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Purva Mimaansa

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"College with Potential for Excellence"

NAAC Accredited College with A+ Grade with C.G.P.A. 3.51 in the 3rd Cycle

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SHADES OF POST-COLONIALISM: REVISITING MARGINALITY AND RESISTANCE IN BESSIE HEAD'S *THE COLLECTOR OF TREASURES*

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ABSTRACT

The present study seeks to uncover the shades of post-colonialism in Bessie Head's short story "The Collector of Treasures". Post-colonialism takes into account the political, cultural and gender aspects of the colonial past as well as the neo-colonial configurations. In doing so, the postcolonial writers and critics oppose the past mistakes committed by the colonial rulers. This paper exposes the social, cultural and economic marginalization of women during and after colonial period as perceived in Bessie Head's "The Collector of Treasures". Head's story deals with the abuse of women. The story questions the border line that not only separates men from women but also defines their past and present positions as well as functions. "The Collector of Treasures" concerns such a border line that becomes the force behind the creation as well as the dissolution of binaries between men and women. In the story, there are two women characters—Dikeledi and Kebonye having such dominant qualities that set up their purpose of appearance. These women are trapped in a chain of social traditions and therefore feel restrained and constricted. This leads to their marginalization and the subsequent instances of violence and death as in the case of the protagonist Dikeledi who insists on maintaining her honesty and upholding her liberty. The current paper deals with the struggle between the dominant and oppressive forces represented by the male dominated precolonial/postcolonial patriarchal society. The present study reveals the strong-minded forces symbolized by the humanists including both men and women that are rooted in rejection and repudiation of the male authority.

Keywords: Marginalization, Patriarchial, Post-colonialism, Social traditions, "The Collector of Treasures", Violence.

INTRODUCTION

Bessie Emery Head (1937-1986) was born in Pietermaritzburg, South Africa but later migrated to Botswana. She became the most influential writer of her adopted country, Botswana. Being an African author of novels and short stories, she dealt with the inconsistencies and inadequacies of pre-colonial, colonial and postcolonial African social order. During her infancy, Head underwent denunciation and estrangement in the form of racial discrimination due to her status as the illegitimate child of a black father and a white mother. Bessie Head published her collection of short fiction entitled *The Collector of Treasures and Other Botswana Village Tales* in 1977. In the anthology, Head focuses on the social and communal life of the people of Botswana. The title story 'The Collector of Treasures' is basically an attack on male prejudice of Africa. It reveals the storywriter's empathy with women and children who face problems and suffer oppressions that eventually mould their life and characters. "The Collector of Treasures" delineates the nature of men and women of Botswana who undergo a series of alterations in their lives. The story is in a sense an exposition of the exiled status of women. Through her story, Bessie Head strives to form an idea of a

future society where women would be free from all kinds of sufferings.

Head's Story: *The Collector of Treasures*

The story, "The Collector of Treasures" is placed in post-colonial Botswana. In the story, the village of Puleng in its miniature reflects the greatness of the traditional Africa. The story portrays the life of Dikeledi Mokopi and her husband Garesego Mokopi. Dikeledi is at odds with her husband as he has left her and their three children for the purpose of satisfying himself sexually with other women. Now Dikeledi has to take care of the children and in the process she behaves thoroughly with her next door neighbour Paul and Kenalepe Thebolo. However, the association between Paul and Dikeledi makes Garesego envious. Although, Garesego was separated from Dikeledi for a long time, he wrongly blames Paul of treating Dikeledi as a concubine. Garesego feels that Dikeledi desires for sexual contact with him as she invites him to her house to discuss the matter related to the payment of school fees of their eldest child. But Dikeledi was in no mood to have sex with her husband after eight long years as "her life had become holy to her during all those years she had struggled to maintain herself and the children." (Head, p.10). During those years she had lived life gathering treasures of compassion and love from others and "it was all this that she wanted to protect from defilement by an evil man." (Head, p.10). Therefore, Dikeledi takes a kitchen knife and cuts off the genitals of her husband. Garesego's wife Dikeledi Mokopi is so courageous that she hits at the root of African phallocracy by mutilating her husband. Writing about the courage of Dikeledi, Ruchi Sharma says, "What enables a character to challenge social convention in Head's scheme is a strongly developed sense of individuality. These are the people who have the strength to risk public censure in order to follow their convictions." (Sharma, "Humanism as a Political Method"). The story shows that a woman has to live with such a deep psychological trauma that she ultimately murders a man and that too her husband by his genitals being slit off. She gets life imprisonment for this act. She makes friends with three other women who have also killed their husbands and are now spending their life in jail with her. These women are marginalized to such an extent that they are forced to resist against the male dominated postcolonial society. Hence, the story centres its attention on "the hardship women of the village experience". (MacKenzie, p.16).

The association of women with men is the most important characteristic of Bessie Head's "The Collector of Treasures". It is a short fiction where a woman takes the most important position. The story centres on the position of women in the postcolonial African social order as Femi Ojo-Ade observes: "Bessie Head takes sides with the woman, the silent partner whose story must be told". (Ojo-Ade, p.81). In the story, women experience social inequality in an organized manner due to their femininity. The prevailing social system regards phallus as the symbol of power. Phallus symbolizes male dominance in society. Since a woman does not have phallus so she holds an unenthusiastic place in the social order as if "she was a lower form of human life." (Head, p.9). In Bessie Head's story, Garesego Mokopi stands for the phallocratic misogynist. He acts as an agent of the phallocratic superiority of males in the social order. The storywriter compares him to a dog who "imagined he was the only penis in the world and that there had to be a scramble for it." (Head, p. 4). Garesego was a man who not only lived near the level of an animal but also behaved like an animal. He was one of the most horrible men as he produced children like machines and left them at the lap of poor women. He did not accept the responsibility for the babies he procreated and the children had to fend for themselves. He was responsible for the complete breakdown of the existence of family as an institution. He had become a beast in his effort to quench his hunger for sex and alcohol. The narrator describes him as "a cock hopping from hen to hen." (Head, p.7).

Bessie Head seems to hold both the ancient traditional system and the colonial system responsible for the plight of man and woman in the postcolonial African society. The ancestral laws were full of mistakes in the sense that they assigned men a higher place in the tribe while women were regarded “as being an inferior form of human life.” (Head, p.4). The women were still suffering from the misfortune that happened to a lower category of human life. This kind of problem also arose because of the colonial system. The colonial period further added to the misery of these men and women as it made loose the grasp of the ancestors on the public life. Colonialism ruined the age old traditional system of the existence of family. It forced men to separate themselves from their families and work as labourers in the mines of South Africa thereby becoming “the boy of the white man and a machine-tool of the South African mines.” (Head, p.4). Before the onset of colonialism women took part in a significant manner as “an agricultural producer within her husband's homestead; 'fertility' meant that she had to produce children whose labour would, in time, be used for the benefit of the homestead” (Guy, p.39). However, colonialism created such an environment that men were coerced into carrying out household tasks that were generally performed by women in the earlier times. Thus, British colonialism hardly improved the life of the local people of Botswana and South Africa. It did not make the people ready for independence. Nor did it make the people competent enough to run their newly independent country.

“The Collector of Treasures” seems to convey the idea that African independence only added to the suffering of the local people. Right to self-government brought an abrupt and drastic transformation in the form of obedience before the colonial authority. The government of newly independent countries started providing more jobs to the local people and as a result their income increased manifold. For instance, Garesego Mokopi was earning R50.00 a month as salary before independence. Just after independence his salary increased up to R200 a month. However, he used the resources extravagantly and for bad purpose such as womanising and drink. After gaining wealth quickly, Garesego started considering his wife Dikeledi as 'boring, semi-literate traditional sort.' (Head, p.4). He left his own house and his wife and three children and went to sleep with other women of the village. His wife and three children had no choice but to live on their own resources. It drastically changed the existence of the family as an institution when compared to the strict discipline of the ancestors and the dreadful conditions of colonialism. The indigenous marginalized people were forced to live on their own income and man became “a broken wreck with no inner resources at all.” (Head, p.4). On the one hand the black ladies act as an alternative mother in the modern white culture, on the other hand their own sons are banished or murdered in custody. Thus the function of African women in the contemporary times has changed significantly as De Marigny writes: “Modern African women are thus obliged to take over traditionally male roles in the present even when men do not credit them with so doing.” (De Marigny, p.72). Bessie Head's 'The Collector of Treasures' takes a close look at the post-colonial Botswana where men feel baffled due to their strangeness regarding the modifications and tasks that they have to comply with. In that sense, postcolonialism idealizes colonial societies. Though the countries have become officially independent but in reality they adhere to the colonial practices.

Bessie Head's story “The Collector of Treasures” expresses the cruel and repressive behaviour of males to females in the African society and culture. However, the duty of these males is to love and care their wives and children. In her story, Head presents two kinds of men that exist in the post-colonial African society. On the one hand, there is a man like Garesego who has sex with women like dogs. He creates such misery and chaos that he can easily be regarded as an evil figure. On the other hand there is a man like Paul Thebolo who treats women as human beings. He

does not behave as if he is mad for sex. He uses his emotional and material resources for the welfare of his family. Hence there is a sharp difference in the marriage of the central character Dikeledi, and her husband Garesego and that of their neighbours, Kenalepe and Paul Thebolo. Garesego made Dikeledi pregnant three times in four years and then left her. He did not bear the responsibility for his wife and his sons. However, their neighbours Kenalepe Thebolo and Paul share a married life that is filled with affection, tenderness and devotion. They enjoy a superb sex life. Paul's behaviour opens the eye of the protagonist, Dikeledi. She realises that there is no correlation between sex and wealth. Rather sex is related to love. Since there is no love between Dikeledi and her husband Garesego therefore it would be futile for Dikeledi to have sex with Garesego. That is why Dikeledi kills her husband as she understands that her existence in such a situation would be meaningless. The fact that she would be found guilty of manslaughter does not discourage her from killing her husband as she has simply purged him of his sins. Ruchi Sharma writes, "*The Collector of Treasures* [the collection] abounds in female characters learning to survive the emotional, sexual and psychological violence built into the everydayness of life in a patriarchal society." (Sharma, "Humanism as a Political Method").

Head's "The Collector of Treasures" articulates the existence of men and women and their struggle through the complex web of patriarchy and colonialism in rural Botswana. Though the protagonist, Dikeledi behaves gently but wields her own individual power that is free from class, gender or social position. The story makes the reader familiar to the tone and viewpoint of a community represented by the village, tribe and country in both precolonial and postcolonial African world. The central character seems so strange and ill at ease that she appears to be all-time rebels. Though her conditions may be different from us but she reflects our ache and happiness in life. The author boldly depicts the social and psychological environment of the time in which the character feels socially segregated. The characters bear this social alienation by developing a particular internal world of their own for which they are misinterpreted and criticized. Therefore, in a postcolonial world, the protagonist gets new opportunities to correct the past mistakes as Kailash Kumar writes: "Thus post colonialism gives the oppressed, the suppressed and the underprivileged a new tool whereby they can oppose the previous misdeeds." (Kumar, p.20).

Bessie Head's story is especially devoted to village life in Botswana. Her women protagonists find themselves incompatible in a patriarchal society. The characters in her story strive for the establishment of a fresh, new world order. This they want to achieve by creating a new abode for themselves where they can adjust themselves properly and thereby build a community life. The story showcases the vividness and optimism of the author. It is notable for its uncomplicated settings and impressive plots. The author sensitively portrays African life and culture. The writer's reflection on the position of women in post-colonial African society is quite significant and inspiring. According to the author, women are the worst sufferer in the post-colonial society. Men are filled with a false notion regarding change in structure of the society in the post-colonial period. Indecision and chaos prevail in the society due to male arrogance in the form of career in the administration, money and power. Women undergo pain and suffering as men behave like pack of wolves who stalk women. This has been largely due to many decades of colonial oppression that has made man sexually inhuman. In Bessie Head's "The Collector of Treasures", Garesego is an instance of sexist bestiality as he discards his wedded wife and opts for illicit relationship with other women. He replaces his marital relationship with happy-go-lucky pursuing of women. In order to reiterate his position as patriarch of the family, Garesego visits his wife and children after a gap of eight years. However, his wife Dikeledi confronts his place as phallocratic man. She defies his phallic superiority by cutting off his genitals. Dikeledi pulls apart

the phallocratic social order as she cuts off her husband's genitals. It shows the anguish of an oppressed woman. In the process Garesego has to part with his phallic superiority and that brings to a close the domination of the male. Consequently Dikeledi gains and enjoys the position of a new phallic leader as she controls the alternative phallus i.e. the kitchen knife. Writing about Bessie Head's contribution to the portrayal of man-woman relationship, Kwadwo Osei-Nyame Jnr observes: "Head not only wrote at length and in detail on Africa's relationship to Western modernity, but also at a local level examined the social arrangements and relationships between Botswanan men and women." (Osei-Nyame Jnr, p.2).

Bessie Head through her story "The Collector of Treasures" fervently attacks African male prejudice. The story serves as a means for Head to portray tradition through the lens of postcolonial feminism. At the core of the story lies the fact that five women have been sentenced to life imprisonment for murdering their husbands. The central character Dikeledi Mokopi is one among the five women. She cuts off the genitals of her cruel husband using a sharp kitchen knife. The murder is well-organized and ably carried out by Dikeledi as she is "the woman whose thatch does not leak." (Head, p.3). Dikeledi takes an unusual step as she castrates her husband but she does so in order to survive in this world. The story correlates the end of colonialism in Botswana in 1966 leading to official independence with the idea of freedom and decolonization as understood by women residing in the countryside. The story recognizes that the idea of independence was out of order before it even began especially in the context of Africa. The factors responsible for creating hindrance in the successful celebration of independence were pre-colonial patriarchy, British imperialism and South Africa's mining industry that treated African people as "machine tools". (Head, p.4). In the post colonial period, the prospect was bright as "more jobs became available ... and salaries sky-rocketed" (Head, p.4) for the people of Botswana. However the hope was shattered as many people misused the opportunity. These people were mentally in a bad shape with no source of inspiration inside them. In order to avoid the bareness inside their soul they chose the path of destruction and debauchery. The storywriter ponders over the fact that the meaning of independence as perceived by the rural women of Africa is different from the meaning as understood by the people who take independence in its official and constitutional context.

"The Collector of Treasures" takes into account the effort made in the postcolonial period by the women of Botswana to absorb into the age-old and inequitable society of their country. In the process they fought back to stay alive in an atmosphere subjugated by the patriarchy. The marginalized women of Botswana find it difficult to exist in a post colonial society that is shaped by its local culture, categorizations of society, and the gender bias. The author uses Dikeledi's observations to open our eye to the unjust and particularly cruel societies of the postcolonial period. The culture and society of Botswana in the postcolonial period were such that women were considered of little value and their families received small support. The post-independence society of Botswana assured men the maximum opportunity to improve their own life and the life of their families. However, the men misused this opportunity as they ignored the requirements of their families. They treated women and children as less significant. Men are penalized least for their disgusting acts while the result of an offense committed by a woman is damaging. It proves that most men in the short story "The Collector of Treasures" are misogynist and most women are victims of misogynistic thinking. Therefore, Head portrays such men "responsible for the complete breakdown of family life." (Head, p.4).

The misogynistic thinking has ultimately led to the diminishing of the reliability of the society. The pre-colonial behavior of men in the Botswana community got worse in the

postcolonial period as the males of Botswana were made weak by the colonizers. The impact of colonialism in Botswana was such that man forgot his true personality and identity. In the post independence period the condition of man further deteriorated due to the bad effect of post colonialism on man's mental awareness of his own true nature. The postcolonial social order of Botswana encouraged the age-old discrimination based on native culture and practices of pre-colonial times. The condition of women did not improve in the postcolonial period as they were viewed with the same eye which was that of neglect and intolerance. There was endless censure put on women. Women were without any liberty and they totally depended on male for financial help. The women wanted their husbands to help them in looking after their families. Often the males declined to help the family and the result was that the women and their children were left to fend for themselves. Culturally, the postcolonial society was so much male oriented that women found it hard to incorporate themselves in such a society. Their independence was shattered by patriarchal interference. In the story, it is done by a man like Garesego. Bessie Head's familiarity with estrangement and disaffection in life and her curiosity in the existence of rural communities in Botswana is clearly revealed in her story "The Collector of Treasures": "Though Bessie Head's life might be seen as somber and traumatic, her works presents love and joy alongside images of hardship and isolation... She praises good as she condemns evil, and expresses her hope for peace and change with her criticism of the current political system." (Bissell, "Bessie Head- Postcolonial Studies").

The story "The Collector of Treasures" concerns with the manner in which village men treat women and children after the official decolonization of the society. The story makes it clear that two broad categories of males existed in the post-independent Botswana society. The first category included those who actually behaved like dogs when it came to having sex with their women. They did so only to satiate their carnal desire. Though they were free from the external rule of the British but internally they were devoid of the essential ingredients that might have made them an ideal human being. Garesego, the husband of Dikeledi Mokopi belongs to the first category. He leaves his wife and three children and does not take the trouble of providing them any assistance. He is devoid of his own inner self. Kebonye's husband is another by product of the postcolonial society. He brutally abuses his own wife as Kebonye confesses: "You know, my husband used to kick me between the legs when he wanted that. I once aborted with a child, due to this treatment." (Head, p.2). Kebonye's husband was an education officer. He misused his power and position as he made many school girls pregnant. Thus, he not only ill treated his own wife i.e. Kebonye but also spoiled the life of many innocent girls. Talking about the misdeeds of her husband, Kebonye says: "Well, he was an education-officer and each year he used to suspend about seventeen male teachers for making school girls pregnant, but he used to do the same." (Head, p.3). Kebonye decides to punish her husband for the crime that he committed against humanity. Therefore, she kills her husband by cutting off his genitals with a razor. According to the author, the second category of man in the postcolonial Botswanan society is that who is a real human being as he bothers about women. Kenalepe's husband Paul belongs to the second type. Unlike Garesego, Paul is beautifully married and has a superb sex life. He does not behave as if he is distraught for sex. Moreover, he respects his wife. He even cares for Garesego's wife and children. Thus, in her story Bessie Head successfully depicts two different men - Garesego and Paul. These men represent the essence of the postcolonial society of Botswana.

"The Collector of Treasures" makes obvious the social and economic disparity between men and women. Man enjoys his personal freedom but ignores his responsibilities as a father and a husband. Man ignores the fact that freedom comes with duty and accountability. Woman, on the

other hand, fight for their liberty and self-determination. In the story, “The Collector of Treasures,” Garesego Mokopi makes illogical sexual moves that prove to be the reason behind Head's conversation concerning nationalist ideologies. The unjust association and the uneven politics of power between men and women inside the state of Botswana are well exemplified by the connection that Garesego shares with his wife Dikeledi. The emergence of a free Africa in general and an independent Botswana in particular has resulted in the subjugation of women in the society of the newly liberated country. Though Head portrays the actual place of woman in the Botswanan society, she talks about the whole of Africa in her story: “The ancestors made so many errors and one of the most bitter-making things was that they relegated to men a superior position in the tribe, while women were regarded, in a congenital sense, as being an inferior form of human life. To this day, women still suffered from all the calamities that befall an inferior form of human life.” (Head, p.4).

