार के प्रति समय-समय पर सतर्क करने हेतु परिपत्र जारी किए जाए।

आज आवश्यकता इस बात की है कि हम समाज में ऐसी परिस्थितियों का निर्माण करें, जिसमें प्रत्येक मनुष्य का जीवन सुरक्षित रहे, प्रत्येक मनुष्य आत्मसम्मान एवं स्वतंत्रता से जीवन जीये, कोई किसी को भी मानसिक या शारीरिक पीड़ा न दे। यदि हम समाज में उक्त परिस्थितियों का निर्माण कर पाने में सफल हो जाते हैं, तभी मानवाधिकारों के संरक्षण में सही मायने में सफल हो पायेंगे।

। nHkL xfk । ph -

1. कारेल वसक, ह्यूमन राइट्स ए लीगल रियलिटी, दी इंटरनेशनल डायमेंशन ऑफ ह्यूमन राइट्स, खंड प्रथम, पृष्ठ 4-10
2. यूनाइटेड किंगडम एण्ड ह्यूमन राइट्स, हैमलिन लैक्चर्स।
3. गाइंस एजेजिओफर, प्रोटेक्शन ऑफ ह्यूमन राइट्स अंडर दी लॉ, लन्दन बटरवर्थ 1964, पृष्ठ-03
4. डी.इंडरविस, नेचुरल लॉ, 1960, पृष्ठ 20-21
5. इवन लुआर्ड, इंटरनेशनल प्रोटेक्शन ऑफ ह्यूमन राइट्स पृष्ठ-8
6. डॉ. शिवदत्त शर्मा, बालश्रम मानव अधिकारों का उल्लंघन क्यों और कैसे" पृष्ठ-101
7. जे.श्याम सुन्दरम, "राजनीति विज्ञान" राम प्रसाद एण्ड संस, पृष्ठ-128
8. प्रतियोगिता दर्पण 'फरवरी-2010' पृष्ठ 1253
- 9- परीक्षा मंथन, भाग-3, पृष्ठ 88-89



14.

लक्ष्मी वक्ष्ये यक्ष्मिणः कर्मणि & वक्ष्मिणः कर्मणि

M.K.W. Jherhi ol qkk vxdky

प्राध्यापक एवं विभागाध्यक्ष (अर्थशास्त्र)

डॉ. भगवत सहाय शा. महाविद्यालय, ग्वालियर

संस्कृति क्रिया है, अनवरत क्रिया है, सुसंगतता की परंपरा। लेकिन सुसंगतता सापेक्ष होती है, इसलिए सांस्कृतिक स्थिति भी सापेक्ष होती है। मानव अपने अस्तित्व काल से ही लगातार प्रकृति का अनुकूलन कर रहा है और साथ ही साथ उसे अनुकूलित भी कर रहा है। इस क्रिया में एक मनुष्य जहाँ प्रकृति से भयानक संघर्ष कर रहा है, नए नए आयामों की खोज कर रहा है, रहस्यों को उद्घाटित कर रहा है और नई जमीनें तोड़ रहा है, वहीं दूसरी ओर प्राप्त कच्चे माल को अधिक उपयोगी सहज, आरामदायक, और कलात्मक बनाने की कोशिश कर रहा है ताकि उसका और अधिक सुंदर ढंग से इस्तेमाल किया जा सके और अगली लड़ाई में इससे भी कुछ अधिक हासिल किया जा सके। यह संजोने संवारने व्यवस्थित करने और अधिक उपयोगी बनाने वाला मोर्चा ही सांस्कृतिक मोर्चा है और यह क्रिया ही संस्कृति है। संस्कृति एक ऐतिहासिक विरासत के रूप में हमें प्राप्त होती है, जिसे हम कभी कभी परिष्कृत करके परिवर्तित करके या उसी रूप में ग्रहण करते हैं।

भारतीय इतिहास के निर्माण में इस प्रदेश का योगदान मान्यतम रहा है। हिन्दू जाति के आदर्श मर्यादा पुरुषोत्तम रामचन्द्र का जन्म इसी प्रदेश में हुआ। अवध के महत्व के कारण ही अनेक संतों सन्यासियों ने अपनी साधना भूमि इसी को बनाया। नबावों के काल में यद्यपि ललित कलाओं का खूब विकास हुआ फिर राजनीतिक आकर्षण के कारण अत्यंत शोषण और लूट खसोट से यह प्रदेश आर्थिक रूप से अत्यंत विपन्न एवं जर्जर हो गया। इस कूट शोषण से लोगों में राजनीतिक चेतना अवश्य पैदा हुई जिसके परिणामस्वरूप स्वाधीनता संग्राम में इस प्रदेश ने ऐतिहासिक एवं निर्णायककारी भूमिका अदा की। प्रथम स्वतंत्रता संग्राम में अवध के नबाव और उनकी बेगम जीनत महल का नाम अविस्मरणीय है। फैजाबाद के मौलवी अजीमुल्ला खाँ की सेवायें इतिहास सदा याद रखेगा। सम्राट बहादुरशाह द्वितीय का सर्वश्रेष्ठ सिपहसालार खिज़्रखाँ अवध (सुल्तानपुर) का रहने वाला था जिसकी बात यदि सम्राट मान लिया होता तो शायद आज भारत का इतिहास कुछ और ही होता। इसी प्रकार महाराज अमेठी का अंग्रेजी की मुखालिप्त अविस्मरणीय है। फैजाबाद की कृषक क्रांति इतिहास की रोमांचकारी घटना है। भारतीय राष्ट्रीय कांग्रेस के इतिहास के साथ भी इस प्रदेश का नाम जुड़ा हुआ है। आजादी के अमर सेनानी डॉ. राममनोहर लोहिया और आचार्य नरेन्द्रदेव पर आज भी यह प्रदेश गर्व करता है। स्वतंत्रता प्राप्ति के बाद भी इस प्रदेश का महत्व बढ़ा ही है। आज भी बड़े – बड़े नेता अपनी किस्मत का फेसला इसी क्षेत्र में ही करते हैं।

लक्ष्मी वक्ष्ये यक्ष्मिणः कर्मणि &

जब हम पुरानी अवधी और नयी अवधी की बात करते हैं तो पुरानी अवधी से हमारा मतलब मुल्ला दाऊद, कबीर, जायसी, तुलसी एवं कुतुबन, मंजन की अवधी से होता है। नयी अवधी का तात्पर्य आजकल बोली जाने वाली या नवीन काव्य भाषा के रूप में प्रयुक्त अवधी से होता है। जहां तक पुरानी अवधी का प्रश्न है उसे हम तमाम सूफी संतों के काव्यों में वास्तविक बोलचाल के रूप में पाते हैं। सूफी संत अधिक पढ़े लिखे नहीं थे। भाषा ही नहीं बल्कि शैली के स्तर पर भी लोक जीवन से इनका अभिन्न संबंध था। गोस्वामी तुलसीदास की अवधी पर पंडिताऊ भाषा का पूरा प्रभाव है। संस्कृत भाषा