CONCLUSION

Bessie Head in her story “The Collector of Treasures,” discusses problems related to inequity, separation, desertion and emotional mistreatment of black women. She honestly uses her creative power to portray the murky and sinister atmosphere of colonialism. Her understanding of the issues related to women is well reflected in her protest against their oppression and marginalization. She vehemently condemns the unfavorable ideas and deeds of men against women. “The Collector of Treasures,” is basically a short fiction that deals with a woman protagonist named Dikeledi Mokopi whose husband brutally subjugates and exploits her. As a result Dikeledi manslaughters her husband and is put in jail. She kills her husband in order to solve the crisis of her life. She has tried to assert and ascertain that women have power and potential which they can show in the most extreme circumstances. The story shows the profound anger of woman towards a male dominated society that regards women as valueless. The story reveals that the protagonist, Dikeledi has gained more knowledge from her suffering than what her neighbour Kenalepe has gained from her favourable destiny. The tragedy that Dikeledi suffers in her marriage makes her a strong woman. Bessie Head finishes the story on a positive note as she grants women the authority to act in response to their subjugation in a post-independent society. Head's story succeeds in offering solutions to the problems faced by women and children due to their marginalization in the postcolonial African society. Her central character not only overcomes the trauma of her life but also sets up her identity in a superb manner.

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PURVA MIMAANSA

VECTORIZING THE POLITICS OF RESISTANCE AND LIBERATION IN MAHASWETA DEVI'S *DRAUPADI*

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ABSTRACT

Subaltern is a core concept in Postcolonial studies focusing on South Asia or Global South. The issues of domination and power, democracy and citizenship, resistance and transformation are effectively articulated by the literature of the subaltern. Through attributing a metaphorical and political status, Antonio Gramsci analysed 'subaltern' with a view to transform the subordinated social groups from the clutches of hegemonic domination. The works of the eminent Indian theoretician, Gayatri Chakravorty Spivak, forms as the methodology to theorize the subaltern as a female. In "Scattered Speculations of the Subaltern and the Popular", Spivak theorizes subaltern as a position without identity "where social lines of mobility, being elsewhere, do not permit the formation of a recognizable basis of action" (475). Spivak in her seminal essay "Can the Subaltern Speak?" clearly states that the identity and subjectivity of the subaltern is constructed by the imperialist ideologies and in this context of colonial production, the subaltern cannot speak, and "the subaltern as female is even more deeply deeper in the shadow" (287). Translated by Spivak, Mahasweta Devi's 'Draupadi' (1997) poignantly encapsulates the pangs and sufferings of a Santhal tribal woman named Dopdi Mehjan from West Bengal. The paper highlights the resistance of Dopdi in dismantling the conventional structures of racial and gender discrimination amidst injustice, social oppression and violence. Dopdi subverts the physicality of her body from powerlessness into powerful resistance.

Key words: Subaltern, Post-colonial Feminism, Identity Politics, Resistance and Dominant groups.

INTRODUCTION

Life is not mathematics and the human being is not made for the sake of politics. I want a change in the present social system and do not merely believe in mere party politics.

Mahasweta Devi's *Agnigarbha* (Womb of Fire)

The continuous expansion of postcolonialism made its own domains of interest with other fields of academic studies such as African American Literature, Literary Theory and criticism, anthropology and Cultural studies. The discussion of gendered subalternity oriented the field of subaltern studies towards feminism in general and postcolonial feminism in particular. In "The New Subaltern", Spivak claimed that subaltern is gendered and hence needs to be studied with the help of feminist theory. The Indian authors namely Swapna Das Gupta, Ramachandra Guha, Gayatri Spivak, Tanika Sarkar among others applied the term 'subaltern' in a broad sense to South Asian subalterns from colonial and postcolonial times. They highlighted different experiences of subalterns, their revolts and their acts of recovery. Now-a-days, "subaltern has become a euphemism for all brown beaten people suffering under the oppression of elite groups" (Baverly 1999).

The Indian American, Postcolonial feminist critic, Spivak reconsidered the problems of subalternity within new historical developments as brought by capitalistic politics of undermining

revolutionary voice and divisions of labour in a globalized world. Fundamental to Spivak's theory is the concept of subaltern, which she borrowed from the Italian Marxist, Antonio Gramsci. Different theorists and scholars define it in different ways. Lexically the English word 'subaltern' came from the Latin word 'subalternus' which implies an under other. In that way, the word subaltern refers to the inferiority of someone or something. The Oxford English Dictionary defines subaltern as both a noun and an adjective. As a noun, a subaltern is "a lower rank British officer" while as an adjective, subaltern stands for lower rank people in all aspects. The word subaltern is conflated with synonymous terms including subordinated, down trodden, marginalized and oppressed.

The subaltern is a military term which refers to any group of inferior rank based on ethnicity, class and gender. Gramsci applied the term subalterns to the downtrodden Italians, specifically South Italian workers marginalized by the hegemonic politics of the Fascist party. Gramsci argued that all sorts of subaltern consciousness and insurgencies cannot liberate subalterns from the oppression of ruling classes; their only liberty lies in their permanent victory from an oppressive state (Smith, "Gramsci at the Margins"). By this Gramsci propounded the concept of subaltern autonomy but Spivak dismantles the concept by asserting that subalterns are always subalterns. There is **no** space for their elevation. Their unapproachability, inaccessibility, unreachability keeps them subalterns and that is why their voice disperses into the shadows.

The growth of Subaltern studies as a global critical movement or approach in historical research was initiated during 1970's and 80's. In *Reading Subaltern Studies*, Ludden states "subaltern studies became a weapon, magnet, target, lightning rod, hitching post, icon, gold mine and fortress for scholars ranging across various disciplines" (2). The objective of the movement was to liberalize the "suppressed voices by challenging authoritative voices" (Azad 65). This approach unveiled the thick layers of hegemony embodied at multiple levels (Prakash 1476). According to Spivak, subaltern studies was different from Marxist historiography because of its emphasis on "the bottom layers of society rather than just the implementation of Marxist capital logic alone" ("The New Subaltern" 324). However, being a Marxist Feminist deconstructionist, Spivak applied the strategy of deconstruction to unveil truth to recover marginal subjects against the grain of central discourses. In this regard she contributed an essay titled "Subaltern Studies: Deconstructing Historiography".

Spivak criticized subaltern studies as an elite school of thought due to its ignorance of the issue of gendered subalternity. Her seminal essay "Can the Subaltern Speak?" focusses on themes including re-presentation, insurgency and passiveness of gendered subalterns. Spivak posits herself as a Third World Woman and articulated the voice of the subaltern groups like women, tribal people and orient, who cannot speak or who are silent. In the essay, she exposes the irony that the subalterns have awakened to a consciousness of their own rights by making practical utterances against unjust domination and inequality. Spivak attempts to restore the presence of the women writers who have been submerged by their male peers. She investigates women's double colonization (Dalit/ Black Women).

Indian writers like Mulk Raj Anand and Arundhati Roy rewrote the fictional narratives of subalterns thus unfolding the class based, caste bound and gendered subalternity. Mahasweta Devi is one of the most widely translated Indian writer, who spent over thirty years working with and for the tribal people of West Bengal and the Southeast of Bihar as a political anthropologist, investigative journalist, winner of the prestigious Jnanpith and Magasay Awards for literature, is concerned with the plight of tribals especially tribal women living on the fringe. Giving voices to Bengali subaltern voices, Mahasweta Devi through her short stories namely 'Breast Givers', 'Dhowli', 'Drapadi' and novel Rudali goes against all sorts of hegemonic ideologies to voice subalterns and also talks about

sensitive issues in gendered subalternity. Herself concerned with the upliftment of the subaltern people, Mahasweta Devi has become conscious of the atrocities inflicted on the tribal people. According to Spivak “Mahasweta Devi is as unusual within the Bengali literary tradition as Foucault or Derrida is unusual in the philosophical or political mainstream in France” (*Outside in the Teaching Machine* 46).

Like Indira Goswami, Mahasweta Devi portrayed women characters who are the victims of oppressive gender practices of the patriarchal tradition in Indian society. The confrontation of tribal women with bodily and psychological struggle, cruelty by local landlords and poverty in the postcolonial era surface in Mahasweta's writings. In 'Draupadi', the tribal girl subjected to brutal rape and inhuman torture is represented as subaltern who can really speak. It is clear from the story that the tribal women protest not solely with language but their tortured bodies become the site of resistance.

The peasant rebellion in the Naxalbari area of the northern part of West Bengal in 1967 has spawned an indigenous agrarian reform leadership led by the lower classes including tribal cultivators. The coalition of peasant and intellectual staged protest against oppression of the landless peasantry by landlords and this in fact constitutes a “political spectrum”. Spivak finds in Senanayak, the army officer, who captures and degrades Draupadi, the closest approximation to the First world scholar in search of the Third World. The instruments of First world life and investigation are complicit with such captures and degradation. Mahasweta Devi presents Senanayak as a pluralist aesthete; more than an enemy as a participant in the production of an exploitative society. Spivak has called the theme of class deconstruction with reference to the young gentlemen revolutionaries in “Draupadi”. Senanayak remains fixed with his class origins and inhabit authoritative world.

The story opens with what appears to be an ironic counterpointing of different modes of official discourse through which the central character, a tribal woman, Dopdi Mehjen is named, constructed displaced and silenced. Draupadi is introduced to the reader between two versions of her name: Dopdi and Draupadi. It is either that as a tribal she cannot pronounce her own Sanskrit name (Draupadi) or the tribalized form, Dopdi is the proper name of the ancient Draupadi. In the epic, within a patriarchal and patronymic context, Draupadi is exceptional, indeed singular in the sense of odd, unpaired and uncoupled. Her husbands are legitimately pluralized and it demonstrate male glory. Draupadi provides the occasion for a violent transaction between men, the efficient cause of the crucial battle. Mahasweta's story questions this “singularity” by placing Dopdi first in a monogamous marriage and then in a situation of multiple rape. The men easily succeed in stripping Dopdi; in the narrative it is the culmination of her political punishment by the representatives of law. Rather than save her modesty through the implicit intervention of a benign and divine comrade, the story insists that this is the place where male leadership stops.

Dopdi is as heroic as Draupadi written into the patriarchal and authoritative sacred text. Dopdi loves her husband and keeps political faith as an act of faith towards him. She adores her forefathers because they protected their women's honour. The decision makers among the revolutionaries are realistically bourgeois young men and women who have begun the long process of undoing the opposition between theory and practice. It is Arjit's voice that gives Dopdi the courage to save not herself but her comrades. Mahasweta Devi's story 'Draupadi' displays two forms of resistance—first resistance is in the form of tribal insurgencies and the second is acted out by Dopdi an active worker of the Naxalbari movement who is hunted down and raped in a bid to subjugate insurgent groups. Dopdi's existence in the Jharkhani forest as a militant among strange men, bereft of the protection of her husband is transgressive. Draupadi, who is a tribal insurgent, gets captured during her outrageous tribal uprisings against the government. After her capture, she

is beguiled for giving information about her companions. Because of her dedication, she is subjected to third degree in police custody; till the government officer Senanayak gives orders to “Make her. Do the needful,” (34).

With the episode of sexual dishonour, she emerges as the most powerful subject- author describes her as a terrifying super object- “an unarmed target”. As a tribal, Dopdi is not romanticized by Mahasweta. Unlike the divine intervention to save epic Draupadi from dishonour and humiliation, Dopdi could not find any superhuman assistance to save her modesty. Rajeswari Sunder Rajan in 'The Story of Draupadi's Disrobing' states “sexual molestation of any form happens to be patriarchy's method of social control rather than pathology of sexual violence as such” (102). The subjugation resurrects the rebel woman in her and she emerges as the most eloquent voice against patriarchal and elitist domination:

There isn't a man here that I should be ashamed...what more can you do? Come on, counter me- come on, counter me...?... for the first time Senanayak is afraid to stand before an unarmed target, terribly afraid (*Breast Stories* 37).

The Dalit Women suffer from triple marginalization in terms of caste, class and gender. Deprived of independence and feudal-state nexus, anguished tribals join Naxalite group being headed by Arjit. Dopdi and Dulna Mehjen incur the ire of administration and become the target of Senanayak. Though portrayed as illiterate uneducated tribal woman, she leads the politicized life and is engaged in an armed struggle for the rights and freedom of tribal people. The way of protest Dopdi takes is powerful and innovative. An ordinary tribal woman has created stir among police and military authorities. She does not howl or behave like a helpless victim. Her naked body symbolizes the power of the marginalized and Senanayak feels absolutely powerless and shaken when she presents her mutilated body as “the object of your search” (196).

Dopdi stresses on the materiality of what women are for men; literally a target on which they can exercise their power. Spivak says Dopdi is “a part of the undoing of the opposites – the intellectual rural internationalist tribalist – that is the unwavering constitution of the underground, and the wrong side of the law (108). She is the aberration to Senanayak who remains fixed within his class. Dopdi acquires a new self- definition and becomes the active maker of her own meaning. She refuses to remain the object of a male narrative, asserts herself as a subject and emphasizes the truth of her own presence. We see in Draupadi a woman who is vulnerable to injustice but resist the brunt of social oppression and violence with indomitable courage and even try to deconstruct the age-old structures of racial and gender discrimination.

CONCLUSION

Dopdi has become successful in setting up a new paradigm against the hegemonic forces persecuting the marginalized. She is the representative of tribal women who can dare to challenge imperialism and patriarchy. The re- presentation of Dopdi proves two undeniable facts: the subaltern woman can be represented in imaginative writing and she can be represented as an agent. Mahasweta's writings essentialize the aesthetics of literature as a weapon against oppression and inscribe the courage and resilience of the victim protagonist. To Spivak, Devi articulates post coloniality in a space of difference.

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PURVA MIMAANSA

A POST-COLONIAL READING OF SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN*: A PERSPECTIVE

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ABSTRACT

Literature transcends everyday world because its producers are above political motivations. Literature reflects the ideological and cultural forces in which the literary text is infused with the cultural and historical context. Salman Rushdie is an Indian-born British writer whose works combining magical realism with historical fiction, is primarily concerned with the many connections, disruptions, and migrations between Eastern and Western civilizations, with much of his fiction being set on the Indian subcontinent. History of the nation in Rushdie's novels is narrated and unfolded through the life of the individual. For Rushdie, human history is like a running text which composes within itself the past as well as the contemporary sources. The present paper discusses the idea that like other postcolonial literatures, Rushdie seems to search for new social order and realities. In *Midnight's Children*, he presents that the world is hybrid and complex, and its common relations are intermingled. To break with the traditional concepts of national identity to that of cultural identity needs to break away with the determining factors of religion, convention and nation.

Keywords: Post-colonial, hybridity, nation, state, ideological situations, cultural differences National identity, identity crisis, Magic Realism, Migration.

Postcolonial theory is a method of interpreting, reading and critiquing the cultural practices of colonialism, where it proposes that the exercise of colonial power is also the exercise of radically determined powers of representation. Postcolonial literature is a body of literary writings that reacts to the discourse of colonization. Post-colonial literature often involves writings that deal with issues of de-colonization or the political and cultural independence of people formerly subjugated to colonial rule. It is the critical analysis of history, culture, literature and the modes of discourse that are specific to the former colonies of England, France, Spain, and other European imperial Powers. Postcolonial literature has focused specially on the Third World countries.

Salman Rushdie is one of the world's most important writers of politicized fiction. It is not hard to establish Salman Rushdie's fame as his novels have sold in millions and been translated into multiple languages. Perhaps most revealing, the name of Salman Rushdie has become so familiar internationally that even those who do not generally read literary fiction have heard of him and know something about the subject concerning which he writes. He is an eminent writer, however, it is harder to establish what it is precisely that he is famous for- his works or the 1989 *Fatwa* controversy. Moreover, *Midnight's Children* (1981) has been greeted not only as a work of startling originality but as one that was destined to become a landmark text in the emergent counter-canon of postcolonial fiction. Postcolonial theory draws upon key ideas and concepts developed in the anti-colonial struggle.

Postcolonial theory focuses on question of race within colonialism, and shows how the optics of race enables colonial powers to represent, reflect, refraction and make visible native cultures in particular ways. It begins with the assumption that colonial writing, arts, legal systems, science and other socio-cultural practices are always racialized and unequal where the colonial does the representation and the native is represented. In postcolonial era, the nation figure is presented in several ways. The nation is a collective that exists primarily in acts of imagination and thinking, a unity that might be more fantasy than reality, but is powerful nevertheless. Moreover the concept of nation is imagined. People from corners of the geographical territory who will never meet or know the rest continue to see the other parts of the territory and their cultures as a component of own nation.

Salman Rushdie writes mostly about politicized fiction. His works which are totally based on fantasy do not interest him. The maximum work written by him deals with actuality. That's why, the narrator in *Midnight's Children*, unambiguously turning his back on fantastical, unplaced, in favour of a text that is carefully located in an identifiable geographical place and rooted in a moment in time so specific that it can be pinpointed..

I was born in the city of Bombay... once upon a time. No, that won't do, there is no getting away from the date: I was born in Doctor Narlikar's Nursing Home on August 15th 1947. And the time? The time matters, too. Well then: at night. No, it's important to be more... On the stroke of midnight, as a matter of fact. Clock-hands joined palms in respectful greeting as I came. (*Midnight's Children*, 11)

Midnight's Children concerns itself with the story of Saleem Sinai's life and the history of Indian sub-continent. For India, it is the moment at which it won independence from Britain; for Saleem it is the moment of his birth, a fact that ensures that he and this novel "handcuffed to history". The narrative of the novel is told, as Saleem reconstructs the event of his biography for the benefit of a single auditor, Padma, his occasional lover and a worker in the pickle factory to which he has come to end his days. The setting of the novel thus alternates between a fictional present, in which Saleem intervenes authorly to reflect upon the process of writing, and a fictional past, in which Saleem's family saga unfolds against the backdrop of Indian national life. However, it is clear that Saleem will never manage to forge a new totality out of the multitudinous fragments that constitute his history and the history of the nation. At the start of the novel, Saleem may believe that he can assemble the confused mass of stories into a narrative that has meaning. At midnight on 25th of June, the Prime Minister declares a State of Emergency, allowing to arrest her opposition and censor the media. At the same moment, Parvati's son is born, continuing the tradition of grand events of Indian history corresponding to major events in Saleem's life. They lived in the magicians' ghetto when the soldiers broke in and killed most of the people residing there. Saleem was captured by Shiva and taken away to Indira Gandhi's imprisonment. Saleem tells his interrogators about the rest of the midnight's children and all of them undergo the sterilization process which results not only in the loss of their reproductive powers, but also in the loss of their magical powers. Saleem's birth represents the creation of *Midnight's Children*, while his son's birth represents their destruction. While Saleem was born at the time of great optimism and hope for the Indian country, his son was born at the State of Emergency, at the time of despair and chaos. By the novel's conclusion, however, it has become apparent that the fragments cannot be assembled into a meaningful whole, and that Saleem will end up defeated. Whilst Saleem is unsuccessful in his attempt to provide a form both for his life and for the life of post-

independence India. Even though the story of Saleem does lead him to despair, the novel itself is not a despairing one:

The story is told in a manner designed to echo, as closely as my abilities allowed, the Indian talent for non-stop self regeneration. The form-multitudinous, hinting at the infinite possibilities of the country– is the optimistic counterweight to Saleem's personal tragedy. I do not think that a book written in such a manner can really be called a despairing work. (Imaginary Homelands , 16)

Rushdie's concern in this novel, to fictionalize an experience of recent Indian history suggests that his novel might potentially be considered as a form of historical fiction. Certainly, *Midnight's Children* has elements in it that identify it as a historical text. It brings within its compass a selection of the major events in modern Indian history, including the Amritsar massacre (1919), the Quit India resolution, Indian independence and partition, the Bombay language marches, the indo-Chinese war, the death of Nehru, the indo-Pakistan war, Indira Gandhi's emergency suspension of normal democratic processes and the defeat of Indira Gandhi's Congress party by the newly formed Janata Morcha party in 1977. So now the question is what makes a historical novel historical? It is the active presence of a concept of history as a shaping force and Saleem sometimes labours under the delusion that he is a shaper of history rather than a subject of history.

The theme of cultural hybridization is the most apparent in the figure of Saleem who is presented as product, quite literally, of the cultural and political confusion that is characteristic of his time. Rushdie's protagonists tend to descend from the two cultural camps that Rushdie feels define their historical and political moment. In this novel, Saleem is the biological child of departing English coloniser and a low-class Hindu; he is raised by Amina and Ahmed, bourgeois Indian Muslims, and he later adopts various father figures, including his uncle Zulfikar, a General in the Pakistani army. Rushdie's protagonist is defined by multiple allegiances, of class, culture and gender, not all of which are certain, and not all of which help to clarify cultural identity. For Rushdie, there is no new coherent form of identity that can be set, once more, in opposition to other coherent forms of identity. Rushdie is of the view that if history creates complexities, let's not try to simplify it. The postmodern scenario compels a writer to search for alternatives, to negotiate a circumstance and readdress history. Rushdie is undoubtedly a postcolonial writer who mostly engages in the concepts of nation and national history, but he is nonetheless a much celebrated writer who advocates the cosmopolitan vision of glocal identity in which the artificial national borders are blurred. History for him is a changing process. Historical truth is not final. History is made by individuals- men and women –collective memory is another form of hegemony. For example ,the central character in *Midnight's Children*, Saleem draws attention to the role of memory in the process of constructing reality by pointing to memory's selecting certain events:

Memory's truth, because memory has its own special kind, it selects, eliminates, alters, exaggerates, minimizes, glorifies and vilifies also; but in the end, it creates its own reality, its heterogeneous but usually coherent version of events ;and no sane human being ever trusts someone else's version more than his own. (*Midnight's Children* 211)

This novel emphasizes another aspect of individuality which Rushdie struggles for throughout his literary career, that is, history is an individual event rather than a collective memory, and that what is received by us is only one version among many possible versions. By doing so, Rushdie has established for himself a fictional approach to human individuality in which the sense of exile and alienation are not an exterior effect so much as an innate human reactions to loneliness and separation. Narration like regeneration is a symbolic act of life against deadly silence and segregation. The national history is composed of individual events which are themselves occasioned relatively with relation to other events. Therefore, we cannot separate the colonial history of a nation from its postcolonial or pre-colonial era.

Nevertheless, it needs to be emphasized that the political significance of Rushdie's writing does change from text to text- not only because his subject matter changes but also because his political location changes. Rushdie's main concern to write fiction is to produce a new outlook on the idea of nationhood, cosmopolitanism also allows fresh thinking about national form, about a new homelessness that is also a worldliness, about a double-edged post-colonial responsibility. Postcolonial literature generally refers to literature written both during the colonial and decolonized period. Rushdie's *Midnight's Children* remains a cornerstone of postcolonial literature. The novel clearly illustrates these important ideas of postcoloniality, the creation and telling of history, identity, and storytelling. While the novel discusses these important and significant themes, it becomes necessary to discuss the problems associated with formulating and creating a postcolonial identity and history. The novel illustrates the problems of postcoloniality, the difficulties in assigning an origin point, determining one's own history, and finding an authentic identity. Rushdie promotes an anti-Enlightenment historiography that is determined to deconstruct Enlightenment conceptions of cultural coherence and historical progress. Rushdie does this for a number of reasons, but because the Enlightenment pattern of progress was used by 19th century European colonizers to support and justify their conquest of, and attempted assimilation of, other cultures seen as backward or less civilized.

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BBC TELEVISION ADAPTATION OF *THE DIARY OF ANNE FRANK* (2009): HOLOCAUST AND DESIRE TO LIVE

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ABSTRACT

Holocaust has arrested the attention of the innumerable cinematic connoisseurs and historians for more than 75 years. Many literary texts narrating the stories of the trials and tribulations of Jewish families and their persecutions by Nazi regime have been successfully adapted by the directors and captured on celluloid screen. Anne Frank's *The Diary of a Young Girl* remains one of the most undisputed, well-acclaimed and most celebrated biographical and historical text of both 20th and 21st century. Ever since its publication it has been the preoccupation of various cinema directors, theatres and T.V. productions. The present paper will explore Anne Frank's adaptation of the afore mentioned text in the light of its historical documentation of the Holocaust. The paper will also explore the reasons which make Anne Frank's *The Diary of a Young Girl* so appealing apart from the theme of holocaust for cinema makers.

INTRODUCTION

Theatre, Cinema and T.V. has always been the most powerful means to narrate the stories of the people across the cultures, countries and continents. Cinema maker's preoccupation with the adaptation of the texts based on historical facts and stories is well known across the globe. Cinematic adaptations of historical document have a colossal effect upon its spectators. There are numerous reasons for it as the director with his impeccable craft is able to make the audience experience the actual events within two hours of movie, play or T.V. series. He employs quintessential visual effects, music, sets, artists, dialogues, costumes etc. to bring upon the desired effect upon the audience. The intensity of its impact is measured on the basis of the story or event the cinema makers have chosen for their adaptation.

The stories of brutality of holocaust which shook the world during World War II have arrested the attention of the innumerable cinematic connoisseurs and historians for more than 75 years. Anne Frank's *The Diary of a Young Girl* remains one of the most undisputed, well-acclaimed and most celebrated thought provoking biographical and historical text which has many cinematic adaptations to its credit. It has been an interesting subject matter ever since its publication for both the directors of 20th and 21st century. Despite its multiple adaptations in the form of movie and plays, the BBC television adaptation of *The Diary of Anne Frank* (2009) stands as an embodiment of capturing the true spirit of the text. Moreover it has received many accolades and appreciations for successfully translating on silver screen the horrors of holocaust and the emotions through which Anne Frank underwent as recorded in her diary.

BBC Adaptation *The Diary of Anne Frank* (2009) and Holocaust

The name Anne Frank is synonymous with the persecution of millions of Jews during the World War II. She has become the symbol of the Holocaust. In her article Khabibullina calls such icons “subjects of culture” (Khabibullina, 2004). Anne Frank's *The Diary of a Young Girl* which was written from 1942 to 1944 got published in 1945, readers witnessed the trials and tribulations of the families especially Jews through their imagination. The BBC adaptation *The Diary of Anne Frank* in association with France 2 which telecasted its five-hour episodes from 5-9 January 2009 made Anne Frank alive and the tragedy to which Jews were subjected to on the television. Later a DVD on 12th January was also released in 2009.

The story begins with loads of suspense and mystery. As per the original text of the diary Anne Frank received the famous diary as a gift from her father, Otto Frank on her 13th birthday on June 12, 1942. The movie too captures the scene where the father of Anne Frank gives her a gift of a diary on her birthday. On the very day of her birthday she starts recording her random thoughts where she addresses the diary and call her kitty and says:

*I hope I will be able to confide everything to you, as I have never been able to confide in anyone, and I hope you will be a great source of comfort and support. (Anne Frank's *The Diary of a Young Girl* on June 12, 1942)*

All of a sudden the entire fun and laughter gets changed when she comes to know they have to leave the house next morning as the army of Hitler has been able to win the Amsterdam. The Holocaust shadow of fear of being persecuted and the fear of being caught anytime by the Nazis can be seen in the scene when father tells not to carry anything with them since they are going into hiding and he doesn't want anyone to know about it. The director has done full justice to the scene where in rains the family leaves for the secret hiding, the ambience of the entire shot captures the constant fear, tension, struggle, and panic of being caught and captured any time during their attempt to flee to a safe haven.

On reaching the secret annex which was behind the Otto Frank's company, the fear grasps them more. The director showcases death looms large on the family as when they reach the annex in the early morning. The annex has its strict rules to be abided by as being silent during the working hours of the company. The plight of the family under intense fear for all those long hours has been presented in a very intense manner as when the elder sister Margot has serious cough but she covers her mouth tightly so that her voice remains inaudible. In one of the scenes when there is an air raid, Anne is so terrified that she runs to her parents to find solace. The repercussions of the raid can be captured in the fear and tension amongst the characters. The brutality of war and Holocaust is referred to in the scene when a yet another family comes; Mr. Van Dann, Mrs Van Dann and their son Peter to stay with Franks in the secret annex. The tension and fear all of a sudden gets heightened on the dinner table when Mrs Van Dann abruptly mentions the rounding up of about 700 Jews and the disappearance of their neighbor last night. The silence of anxiety and imminent danger ensues.

The traumatic experiences of the Holocaust comes vivid when Mr. Dussels shares with the families on the very day of his arrival to live with them, the way 6000 Jews are subjected to ethnic cleansing and inhuman treatment by their mass sterilization and sending them to lunatic asylums. The impact of the scene is so huge that it brings chills down the spine. In the hour of distress, tribulations and sufferings both mental and discomfort caused by being in constant fear Miep Gies was the only

source of relief and comfort for the family members. Moreover she was somewhat the only connection with the outside world. In a scene where she comes to dinner with her husband to the annex she brings a bad news which she only confides with Frank that the Van Daan's residence has been ransacked and their entire property has been confiscated. The ordeals of the family are not confined to these events, there is yet another scene when Otto is flabbergasted to know that the building has been sold to someone but after that a relief comes when he says to get the lease finalized it will take months and by that time the war will be over. From the various events of the films we come across a fact that to live in constant threat was more of misery and a source of constant stress and anxiety for the families.

Each scene lays a foundation for the next scene as one day Miep comes with the news that their benefactor vegetable vendor has gone missing. The problem of food shortage, bathing, money, clothes aggravates the situation for the families to live on have been authentically shot and presented by the director. To add to the woes of their everyday struggle one day Peter forgets to unlock the front doors which makes the employees to break in the company. As the scenes move ahead the emotions, troubles and unpleasant events start taking place. In the month of May 1944 it is found that the office has been burgled by the intruders. The next morning Kugler comes with a news that a lot of valuables and expensive things have been stolen.

In one of the scenes towards the end of the movie Anne says, "When parents came back from shopping they would find their children missing and when kids came from school they would find their parents missing." These lines actually portrayed the appalling conditions of life outside annex and the painful experiences of the people who were the victims of this genocide.

And finally on August 4, 1944 all of a sudden their all fears, anxieties come true when their secret annex is raided by the police. The horror of holocaust which didn't spare one million of Jews in those times is written on every character face. The director has captured every character in a frame with their future concentration camp and their date of death. The last scene leaves audience with imagination of their inhuman treatment which audiences are already made aware through various accounts of people in the annex and the movie ends with Miep's discovery of Anne's diary scattered across the floor and she takes them into her custody.

The Diary of Anne Frank (2009) and Desire to Live

I have plenty of dreams, but the reality is that we will have to stay here until the war is over: (Anne Frank's The Diary of a Young Girl)

The movie has beautifully captured the essence of Anne Frank and director Joe Jones has been victorious in portraying the heroine of the text in the same light as she was in person. The inner recesses of a young mind have been beautifully translated on screen. The little and innocent desires of an individual who wants to experience life and hope to see the world once again in normalcy and seeing at the same times all her dreams come true have been showcased minutely. In the very opening scene we get to watch the buoyant spirit of Anne which has been splendidly portrayed by Ellie Kendrick in the BBC television adaptation of *The Diary of Anne Frank*.

The indomitable spirit of a young teenager against the face of adversity can be traced when in the movie she quickly compromises with the place she is hiding in with a smile on her face as her dreams are bigger than the trauma and challenging situation she and her family has been thrown into

by destiny. She reflects upon the situation by saying that how privileged her family is to get a place to hide. In the movie she gets amazed at the other people that how uncomfortable they feel to be in that place however she feels: *“there is probably not a more comfortable hiding place in all of Amsterdam.”* (Anne Frank's *The Diary of a Young Girl* July 11, 1942)

The director must be applauded for the fact that the only point of reference for him was just a diary by Anne Frank but still he was able to translate the spirit of Anne Frank in his piece of creation. He has been able to dramatize the character of Anne in the true spirit of her diary. In spite of her iconic stature the director is able to bring forth her frankness, youth, sagaciousness, earnestness and her zeal to live her life on her own terms. She comes across as an independent, fiery spirit who refuses to bend down at the face of danger or threat. She records all the episodes of her life very normally which by any means nobody else would have dared to even write under given circumstances. She shares her life without any hitch. Through her frankness and love for life she immediately forges connection with the audience and take them all to the odyssey of her dreams and aspirations. She gives immense importance to her dreams, needs, and ideas she only compromises with the physical state of being under which she lives but never compromises her dreams of future like the world of compromise of adults.

Just like any teenager she says on the screen I wanted to be a movie star first but now I want to become a writer as she comes to terms with the fact that her innate passion lies in writing as she can unburden her sorrows through it. To facilitate the thoughts of Anne Frank many scenes are devoted to her writings on a specific table.

I can shake off everything if I write, my sorrows disappear, my courage is reborn. ...I hope so very much, for I can recapture everything when I write, my thoughts, my ideals and my fantasies...So I go on again with fresh courage, I think I shall succeed, because I want to write! (Anne Frank *The Diary of a Young Girl*, on April 5, 1944)

From the following lines from the movie when she ponders about life, dreams and hopes in her hearts, the transition of a 13 year old to 15 year old trajectory could be traced evidently in the movie. The lines which were the replica of what she wrote in her diary foreshadows how exceptional she is in her writing and how earnestly she wants her diary to get it. The BBC television adaptation has beautifully dramatized the scene where she writes her final entries. The lines were:

It's difficult in times like these: ideals, dreams, and, cherished hopes rise within us, only to be crushed by grim reality. It's a wonder I haven't abandoned all my ideals, they seem so absurd and impractical. Yet I cling to them because I still believe, in spite of everything, that people are truly good at heart. (Anne Frank *The Diary of a Young Girl*, on April 15, 1944)

In this very scene the very dreams of the Anne frank are culminated in the movie as when she stops writing all of a sudden police break into their apartment to take her away from the life and desire to live with her dreams that she had cherished in her heart after the war. But the time had some other plans for her. The climax scene is piercingly tragic to watch when Anne starts crying and starts holding her family members and the other people as she knew what future had to offer her against her hopes, dreams and whims.

CONCLUSION

The BBC Television adaptation of *The Diary of Anne Frank* has been much successful in dramatizing the iconic diary with great authenticity and deep insight. The director of the adaptation Joe Jones has made Anne Frank and rest of the characters alive on the screen with his meticulous employment of camera shots, dialogues, costumes, sets, and movement of shadow and light. The sequence of the diary and the adaptation is very much in sync. The director has not intervened with the flow of diary and has faithfully exhibited the inner conflicts of the characters, their everyday struggle with all the emotions what one could have faced and went through then. The adaptation has been victorious in imparting the message and true record of the historical events to the audience. It actually brings out the horrors, cruelty, systematic humiliation, displacement, starvation, torture, loss and death people were subjected to during World War II. The trials and tribulations of the people living under the regime of Hitler and the inhuman treatment of the Jews in the hands of the Nazis although not explicitly but the words were enough to bring those unbearable scenes alive in the imagination of the audience.

The BBC television adaptation 2009 has triumphantly captured the true spirit of Anne frank dreams aspirations and desires. The earnest desire to live and to be a famous writer leaves audience in awe of the iconic figure. Anne frank inner reflections and her zeal to be an independent person reverberates across the scenes and makes her a cult figure of the story. The drama has translated the essence of the diary and the technique of a voiceover of Anne Frank when she thinks about her life in general and about people makes it more charismatic in the eyes of the spectators. The director has one more time immortalized the most celebrated and tragic figure of all centuries through his impeccable delineation of the character both internally and on the outside.

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IMPACT OF IoT AND UBIQUITOUS COMPUTING ON SOCIAL INTERACTIONS

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ABSTRACT

Internet of Things (IoT) and ubiquitous computing are revolutionizing the way we live and interact with each other. With the increasing number of smart devices and technologies, we are more connected than ever before. However, this technology is also changing the way we communicate and interact with one another. This paper explores the impact of IoT and ubiquitous computing on social interactions. We examine the positive and negative aspects of these technologies and their impact on various social interactions such as communication, privacy, and social skills. The findings suggest that while IoT and ubiquitous computing have numerous benefits, they can also have a negative impact on social interactions. The paper concludes with recommendations for individuals and society to mitigate the negative effects of these technologies on social interactions.

Key Words: IoT, ubiquitous computing, social interactions, social skills, communication, privacy, policy, virtual reality, well-being

INTRODUCTION

The Internet of Things (IoT) is a network of connected devices that can communicate and exchange data with each other. This network includes everything from smartphones and wearables to smart homes, cars, and cities. The IoT has transformed the way we interact with technology and the world around us. It has enabled us to connect with people and devices in ways that were once impossible, making our lives more convenient, efficient, and productive.



Figure: IoT and Ubiquitous Computing

The Internet of Things (IoT) and ubiquitous computing are transforming the way we live and interact with each other. The increasing number of smart devices, from smartphones to smart homes and cities, has enabled us to connect with the world around us like never before. However, this technology is also changing the way we communicate and interact with one another.

The impact of IoT on social interaction is a complex issue. On the one hand, IoT has brought people closer together by enabling them to connect in real-time, regardless of their location. On the other hand, it has also created new social norms and communication patterns that may have unintended consequences. This research paper examines the impact of IoT on social interaction and the role it plays in shaping the future of our social lives.

The purpose of this paper is to explore the impact of IoT and ubiquitous computing on social interactions. We will examine the positive and negative aspects of these technologies and their impact on various social interactions such as communication, privacy, and social skills. We will also discuss how individuals and society can mitigate the negative effects of these technologies on social interactions.