का संस्कार उनकी अवधी पर हावी है इसलिये उस षिष्ट अवधी को हम पंडितों के बोल चाल की भाषा कह सकते हैं। जिस आम बोल चाल की भाषा में सूफियों ने काव्य रचना की है उस अवधी भाषा का स्वरूप आज भी थोड़े बहुत हेर फेर के साथ उसी तरह मिलता है। नवीन शिक्षा एवं खड़ी हिन्दी और अंग्रेजी के प्रभाव के कारण कुछ बदलाव सहज प्रक्रिया में स्वतः हुये हैं। जैसे अंग्रेजी के टाइम को अवधी भाषी टेम कह कर अपना बना लेते हैं। इसी प्रकार अन्य भाषाओं के शब्द मुख्यतः खड़ी हिन्दी के शब्दों के प्रयोगों ने अवधी का नया रूप खड़ा कर दिया है। शब्दों तक ही नहीं बल्कि वाक्य संरचना पर भी इसका प्रभाव देखा जा सकता है। गुलामी की जो स्पष्ट छाप हर भाषा पर पड़ती है अवधी पर भी देखी पड़ी है। स्वतंत्रता से पूर्व और पश्चात् की अवधी भाषा के वाक्य विन्यास शब्द रचना आदि रूपों में प्रत्यक्ष अंतर देखा जा सकता है।

क्षेत्र और भाषा &

जिस प्रकार कौ"ल का नाम बदल कर अवध हो गया उसी प्रकार कौ"ली भाषा का नाम बदलकर अवधी हो गयी जिसे पूर्वी हिन्दी के नाम से भी जाना जाता है। इस क्षेत्र का विस्तार उत्तर में नेपाल पूर्व में भोजपुरी प्रदेश दक्षिण में बघेली और पश्चिम में बंदेली एवं कन्नौजी तक है। बघेली और छत्तीसगढ़ी भाषा का संबंध भी अवधी से ही है। इस क्षेत्र के बाहर भी कहीं कहीं अवधी बोली जाती है।

अवधी प्रदेश में उत्तर प्रदेश के संपूर्ण जिले फतेहपुर, इलाहाबाद एवं हरदोई का अधिकांश भाग कानपुर का कुछ भाग तथा मिर्जापुर का अधिकांश भाग सम्मिलित है। वस्ती की हरैया तहसील एवं जौनपुर के फेरान्त तहसील को छोड़ कर शेष भाग इसी की परिधि में जाते हैं। इसका क्षेत्रफल साढ़े पैंतीस हजार वर्गमील है।

fyfi &

अवधी की दो लिपियां प्रचलित हैं। एक कैथी लिपि जिसका प्रयोग कायस्थ एवं जमींदार लोग करते थे। कायस्थ अधिकतर पटवारी या लेखपाल का काम करते थे इसलिये पुराने बहीखातों में आज भी इस लिपि का रूप सुरक्षित है। बिहार सूबे में यही लिपि सरकारी रही है। दूसरी लिपि मुडिया कहलाती है, इसे हुण्डी लिपि भी कहते हैं। इसका प्रयोग महाजनी खातों में किया जाता है, साथ ही संकेत लिपि अंक पराई इसी भाषा में बनी है।

vo/kh dh ckfy; k; & अवधी समुदाय में दो प्रकार की बोलियाँ प्रचलित हैं –

1. बघेली
2. छत्तीसगढ़ी

बघेली बघेलखण्ड में बोली जाती है जिसका प्रधान केन्द्र रीवा है। भाषा की दृष्टि से बघेली और अवधी में कोई विशेष अंतर नहीं है। छत्तीसगढ़ी मातृभाषा के रूप में छत्तीसगढ़ में बोली जाती है। मध्यप्रदेश का रायपुर तथा विलासपुर जिला इसका केन्द्र है।

vo/kh dh mi ckfy; k; &

डॉ. वसुराम सक्सेना के अनुसार अवधी की तीन विभाषायें हैं –

1. पश्चिमी अवधी,
2. केन्द्रीय अवधी
3. पूर्वी अवधी

पश्चिमी अवधी के अंतर्गत निम्नलिखित जिले जाते हैं –

1. खीरी लखमीपुर
2. सीतापुर
3. लखनऊ
4. उन्नाव

5. फतेहपुर

केन्द्रीय अवधी के अंतर्गत आने वाले मुख्यतः तीन जिले हैं –

1. बहराइच
2. बाराबंकी
3. रायबरेली

इसी प्रकार पूर्वी अवधी का क्षेत्र निम्नलिखित सात जिलों तक बिखरा हुआ है –

1. गोडा
2. फैजाबाद
3. सुल्तानपुर
4. प्रतापगढ़
5. इलाहाबाद
6. मिर्जापुर
7. जौनपुर

इसके अतिरिक्त नेपाल की तराई के कुछ भागों में भी अवधी बोली जाती है। अवधी की एक और उपबोली बेसबाड़ी के नाम से प्रसिद्ध है यह बैसबाड़े का केन्द्र उन्नाव जिला एवं आसपास के क्षेत्रों में बोली जाती है।

। kfgR; &

सुविधा के लिये अवधी साहित्य को हम दो भागों में बांट सकते हैं। पहला लोक साहित्य, दूसरा शिष्ट साहित्य। लोक साहित्य से मेरा मतलब उन दोहों, पदों, बैठकियों, पहेलियों, लोकगीतों, लोकगाथाओं, जातीय गीतों से है जिनका कोई लिखित इतिहास नहीं मिलता है। यह साहित्य श्रुप परंपरा में ही पीढ़ी दर पीढ़ी जीवित रहता है। वास्तव में शिष्ट साहित्य का प्रेरणा स्रोत एवं आधार स्थल यही लोक साहित्य होता है जिसके कारण शिष्ट साहित्य में जीवंतता और सरसता आती है।

यkd । kfgR; &

‘यथा लोके तथा वेदे’ यह कथन इस सच्चाई की परिणति है कि भाषा संस्कृति, कला, आचार – विचार आदि सारी चीजें एक दिन किसी विशिष्ट व्यक्ति द्वारा नहीं बना दी गयीं बल्कि सब की लंबी व्यवहारिक परंपरा होती है। सिद्धांत व्यवहार से पैदा होता है और बदले में व्यवहार की सेवा करता है। व्यवहार से अलग सिद्धांत वायवी हो जाता है। सिद्धांत एक भौतिक शक्ति के रूप में समाज में तभी तक व्याप्त रहता है जब तक उसका व्यवहारिक पक्ष प्रबल होता है। इसलिये व्यवहार से कटा हुआ सिद्धांत निष्प्राण हो जाता है। इस बात से यह बात पुष्ट होती है कि घटनायें क्रियाएँ वैचारिकी पहले व्यवहार में आती है बाद में उन्ही प्रयोग फलों के आधार पर अधिक सुसंगत सिद्धांत रूपों की रचना होती है। यह प्रक्रिया यहीं नहीं समाप्त होती है। सिद्धांत की सफलता इस बात पर निर्भर करती है कि व्यवहार को वह कितना अधिक सुसंगत गति प्रदान करता है। पहले गीत आये, कविता कहानी आयी, सब मिलाकर भाषा आयी। इस के बाद भाषा विज्ञान और पिंगल शास्त्र बने, यह नहीं कि भाषा विज्ञान पहले आया और भाषा बाद में।

इस प्रकार हम देखते हैं कि ऐसी कहानियों कथाओं आदि का अलग से साहित्य ही प्रसूत हो गया। मैं समझती हूँ कि यहाँ तक आते आते लोक साहित्य लोक संस्कृति एवं अभिजन संस्कृति को स्पष्टतः अलग दिखाई पड़ने लगती है। मालूम होता है कि लोक संस्कृति का विकास अभिजन संस्कृति के बाद की चीज है किंतु ऐसा नहीं है। यह साहित्य भी शिष्ट साहित्य के समानांतर चलता है। किंतु फिर भी न जाने क्यों मन नहीं मानता। लोक साहित्य कुछ ऐसा लगता है जैसे पूरे समाज के पैमाने पर या साफ कहें तो अभिजन साहित्य से जो कि युग की मुख्य धारा माना जाता है। उससे कुछ पिछड़ा हुआ कुछ उपेक्षित सा लगता है। परंतु जो अधिक व्यापक होता है और जो समाज की गहराइयों में जिसकी जड़ें पहुँची हैं जो अपनी निजी मान्यता रखता है साथ ही साथ यही अभिजन साहित्य के लिए भी मसाले प्राप्त किए जाते हैं क्योंकि समाज की सबसे अधिक स्पष्ट अभिव्यक्ति यही होती है।