IMPACT OF IOT AND UBIQUITOUS COMPUTING ON SOCIAL INTERACTIONS

Positive Impact of IoT on Social Interaction

The IoT has had a positive impact on social interaction by creating new opportunities for people to connect and communicate. With the rise of social media and messaging apps, people can now stay in touch with their friends and family members, regardless of their location. This has made it easier for people to maintain relationships and share information, photos, and videos with each other. Additionally, IoT has facilitated the development of new social networks and communities, bringing people with similar interests together. We can now stay in touch with our friends and family, no matter where we are in the world. Moreover, the availability of social media platforms has made it easy for people to connect with each other, share information, and build communities.

IoT has also made it easier for people to collaborate and work together. With the rise of remote work and telecommuting, IoT-enabled devices have enabled people to work from anywhere, at any time. IoT and ubiquitous computing have had a significant impact on communication. With the increasing number of smart devices, we are more connected than ever before. These devices allow us to communicate with anyone, anywhere, at any time. This has increased productivity and made it easier for people to balance work and personal

Negative Impact of Iot on Social Interaction

Communication: Despite the positive impact of IoT on social interaction, there are also some negative effects. IoT has created new communication patterns that may be detrimental to social interaction. For instance, people may rely on messaging apps and social media for communication, rather than face-to-face interaction. This may result in a lack of emotional connection and understanding between people. Additionally, IoT has created new social norms that may have unintended consequences. For instance, people may feel pressure to be constantly connected and responsive, leading to a decrease in personal time and privacy. IoT has also facilitated the development of new addictive behaviours, such as social media addiction and smartphone addiction. These behaviours may lead to a decrease in overall well-being and social interaction.

This increased connectivity has also led to a reduction in face-to-face communication. People are now more likely to communicate through text messages and social media rather than in-person conversations. This has resulted in a decline in social skills and the ability to read nonverbal cues. Moreover, the abundance of information available through social media has made it difficult to

distinguish between reliable and unreliable sources. This has led to the spread of misinformation and fake news, which can have serious consequences.

Privacy: IoT and ubiquitous computing have also raised concerns about privacy. These devices collect vast amounts of data about us, including our location, activity, and personal information. This information can be used to track our movements, predict our behaviour, and even influence our decisions. Moreover, the security of these devices is often inadequate, leaving us vulnerable to hacking and cyber-attacks.

Social Skills: IoT and ubiquitous computing have had an impact on social skills. With the increasing use of social media and other digital communication tools, people are becoming less skilled at face-to-face communication. They are also less able to read nonverbal cues, which can make it difficult to build and maintain relationships. Moreover, the abundance of information available through social media has made it difficult for people to focus on one thing at a time. This can result in a decreased attention span and an inability to engage in deep, meaningful conversations.

Ethical Implications: The impact of IoT on social interaction raises ethical questions about the use of technology and its impact on society. For instance, the use of IoT for surveillance and monitoring may be considered an invasion of privacy. Additionally, the development of addictive behaviours and social norms may have unintended consequences, such as a decrease in well-being and social isolation.

Furthermore, there is also a concern about the potential impact of IoT on the workforce. As automation and IoT-enabled devices become more prevalent, there is a risk of job displacement and economic inequality. This could have a significant impact on social interaction and the overall well-being of society.

POTENTIAL SOLUTIONS AND RECOMMENDATIONS

To mitigate the negative effects of IoT and ubiquitous computing on social interactions, individuals and society can take several steps.

To address these challenges, there are several potential solutions. First, there needs to be a greater emphasis on digital literacy and education. This includes educating individuals about the benefits and risks of IoT-enabled devices, and how to use them safely and responsibly. Additionally, there needs to be greater transparency and accountability from companies that develop and use IoT-enabled devices. This includes being transparent about data collection practices and providing users with greater control over their data. There needs to be a greater focus on designing IoT-enabled devices with social interaction in mind. This includes designing devices that facilitate face-to-face interaction, rather than replacing it. For instance, IoT-enabled devices could be used to coordinate social activities and facilitate in-person meetings.

Individuals can limit their use of smart devices and social media platforms. They can set aside time to interact with others in person, participate in group activities, and engage in hobbies that do not involve technology.

Individuals can be more selective about the information they consume and share online. They should verify the sources of the information and be cautious about spreading misinformation.

Society can take steps to promote the responsible use of IoT and ubiquitous computing. This can be done by creating guidelines for the development and use of these technologies, including regulations on data collection and privacy protection.

Moreover, society can promote the development of social skills, especially in young people. This can be done through education and programs that promote social interaction and communication skills.

There needs to be a greater emphasis on developing ethical guidelines for the use of IoT-enabled devices. This includes guidelines for data collection, storage, and use, as well as guidelines for the development of addictive behaviours and social norms.

Finally, the development of technologies that encourage face-to-face communication and social interaction can also help mitigate the negative effects of IoT and ubiquitous computing on social interactions. For example, smart devices that encourage group activities and physical interaction can be developed to promote social skills and relationships.

FUTURE RESEARCH

IoT and ubiquitous computing have had a significant impact on social interactions. While they have numerous benefits, including increased connectivity and convenience, they can also have negative effects on social skills, privacy, and communication. It is important for individuals and society to take steps to mitigate these negative effects and promote responsible use of these technologies. By doing so, we can ensure that these technologies continue to improve our lives without compromising our social interactions and relationships.

Future research should continue to explore the impact of IoT and ubiquitous computing on social interactions. In particular, research should examine the long-term effects of these technologies on social skills, privacy, and communication. Moreover, research should explore the development of new technologies that promote social interaction and communication, such as virtual and augmented reality.

It is also important for policy makers and industry leaders to work together to develop guidelines for the development and use of these technologies. These guidelines should prioritize privacy and security and promote the responsible use of these technologies. Moreover, policies should focus on promoting social skills and communication in young people, as these skills are crucial for building and maintaining relationships.

Acknowledging the impact of IoT and ubiquitous computing on social interactions is critical for future technological advancements. It is essential to develop technologies that can improve our lives while also preserving our social interactions and relationships. Through careful research and policy, society can ensure that IoT and ubiquitous computing continue to benefit our lives without compromising our social connections.

Moreover, the development of new technologies and policies should prioritize the promotion of social skills and communication. As technology continues to play an increasingly important role in our lives, we must recognize that social skills and communication are essential for our well-being and happiness. By promoting the development of technologies that encourage social interaction and communication, we can ensure that technology enhances our social connections rather than undermines them.

CONCLUSION

In conclusion, IoT and ubiquitous computing have transformed the way we live and interact with each other. While these technologies have numerous benefits, they can also have negative effects on social interactions. It is important for individuals and society to take steps to mitigate these negative effects and promote responsible use of these technologies. By doing so, we can ensure that these technologies continue to improve our lives without compromising our social interactions and relationships.

It is also important to note that the impact of IoT on social interaction is not limited to individuals, but also has implications for society as a whole. As IoT-enabled devices become more prevalent, there is a risk of job displacement and economic inequality, which could have significant impacts on social interaction and the overall well-being of society. As such, it is crucial that policymakers and industry leaders work together to ensure that the benefits of IoT are shared equitably, and that the negative impacts are minimized.

The impact of IoT and ubiquitous computing on social interactions is a critical issue for our society. While these technologies have numerous benefits, they can also have negative effects on social skills, privacy, and communication. To mitigate these negative effects, we must prioritize the development of technologies and policies that promote responsible use of these technologies and the development of social skills and communication. By doing so, we can ensure that technology continues to enhance our lives and relationships.

As technology continues to advance, it is likely that IoT-enabled devices will become even more integrated into our daily lives. As such, it is important that we continue to monitor the impact of IoT on social interaction and work to develop solutions that promote the benefits of IoT while mitigating the risks. This will require ongoing collaboration between researchers, policymakers, industry leaders, and the general public.

Finally, it is worth noting that the impact of IoT on social interaction is not solely negative or positive. While there are certainly challenges associated with the use of IoT-enabled devices, there are also numerous benefits, including greater convenience, improved productivity, and enhanced social connection. As such, it is important to approach the use of IoT-enabled devices with a nuanced and balanced perspective, considering both the benefits and risks.

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ENVIRONMENTAL RACISM AND JUSTICE: A STUDY OF NK JEMISIN'S *THE FIFTH SEASON*

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ABSTRACT

Environmental Racism started with white supremacy culture that felt entitled to the violently installed political economy of growth. This growth requires colonial expansion on other people's land where exploitation of native people and the earth takes place. Environmental Racism becomes visible when marginalized poor people are deprived of their basic human rights of clean and green surroundings and they are forced to live in a society that undermines their health. A trend of migrating for eco-social safety away from extraction sites is also observed but they are also running into border racist policies of the west and of their nation-state as well. Contemporary science fantasy fiction literature has also started taking this issue as a central theme. The research aims to demonstrate how environmental racism and justice are depicted in literature, for which I have chosen science fantasy fiction, particularly *The Fifth Season* by NK Jemisin, book one of *The Broken Earth Trilogy*.

Keywords: Environmental Racism, Environmental Justice, Ecology, Science Fantasy

In the fantastical world, realist rules do alter themselves regarding time, body, ability, and others. Nalo Hopkinson is of the view that fantasy fiction can disorient anything: politics, culture, race, sex, sexuality, gender, and power. It allows one to think outside the box. It is the "particular hallmark" of fantasy fiction. Contemporary Science Fantasy Fiction must be developed to analyse subordinated groups' social position with real effects of race, class, and sexuality and fantasy fiction have the potential for giving answers to these questions.

Global South contribute least to Environment degradation but they are more exposed to all-natural calamities, global warming and the damage caused by Environment degradation. Rich countries often adopt the strategy of exporting trash from their nations to poor nations, proving their NIMBY mentality. This is the new form of imperialism to keep the Global South destitute for the West's benefit. Environmental Justice Movement was actually a reaction to all these discriminatory environmental practices like toxic dumping, chemical disposal, groundwater contamination and faulty waste practices and how it affects people of colour, and low-income workers. The environmental activism led by people of colour gave voice to the marginalized people and popularized the term "Environmental Racism". Women activists like Joan Sharp, Lois Gibbs, Greta Thunberg, Wangari Matthai, Vandana Shiva, Medha Patekar and Marilyn Waring played significant roles in it.

Recent trends in the transformation towards a sustainable society, as a response to the number of persistent problems, confronted by contemporary modern societies are generally technical and not considered under the ambit of social. Even mainstream practitioners do not acknowledge environmental justice and environmental racism in their sustainability works. The

rights of the socially and economically marginalised are not recognised. In addition to it, the rights of the earth are ignored.

However, contemporary writings, especially fantasy fiction and science fiction have started taking up the issues of ecological crisis. The fifth season also explored the issues related to ecology and issues related to the rights of the earth through a lens of racial injustice and ecological injustice. The novel poses multiple questions. The prime question a reader is thrown is how should we live in a climate-changed world. How humans should think about Earth itself? The paper tends to analyse how Earth could be made unbroken again through integrity, humility and renewal. In 2015, a group of scientists, capitalists and environmentalists at the Oakland-based Breakthrough Institute released what they called the Eco-Modernist Manifesto. Transition thinkers often don't ask what sort of world they are hoping to make, beyond feeding large, growing populations, or providing abundant energy without depleting resources and polluting ecosystems. The ecological modernization movement exemplifies this kind of thinking. The scientists, capitalists and the environmentalist present at the declared in the Eco-Modernist Manifesto declared:

“A good Anthropocene demands that humans use their growing social, economic, and technological powers to make life better for people, stabilize the climate, and protect the natural world”

The Breakthrough Institute realised that by intensifying many 'human activities — particularly farming, energy extraction, forestry, and settlement — so that they use less land and interfere less with the natural world is the key to decoupling human development from environmental impacts'. Critically, ecological science fiction can also enable readers to begin questioning key assumptions, values, and choices inherent in the organization of a society, whether existing or imaginary.

The Fifth Season, book one of The Broken Earth trilogy by NK Jemisin makes the reader contemplates what happens when a planet is threatened by environmental catastrophe and a free citizen develops special powers to resist because the planet has excessive seismic activity. This is exactly what we are facing in our present world as Jemisin puts it "a year without a summer". People suddenly try to learn tactics for their survival, they start believing that they are unable to grow food, and they don't see the sun. In a nutshell, people in this fantasy fiction started living under extreme structural disaster. “Winter, Spring, Summer, Fall; Death is the fifth and master of all.”

Jemisin decided to base this story on "stonelore". The stonelore technique allows the reader how people behave with one another in such circumstances.

Certain principles of environmental justice assure the sacredness of mother earth and tend to show the inclusivity of all species, showing all species in an interconnected web of life. This demands ecological unity. However, the book also posits the nurturing nature, but not 'mother earth' but rather 'father earth'. It is a new perspective showing the demonic features of nature. Jemisin admits that she likes to 'mess' with people's expectations about social and political relationships when it comes to politics of environmental justice and environmental racism.

Environmental justice calls for the protection of the universe from all sorts of extraction, nuclear testing and contamination and other maligned activities. One such example can be taken of covid19, when the particulate matter present in the air was increasing the risk of lives, the most vulnerable were the subordinated, poor and marginalized people who were at risk of life as they were denied access to health care facilities.

Intersectionality plays a very important role in defining the interconnection between gender, race, sexuality, and the environment in which we live. The term intersectionality was coined by Kimberle Crenshaw to trickle down the approach to social justice who recognize the actual problem to target groups, within their target groups how marginalized fall from the cracks, for instance, a black woman, who is black as well as woman— a double discrimination. She brought to light that many social justice problems like sexism, racism, and ableism ate overlapping creating multiple levels of social justice because she believes a problem not named, can't be solved.

The novel *The Fifth Season* is set in a time a few thousand years in future which takes place on a planet similar to earth. The planet has a single supercontinent called the 'Stillness'. The planet faces catastrophic climate change which the inhabitants recognise as the Fifth Season. In the prologue section of the novel, it is revealed that the existing state of Stillness is sad. The society of Stillness is divided into many categories as per their powers and dominance over others. Orogenes are the most powerful among them and can control energy especially temperature. In the beginning section, we come to know that an orogene laments the oppression of his race. He then uses his enormous power to fracture the entire continent across its length, threatening to cause the worst Fifth Season in recorded history. The story follows three female orogenes: Essun, Damaya, and Syenite across the Stillness from different periods. The other communities living in the Stillness are Geomests, Stone eaters, Guardians, Equatorials, and Midlatters. People are also divided into subcastes such as 'innovators', 'bredders', 'strongbacks', 'leaderships', and 'stroneback'.

The book *Fifth Season* opens with a devastating event, whence the earth broke and so the narrative into three: Damaya, Seyenite and Essun. It is later revealed that all three are the same woman at different point of time. The novel's turning point comes when the reader finds that Alabaster's return with the fifth season is actually an effort to provide justice to the unjust world.

In the opening of the novel a powerful orogene, wailing the sad state of her race and the oppression caused to them is seen. Such racial oppression is inspired from realistic world. Flint water tank crisis is one such example among the myriad others. Flint water tank crisis started in 2014 is a textbook case of environmental racism where the groundwater was contaminated with high levels of lead and coagulation of specific types of diseases causing bacteria. A hundred thousand residents were exposed to certain ailments resulting reduction in intellectual functioning and IQ (mental disability), and an increased chance of Alzheimer's disease. It happened all because the state wanted to save a buck neglecting the rights of poor people. Dr Robert Bullard, a leading environmental justice advocate noted the race-based oppression in it. He says,

"Racism trumps class even middle-income African American are more likely to live in more polluted neighbourhoods."

To conclude, it can be said that *The Fifth Season* pictures the cataclysmic world and makes the reader think about what it would be like to live in such a world, especially where there is no centralised governance. Jemisin herself described 'Stillness' as a society shaped by its environment and shaped by the disastrous events that happened in past. In an interview, Jemisin says, "I think the distinction that matters is that the Stillness is not post-apocalyptic. This isn't what happens after normal goes away; the Seasons are their normal. So basically it's a society of preppers whose paranoia and obsessiveness is actually justified" (Cunningham, 2017). The Broken Earth series demonstrates why we should desperately want to avoid transgressing the threshold at which vicious climate synergies begin.

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ROLE OF SELF-HELP GROUPS IN RURAL DEVELOPMENT OF HARYANA

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ABSTRACT

Haryana is a state with nearly 65% rural population residing in around 7300 villages. It is mainly an agrarian economy, with nearly 12% population living below poverty line. Poverty eradication has been one of the main objectives of planning process and rural development programs. Self Help groups have become one of the important tools in eradicating poverty. This paper attempts to understand the role of SHGs in the development of rural Haryana.

Keywords: Self Help Groups, women empowerment, Haryana.

INTRODUCTION

Self Help groups are informal associations of women in the age group of 18-20 years, who come together to earn a livelihood for the common good of the group. It is a movement targeted at women, where women are active participants and decision makers. Since last four decades SHG movement has moved from making pickles and spices to making LEDs, processing gourmet food items, running printing press, making handmade jewellery and so on.

HISTORY OF SHGs

The origin of SHGs can be traced back to formation of Self Employed women's Association (SEWA) in 1970 by Ela Bhatt, who organized poor and self employed women workers such as weavers, potters, etc. with the goal of increasing their income. In 1992 NABARD formed SHG bank linkage project which gradually became world's largest microfinance project. In 1993, NABARD along with RBI permitted SHGs to open saving bank accounts in all banks. In 1999, GOI introduced Swarnajayanti Gram Swarozgar Yojna (SGSY) to promote rural self employment through Self Help groups. In 2011 SGSY was converted to National Rural Livelihood mission and became a national movement.

IMPORTANCE OF SHGs

Self Help groups have given financial independence to women and have helped in enhancing their socio-economic status. Many women have become entrepreneurs, community leaders and heads in local bodies. It has helped in poverty alleviation through microfinance. After 1993 when RBI permitted SHGs to open saving bank's accounts, it has helped in promoting small savings in rural areas. SHGs have also helped in tackling social problems like drug addiction, alcoholism and gambling.

REVIEW OF LITERATURE

Kumar, (2004) in his study of SHGs in Haryana found that 89% members are women, who were literate and young. The study found that SHG movement had resulted in women empowerment and freedom from clutches of money lenders, access to banking facilities and increased self-confidence.

Panwar and Kumar (2012), in a study of SHGs in Karnal district of Haryana found that SHG movement had empowered women at three levels- economic empowerment (they become financially independent), social empowerment (they become role models for other women) and political empowerment (they are becoming Panchayat members and Panchayat presidents).

Singh & Mittal (2015), conducted a study in Mewat district of Haryana and found that there was a remarkable change in socio-economic conditions of members of SHGs. They also found that provision of microfinance through SHGs had significant impact on income level of participants and in generating employment too.

Dharamvir, in a study of four districts of Haryana (Mahendergarh, Rewari, Bhiwani, Mewat) found that there was increase in family income of members after joining Self Help Groups, there is increased awareness among members about their rights, and he also found that government agencies were playing a major role in supporting SHGs as compared to NGOs.

SHGs IN HARYANA

There are 53,573 SHGs in Haryana having 5,58,152 members (Ministry of Rural Development). Figure 1 shows the number of SHGs promoted in Haryana from year 2015 to 2022.

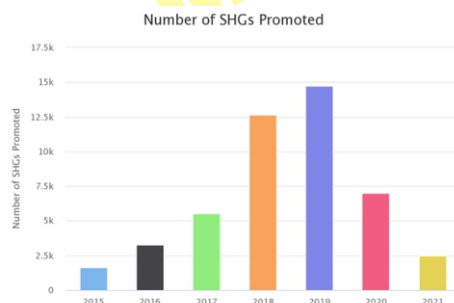


Figure 1: Number of SHGs promoted under NRLM in Haryana from 2015 to 2022

In Haryana Self Help Groups have been promoted through different agencies and departments.

1. **The Women and Child Department** has promoted SHGs under the Program for Advancement of Gender Equity (PAGE) and Swayamsiddha. Women's Awareness and Management Academy (WAMA) has supported the Swashakti project.
2. **Forest department** promotes Self Help Groups under Haryana Community Forest Project (HCFP). So far 1990 SHGs have been constituted covering 800 villages. These SHGs are involved in activities like afforestation, vermicomposting, organic farming etc.

3. **Banks** are promoting SHGs under NABARD-SHG Bank linkage program. District rural development agency promotes SHGs through National rural Livelihood mission.

4. **Deendayal Antyodaya Yojana - National Livelihoods Mission (NRLM):** It was launched by the Ministry of Rural Development (MoRD) Government of India in June 2011 as a restructured version of Swarna Jayanti Gram Swarozgar Yojna (SGSY). In November 2015, the program was renamed Deendayal Antayodaya Yojana (DAY-NRLM). The DAY-NRLM programme is being implemented in all the States and Union Territories, except Delhi and Chandigarh. DAY-NRLM aims to cover at least one woman member from each rural poor household (about 9-10 crore) under the fold of Self Help Groups (SHGs).

Under the DAY-NRLM interest, subvention is already being provided on loans taken by women Self Help Groups from Banks. In 250 backward districts, referred to as Category-I districts, all women SHGs are eligible to get bank loans up to Rs. 3.00 lakh at an interest rate of 7% per annum. An additional Interest Subvention of 3% per annum is provided to women SHGs maintaining prompt repayment and reducing the effective rate of interest to 4%.

In the remaining districts of the country referred to as Category-II districts, women SHGs under DAY-NRLM availing loans up to Rs. 3.00 lakh from Banks, Interest Subvention is given to the extent of the difference between the Bank's lending rate and 7% subject to the maximum ceiling of 5.50% per annum. DAY-NRLM has a provision for providing a Revolving Fund (RF) at the rate of Rs. 10,000-15,000 per SHG and a Community Investment Support Fund (CISF) to the extent of Rs. 2,50,000 per SHG. The Government is taking regular steps to strengthen the SHGs by promoting SHG federations such as Village Organisations (VOs) and Cluster Level Federations (CLFs) which provide handholding support. Regular training programmes have been conducted for the SHG members on SHG management, financial literacy, livelihoods-related technologies etc.

Haryana state has implemented NRLM through an autonomous society. The Haryana State Rural Livelihoods Mission (HSRLM) was established as a society on 24th May, 2011. HSRLM is acting as the coordinating organization for implementation of NRLM. Key activities of HSRLM include:

- **Social mobilization and Institution Building:** the objective is to built strong and sustainable institutions at community level. SHZs at the village level with exclusive women membership are promoted which act as the primary building block of NRLM. With support of Community resource persons these aggregates graduate into higher level institutions like village organizations, cluster and block level federations.
- **Training and Capacity Building:** this is to ensure that they are provided with required skills to manage their institutions. Focus is given to develop and engage community professionals and community resource persons.
- **Financial Inclusion:** RBI defines financial inclusion as providing financial access to the most vulnerable groups of the society. Financial inclusion under NRLM includes provision of basic banking services, fund support to eligible SHGs, preparation of micro credit/investment plans, SHGs credit linkage with banks, provision of interest subvention.

- Skill Development and Placement: The ministry of rural development, GOI has sanctioned 11 projects in Haryana which include construction, technicians, hospitality services, accounts and back office executives, office automation etc.

WORKING OF SELF HELP GROUPS

SHGs are federated primarily at the village/Gram Panchayat level and subsequently clustered at the block level. The federations of SHGs at the gram panchayat level and block level are meant to provide voice and resources for the poor and to reduce their dependence on external agencies. While SHGs are proposed at neighbourhood level, subject to viability of number of households, the federations may beat the level of Gram Panchayat and Block level. The ideal size for primary federation maybe around 10-20 SHGs. Fig 2 shows structure of SHGs and Fig 3 shows number of households mobilized in Haryana.

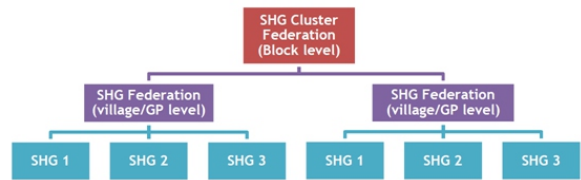
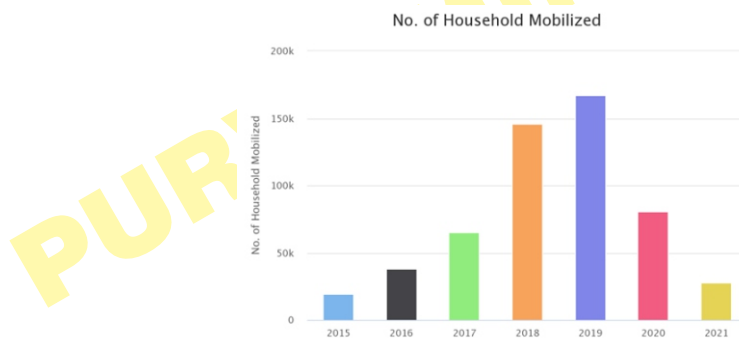


Fig 2 shows structure of SHGs



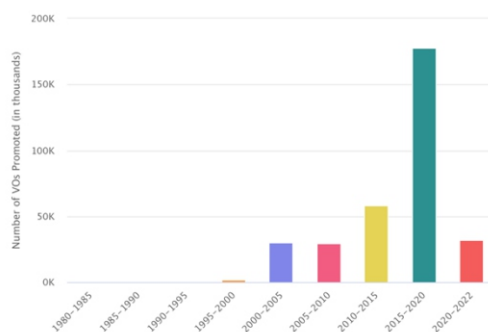
Source: Ministry of Rural development

Figure 3: No. of Households mobilised in Haryana under NRLM from 2015-2022

SHGs are formed at village level taking at least one woman from each household. SHGs consists of 10-20 households. These SHGs are federated at village/gram panchayat level and subsequently clustered at block level.

Village organization is a federation of SHGs in a habitation. When the number of SHGs in an area is more than 15, a separate VO is formed for effective management. The VO provides space for larger interventions that are important to increase income like common asset creation,

group farming on leased lands, accessing large amount of loans for bigger projects. Fig 4 shows number of VOs established in Haryana from 2015 to 2022.



Source: Ministry of Rural Development

Figure 4: No. of VOs promoted under NRLM in Haryana from 2015 -2022

Various schemes for skills training of SHG women are:

1. Rural self employment training scheme
2. Deendyalupadhaya- gramin Kaushal yojna (DDY-GKY)
3. Mission one Panchayat one business correspondent (one GP one BC)

Schemes for providing more work to women working in SHGs

1. Deendyal Antodyayojna national rural Livelihoods' mission (DAY_NRLM)
2. Startup village entrepreneurship Program
3. Mahila Kisan Shaktikaran Pariyojna
4. Ajeevikagramin Expressyojna

CASE STUDIES FROM HARYANA

1. **KUSH SHG:** Dairy Development by 12 members of KUSH SHG in Nanhera Village, Panipat, Haryana: This SHG had taken credit from Sarv Haryana Grameen bank, which was extended in three instalments of 0.50 lakhs, Rs. 4.80 lakhs and Rs. 10 lakhs. The project was guided by NDRI, Karnal. Cattle feed is being procured locally from block headquarter level. Presently the milk being produced is mostly sold to local milk collectors, the Dhudhias, some of the members also make and sell ghee which fetches them a good price.

Impact: This SHG is generating income of Rs. 10000-12000 for each group member. Each group member has two animals. Selling of ghee has generated additional income, and also generated employment to family members of group members.

2. **NAI ROSHNI SHG:** It is a Self Help group in Banchari village in Palwal district of Haryana. It was established in 2013, members manufacture terracotta products- designer

plates, lamps, flower pots etc. Members were adept potters and also took proper training to manufacture artisanal quality products. This SHG is supported by NABARD and promoted by Abhivayakti foundation. NABARD facilitated their bank linkage and with first bank credit of Rs 50,000 their production took off. They were sponsored by NABARD for marketing through Surajkund international craft fairs. Through regular participation they were able to build a niche for themselves and were able to generate national and international buyers. In 2018, NABARD has sanctioned them a rural mart in Palwal, and they are selling terracotta as well as jute products. The monthly turnover of the group is nearly 1 lakh and have both domestic and foreign clients.

3. **SHGs IN HATHIN** (Palwal, Haryana): This region shows low level of social development. Sanitation, poverty, low women empowerment were the main issues until 2014, when Sankul foundation in collaboration with SPYM established around 240 SHGs in this region. These SHGs comprise around 2000 women, who with the help of micro credit available have started their own small businesses like grocery shops, dairy business, Agarbatti making unit, Sanitary napkin making unit etc. SHGs, village organizations and block federations in collaboration with local government, public service providers and private sector facilitate social and economic services to rural poor. Sankul Foundation makes available micro credit which is community owned and community run. Chetna Mahila Block Foundation provides micro credit to needy women.
4. **ARPANA supported SELF HELP GROUPS**: There are different Self Help Groups in Karnal district of Haryana like Anmol Mahila Dugdh Samiti (AMDS) which is a milk processing unit working in collaboration with National Dairy and Research Institute, Karnal and supported by ARPANA, an NGO. There are many ARPANA embroidery shops located in Delhi, Karnal and Madhuban, where around 2500 women from various SHGs sell their products.

PROBLEMS OF SHGs

There are many problems at grass root level being faced by Self Help Groups like lack of family support and limited options (Panwar and Kumar, 2012)

- Many Self Help Groups are dependent on their promoter agencies for survival. If these agencies stop supporting them then they are vulnerable to downfall.
- The members and facilitators do not possess professional training in organising SHGs.
- Most SHGs are not making use of new technological innovations and skills because there is lack of awareness about new technologies and they do not have the necessary skills to make use of them.
- Most of the SHGs are not registered. They are run based on the trust between the members. The savings made by the SHG members may not be safe, which results in conflicts among the members.

CONCLUSION

The Self Help Group movement meets the social dimensions of sustainable development.

It has a tri-fold impact in terms of poverty reduction, women empowerment and community development. They are creating a silent revolution in terms of increasing financial, social and political status of women. The diversity of works ranges from dairy, embroidery, stitching, pottery, weaving, grocery shops etc. The microfinance available to members of SHGs have saved them from the clutches of moneylenders and various middlemen. They are easily able to repay the loans. SHGs have proved to be a very successful model of rural development. Although there are some bottlenecks but active support of Government agencies and NGOs is making this silent revolution spread its feet throughout the state.

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TOOLS FOR DIGITAL RESEARCH MANAGEMENT: AN OPEN ACCESS STRATEGY FOR THE COMMUNITY OF SCIENTIFIC RESEARCHERS

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ABSTRACT

The lifecycle of developing, publishing, and preserving scientific papers has seen several innovations thanks to digital publishing of scientific articles. Digital research management tools play a crucial part in the generation of scientific knowledge communication, and new forms of publishing, such as peer reviews, online citation indexes, and social media platforms, will help to increase an individual's research output. Up until now, commercial academic publishers have not only successfully defended but even increased their market share. This paper primarily focuses on digital research management systems used to maintain the research community and effectively improve research productivity.

Keywords: Open access tools, research management, digital research, open access software.

INTRODUCTION

In the age of the Internet, libraries and information centres have evolved into virtual knowledge management hubs that offer a variety of pertinent open-source tools to meet the needs of the academic research community and help them stay current. As a result, each individual research footprint is extremely significant, and the citation of research articles will be beneficial to another researcher conducting additional research. Digital research management solutions facilitate the management of research article bookmarking, the discovery of literature, and the exploration of the millions of research articles that are currently available by the research community. Your reading experience will be improved by article visualisation tools, which make it easier for you to move between papers, while curators and search engines help researchers find articles of interest and maintain a current understanding of the research's information.

Open access resources are ones that may be accessed without many additional barriers, regardless of time or location, are available for free, and facilitate the rapid discovery of research literature.

ABOUT DIGITAL RESEARCH MANAGEMENT TOOLS

Virtual technologies are being used in every discipline of information, there has been a real explosion of digital tools to collect, analysis, preserve, share and granular information without any hurdles in research process, e-research has considerably moved beyond the use of particular instrument to capture data. 'Growing Knowledge' the growth of research is an exhibition held in London from 12 October 2010 to 16 July 2011 organised by British Library focus on innovative projects – chosen from wide range of disciplines – use new technologies in research to reveal new types of knowledge.

Digital Scholarship has seen plenty of changes in last two decades as technological innovations has transformed almost every aspect of how academic do research, publish, cooperate and teach, this especially true when focusing on side of research. The contribution and share of scientists in open virtual mode publishing process has increased significantly.

APPROACH FOR DIGITAL RESEARCH MANAGEMENT TOOLS

1. Planning and describing data related to the particular task before it get published
2. Archiving your data so, others can trace and understand it.
3. Preserving the data safely during the project
4. Depositing it in trusted and authenticated repository or archive at the end of the project.
5. Linking publications to the datasets that underpin them

OPEN ACCESS SCIENTIFIC DATABASE

Bio hunter: It assist you to find relevant articles for your innovative research and it is especially designed for biomedical sciences, here you can download full text articles from reputed journals at free of cost at your smart phone or desktop and it's also useful for data statistics on given population, it will suggest you journal based on your query.

Get CITED: It is powerful search tool for discovering scientific literature based on your need, it is one stop platform that offers everything related to your academic publications such as chapters, conference papers, reports and presentations. The 2 most outstanding features of this academic search engine consists of 'a descriptive database' and 'discussion forum' and also it supports the patron to search by bibliographies in an article.

Bio line International: It is most authenticated and trusted database of academic journals published in developing nations in Africa, Asia and South America on public health, food and nutritional security, medicine and biodiversity and founded in 1993 by Leslie Chan.

Directory of Open Access Journals (DOAJ): It is another open access directory of journals for scientific and scholarly resources with coverage of 8000 journals available on various scientific disciplines and it is maintained by Infrastructure services for open access and setup by Lund University in 2003 as discussion took in Nordic conference on scholarly communication in 2002. It has collection of open access peer-reviewed scientific journals available at free of cost.

PLOS ONE: It is open access scientific literature platform, launched in 2006 and the articles before publishing in this platform going through strict peer-reviewed process. This

academic database has the lot of meticulous process for publishing a journal and it has rich collection of scientific articles. As per 2016 it has published 22,054 articles.

. **Science and technology of Advance Materials:** It is peer-reviewed academic journal, launched in 2008. It provides free access to academic journals in major areas of science and technology, this academic directory provides easy and simple access to plenty of information related to scientific literature.

New Journal of Physics: It is scientific academic journal database with Physics as core subject and provides access various number of scientific research articles in full text at free of cost. This is founded in 1998, it is co-founded by Institute of Physics and Deutsch Physikaliache Gesellschaft.

Science Open: It is a freely accessible search and scientific resource discovery platform that puts research in context and founded in 2013 by Alexander Grossmann. Smart filters, topical collections and input from the academic community assist you to trace the most relevant articles in your field and beyond, it allows you to setup a personal profile based your ORCID and network to other scientists.

Un paywall: It is an open access database, which covers large scholarly articles from various publishers and it harvests open access content from 50,000 publishers and repositories, it's easy to discover and use to access large number of open access scholarly literature.

. **PubMed:** It is an open access database particularly related to biomedical scientific literature, launched in 1996 by national library of medicine, U.S at national institute of health and it provides access to MEDLILNE bibliography and abstracts on life sciences. In addition to this PubMed also provides references to print version of Index Medicus (1951) and it has own citation styles known as 'PMC Citations' and for uses the medical list of subject heading (MESH) for deriving the keyword to the its publications.

Research Gate: It is global professional network for scientists to portion, trace and discuss research, the ambition of it is to connect world of science and make research visible to all, founded in 2008 by Dr. Ijad Madisch and Dr.Soren Hofmayer. In this academic network you can share your research publications and access million of publication of others at free of cost and provides data about your articles has how many time by other researchers.

MyScienceWork: It serves to international scientific community and promotes easy access to research publications and open science, founded in 2010 by Virginie Simon, a biotech engineer and Tristan Davaille, financial engineer. It is descriptive database consist of greater than 90 million research publications and 12 million patents and will foster data sharing among science organisations

| Scientific open access databases | Url |
|---|---|
| Biohunter | https://www.biohunter.in |
| Getcited | http://www.getcited.org |
| Bio-online | http://bioline.org |
| DOAJ | http://www.doaj.org |
| PLOS | http://www.plosone.org |
| Science and technology of Advance Materials | http://iopscience.iop.org/1367-2630 |
| New Journal of Physics | https://iopscience.iop.org/1367-2630 |
| ScienceOpen | https://www.scienceopen.com |
| Unpaywall | http://unpaywall.org |
| Pubmed | https://pubmed.ncbi.nlm.nih.gov |
| ResearchGate | https://researchgate.net |
| MyScienceNetwork | https://www.mysciencework.com |

Open access scientific databases

OPEN ACCESS DATA VISUALISATION TOOLS

Wizdom : It is open source web and mobile based research management software, designed by University of Oxford and developed by colwiz.Ltd. It incorporates reference management, collaboration and networking tools, as well as productivity features like it allows patron to search, read and share research publications, archiving of publications can be done in customised folder of its library. The Wizdom import wizard can automatically publications to its library from other general reference libraries like Mendeley, Zotero and End Note and also other file supporting file formats like(PDF, BibText and RIS). It support browsers like Mozilla Firefox, Google Chrome and Safari and at last it enhance quality of research providing visualisation tool like various graphs and charts of various research done particular subject by institutions ,nations and individual.

eLife: It is an initiative from research funders to transform research communication through progress science publishing, technology and research culture. It provides a novel of looking content on the web.

PaperHive : It discussion forum of research papers embedded in regular workflow, here researchers can attach the questions, corrections, formulas and tables and further literature code or data directly to original research paper. It is licensed under CC-BY-4.0 thus allowing reuse while proper attribution of the author.