दूसरी चीज जो गौर करने योग्य है वह है इस का परम्परा से जुड़ाव। लोक साहित्य और लोक संस्कृति एक निरंतरता है जो अनजाने ही अपने इतिहास से जुड़ी होती है। यहाँ एक बात मैं और साबित कर दू कि लोक साहित्यों का क्रमिक विकास होता है। लोक साहित्य कोई जड़ चीज नहीं होता लोक चेतना के परिवर्तन के साथ साथ लोक साहित्य का भी परिवर्तन हो जाता है। उसके शब्द उसके विषय उसके दृष्टिकोण सभी में परिवर्तन हो जाता है। शिष्ट साहित्य में यह परिवर्तन कभी कभी वायवी और बेईमानी पूर्ण होता है। कभी कभी तो शिष्ट साहित्य देखने में ऐसा लगता है कि कुछ लोग समूचे साहित्य को ‘एर्वाशन’ एवं अतृप्त वासनाओं के प्रतिफल तक कह बैठते हैं। लोक साहित्य में ऐसा नहीं दिखाई देता वह इस संदर्भ में अधिक सजग दिखाई पड़ता है। वह आयातित चीजों को भी उसी रूप में नहीं ग्रहण

करता वरन् उसे अपना बनाकर ग्रहण करता है। इस संदर्भ में तो यदि हम भारतीय संस्कृति के दोनों भागों यानी लोक संस्कृति और शिष्ट संस्कृति की पाचन प्रक्रिया का निरीक्षण करें तो मामला बड़ा रोचक होगा। अनादि काल से हमारे लोक जीवन में तमाम ऐसी चीजें घुल मिल गई हैं जिन्हें अपनी कहते हैं किंतु मूलतः वे विदेशी हैं लेकिन उससे हमारी सहजता कोई बाधा नहीं पहुँचती है। इसके विपरीत शिष्ट संस्कृति के हिस्से जो कुछ भी पड़ा या तो उसे खा कर के कर लिया या जब हिम्मत नहीं पड़ी तो उसे लोक के पास भेज दिया। लोक इस मामले में बड़ा साफ होता है। यदि उसने आयतित मामले को खा लिया तो फिर उसे पक्का बना दिया और यदि इंकार कर दिया तो फिर जल्दी उस पर हाथ नहीं डालेगा। उससे कोई ताल्लुक नहीं रखेगा।

अवध प्रदेश में तमाम ऐसी परंपराएं तमाम ऐसे अनुष्ठान हैं जिन का धार्मिक पुस्तकों या शिष्ट साहित्य में कोई अलग उल्लेख नहीं मिलता। लेकिन फिर भी उनकी प्रतिष्ठा लोक में है और पूरी सशक्तता के साथ हैं।

कोई जरूरी नहीं है लोक वेद का मुख्याक्षेपी हो वह स्वयं अपने में सृजन का बीज छिपाए है। लोक चेतना वह चीज होती है जो नई सृष्टि की रचना कर सकती है। जैसे आबू पर्वत से सबसे नवीन मानव संतति अग्नि पुत्रों की उत्पत्ति लोक चेतना का परिणाम है। दूसरी चीज यह है कि जब विषिष्ट का सामान्यीकरण हो जाता है तो वह लोक चेतना का अंग बन जाता है। यह सामान्यीकरण लोक चेतना से पूरी तरह सहजता के साथ जुड़ता है और इसीलिए वह लोक चेतना की समूची अर्थवस्ता को अभिव्यक्त करने में समर्थ भी होता है।

वीरगाथा काल समूचा साहित्य आज या तो पुस्तकालयों की शोभा बढ़ा रहा है या तो शोध छात्रों को कुछ आकर्षित कर रहा है। किंतु उसी काल में लिखा गया जगनिक का आल्हा खण्ड जिसकी कोई प्रमाणिक जानकारी भी नहीं मिलती आज समूचे उत्तर भारत का हृदयहार बना हुआ है और दिन प्रतिदिन विकसित होता जा रहा है। इसी प्रकार भारतीय समाज बाहरी आक्रमणों से छिन्न भिन्न हो रहा था। उसके सामने कोई लक्ष्य एवं कोई आदर्श नहीं रह गया था तो भावुक संतों ने जिनमें हिन्दू भी थे और मुसलमान भी थे। लोक जीवन की से खुराक लेकर लोक कथाओं का विकास किया। इनमें से कितनी गाथायें आज भी समाज में प्रचलित हैं। और कितनी ही काल के गाल में समा गईं। पुरानी खोजों से पता चलता है कि एक समय में मुल्लादाउद कृत चंदायन हिन्दी भाषियों के लिए प्रेरणा का स्रोत था किंतु आज उसका कोई नाम भी नहीं जानता। किंतु आश्चर्य की बात तो यह है कि जिस लोक कथा को लेकर मुल्लादाउद ने चंदायन की रचना की थी वह लोक कथा आज भी उत्तरी भारत के गाँवों में खास कर यादव जाति के लोगों में विभिन्न रूपों में पाई जाती है और उसका विकास भी हो रहा है।

सचमुच आज का वह साहित्य जो अपने को प्रगतिशील अथवा जनता का साहित्य करने की जुरत करता है जनता से कोसों दूर है। ऐसी अमूर्त रचनाएं भावों की ऐसी भूल भुलैया जो जनता के पल्ले नहीं पड़ता क्या इसी साहित्य से भावी क्रांती की आशा रखें।

vo/kh dk vk/kfud | kfgR; &

वास्तव में अवधी का वर्तमान युग वही है जिसे हिन्दी का गद्य युग कहा जाता है। खड़ी बोली के विकास और प्रतिष्ठा के साथ खड़ी बोली में काव्य रचना की प्रवृत्ति भी खूब जोर से बढ़ी। परिणामस्वरूप लोक भाषा में काव्य रचना की प्रवृत्ति का धीरे धीरे ह्रास होने लगा। पूँजीवादी विकास के दिवालिया रास्ते को बाजार भाषा की आवष्यकता पड़ती है इसीलिये वह क्षेत्रीय विषिष्टताओं को कुचलने में भी कोई कोर कसर नहीं उठा रखता। अवधी भी इस तरह के हमले का शिकार होती रही है। आगे चलकर अवधी में कोई विशेष उत्कृष्ट साहित्य नहीं

लिखा गया फिर भी पाश्चात्य संस्कृति सभ्यता के रंग में रंगे हुये भारतीय जनों से क्षुब्ध यथार्थ से जूझते हुये कुछ जनवादी प्रवृत्तियों के रचनाकारों ने सामाजिक विसंगतियों पर व्यंग करते हुये बहुत कुछ लिखा है। अवधी में रचना की परंपरा जो मुल्ला दाउद से शुरू होती है वह आज भी किसी न किसी रूप में विद्यमान है। तमाम साहित्यकारों ने अवधी साहित्य की समृद्धि में कोई कोर कसर नहीं उठा रखी है। इनमें पद्मिनी जी विशेष उल्लेखनीय हैं।