Pubreader : It is an alternative web presentation offers another, more user-friendly experience to read articles in PMC and BookShelf and it has designed especially for boosting reading

experience on tablet and other small screen devices. Its main aim is that discover scientific literature in most comfortable way.

Ref-N-Write : it is wonderful research instrument for researcher at primary phase and non-native English speakers, This MS Word add-in tools allow researchers to import articles in to word and while writing research paper, it assists you search related document similar like Google Search engine and it has 20,000 scientific/academic phrases and templates and it useful to check duplicate paragraph or self plagiarism after import document in this to avoid misconduct.

| Data visualisation tools | Url |
|--------------------------|---|
| Wizdom | https://www.wizdom.ai |
| eLifescience | https://elifesciences.org |
| Paperhive | https://paperhive.org |
| Pubreader | https://www.ncbi.nlm.nih.gov/pmc/about/pubreader |
| Ref-N-Write | https://www.ref-n-write.com/trial |

Data visualisation tools used to enhance quality of research

OPEN ACCESS BIBLIOGRAPHY MANAGER AND SOCIAL BOOKMARKING TOOLS

Bibsonomy: It is blue social bookmark and publication sharing system and an easy way to handle scientific publications and bookmarks and assist you to collaborate with your colleagues and explore new interesting material for your research.

CiteULike : It is free online web based bibliography manager and social bookmarking service, it allows you to post, view and organise scientific papers, many journal services having this option and at one click allow to you for saving references and it also allows to post links on variety of social networking sites like facebook, twitter etc., and it's useful to share reference lists publicly.

Zotero: It is an open-source citation management software to manage bibliographical data and related research literature. The attractive features consist of web browser integration, online syncing, generation of in-text citations, footnotes and bibliographies utilised with MS Word, Libreoffice writer and Google Docs. It has also launched the online bibliography tool ZoteroBib in May 2018, here patrons can generate bibliographies without installing or creating account in Zotero. It can import data from Google Scholar, Web of Science and Scopus to offer bibliography service.

JabRef : It is open source reference management software typically used for LaTeX and the name Jabref stands for Java, Alver, Batada, Reference and supports 15 citation formats and offers powerful search tools . It can import bibliographic the data from Arxiv, CiteseerX, Google scholar, Medline, IEEE Explore and Springer and many online scientific databases. Retrieval of scientific literature and citation information based on ISBN, DOI, PubMed and arXiv-ID. It can search, filter and detect duplicate citations.

Docear : It is an open source and free academic literature suite, helps to organizing, creating and discovering literature A one user-interface that allows you to organize your literature in descriptive manner. With Docear, you can sort documents into categories; you can sort annotations (comments, bookmarks, and highlighted text from PDFs) into categories; you can sort annotations within PDFs; and you can view numerous annotations of multiple documents, in multiple categories at one. It combines several tools in a single application (pdf management, reference management, mind mapping). This allows you to draft your own papers, assignments, thesis, etc. And suggest papers which are free, in full-text, instantly to download, and tailored to your information need.

Mendeley: It is open-source academic social network and reference management software allows researchers to collaborate online with others and automatic extraction metadata from PDF files and supports all operating systems and file formats.

BibTex : It is web based bibliography management program used for typesetting in conjunction with Latex software and organize your citations and build bibliography within article created with Latex. In this platform, bibliographies can be preserved in any general citation manager and output in this format for addition to your Bibtex reference file.

| Open-source citation tools | Url |
|----------------------------|---|
| Bibsonomy | https://www.bibsonomy.org |
| CiteULike | https://www.citeulike.org |
| Zotero | https://www.zotero.org |
| JabRef | https://www.jabref.org |
| Docear | https://www.docear.org |
| Mendeley | https://www.mendeley.com |

Open-source citation and social bookmarking sites

CONCLUSION

The scientific research academics can utilise these tools to effectively plan their studies, improve the calibre of their output, and boost the number of citations for their publications. These tools help scientists find, gather, analyse, assess, publish, and share data for research operations. They also help researchers get past obstacles in locating and gathering relevant scientific literature to a problem and avoid information gaps in the process of research so they can stay current in their fields of study.

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<https://boibalex.org/baifa/en/OAResource/Index>

PURVA MIMAANSA

THE ROLE OF ENTREPRENEURSHIP IN INDIA: POLICIES AND STRATEGIES FOR GROWTH

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ABSTRACT

Entrepreneurship is the process of income generating activities. The economy of our country depends upon the income sources of the people due to it creates not only the Job opportunities even they raise the standard of living of people of our country. Today, the growth of our country depends upon growth of entrepreneurship. Entrepreneurship development is possible in India only due to good Initiative have been taken by Government and easy of doing business programme. India has encourage the entrepreneurship through designing the good policies about to make in India. There are so many reasons behind to creating interest in promoting women entrepreneurship especially in a country like India. The present study is an effort towards analyzing the current status of women entrepreneurship in India. The study also identifies the factors that are acting as constraints in the way of women entrepreneurship in the country. The key objective of this research is to develop a model suitable for the sustainable growth of women entrepreneurship in the country.

Keywords: Women Entrepreneurship, Economic Development, Women empowerment, India's Growth

INTRODUCTION

It is a general belief in many cultures that the role of women is to build and maintain the homely affairs like work of cooking and caring children. The status of women in India has been changing due to industrialization and globalization. With the spread of education and awareness, women have shifted from home to higher level of profession. Entrepreneurship has been a male-dominated phenomenon from the very beginning, but time has changed the situation and brought women as today's most inspirational entrepreneurs. In almost all the developed countries in the world women gain the dominant position in the field of business. The role of Women entrepreneur in economic development is inevitable. Now-a-days women enter not only in selected professions but also in professions like trade, industry etc. Women are also willing to take up business and contribute to the Nation's growth.

In developing countries, the small savings of rural areas are contributing more in establishing the small and micro enterprises in India. In the point of rural artisanship, entrepreneurship has been given much importance as well as empowerment too. The women empowerment has been created through the important role of Governments and other non-governmental organizations. Women

entrepreneurship is inherent and also a natural process. Entrepreneurship is considered as one of the most important factors contributing to the economic development of the society. There are evidences to believe that countries which have proportionately higher percentage of entrepreneurs in their population have developed much faster as compared to countries, which have lesser percentage of them in the society.

In India, women constitute around 48 percent of the population but their participation in the economic activities is only 34 percent. As per the Human Development Report (2007), India ranks 96th on the gender related development index of 137 nations. The gender empowerment measures, which estimate the extent of women participation in the country's economic and political activities, rank India as 110th of the 166 nations. In the emerging complex social scenario, women have a great role to play.

Now women have taken up entrepreneurial role in order to create a meaning for themselves. The traditional roles of housewives are gradually changing into women entrepreneurs. Some of the factors responsible for these changes are better education, changing socio cultural values and need for supplementary income. When proper exposure, education and knowledge are imparted to them, Indian women will prove themselves to be highly potential productive force for the development of the nation. Concept of Women Entrepreneurs may be defined as the women or a group of women who initiate, organize and operate a business enterprise.

The Government of India has defined women entrepreneurs as —an enterprise owned and controlled by women having a minimum financial interest of 51 per cent of the capital and giving at least 51 per cent of the employment generated in the enterprise to women. Women entrepreneurs engaged in business due to push and pull factors which encourage women to have an independent occupation and stands on their own legs. A sense towards independent decision-making on their life and career is the motivational factor behind this urge. Under the influence of these factors the women entrepreneurs choose a profession as a challenge and as an urge to do something new.

REVIEW OF LITERATURE

Wadhwa & Mitchell (2010), present a detailed exploration of men & women entrepreneur's motivations, background and experiences. The study is based on the data collected from successful women entrepreneurs. Out of them 59% had founded two or more companies. The study identifies top five financial & psychological factors motivating women to become entrepreneurs.

Tambunan (2009), made a study on recent developments of women entrepreneurs in Asian developing countries. The study focused mainly on women entrepreneurs in small and medium enterprises based on data analysis and review of recent key literature. This study found that in Asian developing countries SMEs are gaining overwhelming importance; more than 95% of all firms in all sectors on average per country. The study also depicted the fact that representation of women entrepreneurs in this region is relatively low due to factors like low level of education, lack of capital and cultural or religious constraints.

Singh 2008, identifies the reasons & influencing factors behind entry of women in entrepreneurship. He explained the characteristics of their businesses in Indian context and also obstacles & challenges. He mentioned the obstacles in the growth of women entrepreneurship are

mainly lack of interaction with successful entrepreneurs, social un-acceptance as women entrepreneurs, family responsibility, gender discrimination, missing network, low priority given by bankers to provide loan to women entrepreneurs. He suggested the remedial measures like promoting micro enterprises, unlocking institutional frame work, projecting & pulling to grow & support the winners etc.

Lall & Sahai (2008), conduct a comparative assessment of multi-dimensional issues & challenges of women entrepreneurship, & family business. The study identified Psychographic variables like, degree of commitment, entrepreneurial challenges & future plan for expansion, based on demographic variables. Through stratified random sampling & convenience sampling the data have been collected from women entrepreneurs working in urban area of Lucknow. The study suggested that though, there has been considerable growth in number of women opting to work in family owned business but they still have lower status and face more operational challenges in running business.

These are desire to build the wealth, the wish to capitalize own business ideas they had, the appeal of startup culture, a long standing desire to own their own company and working with someone else did not appeal them. The challenges are more related with entrepreneurship rather than gender.

Greene et.al. (2003), evaluate the research & publication contribution in the area of women entrepreneurship. The study categorized various journal & resources of research on the basis of certain parameters concerned with women entrepreneurship like gender discrimination, personal attributes, financing challenges, business unit, context and feminist perspectives.

Rani (1996), found that the availability of leisure time motivated women entrepreneurs from the higher income classes. Contrary to the above, women entrepreneurs are forced to take entrepreneurship in the absence of any other means of contributing to family income. The study also found that, family support and encouragements are the highest facilitating factor which helped women to aspire entrepreneurship.

OBJECTIVES OF THE STUDY

1. To identify the reasons for women for involving themselves in entrepreneurial activities.
2. To determine the possible success factors for women in such entrepreneurial activities.
3. To discuss the development of women entrepreneurs through small and medium enterprises.

WOMEN ENTREPRENEURSHIP IN INDIA

Women are generally perceived as home makers with little to do with economy or commerce. In Modern India, more and more women are taking up entrepreneurial activity especially in medium and small scale enterprises. Even as women are receiving education, they face the prospect of unemployment. In this background, self employment is regarded as a cure to generate income. The Planning commission as well as the Indian government recognizes the need for women to be part of the mainstream of economic development. Women entrepreneurship is seen as an effective strategy to

solve the problems of rural and urban poverty.

Traditionally, women in India have been generally found in low productive sectors such as agriculture and household activities. Human Development Report 2004 ranks India 103 in Gender related Development Index (GDI). As per 2001 census; women constitute nearly half of India's population.

Out of this total, 72% were engaged in agriculture, 21.7% in other non agricultural pursuits with only 6.3% in household industries. Women entrepreneurs in India are handicapped in the matter of organizing and running businesses on account of their generally low levels of skills and for want of support system. The transition from homemaker to sophisticated business woman is not that easy. But the trend is changing. Women across India are showing an interest Role of Women Entrepreneurs in India 477 to be economically independent. Women are coming forth to the business arena with ideas to start small and medium enterprises. They are willing to be inspired by role models- the experience of other women in the business arena. The role of women entrepreneurs is especially relevant in the situation of large scale unemployment that the country faces.

The Entrepreneurship development for women is an important factor in economic development of India. Rural women can be encouraged to start cottage industries. Rural based micro enterprises have been encouraged by the government by various schemes-such as Integrated Rural Development Program (IRDP), Training of Rural Youth for Self Employment (TRYSEM), and Development of Women and Children in Rural Areas (DWCRA). The aim is to remove poverty through entrepreneurial programs.

TOP 10 WOMEN ENTREPRENEURS

Worldwide, businessmen, economists and politicians today assent that, 'Women owned businesses boost the economy'. There are various examples who set up the good entrepreneurship in India:

1. Madame C.J. Walker (1867–1919)
2. Gabrielle Bonheur 'Coco' Chanel (1883-1971)
3. Estée Lauder (1908-2004)
4. Mary Kay Ash (1918 - 2001)
5. Lillian Vernon (1929)
6. Martha Stewart (1941)
7. Anita Roddick (1943 - 2007)
8. Vera Wang (1949)
9. Oprah Winfrey (1954)
10. Debbi Fields (1956)

POLICIES AND SCHEMES FOR WOMEN ENTREPRENEURS IN INDIA

- a) In India, the Micro, Small & Medium Enterprises development organizations, various State

Small Industries Development Corporations, the Nationalized banks and even NGOs are conducting various programmes including Entrepreneurship Development Programmes (EDPs) to cater to the needs of potential women entrepreneurs, who may not have adequate educational background and skills. There are several other schemes of the government at central and state level, which provide assistance for setting up training cum-income generating activities for needy women to make them economically independent.

b) Small Industries Development Bank of India (SIDBI) has also been implementing special schemes for women entrepreneurs. In addition to the special schemes for women entrepreneurs, various government schemes for MSMEs also provide certain special incentives and concessions for women entrepreneurs. For instance, under Prime Minister's Rozgar Yojana (PMRY), preference is given to women beneficiaries.

c) The government has also made several relaxations for women to facilitate the participation of women beneficiaries in this scheme. Some of the special schemes for women entrepreneurs implemented by the government bodies and allied institutions are provided below. At present, the Government of India has over 27 schemes for women operated by different departments and ministries. Some of these are:

Integrated Rural Development Programme (IRDP)

Khadi And Village Industries Commission (KVIC)

Training of Rural Youth for Self-Employment (TRYSEM)

Prime Minister's Rozgar Yojana (PMRY)

Entrepreneurial Development programme (EDPs)

Management Development programme

Women's Development Corporations (WDCs)

Marketing of Non-Farm Products of Rural Women (MAHIMA) Assistance to Rural Women in Non-Farm Development (ARWIND)

Trade Related Entrepreneurship Assistance and Development (TREAD)

The efforts of government and its different agencies are ably supplemented by NGOs that are playing an equally important role in facilitating women empowerment. Despite concerted efforts of governments and NGOs there are certain gaps. Of course we have come a long way in empowering women yet the future journey is difficult and demanding.

SUGGESTIONS

On the basis of Overall study of women entrepreneurship in India, There are some suggestion are given for to solve the problems faced by them and for running their enterprise smoothly.

1. Proper technical education to the women and opening of women development cells. Improvement of identification mechanism of new enterprise.
2. Assistance in project formulation and follow up of training programmes.

3. Credit facilities, financial incentive and subsidies.
4. Adequate follow-up and support to the women enterprises.
5. Women Enterprises research and application from time to time have to be documented.

CONCLUSION

In brief, it can be said that today we are in a better position wherein women participation in the field of entrepreneurship is increasing at a considerable rate. Women sector occupies nearly 45% of the Indian population. At this stage, effective steps are needed to provide entrepreneurial awareness, orientation and skill development programs to women. The role of Women entrepreneur in economic development is also being recognized and steps are being taken to promote women entrepreneurship.

The principal factor in developing entrepreneurship among women is not in terms of infrastructure or financial assistance or identifying an enterprise but it is a question of clearing the ground for their movement into entrepreneurship. For ages together they have been confined to a secondary role and confined to the homes and you have to bring out so that they become self-reliant, self-respecting enterprising people. Though there are several factors contributing to the emergence of women as entrepreneurs, the sustained and coordinated effort from all dimensions would pave the way for the women moving into entrepreneurial activity thus contributing to the social and economic development of the members of the family and thereby gaining equality and equal importance for themselves.

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PURVA MIMAANSA

GLOBAL CHALLENGES TO HIGHER EDUCATION IN INDIA

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ABSTRACT

In this age of globalization, the overriding challenge is to develop an internationally competitive higher education system against a backdrop of low per capita income and a continuing legacy of centralized planning. There is an urgent need to reflect on the purpose of higher education, to develop an effective workable strategy of institution building and sustained growth and improvement of the education system. The challenge of the hour is to create a more productive teaching learning environment, enhancing quality and building research capacity, and working on financial affordability of plans for future growth and reforms. These challenges, if not addressed, will definitely undermine the nation's capacity to achieve rapid global integration. Therefore, sharing information on developments in our institutions, keeping abreast with the impact of new technologies, redefining the roles of those who design and fund activities, reworking the efforts of those who shape and staff these institutions, formulating new goals for the students and employers served by the institutions, and those who conduct research on their effectiveness. To assess the relevance of current models at different stages of development around the world, and to consider how these models might better incorporate and reflect changing assumptions about and vehicles for human capacity development is an uphill task that needs to be accomplished at a priority basis.

Keywords: Globalization, legacy, Integration, Technology.

It is a well known fact that human beings always strive for perfection and a higher and more meaningful existence. Education has always been considered as the most powerful medium to improve and ameliorate the fate of human race. As change is the only constant thing in all aspects of life, the nature of education too has always been changing. To be more precise, Higher education has profoundly changed in the past two decades, and those involved in the academic enterprise have yet to grapple with the implications of these changes. In this age of globalization, the overriding challenge is to develop an internationally competitive system. It is very important to understand the importance and relevance of the concept of transition to an understanding of how the system came to be as it is. We cannot overlook such key factors as direction of the higher education policy, the role of the market, the shape of the curriculum, and the division of authority between universities and states.

Academic institutions and systems have faced the ever increasing pressures of increasing numbers of students and demographic changes, demands for accountability, reconsideration of the social and economic role of higher education, and the impact of new technologies, among others. While academic systems function in a national environment, the challenges play themselves out on

a global scale. And lessons learnt from past can always help to frame more effective plans for the future.

Since academic institutions worldwide stem from common historical roots and face common contemporary challenges, a comparative and global approach to thinking about higher education benefits everyone. It's very important to highlight issues in higher education that face many countries. It can be useful to attain the goal of the internationalization of higher education through discussion of international initiatives and linking of people and institutions committed to a global perspective and expanded international programs. An open and comprehensive view of issues can be immensely helpful to create a network of colleagues and centres working in the field of higher education worldwide in order to foster a better exchange of ideas and resources, progressive communication, and possible collaborative research.

Another important objective can be linking policymakers, key administrators, and the higher education research community in a creative dialogue on the central issues facing contemporary higher education. An open discussion about the extent of difficulties in trying to develop an internationally competitive system against the backdrop, low per capita income and a continuing legacy of centralized planning may eventually lead to some concrete solutions.

While it may not yet be possible to think of higher education as a global system, there is considerable convergence among the world's universities and higher education systems. Now, with more than one million students studying outside their borders, with countless scholars working internationally, and with new technologies such as the Internet fostering instantaneous communications, the contemporary realities of the universities appear similar.