आज के आधुनिक युग में साहित्य की चेतना उसी पारंपरिक चेतना की विकास है। बदली हुई नई परिस्थितियों में सभी चीजें कमोवेश बदल जाती हैं। आज विज्ञान की उन्नति के कारण और नये सामाजिक, आर्थिक संबंधों की स्थापना के कारण बहुत से विगत मूल्य इतिहास की वस्तु बन चुके हैं और बहुत से अपने संशोधित रूप में सक्रिय हैं। भाषा के स्तर पर भी इसे देखा जा सकता है। बहुत से नये शब्द सर्वथा नये अर्थों के साथ अवधी से जुड़ गये हैं और बहुत से प्रचलित शब्द अव्यवहारिक और अर्थहीन होते जा रहे हैं। इतिहास बताता है कि अवधी एक विषाल जन समुदाय की अंतरचेतना की अभिव्यक्ति का माध्यम रही है। जौनपुर दरबार के समय अवधी अपने चरमोत्कर्ष थी और जौनपुर दरबार के पतन के साथ इसका भी हासपील इतिहास जुड़ा हुआ है। परंतु भाषा का निर्माण राज दरबारों की अपेक्षा जनता की मड़ियों में ज्यादा होता है। मलिक मुहम्मद जायसी और गोस्वामी जी ने अवधी को बुलन्दी के चरम बिन्दु पर पहुंचा दिया।

fu"d"kl

पंद्रहवीं शताब्दी के सांस्कृतिक नव जागरण के फलस्वरूप शिष्ट साहित्य और लोक साहित्य में परस्पर तादात्म्य भाव आया। सामाजिक संवेगों की रागात्मक प्रगाढता का अवलोकन संत कवियों की कृतियों में किया जा सकता है। जातिगत वर्णगत विचारों से दूर हटकर अखण्ड मानवता के उपासक इन संतों का साहित्य आज भी पाठक हृदय को रसलिप्त करने में उसी तरह सक्षम है। इसका एक मात्र कारण है कि इन कृतियों में सामान्य जन का हृदय पूरी संवेदना के साथ अभिव्यक्त हुआ है। हर देश के श्रेष्ठ कवि जन साधारण की समष्टिगत सर्जन इन कृतियों से लगातार प्रेरणा लेते रहे हैं। कला का यह एक अक्षय भण्डार है जिसने प्राचीन काल से समस्त काव्यमय सामान्यीकरण अर्थात् सभी प्रसिद्ध विम्ब और प्रतिनिधि चरित्र दिया है। मिल्टन और दांते, गेटे और मिलर सभी कल्पना के दिव्य शिखरों तक उड़ान भर सके जब उनकी आत्मा समष्टि की सृजनशीलता से आलोकित हुई। इस प्रकार हम कह सकते हैं कि किसी देश की परंपरा, संस्कृति, जीवन पद्धति, आचार विचार, को समझने के लिए लोक साहित्य की ही प्रामाणिकता पर निर्भर रहना आवश्यक होता है।



15.

efgyk m | ferk fodkl dh ppxfr; kj , oa l Hkkouk, j

MkW foHkk okl nso

विभागाध्यक्ष

अर्थशास्त्र विभाग

शास. कन्या महाविद्यालय पन्ना (म.प्र.)

उद्यमिता नये संगठन आरम्भ करने की भावना को कहते हैं। किसी वर्तमान या भावी अवसर का पूर्वदर्शन करके मुख्यतः कोई व्यावसायिक संगठन प्रारम्भ करना उद्यमिता का मुख्य पहलू है।

* जोखिम उठाना

* संगठक

* नवप्रवर्तक

अतः जो व्यक्ति सभी प्रकार के जोखिम उठाने में सक्षम हों जो विभिन्न संसाधनों और साधनों के साथ उत्पादन का कुशल संगठन करे जो समय-समय पर नये विचार, नये-नये प्रयोग, ब्यूह रचना और प्राविधिक व्यवसाय के अन्तर्गत परिवर्तन करें वही सफल उद्यमी कहलाता है। महिला उद्यमिता से तात्पर्य व्यवसाय का मालिकाना हक व्यवसाय प्रक्रिया, प्रबल आर्थिक समक्षमता के साथ महिला सशक्तिकरण व समाज में उच्च स्थान के साथ महिलाओं की अधिकाधिक भागीदारी। महिला उद्यमिता से संबंधित विभिन्न व्यवसायों के अन्तर्गत लगभग 25 प्रतिशत आते हैं। भारत में महिला उद्यमिता के विशेष क्षेत्रों के कुल व्यवसाय को ही आता है।

mnns'; %&

1. महिला उद्यमिता के प्रोत्साहन मूलक एवं अप्रोत्साहनमूलक तत्व।
2. महिलाओं द्वारा औद्योगिक इकाईयों की स्थापना की पहचान एवं विश्लेषण।
3. महिला उद्यमिता समूह की समस्याएं एवं सुझाव।

उपरोक्त उद्देश्यों के अध्ययन के लिए विभिन्न पुस्तकों, पत्र, पत्रिकाओं से द्वितीयक समकों के आधार पर और इण्टरनेट सर्वेक्षण के आधार पर निष्कर्ष एवं सुझाव प्रस्तुत किये गये हैं।

Hkkjr es efgyk m | ferk & भारत में महिला उद्यमिता के विकास के लिए सरकार ने बहुत सी एजेन्सियों को विकसित किया है। समाज में महिलाओं का कमजोर स्थान होने के कारण उन्हें उद्यमिता योजनाओं में विशेष प्राथमिकता दी गई है। दूसरी प्रमुख रूप से, महिलाओं को उद्यमिता विकास में पूर्ण स्वतंत्रता प्रदान की गई है। महिलाएं स्वभाव से मजबूत, धैर्यवान, प्रतिस्पर्धी साधन संपन्न होती हैं उनके पास व्यापार को संचालित करने के लिए बेहद आवश्यक नए दृष्टिकोण और नई सोच को अपनाने की क्षमता होती है। 1959 में एक भारतीय महिला सहकारी के रूप में प्रतिष्ठित 'लिज्जत पापड़' का जन्म हुआ, आज इसमें 42 हजार लोगों को रोजगार तथा 800 करोड़ का टर्न ओवर है।

fofHkUu vks| kfxd {ks= es efgykvk dh Hkkxhinkjh %&

m | ferk fodkl dk; Øe %&

भारत सरकार द्वारा एम.एस.एम.ई. योजनान्तर्गत महिला उद्यमिता का प्रोत्साहन करने के लिये तथा उनमें उद्यमिता का विकास करने हेतु प्रशिक्षण का आयोजन किया जाता है यह प्रशिक्षण दो सप्ताह का होता है इस प्रशिक्षण में महिला वर्ग अनुसूचित

जाति/जनजाति/विकलांग महिलाओं को निःशुल्क प्रशिक्षण दिया जाता है तथा उन्हें प्रोत्साहन करने के उद्देश्य से प्रोत्साहन राशि का भुगतान भी किया जाता है।

dkS ky mlu; u fodkl dk; De %&

इस योजनान्तर्गत महिलाओं में कौशल उन्नयन जैसे फैशन डिजाइन, गारमेंट होजियरी निर्माण, डिटेर्जेंट पावडर निर्माण, चमड़ा उत्पाद, प्लास्टिक आदि के निर्माण करने के लिये प्रशिक्षण दिया जाता है। यह प्रशिक्षण 6 सप्ताह समयावधि का होता है। सामान्य वर्ग की महिलाओं एवं अनुसूचित जाति/जनजाति एवं विकलांग महिला प्रशिक्षणार्थियों को प्रशिक्षण शुल्क में 50 प्रतिशत राशि की छूट प्रदान की जाती है।