Higher education systems have also been moving from elite to mass to universal access. But we have to admit that in developing countries like India and China, despite dramatic expansion, under 10% of the age group attends post-secondary institutions. And it is a well acknowledged fact that developing economies require skilled personnel. A very important prerequisite for reforms and growth is their financial affordability. Higher education is an expensive undertaking, and there is much debate concerning how to fund expanding academic systems. Current approaches to higher education funding emphasize the need for "users" to pay for the cost of instruction, as policymakers increasingly view higher education as something that benefits the individual, rather than as a "public good" where the benefits accrue to society. This thinking may constrict the public expenditures in many countries, but can mean severe financial problems for academic environment. These difficulties come at a time when higher education systems are trying to provide expanded access.

The basic education was most cost-effective—as a result, higher education was not prioritized by major agencies. Now, higher education is back on the agenda of governments and multilateral agencies just as bridging the gap between the industry demands and academic environment has become one of the most serious challenges. Academic systems and institutions have tried to deal with these financial constraints in several ways. Loan programs, the privatization of some public institutions, and higher tuition are among the alternatives to direct government expenditure. Conditions of study have deteriorated in many parts of the world including many industrialized countries in response to financial constraints. Academic infrastructures, including

libraries and laboratories, have been starved of funds. Less is spent on basic research. The links and transition points from initial education to the work force are weakly articulated. This is true in the developed world as well as in the developing world. Educators and business leaders rarely discuss, let alone agree upon, a set of skills and orientations that are prerequisites for successful employment. The formal structures by which education systems prepare students for tomorrow are similarly weakly developed. Professional education often links well to employment in many countries, but education in the arts and sciences is less well articulated.

It is not clear how close an articulation is possible, but the issues are worthy of further consideration. Fed by rapid changes in technology and the creation of employment categories that did not exist 10 years ago, workers and employers must continually attend to the educational dimension. As the nature of work has evolved, so have the needs of those in the workforce to continually upgrade their capacities. Therefore, many short-term courses of study and other training programmes are being rapidly developed. The estimated expenditure on such programmes held worldwide may amount to billions of dollars annually to ensure survival in an ever-competitive and high-velocity business environment.

It has become only a repetition to remark on the changes that technological developments have wrought. Indeed, many of the dislocations and the press for lifelong education are partially the result of these developments. More directly, however, technology has made possible a revolution in distance education that has important implications for the accreditation of educational institutions and assurance of quality in such circumstances. The role of accrediting bodies like NAAC becomes very important in this respect as the adequate use of technology is also central to the communication, storage, and retrieval of knowledge, and perhaps has the greatest potential for transforming higher education.

It is the most promising tool or addressing the issues of internationalizing the curriculum and providing a global consciousness to students. Public universities are in some places being "privatized" in the sense that they are increasingly responsible for raising their own funds. They are asked to relate more directly to society. Students are increasingly seen as "customers." The expansion of the private sector brings up issues of quality control and accreditation and the problems and possibilities of private higher education is in need of urgent attention. It seems, at times that the academic profession is in crisis almost everywhere. There is a rapid growth of part-time faculty members in many countries, and traditional tenure systems are under attack. The body of college and university teachers is being asked to do more with less, and student-teacher ratios, academic salaries, and morale have all deteriorated. The professoriate is being asked to adjust to new circumstances but is given few resources to assist in the transition. Without a committed academic profession, the university cannot be an effective institution.

While academic systems worldwide have expanded dramatically, gender, ethnicity, and social class remain serious issues. In many developing countries, higher education remains mainly an urban phenomenon, and one that is reserved largely for wealthier segments of society. Although women have made significant advances, access for women remains a serious problem in many parts of the world. Accountability is a contemporary watchword in higher education.

Demands by funding sources, mainly government, to measure academic productivity,

control funding allocations, etc. is increasingly a central part of the debate on higher education. With professional administrators gaining increasing control, the traditional power of the professoriate is being weakened. It is also felt at times that due to these factors, the role of the universities is being marginalized. Such rigid controls have to be done away with. The challenge of the hour is to create a more productive teaching learning environment, enhancing quality and building research capacity, and working on financial affordability of plans for future growth and reforms. There is a strong need for the curriculum to focus more on assisting young people to develop skills required in information based global setting, including skills in critical thinking, problem solving and learning to learn.

These challenges, if not addressed, may seriously undermine the nation's capacity as we live in an era wherein the future is happening faster than any of us can imagine. Education is the medium of that positive change which aims at cooperation than competition. This shows a positive approach, which these institutes are showing towards Globalization. Though India has come up with the agencies and committees and other governmental organizations which are chalking out a plan to promote Indian education abroad, a strategic vision is required to lay down a plan for Globalization of Indian higher education, where more and more foreign students join the courses offered by Indian institutions. To gain from the globalization in any field, what needed is foresight, hard work, practicing nationalism with clear understanding of internationalism, strategic thinking and strategic implementation. The process can become advantageous to India and to entire world academic community.

Many nations have formed a single formal network that will continue to share information and provide support as their higher education systems grapple with common problems and undergo transformations. And, it turns out, virtual exchange is no substitute for what we are all working to achieve: the broadening of a young person's cultural horizons, the increasing of their capacity to think and work globally, and the creation of opportunities for them to participate in making the world a less dangerous and a more livable place. Education, in true sense should be the gateway to a better life wherein an individual can live a better life, not only in material terms but also a more fulfilling life in a spiritual sense. The happy and evolved citizens of a peace loving world society will only strive for a higher life. This paper, I hope, will extend the dialogue and exchange of views to a broader perspective and engage new voices in this vital shared enterprise.

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IONIC LIQUIDS AS POTENTIAL REACTION MEDIA FOR GREEN CHEMICAL REACTIONS: A SHORT REVIEW

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ABSTRACT

Currently chemists are focusing on reducing the environmental hazards, which can be accomplished by using less toxic substances in chemical reactions carried out on laboratory scale as well as on industrial scale. The center of attention is the compounds which can act as environmentally-friendly alternatives to the volatile organic solvents and catalysts. The intention of this review is to analyze the role of ionic liquids (ILs) also known as “task specific ionic liquids” in chemical reactions as ILs are considered to work as designer solvents which can be modulated to suit the reaction conditions.

Keywords: Ionic liquids, alternative solvents, volatile organic solvents.

1. INTRODUCTION

With rising environmental issues, it is imperative to reduce the use of volatile organic compounds (VOCs). Consequently, green chemistry [1,2,3] plays the role. The principles of green chemistry are broad categories of underlying fundamental approaches or guidelines needed to achieve environmental friendly reactions. The principles of green chemistry speak about the reduction or removal of dangerous or harmful substances from the synthesis, production and application of chemical products and thus the use of substances dangerous to human health and the environment are reduced or eliminated [4]. When designing a green chemistry process, it is impossible to meet the requirements of all twelve principles of the process at the same time, but it attempts to apply as many principles as possible during certain stages of synthesis. One foremost step towards this is to make use of solvent less reaction medium or development of cleaner, efficient solvents and recently water which is readily available, non-inflammable, non-toxic has been abundantly used as environmentally friendly green solvent. However, inability to dissolve organic solutes limits the use of aqueous media as reaction solvent. Therefore, it seems reasonable to seek alternative reaction media.

2. IONIC LIQUIDS

The class of solvents which has received considerable attention as alternate for volatile organic solvents is room-temperature ILs. These are organic salts that are liquid below 100°C. The ILs are considered favorable medium for chemical reactions because of their exceptional solvating potential [5] and thermal stability [6]. They are nonflammable, non-volatile and after melting are stable as liquids over wide range of temperature, hence are classified as green solvents. Ionic liquids have several tremendous characteristic features that render it preferable over the traditional type of solvents [7]. Fig. 1.

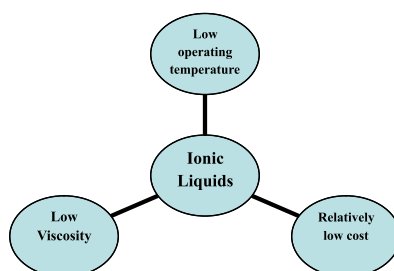


Figure 1: Properties of Ionic Liquids

2.1. HISTORY AND CHEMICAL STRUCTURE OF IONIC LIQUIDS

The first type of ionic liquids to be synthesized was the protic ionic liquids, involving proton transfer during synthesis. The first ionic liquid, to be synthesized was ethyl ammonium nitrate $[C_2H_5NH_3][NO_3]$. [8]. Another category of ionic liquids are the aprotic ionic liquids in which the cations are usually derived from the alkylation or alkyl-cation-transfer reaction of organic compounds with alkyl halides. The discovery of water-stable ionic liquids containing hexafluorophosphate, nitrate, sulfate, and acetate anions by Wilkes and Zawrotko [9] revolutionized the use of IL's in chemical reactions. The large variety of cations, anions and their combinations has led to development of numerous potential ionic liquids [9].

The ionic liquid cation generally consists of an organic structure with positive charge. The most common cations in ionic liquids are nitrogen or phosphorous containing organic ions. Physical and chemical properties of ionic liquids are influenced by the cation present in them. The ionic liquid anion generally consists of weakly basic organic or inorganic compounds which are negatively charged. The most common anions in ionic liquids are acetate, nitrate, borate or sulphate ions. (Table 1, Fig. 1.)

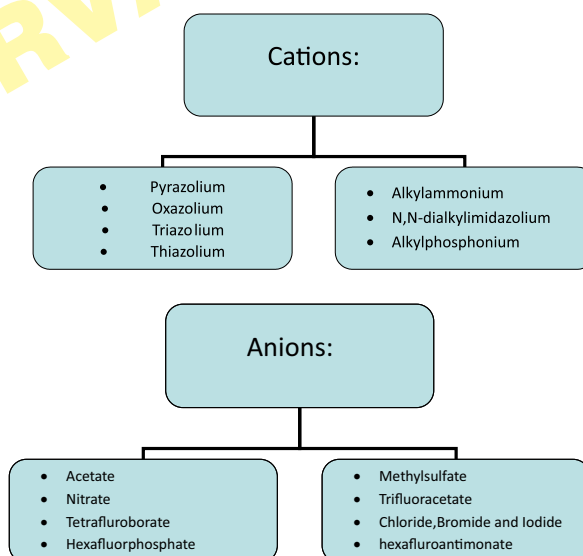


Table 1: Cations and Anions of Ionic Liquids

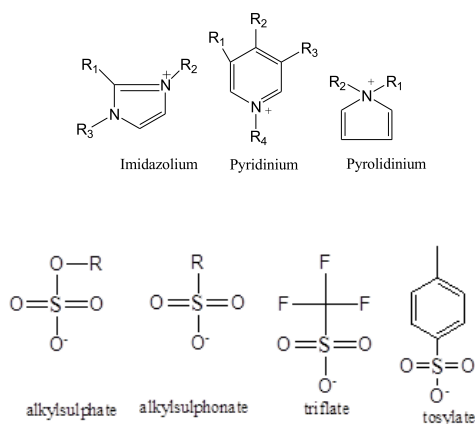


Fig. 2. Structure of some common cations and anions used in ionic liquid synthesis.

ILs have been further divided into many types, e.g., chiral ILs [10], high energetic ILs [11], task-specific ILs [12], supported ILs [13], polymeric ILs [14], acid ILs [15], basic ILs [16] and organometallic ILs [17].

2.2. PROPERTIES OF IONIC LIQUIDS

Ionic liquids are commonly known as “designer solvents” [18], as their physical and chemical properties can be adjusted by the variation of the length and branching of the alkyl groups incorporated into the cation and then these IL's can be used for specific synthetic problems. Ionic liquids have several tremendous characteristic features that render it preferable over the traditional type of solvents [19,20].

Solvating ability

When an ionic liquid is used as a reaction solvent, the solute is solvated by ions only, where the reaction proceeds under quite different conditions as compared to using water or ordinary organic solvents which are neutral molecule.

Melting point

In order to behave as room temperature ionic liquids to replace the organic solvents ILs must have low melting point. The magnitude of the melting point is related to the structure i.e. cation and anion present in the ionic liquid. They have large liquid ranges too.

Density

Density of Ionic liquids is determined by the size of the cation and anion present in ionic liquid. Density tends to decrease with an increase in bulkiness of the organic ions present in the ionic liquid.

Thermal, chemical and electrochemical stability

A thermally stable solvent allows a reaction to proceed at all working temperatures. Ionic liquids are found to be much stable at or above 400°C when compared to organic solvents.

Viscosity

Ionic liquids are neither highly viscous nor have low viscosity which make them easy to handle and act as convenient solvent for the starting material for synthesis.

Volatility

Ionic liquids are mostly non-volatile hence the reaction procedures can be repeated again and again which makes the use of IL economically viable too.

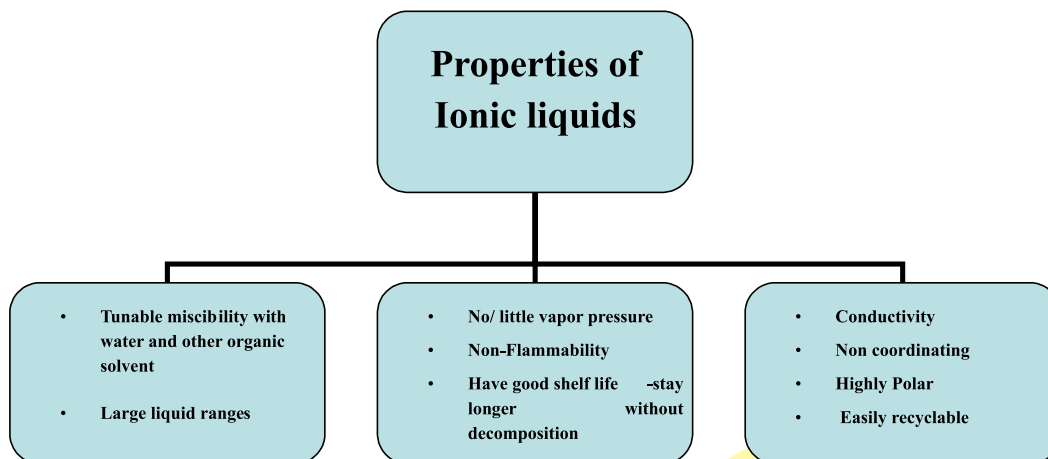


Figure 3: Properties of Ionic liquids.

2.3. ADVANTAGES OF IONIC LIQUID

Ionic liquids (ILs) have very good properties as a reaction medium for chemical reactions; generally, they are non-volatile, non-flammable and have low toxicity and good solubility for many organic and inorganic materials.

Ionic liquids find very vast and versatile application as compared to organic solvents (Figure.4). Some of these applications are illustrated and discussed as below [21, 22].

1. Ionic liquids can be used for metal extraction for both radioactive and rare earth metals.
2. Ionic Liquids can be used as solvents in chemical and pharmaceutical industry. IL's have proved to be advantageous in many chemical reactions e.g. coupling reaction [23], Aldol condensation [24], Diels-Alder reaction [25] and Reduction reactions [26].
3. Ionic liquids can be used for purification of environment by carbon dioxide capture, a culprit of global warming.
4. Ionic liquids also find application in solar cells and fuel cells in the electronic industry.
5. Ionic liquids are used as stable catalysts in many chemical reactions.
6. In recent times, ionic liquids are used in the development of bioplastic-based coating materials, suggesting their wider use in the future

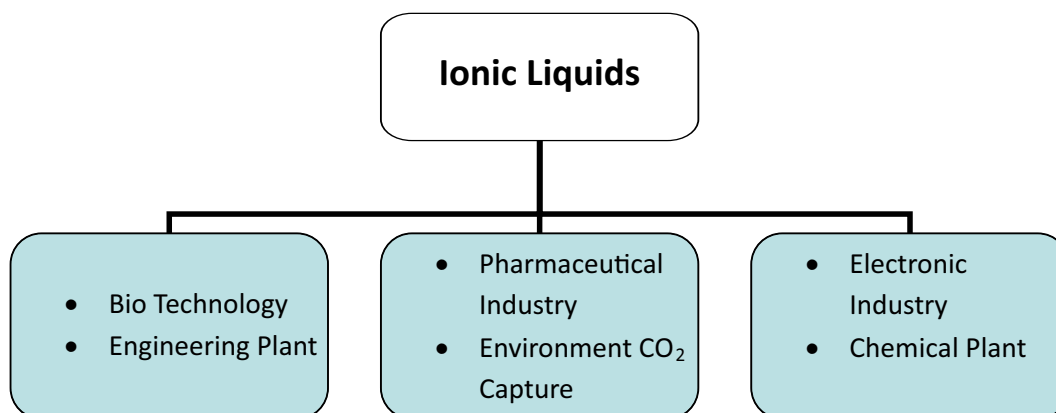


Figure 4: Applications of Ionic Liquids

2.4. CONCLUSION

This review is focused on the applications of green chemistry in view of use of the ionic liquids. In this regard, the historical back ground of ionic liquids, the different properties of ionic liquids; different advantages over conventional volatile organic solvents were reviewed. Further, applications of ionic liquids are found in environmental chemistry, engineering, biotechnology and electronic industries. Ionic liquids have all potential to replace conventional solvent in both laboratories and industry. The review was aimed to explore the field of the environmentally friendly ionic liquids which hold enormous possibilities still to be explored.

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STATUS OF WOMEN IN EIGHTEENTH CENTURY COMEDY

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ABSTRACT

The ascendancy of the Parliament in the Seventeenth century and the preponderance of the Scientific philosophy of Hobbes and Locke expounding the contract theory shattered the age old institutions, viz. the state, the church, the family, etc. Consequently, marriage no longer remained a sacrament; husband-wife relationship also evidenced a change. Satirical comedies with marital discord plots pivoting on the clash of temperaments or on mercenary marriages with no consideration of the age, intelligence, like and dislikes of the married couple, had ample scope for providing a glimpse into the abuses of marriage, a problematic institution; with, by and large, abused wives either resorting to adulterous ways or suffering endlessly or striving to reclaim their libertine husbands. The former was the convention of the comedy of manners whereas reformation of the libertine rakes by the virtuous wives was the staple comic device at the hands of the sentimentalists who dominated the stage in the last decade of the seventeenth century and thereafter.

Keywords: Family, Marriage, Women, Virtue, Spouse,

With the scientific thinking gaining popularity the status of women as equals to their male companions was raised and revolt against the absolute authority of the husband was justified specially in the light of the double standard of behaviour which allowed libertine ways to husbands and expected virtue from wives. Restoration playwrights, therefore, tried to present wives fighting for their freedom from domestic bondage and sometimes, by way of revolt, indulging in extra-marital relationship rendering the husbands the butt of the comic muse. Absence of any legal protection to abused wives perhaps deterred the comedy writers of the late seventeenth century from upholding the adulterous ways of the revolting wives and crowning their efforts with success. On the other hand, they were allowed to cuckold their foolish or tyrannical husbands, on the other, they were made to make pretences of honour, reputation, and domestic sanctity. Seventeenth century society and comedy started questioning the sanctity of their relationship presented in the genesis:

God and Nature hath given the husband Authority to command, and the wife is bound to obey, however unnecessary or unfit she may think it to be...And thy desire shall be to thy Husband, and he shall rule over thee.