सागर जिले में 26 महिला उद्यमियों द्वारा विभिन्न क्षेत्रों में रोजगार हेतु उद्योग स्थापित किये गये हैं जिनका सफल संचालन हो रहा है उनके द्वारा कुछ शासन द्वारा संचालित स्वरोजगार योजनाएं बताई गई तथा छात्राओं में पेंपलेट दिये गये तथा छात्राओं से रोजगार में उनकी रुचि जानकार, उन्हें सहायता देने का आश्वासन दिया गया।

dN ; kstuk, a &

1. प्रधानमंत्री रोजगार सृजन कार्यक्रम (पी एम ई जी पी)
2. रानी दुर्गावती अनुसूचित जाति/जनजाति स्वरोजगार योजना
3. दीनदयाल पिछड़ा वर्ग स्वरोजगार योजना
4. मुख्यमंत्री पिछड़ा वर्ग स्वरोजगार योजना
5. पिछड़ा वर्ग अल्पसंख्यक वित्त एवं विकास निगम की ऋण योजनाएं

efgykvk }jkk Lfkkfi r fd; s tkus okys | EHKkfor y?kq m | e &

अगरबत्ती/कुल्फी के लिये काड़ी निर्माण, साड़ी फॉल निर्माण, रेडीमेड गारमेंट सॉट टॉयस, प्लास्टर ऑफ पेरिस की मूर्तियां, गत्ते के डिब्बे, पापड़, गिलट के आभूषण, नमकीन बनाने की इकाई, मक्के के पापकान, अगरबत्ती निर्माण, कम्प्यूटर टाइपिंग लेमीनेशन वर्क, लेडीज हैल्थ क्लब, चमड़े के पर्स एवं हैंडबैग, मसाला निर्माण, बुटिक कार्य, जेम जेली निर्माण इत्यादि।

efgyk m | ferk dh | eL; k, a &

1. बाह्य समस्याएं
2. आन्तरिक समस्याएं

1- ckg; | eL; k, a & लघु उद्योगों की बाह्य समस्याओं के अन्तर्गत ऐसी समस्याओं को शामिल किया जा सकता है, जो उद्योग को प्रभावित तो अवश्य करती हैं, किन्तु इन पर नियंत्रण उद्यमी का नहीं होता। जैसे— उद्योग स्थल पर स्थानीय रूप से बिजली, पानी एवं अच्छी सड़क आदि की अनुपलब्धता तथा सरकार की उद्योग, वित्त तथा कर नीति का उसके प्रतिकूल होना। उद्यमिता के विकास के क्षेत्र में व्याप्त ऐसी समस्याओं के कारण लोगों की रुझान रोजगार के इस महत्वपूर्ण क्षेत्र की ओर नहीं हो पा रही है। जब तक ऐसी समस्याएं विद्यमान होंगी हम उद्यमिता के क्षेत्र में पिछड़े ही रहेंगे। ऐसी समस्याएं एक नहीं अनेक हैं।

2- vkUrfjd | eL; k, a & लघु उद्योग की आन्तरिक समस्याओं में ऐसी समस्याओं को शामिल किया जा सकता है जो उद्यमी की स्वयं की क्षमता या कुशलता में कमी के कारण उत्पन्न होती हैं। उद्यमी द्वारा नियंत्रित न कर पाने के कारण यह उत्तरोत्तर बढ़ती चली जाती हैं। जैसे— श्रम, सामग्री तथा पूंजी की उचित व्यवस्था बनाए रखने की जिम्मेदारी उद्यमी की अपनी होती है। यदि वह इनका प्रबन्धन उचित समय पर उचित निर्णय लेकर नहीं कर पाता तो ये समस्याएं कई और दूसरे रूपों में सामने आने लगती हैं जैसे— श्रम समस्याएं, कच्ची सामग्री की अनुपलब्धता, ऋणग्रस्तता आदि। इन समस्याओं के कारण ही उद्यमिता के क्षेत्र में आ रहा व्यक्ति समस्याओं से अपने आपको घिरा पा रहा है। जब तक हम उस उद्यमी को

आवश्यक उचित प्रशिक्षण नहीं देते तब तक सफलता उससे कोसों दूर बनी रहेगी तथा रोजगार के महत्वपूर्ण क्षेत्र में युवाओं के आत्मनिर्भरता के सपने कभी साकार नहीं हो सकेंगे। ऐसी समस्याएँ भी एक नहीं अनेक हैं।

- वित्तीय व्यवस्था – किसी भी व्यवसाय में वित्त जीवनदायिनी की भूमिका निभाता है। वित्तीय व्यवस्था प्रमुख बाधा है। लघु, छोटे और मझोले उद्योगों में महिला उद्यमियों की पूंजीगत जरूरतों को पूरी करने में 4.37 लाख करोड़ वित्तीय खाई है।
- कच्चे माल की कमी और आवश्यक साधानों की कमी
- महिलाओं की सीमित गतिशीलता
- गलाकाट प्रतियोगिता – अन्य समूहों के साथ एवं पूर्व स्थापित उद्यमियों के साथ
- पारिवारिक जिम्मेदारियां एवं बंधन
- शिक्षा का अभाव
- पुरुष प्रधान मानसिकता
- आत्मविश्वास की कमी
- सामाजिक एवं रूढ़िवादी परम्पराएं
- पारिवारिक सदस्यों और समाज के अन्य वर्गों का असहयोग
- जोखिम और अनिश्चितता वहन करने की क्षमता कम
- शक्तिकरण की समस्या
- पंजीयन की समस्या
- अधोसंरचना सुविधाओं की समस्या
- तकनीकी सुविधाओं का अभाव
- बाजार संबंधी समस्याएं
- मूल्य वसूली की समस्या
- श्रम समस्याएं
- दोषपूर्ण नियोजन
- ऋणग्रस्तता की समस्या
- प्रशासकीय एवं प्रबंधकीय समस्याएं
- स्वामित्व की समस्या

। pko %&

- महिला उद्यमियों को लगातार, सतत् प्रेरणा, उत्साहवर्धन एवं मार्गदर्शन एवं सहयोग प्रदान किया जाए।
- महिला शिक्षा, ज्ञान एवं कौशल विकास व्यक्तित्व विकास संबंधी कार्यक्रमों का विकास, प्रशिक्षण प्रायोगिक जानकारी एवं व्यावसायिक शिक्षा पर अधिक ध्यान।
- ऐसे प्रशिक्षण संस्थानों की स्थापना जिसमें कार्य स्थल प्रशिक्षण, कौशल विकास, जोखिम वहनीयता व स्वयं की कार्यक्षमता विकास के कार्यक्रम तैयार करना।
- महिला उद्यमिता के स्व विकास के लिए समाज में जागरूकता लाना एवं मानसिक सोच में परिवर्तन के प्रयास करना।
- एकमात्र महिला उद्यमियों को विभिन्न सरकारी संगठनों और NGO'S द्वारा प्रसारित सूचनाओं और नीतियों, योजनाओं और व्यूह रचना के बारे में जानकारी रखना।

- महिलाओं की वित्तीय स्थिति में सुधार के लिए आसान व सस्ती ब्याज दरों पर वित्त की व्यवस्था करना।
- महिला उद्यमिता विकास हेतु सहकारी समितियों की स्थापना एवं स्व-सहायता समूह के विशेष प्रयास आवश्यक।
- उद्यमिता के क्षेत्र में महिला उद्यमियों को सस्ती दर पर समस्त सुविधाएं उपलब्ध कराने की योजनाओं का विकास।
- देश स्तर पर भारत फोरम की स्थापना कर उनकी संभावनाओं पर विचार विमर्श। शिकायतों का निराकरण आर्थिक स्थिति में सुधार के लिए विशेष व्यवस्था तथा महिला उद्यमिता विकास के लिए ठोस कदम उठाये जाए।

fu"d"k %&

भारत में महिला सशक्तिकरण और आरक्षण को लेकर भले ही लंबे चौड़े दावे किए जा रहे हों, यहां महिला उद्यमियों की राह आसान नहीं है। समाज के विभिन्न क्षेत्रों में इन्हें भारी भेदभाव का सामना करना पड़ता है। यही कारण है कि महिला उद्यमिता सूचकांक की ताजा सूची में शामिल 77 देशों में से भारत 70वें स्थान पर है।

प्रमुख समस्या वित्तीय समस्याओं की है। इनमें बैंक खातों तक पहुंच आसान बनाना, वित्तीय प्रशिक्षण कार्यक्रम शुरू करना, पूंजीगत जरूरतों को पूरा करने के उपाय तलाशना शामिल है।

आर्थिक सहयोग और विकास संस्थान (ओईसीडी) की रिपोर्ट का मानना है कि अगर भारत विकास समर्थक और लिंग समर्थक नीतियां अपनाता है तो उसकी अर्थव्यवस्था की वार्षिक दर में 2.4 प्रतिशत तक का इजाफा हो सकता है। इसके लिए शिक्षा और प्रशिक्षण, एकाउंटिंग मार्केटिंग, मानव संसाधन और उत्पादन जैसी बुनियादी कौशल विकास में सहायक कार्यशालाओं तक महिलाओं की पहुंच आसान हो।

वर्तमान के रुझान को देखते हुये महिला उद्यमिता विकास का भविष्य उज्ज्वल है। संसार के अनेक देशों में महिला सहभागिता में निरन्तर वृद्धि हो रही है। भारत में भी लगातार सरकारी प्रोत्साहनमूलक योजनाओं के द्वारा उनके विकास के लिए जो कदम उठाए जा रहे हैं वह अभी अपर्याप्त हैं, आज विभिन्न क्षेत्रों में महिला उद्यमियों की संख्या में निरन्तर वृद्धि हो रही है, परन्तु कुछ क्षेत्र अभी भी अछूते हैं, समाज व परिवार के सहयोग की अत्यन्त आवश्यकता है। पुरानी पारम्परिक सोच में परिवर्तन कर व महिला शिक्षा का विकास एवं जागरूकता के द्वारा ही आधुनिक व्यवसाय के क्षेत्रों में महिलाएं अपना अधिकाधिक योगदान देकर देश के विकास में महत्वपूर्ण भूमिका निभा सकती है। अतः महिला उद्यमिता को बढ़ावा देने हेतु बहुस्तरीय रणनीति की आवश्यकता है। विशेषज्ञ समूह, व्यवसाय एवं उद्योग संघ तथा महत्वपूर्ण रूप से सफल उद्यमियों, क्षमता निर्माण तथा कौशल विकास को सृजित करने के प्रति प्रयत्नरत नीतियां ही भविष्य के लिए नये रास्ते खोल सकती हैं।

I nHkZ xJfK I ph

1. उद्यमिता विकास – प्रो. त्रिभुवननाथ शुक्ल, मध्यप्रदेश हिन्दी ग्रन्थ अकादमी भोपाल 2015, पृष्ठ 228, 229, 230
2. कार्यशील महिलायें एवं समाज – डॉ. सुभाषचन्द्र गुप्ता, जबलपुर 2007 पृष्ठ 97
3. उद्यमिता – वर्ष : 19 अंक, 06 अक्टूबर 2010
4. कुरुक्षेत्र – ग्रामीण महिला जागृति और सशक्तिकरण विशेषांक, ग्रामीण (पत्रिका) विकास मंत्रालय नई दिल्ली, अगस्त 2013
5. इंडिया टुडे पत्रिका – 4 अप्रैल 2005 एवं 11 सितम्बर 2013
6. इण्टरनेट

महात्मा जांधी राष्ट्रीय ग्रामीण रोजगार हमी योजनेचे मूल्यमापन

वैशाली मारोतराव भोजने
संशोधिका
पीपल्स कॉलेज, नांदेड.

सारांश : मनरेगाच्या योजनेचा मूळ उद्देश ग्रामीण भागात रोजगार निर्माण करून स्थायी स्वरूपाची मालमत्ता निर्माण करणे हा होता. योजनेतील काही तरतुदीमुळे या उद्देशाव्यतिरीक्त महीला सक्षमीकरण स्थलांतर कमी होणे पाण्याच्या पातळीत वाढ पंचायतीचा विकास इत्यादी लाभ साध्य झाले. प्रस्तुत लेखामध्ये मनरेगा योजनेचे दुय्यम स्त्रोताच्या आधारे मूल्यमापन उरज्यात आले आहे. मनरेगा योजनेची अंमलबजावजी वैशिष्ट्ये सुविधा अडथळे इत्यादी मुद्यांचे विश्लेषण उरज्यात आले आहे.

प्रस्तावना :

भारताची बहुसंख्य लोकसंख्या ही ग्रामीण भागात राहते. २०११ च्या जनगणनेनुसार भारताची लोकसंख्या १२१ उरड आहे. त्यातील ८३.३ उरड लोड संज्या म्हजजे जवळपास ७० टक्के लोड संज्या ग्रामीण भागात राहते. ग्रामीण भागातील मोठ्या प्रमाणातील लोकसंख्येकडे कुठल्याही प्रकारची कुशलता नसल्यामुळे ते अकुशल उमे उरु उदरनिर्वाह करतात त्यासाठी ते शेती व शेतीशी संबंधीत उद्योजावर अवलंबून राहतात व त्यांना शेतीच्या मंद हंगामात रोजगाराच्या शोधात इतरत्र स्थलांतर उरवे लाजते. दुष्काळ निसर्जाचा लहरीपजा शेतीचे निसर्जावरील या सर्व जोष्टी रोजगार निर्मितीवर परिणाम करतात. त्यामुळे दारिद्र्य मोठ्या प्रमाणात बेरोजगारी कमी उत्पन्न शिक्षणाचा अभाव पोषज तेचा ग्रामीण शहरी असमतोल इत्यादी ग्रामीण भागातील लोड संज्येची वैशिष्ट्ये बनली आहेत. देशाचा विजस साध्य उरज्यासाठी या समस्यांवर मात करण्यासाठी ग्रामीण भागात रोजगार निर्मिती करणे आवश्यक आहे.

ग्रामीण भागाच्या विकासासाठी शासनाने RLEGP (१९८३), JRY(१९८४),JGSY (१९९९), EAS (१९८३), SGRY (२००१), NFFWP (२००४), ह्या योजना सुरु केल्या सन २००६ मध्ये संपुर्ण ग्रामीण रोजगार हमी योजना (SGRY) व उमासाठी अन्न उर्यजम (NFFWP) चे महात्मा जांधी राष्ट्रीय ग्रामीण रोजगार हमी योजनेत एकत्रीकरण करण्यात आले.

मनरेगा उरयदा २००५ पूर्वीचे नाव मनरेगा २००५ ला राष्ट्रपतीने ५ सप्टेंबर २००५ ला मंजूरी दिली व उेंद्र सरजसने हा उरयदा लाजु उेला. या उरयद्याची अंमलबजावजी २ फेब्रुवारी २००६ रोजी प्रथम टप्प्यात २०० जिल्ह्यात उरज्यात आली. पहिल्या टप्प्यात महाराष्ट्रात ही योजना १२ जिल्ह्यात अंमलबजावजी उेली. एप्रिल २००७ मध्ये ही योजना अतिरिक्त १३० जिल्ह्यात लाजु उरज्यात आली. २ ऑक्टोबर २००९ रोजी राष्ट्रीय ग्रामीण रोजगार हमी योजनेला महात्मा जांधी राष्ट्रीय ग्रामीण रोजगार हमी योजना संबोधज्यात आले.

मनरेगा योजनेतील तरतुदी :

मनरेगा योजनेत अजुशल व अंजमेहनतीचे उमे उरज्यास इच्छुज असजाच्या प्रत्येज उटुंबातील प्रौढ व्यक्तीना एज वित्तीय वर्षात १०० दिवस रोजगाराची हमी देण्यात आली आहे. या योजनेच्या माध्यमातुन ग्रामीण भागात स्थायी स्वरूपाची मालमत्ता निर्माण करण्यात येते. योजनेतील विशेष तरतुदी खालील प्रमाणे :

१. स्त्री पुरुषांना समान वेतन.
२. मजुरी पोस्टामार्फत अथवा बँजे द्वारे प्रदान.
३. रोजगाराच्या जागी पिण्याचे पाणी प्रथमोपचार विश्रांती शेड ५ पेक्षा जास्त मुले असल्यास दाईची सोय.

४. जावापासून ५ कि.मी. परिसरात रोजगार उपलब्ध केला जाईल अन्यथा जास्त अंतराकरिता प्रवास खर्चाची तरतूद.
५. मागणी केल्यानंतर मजुराला १५ दिवसांत ग्रामपंचायतीने रोजगार पुरविणे आवश्यक अन्यथा बेरोजगारभत्ता मिळेल.
६. जामावर ३३ टक्के महिला मजुर उपस्थित असजे आवश्यक.
७. जामावर जं त्राटदार लापज्यास बंदी.

मनरेगा अंतर्गत विविध कामे अनुज्ञेय आहेत. उदा. जलसंवर्धन व जलसंधारण, वनीकरण वक्षलागवडी, जलसिंचन, वैयक्तिक लाभाची कामे इत्यादी. मनरेगातील जलसंधारण व जलसंवर्धन आणि विहीरीची कामे यावर जास्त भर आहे. योजनेतील वैयक्तिक लाभाच्या कामामुळे लाभार्थ्यांच्या उत्पन्नात, पाण्याच्या पातळीज पीक सुधारणा होत आहे. या अनुज्ञेय जामामुळे वैयक्तिक लाभार्थी व मजूर यांच्या सामाजिक, आर्थिक स्तर उंचावला आहे.

मनरेगातील अभ्यासकांची मते :

१. सरजार (२०११) मनरेगा योजनेत नियमित जाम जराच्या जुटुंबाच्या वार्षिक दरडोई उत्पन्नात, मासिक दरडोई अन्नावरील खर्च, वार्षिक प्रति मुलांच्या शिक्षणावर खर्च, बचत, घराच्या सुधारणेत, आरोग्यावरील जर्चात महत्वाचे बदल घडून आले आहेत. लाभार्थ्यांच्या उत्पन्नत झालेली वाढ ही राहणीमानाच्या दर्जात चांगला बदल घडवून आणत आहे.
२. मीनती साहू (२०१४) मनरेगामुळे महिलांच्या वैयक्तिक आणि सामुदायिक लाभ झाला आहे. महिला मजूर मिळालेल्या उत्पन्न स्वतःच्या गरजांवर खर्च करू शकतात, घराच्या खर्चासाठी हातभार लावत आहेत. महिलांच्या ग्रामसभेत उपस्थिती आणि स्वतःचे मत मांडण्यात सहभाग वाढत आहे.
३. रमेश आणि कुमार (२००९) मनरेगा ही योजना महिलांच्या जीवनात मोठा बदल घडून येण्यासाठी महत्वाचा घटक ठरला आहे. या योजनेमुळे जही प्रमाणात मजुरांना जर्जातुन मुक्त होण्यास मदत झाली आहे.
४. देवी (२०११) मनरेगात भाग न घेणाऱ्यापेक्षा भाग घेणारे मजूर हे उच्च दर्जाचा वस्तु/पदार्थांच्या उपभोज घेतात जसे दूध, मटन आजि मासे.
५. ज्वीता भोर (२०१४) यांनी सोनितपूर जिल्ह्यातील केलेल्या अभ्यासानुसार जिल्ह्यातील एकूण महिलांच्या रोजगारात २०१० ते २०११ मध्ये ४.६८ वरून २०११ १२ मध्ये ५.२२ लाख झाला आहे. महिलांच्या जरेदीजमतेत वाढ झाली आहे. ३० टक्के उत्तरदात्यांनी मिळालेल्या मजुरीतून लहान जर्जे चुजवली आहेत. मनरेगा ग्रामीण मजुरांना स्थानिक सावकारांपासून दुर ठेवण्यास मदत करत आहे.
६. संतोष जुमार (२०१४) मनरेगा ही ग्रामीण भागातील लोकांच्या रोजगार निर्मिती आणि उपजीवीका वाढविण्यासाठी महत्वाची भूमिज बजावत आहे. मनरेगातून मिळजाच्या वेतनामुळे उपासमार टाळली जेली आणि ग्रामीण भाजातील हंगामी स्थलांतर कमी झाले आहे.
७. डॉ. अंगप्पा पिलाई (२०१४) यांच्या मते मनरेगा योजना ही मजुरांचे उत्पन्न वाढविण्यासाठी प्रभावशाली ठरली आहे. अभ्यास क्षेत्रातील मजुरांचे सहभागी होण्यापुर्वी वार्षिक सरासरी उत्पन्न २५,६१५.२५ रु होते. मनरेगात सहभागी झाल्यानंतर त्यांचे उत्पन्न ४१,०९०.६१ रु प्रतिवर्ष झाले.
८. अंकीता अग्रवाल, गुप्ता कुमार (२०१२) यांच्या अभ्यामध्ये असे आढळले की, विहीरीच्या वैयक्तिक लाभार्थ्यांना विहीरीच्या कामासाठी जमीन गहान ठेवाव्या लागल्या आहेत.
९. इनायत सबिकी (२०१२) यांच्या मते मजुरांना १०० दिवस रोजगार पुरवला जात नाही आणि त्यांना प्रति दिन १०० रु मजुरी मिळत नाही त्यामुळे ही योजना मजुरांना दारिद्र्य रेषेच्या वर काढण्यास मदत करत नाही.

पध्दती :

लेखातील विषयाच्या अभ्यासासाठी दुय्यम स्रोताचा वापर केला गेला आहे. यामध्ये प्रकाशीत आणि अप्रकाशीत स्रोत जसे पुस्तके, मासिके, जर्नल, शासकीय अहवाल, प्रज्ञाशने, शोधप्रबंध इत्यादींचा समावेश आहे. इंटरनेटचा ही उपयोग केला गेला आहे.

निष्कर्ष :

मनरेगा योजना ही मजूरांना अतिरिक्त उत्पन्नाचा स्रोत आहे. मनरेगा योजनेमुळे ग्रामीण भागात इतर क्षेत्रात काम उपलब्ध नसले तरी मनरेगात काम उपलब्ध होते. त्यामुळे स्थलांतर काही प्रमाणात कमी झाले आहे. मनरेगामुळे मजूरांचा उत्पन्नात वाढ, राहणीमानाचा दर्जा सुधारण , अल्पप्रमाणत कर्ज परतफेड यांत चांगला बदल घडून आला आहे. परंतु ग्रामीण भागातील मजूरांना कामाची वेळेत उपलब्धता नसने, बेरोजगारी भक्ता मिळत नाही, जामाच्या ठिजिजी पाज्याच्या सोई व्यतिरीक्त इतर सुविधा उपलब्ध नसजे, भ्रष्टाचार, अधिजात्यांजडून जामाची दिरंगाई, अपारदर्शकता ही योजनेच्या विकासातील दोष आहेत. योजनेची लोकांना व्यवस्थित माहिती नसल्यामुळे ते योजनेतील कामाबाबत उदासीन दिसून येतात.

संदर्भ:

१. Farooq A. G. (२०१४). A case study of rural development programmes in India. IJELLH, feb २०१४, pp. ४०-४६.
२. Sarkar p.,Kumar j.(२०११). Impact of MGNREGS on reducing rural poverty and improving socio-economic states of rural poor: a study in Burdwan district of the West Bengal. Agricultural Economic Research review, २४.
३. Minati Sahoo.(२०१४). Impact of MGNREGA on women empowerment- a case study of Cuttack district in Odisha, pp.४५-५९.
४. Ramesh G.& Kumar T.K.(२००९). Fact of rural women empowerment: a study in karimnagar district in Andhrapradesh, Kurukshetra. २९-३०.
५. Devi R. and Kumar B.G.(२०११). Employment, income and labour supply decision of rural households: an economic analysis of MGNREGS in Tamil Nadu. Agricultural Economic Research, २४. ४८५-४९४.
६. Kavita B., Rimjhim B.(२०१४). MGNREGA and its impact on daily waged women workers: a case study of Sonitpur district of Assam. IOSR-JEF. July-Aug २०१४, pp. ४०-४४.
७. Santosh K.(). Role of MGNREGA in rural employment: a review.EPRA International Journal of Economics and Business Review.Jan.२०१४.pp.१८-२१.
८. Dr. angppa p.(२०१४). Socio-economic conditions of MGNREG programme workers in Krishnaryapuram taluka Kaur district.IJMRR.pp.९३५-९३८.
९. Bigi Thomas, Bhatia R.(२०१२).Impact of NREGA Scheme: A study on the overall quality of life of its beneficiaries. Asian Pacific Journal of Social Sciences.vol.Iv(२), Julu २०१२.pp.२१९-२२०.



A STORY

It is a story of a sufferer
 who does not want to surrender.
 She fights hard for her liberation
 going beyond the level of oppression.

In the womb she is deprived
 lack of food, still she is survived.
 She is despised her own True family
 and the reason must be reasonably silly.

She is not given formal education
 as no one shows their dedication.
 Ah! The family wants a boy
 then how can you expect a toy?

She is suffered for not being fair
 and tries her best to remove skin colour.
 A boy will come in a horse drawn carriage
 Jesus, she is dreaming of a happy marriage.

The wedding is done with a large dowry
 and her life begins to be very scary.
 All she gets seems to be very shallow
 when her scream is suppressed with a pillow.

She searches happiness among sand
 after being thrown into a no man's land.
 She begins to live completely alone
 and hate becomes her only companion.

More suffering she begins to receive
 as she is too weak to conceive.
 Now she is given food and care
 for a boy's come must have to assure.

Her belly becomes looks like a balloon
 She realizes a new life will come soon.
 She begins to tremble in fear inside
 for they ready to receive a male child at outside.

Cutting her vein, she draws a picture
 and paints it in a perfect rapture.

Four Poems by
GOUTAM KARMAKAR
*PhD Research Scholar, Department of
 Humanities and Social Sciences
 National Institute of Technology Durgapur
 (NITD), India*

It is picture of a little girl holding a toy
and She is killed for not delivering a boy.

This is the story of a sufferer
Do you forgive her destroyer?
Will her girl face the same story?
for her father can't even say 'sorry'.



HER HAIR

Poet: Goutam Karmakar

Seeing her beautiful golden hair
my heart beats and spins fast.
How fine, long and straight is her hair
and this is the view I want to see till last.

Your hair is rustling in the breeze
like the dry leaves blow in the wind.
Seeing this I just begin to freeze
and how to be lost in your hair puzzles my mind.

Your blackish-golden hair flies so care free
that makes my heart move gently in a motion.
A sight not to describe but to see
for seeing your hair I rage like an ocean.

She sits beside me releasing her shinning hair
I become speechless but want to get in touch
Will I be able to tell the words of love I utter
to my angel whom I need so much?

Your hair is as fresh as the morning dew
and is only comparable to an immortal spring.
Such lustrous hair I have seen a few
Oh Lady, I want to be your only king.

Your glistering hair composes an exotic melody
which adds a vividness to your wild beauty.
Seeing your hair my thoughts become tidy
How to protect your lock becomes my only duty.

What pretty flowers whisper in your ear?
Floating on air your silk laced hair reflects light
Seeing this do they want to get a place in your hair?
as dull and dim looks before your hair the twilight.

You are a nymph with dark golden hair
who gives me the hope to overcome depression.
Your hair just stripes me still and bare
and helps my soul to get salvation.



IN SEARCH OF LIGHT

Poet: Goutam Karmakar

She is the victim of fate and circumstance
but she has neither cried nor shed tear.
She has given herself a chance
to overcome her fear throughout the year.

She can't sleep at night
and feeling lonely and depressed.
But whenever asked her reply 'I am alright'
shows she is unbowed although oppressed.

She is in search of peace
realizing that she can't run or hide
She begins to breathe at ease
for hoping to discover life's brighter side.

She starts her journey towards light
Prayer and hope make her quite strong.
She knows her demands are quite right
and God's guidance will lead her long.

She understands that it is not too late
to begin the fight for destroying the foul
She is the owner of her choice and fate
and she has an unconquerable soul.

For several years she has endured pain
but she believes in herself for she trusts
that there will be a sunny day after the rain
for God even knows what happened was unjust.

Previously she has a dark gloomy sight
for she has experienced a heavy downfall
but she knows light comes only after night
and God is with herself to answer her call.



THE OTHER

Poet: Goutam Karmakar

People cast you as the other
for you can't be a biological father
or an ever sacrificing begotten mother.
You are the hijra, better transgender.

You are considered as minacious community
and deprived from every opportunity.
You are abused, insulted and marginalized
and you are not being properly channelized.

You are excluded from cultural and social life
and considered to be unworthy to live.
You are molested not only orally
but also animals rape you physically.

You are denied of a proper security
while the society exposes your vulnerability
You are leading a life of frustration
because of your binary gender construction.

You are invited to bring fertility and good luck
although we comment on your back.
You are believed to bestow a boon
and after receiving that they kick you soon.

You are illiterate or alone educated
so acquiring a job is hard to get
You are forced to start ritualized begging
and even sell your body for living.

You are thrown out by your family
and mocks you by calling names loudly.
Why do we restrict your entry directly?
When will you live a life normally?

Why do we feel irritated with thy presence?
for we are happy with your absence.
You are not given the basic civil right
and does these oppressions come to light?

You are also an essential part of Nature
and will this condition prevail in future?
Like others, you have equal right
and to get those you have to start fight.



□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□
□□□

□□□