The Protestant ideal of marriage as spiritual companionship exhorted by Katharine in *The Taming of the Shrew* that:

The Husband is thy Lord, thy life, thy keeper,
Thy head, thy Sovereign....
Such duty as the subject owes the prince,
Even such a woman oweth to her husband.

was turned a sceptical eye to and the absolute authority of the husband got further weakened after the Civil Marriage Act of 1653 that accepted marriage as a civil contract between the two spouses. Nevertheless, this Act as well as the two contract theories bowed to male superiority and required abject obedience from the wife. Whether the puritan family or the one founded on marriage contract, married women were mere cogs in the domestic machinery run by the superior male. If the husband erred or proved unfaithful revolt to his wife the prevalent law seldom punished him but any from the wife was treated as petit treason. Women were burnt alive for killing their cruel husbands as is evidenced in the cases of Elizabeth Ridgeway in 1684 and Mary Hobry in 1688.

During the Restoration William Wycherley, one of the foremost playwrights, focused his attention on the plight of the miserable wives. With the predominant cuckolding theme, he, in *The Country Wife*, presented a satirical character, Mr. Pinchwife, a perfect whoremaster, who forbids his innocent country wife, Margery, all the town pleasures, such as going to friends or visiting plays, enjoying music, dance, etc. lest she should attract some gallants and cuckold him. Pinchwife does not realise that by denying all the town pleasures to her he sets her longing for them. She grudges that her husband goes, "everyday fluttering about abroad, whilst [she] must stay at home like a poor, lonely sullen bird in a cage". Consequently, she is determined to disobey and deceive him. Thus, it is Pinchwife's restrictive authority bordering on cruelty that opens the path of adultery for his wife and earns him horns. Wycherley, through Margery Pinchwife, teaches the audience a lesson that it is the husband who is responsible for the moral downfall of the unhappy wife. Even Margery Pinchwife's pretence to 'virtue' and 'honour', the only possible comic resolution to the problem of abused wives in the Restoration sexually liberated society still following the double standard of behaviour, is an evidence of the playwright's limitations as well as sympathy for the miserable wives.

Dryden also followed the conventions of the satiric comedy and presented the plight of the unhappy wife in Elvira (*The Spanish Friar*), the beautiful, young, virtuous daughter of nobility married to Gomez, a covetous old man who is "the very quintessence of jealousy" and who allows no "male creature in his house; and from abroad he lets no man come near her". Elvira justly expresses her discontent before Dominic thus:

You know my husband is a man in year; but he's my
husband and therefore I shall be silent, but his
humours are more intolerable than his age: he's grown
so forward, so covetous, and so jealous, that he has
turned my heart quite from him, and I durst confess
it, has forced me to cast my affections on another man

When offered an opportunity to escape from captivity, Elvira does not welcome her gallant; rather wants to be satisfied with a proof of his true love for her. Her plight is aptly presented by her when she stands helpless "panting, like a bird that has often beaten her wings in vain against her cage, and at last dares hardly venture, out, though she sees it open". Dryden does not allow the married women in his comedies to violate the marriage vows though he allows them to question their sanctity as Doralice did in *Marriage-a-La-Mode* when she asks:

Why should a foolish Marriage vow,
Which long ago was made,
Oblige us to each other now,
When Passion is decay'd?

Dryden too, like his contemporaries, bowed before the prevalent marriage laws and, therefore, refrained from allowing the abused wives seek either divorce or separate maintenance.

Restoration marital discord plots highly tainted with libertine philosophy, cuckolding scenes or near-seduction situations and characters keeping appearances of honour and virtue seldom reformed the erring husbands. But with the emergence of bourgeoisie morality after 1688 the stage preferred presenting both erring spouses with an eye to reclaim them through some sentimental force whether it be external or inward awakening. The introduction of moral reform required tearful melodramatic situations imbued with remorse as well as penitence and the triumph of virtue over vice. In the case of the abusing husbands, virtue and fidelity of the abused wife aroused the latent good in him leading him to reformation. Some of the abused wives in the comedies of the period follow the negative norms of behaviour to reclaim their erring husbands. Both negative and positive norms of behaviour are followed by the abused wives to reclaim their erring husbands. Resentment is one such corrective measure adopted by the abused wives. No wonder, in the male dominated society, the resentment' of the wife is no welcome, rather, it fixes the husband more in promiscuity and cruelty. The living example of such an effort on the part of the abused wife is presented by Colley Cibber in *The Lady's Last Stake*, or; *The Wife's Resentment*. The clash of Lady and Lord Wronglove's temperaments widens the gap between them to an extent that is irreparable. Lady Wronglove resents justly that:

not a day passes without some fresh discovery of his
perfidiousness... This usage is beyond patience...Sure
men think that wives are stocks or stones, without all
sense of injuries, or only born and bound to bear them.

The more she resents, the deeper he plunges into libertinism which further embitters their relationship. Eventually, she finds that the "bond of wife or husband no longer lies in force against [them]"and agrees to part from her husband. However, the timely arrival of Sir Friendly Moral and his exhortation of conjugal fidelity, an inartistic device necessitated only by the demand of morality, averts the imminent separation. The play ends teaching the audience that:

the man that violates himself the sacred honours of
his wife's chaste bed... ought at least to fear, as she
is the frailer sex, the same from her; the injury to her
strikes deeper than the head, often to the heart.

and the wives are advised "to lure [their husbands] home with soft affection". Both the spouses realise their faults and repent; and peace and amity is restored in the family.

But many an abused wife does not get a mentor like Sir Friendly Moral. Therefore, the problem of moral reformation of the promiscuous or cruel husband requires another device. The abused wives, realising that resentment and adultery on their part can at best revenge but seldom cure the evil, rouse the husband's jealousy so that the erring husbands react immediately and realise the worth of conjugal fidelity. This is closely presented in sir John Vanbrugh's *Relapse* and *The Provok'd Wife*. Vanbrugh, a severe critic of Cibber's fifth-act reformation of the rakish husband presented in *Love's Last Shift*, produced the *Relapse* as a sequel to Cibber's play. The *Relapse* has a virtuous wife, Amanda, who is abused by her husband, Lord Loveless, in spite of his avowed assurances of conjugal fidelity. Vanbrugh, a keen observer of human frailty, I wants to show through Lord Loveless, that vice corrupts men in no time. Lord Loveless, the reformed rake, becomes an easy prey to lustful Berinthia, and has amorous intrigues with her in the true Restoration spirit. The innocent wife knows it well and suffers endlessly. She exposes the infidelity of her rakish husband to none, instead groans thus: "a base ungrateful man, after what I have done for him, too use me thus". No matter how virtuous, she feels like revolting and, therefore, puts her case strongly when she says:

But let him know,
My quiver's not entirely emptied yet,
I still have darts, and I can shoot 'em too;
or through another's heart
I yet could find the way to make his smart

Nevertheless, when her gallant, Worthy, compels her to yield, her transcendent virtue saves her as well as reclaims her gallant who repents and almost worships her. It is amazing that Vanbrugh, instead of employing the fifth-act reformation scene for the rakish, morally depraved husband has made use of this dramatic device to reform the gallant. Perhaps his thesis that man is frail would have been disproved had he reformed Loveless. The very purpose of writing the play would have been belied. Nevertheless, his sympathies rest with the virtuous, miserable wives. In Amanda, Vanbrugh has certainly raised a woman to a higher plane in the eyes of the audience and the other characters in the play, but he has left her more miserable.

Vanbrugh tried a similar attempt in *The Provok'd Wife*, a forceful comment on repercussions of marriage-de-convenience. His realistic and down to earth approach toward marriage did not allow him to idealise marriage and create platonic characters like Cibber's Amanda, but flesh and blood beings like Lady Brute (*The Provok'd Wife*) who rouses the husband to reclaim him. Her husband, Sir John Brute, a boorish squire with cynical attitude towards marriage typical of the Restoration rakes renders her life unbearable. Stinking with wine, and covered with dirt and blood, the morally degraded 'beast' is scorned by one and all in the play and is a loathsome thing even to the audience. When he finds his wife resenting his vices he forces her, in a most wild manner, to accept his wooing, which is nothing short of a torture to her. Her intrigue

with her 'lover', Constant, to rouse her husband, and her waveringly adulterous gestures during her most vulnerable moments can all be ascribed to the brutality of her husband. This is aptly discussed by Heartfree and Constant:

This proceeding of his is the only thing on earth can
make you fortunate. If anything can prevail with her
to accept a gallant, 'tis his usage of her

Lady Brute is so discontented with her married life that she is ready to plead her case even in the court of heaven, as she avers:

I know, according to the strict statue-law of religion,
I should do wrong; but if there were a Court of
Chancery in heaven, I'm sure I should cast him

Her resentment that, "he has us'd me so barbarously of late, that I could almost resolve to play the downright wife - and cuckold him" is born of discontent for she is unable to justify her wrong-way means to reform her rakish husband. "But can his faults release my duty?" reveals a dutiful wife in her. Vanbrugh rightly defends her in the *Short Vindication* when he comments on Sir John Brute's character thus:

The ill consequence of his brutality appears in the
miscarriage of his wife: for tho' his ill usage of her does
not justify her intrigue, her intriguing upon his ill usage,
may be a caution for some.

Vanbrugh neither reclaims the brutish husband nor allows Lady Brute seek either adulterous ways or separate maintenance of divorce, which the logical development of the situation required. With Paul Mueschke one can maintain that in *The Provok'd Wife* "Vanbrugh has deliberately created, through the brutish caricature of the husband and the intelligent resentment of the wife; asituation which exposes from a rational and sympathetic, not a sentimental, nor a wholly comic, point of view, the cause of marital in compatibility and infidelity." What Vanbrugh wants to say perhaps is clear in the back drop of the sub-plot; Belinda-Heartfree love intrigue which ends in matrimony based on mutual love and not on money like that of the Brutes.

Resentment on the part of the abused wife may rather fix the husband to aversion causing further damage to marital felicity; rousing jealousy may or may not lure the erring husband back to his wronged wife but may sometimes be disastrous to wife herself; but how patience, understanding and virtue may cause inner awakening, remorse and repentance leading to reformation is the staple of sentimental comedies. The triumph of virtue over vice through sentimental situations can best be seen in Colley Cibber's *Love's Last Shift* and *The Careless Husband*. *Love's Last Shift*, the first sentimental comedy of the time, presents Loveless, a rakish husband, drawn after the extravagant rakes of the Comedy of Manners. Loveless like Dryden's Rhodophil (*Marriage-a-La-Mode*) has a cynical approach toward matrimony, and has forsaken his virtuous wife, Amanda, for the "staleness of her love" and the quest for variety. To Amanda "the rules of virtue have never been ever sacred" and she longs for her husband's love. Young Worthy,

her husband's friend, aptly describes her case as:

Poor Amanda, thou well deservest a better husband;
thou wert never wanting in thy endeavours to reclaim him.

She had tried her best to "lure this falcon back to love and virtue" but in vain. Hence, she is advised to follow the apparently wrong means to gain her end, *i.e.*, an intrigue in which she should act as her husband's mistress. Young Worthy justifies this intrigue for "it is less criminal to let him love you as a mistress than to let him hate you as a wife". After great scruples she agrees to act as Loveless's mistress and succeeds in luring him back. The whole exercise and the moral exhortations from Amanda fill him with remorse and penitence and he says:

And yet your words are uttered with such a powerful
accent that they have awakened my soul and strike
my thought with horror and remorse.

The seasoned rake, by the end of the play, not only promises fidelity to his spouse but also preaches and practises virtuous ways. His penitence is in the true spirit of sentimentalism and must have brought forth tears of joy from the audience as it did from the other characters. Virtue is acclaimed and a confession is made:

Oh, thou has roused me from my deep lethargy of
Vice! For hitherto my soul has been enslaved to loose
desires, to vain deluding follies, and shadows of
substantial bliss, but now I wake with joy to find my
rapture real. Thus let me kneel and pay my thanks
to her whose conquering virtue has at last subdued
me. Here will I fix, thus prostrate sigh my shame, and
wash my crimes in never-ending tears of penitence.

Though at the price of "unconvincing improbability" which Vanbrugh accused Cibber of in *The Short Vindication* the virtuous love of the abused wife was rewarded in the restoration of her long lost marital bliss.

Amanda puts an end to her sufferings by reforming her husband through "immoral" ways whereas Lady Easy, the abused wife in Cibber's *Careless Husband* wins her rakish husband through virtuous ways. Lady Easy, a paragon of patience and understanding, instead of finding faults with her husband introspects:

And duty, too, forbids me to insult,
Where I have vowed obedience, Perhaps the fault's
in me, and nature has not formed
Me with the thousand little requisites
that warm the heart to love.

Finding that "continual jealousy may tease him to a fixed aversion" she is determined to reclaim him by patience and virtue. Her wish, "If I can make him once think seriously, Time yet may be my friend" is soon fulfilled. On finding Sir Charles Easy without his periwig sleeping by her maid, Edging, the abused

wife, like her counterparts in Restoration comedy, for once feels like exposing him:

I'll throw this vizard of my patience off
Now wake him in his guilt,
And barefaced front him with my wrongs.

but duty and virtue refrain her; and, instead, she takes a stein irk from her neck and places it gently over his head lest an unkind wind may harm him. On waking, the erring husband broods over his wife's forgiving gesture and is filled with remorse. His confession: 'the thought has made me despicable en'n to myself, and his realization that "she has been long acquainted with my follies, and yet with what amazing prudence has she borne the secret pangs of injured love and wore an everlasting smile to me" make him reform himself. He puts an end to his love intrigues with lady Graveairs and Edging and kneels before his virtuous wife exclaiming:

Let me be therefore pleased to tell you now, your
wonderous conduct has waked me to a sense of your
disquiet past, and resolution never to disturb it more.

The hearts of the moralists and lovers of marital fidelity must have been warmed at their reunion.

There are plays that suggest that this sort of reconciliation is not possible in every situation. There are spouses who do not follow Lady Easy's thinking that "errors from want of thinking might be bore, at least when probably one moment's serious thought would end 'em" and there is no scope of adjustment between the spouses. Therefore, separate maintenance or divorce as the last resort, is sought, although it appears too radical a step even for the promiscuous society of the Restoration. Moreover, it was not easy to get a divorce decree. Therefore, the playwrights tried to please the audience with reconciliation scenes, the demand of the changing ethos. Shadwell and Farquhar championed separation through mutual consent, permissible under the old Teutonic customs. Milton also had advocated divorce in his treatise, *Doctrine and Discipline of Divorce* (1644) against unworthy bondage; thus ushering modern thinking. Divorce in the modern sense was unknown before 1700 when the Duke of Norfolk was granted divorce by the Parliament. Till then the common way of release and succour from unhappy marriages was mutual consent to separation, requiring no legal procedure. Cromwell's Act of 1653 also did not refer to divorce except in case of minor's marriage through fraud or abduction. Lord Roos case in 1671 is a major landmark in the history of marriage laws for it supported a woman's right to divorce a husband. Even the Hardwicke Act of 1753 hardly provided for divorce in the modern sense. It was only in 1801 when Mrs. Addison got a divorce decree against her husband that abused women won their cause.

The prevalent legal code with regard to husband-wife relationship deterred the playwrights from presenting the logical solution to unhappy marriages. Credit goes to Shadwell who came to the rescue of the abused wives by providing Mrs. Woodly divorce by mutual consent in *Epsom Wells*. Farquhar followed the suit in *The Beaux Stratagem* and presented before the audience the most rational attitude toward matrimonial abuses, when he allowed Mrs. and Mr. Sullen to seek release from the marriage bonds by mutual consent. Both the plays, significant as they are in the history of comedy, need a detailed study.

Epsom Wells, much applauded by Charles II, presents Mr. Woodyly, a libertine rake who has made his wife's life miserable. She complains:

Thou inhumane Beast, to sit up anights late, and come
home drunk and wake me, and lye like a statue by
me all the rest of the night, flesh and blood can't bear it.

Her discontent expressed in the vein of a Lady Brute reveals Mr. Woodyly being no better than Sir John Brute. He is not only a Sottish beast but also a libertine who is pursuing his own niece, Caroline. The double standard of behaviour on the part of the husband together with a deep scorn for him goads Mrs. Woodyly seek happiness the immoral way. She not only plans assignations with the witty gay heroes, Bevil and Raines, in vain, but also wishes her husband's death as a good riddance. Her reaction to the news of a duel between the hero and her husband reveals her bitter scorn for her husband:

If he kills Bevil, I am reveng'd if he kills him, he rids
me of the worst Husband for my humour in Christendom

Indeed, she too is to blame, yet all her faults seem to originate from her husband's ill-treatment of her. The action of the play also shows Mr. Woodyly's "lewd disorderly life" violating matrimonial vows. The abused wife has neither the satisfaction of cuckolding her husband - the practice which the eighteenth-century sensibility denounced - nor like Amanda can she reclaim the incorrigible rakish husband. Therefore, by the end of the play, Woodlys, in a proviso scene, infused with the spirit of the comedy of manners, agree to part.

Another play bearing much resemblance with *Epsom Wells* is Farquhar's *The Beaux Stratagem* which allows the abused wife to seek divorce as a release from a loathsome wedded life. Mrs. Sullen, unlike Lady Brute, a victim of marriage-de-convenience, is married to Squire Sullen, "a Sottish drunkard who exasperates his wife by his brutish manners". He has married her only to "beget an heir to his estate" while she accepted him for "protection and happiness". Their hatred for each other springs forth from the fact that both had failed to get what they expected of each other. Like Lady Brute, Mrs. Sullen, in order to rouse her husband, connives with Squire Sullens' sister, Dorinda, to have an intrigue with a gallant. The lover intrigue first with the French Count and then with the spark, Archer, instead of bringing the Sullens closer confirms the adultery of the wife in the eyes of the husband who finally consents to divorce her.

The Sullens' plight much like the Brutes, is aptly described in a scene of altercation between them:

Squire S: One flesh! rather two carcasses joined unnaturally together.
Mrs. S. Or rather a living soul coupled to a dead body.

Mr. Sullen, in a Lockean vein, pleads her case with Dorinda:

Casual violence is a transient injury; and may be
repaired; but can radical hatred be even reconciled?
No, no, sister; Nature is the first Law giver; and when
she has set tempers opposite, not all the golden links

of wedlock nor iron manacles of Law, can keep 'em fast.

The play reveals them as "united contradictions, fire and fury" and that confirms their views. Nelson James in his detailed study of the play shows more sympathy with Lady Brute (*The Provok'd Wife*) than Mrs. Sullen and holds her responsible for her disastrous marriage as he avers:

Mrs. Sullen is not altogether innocent in this matter,
just as the provok'd wife, Lady Brute, is not altogether
innocent in the failure of her marriage.

Amplifying lack of virtue on the part of the abused wives Nelson James forgets that it is the brutality of the husbands combined with the urge to revolt against the double standard of morality, prescribing codes different for men and women, which virtually throws the abused wives into the arms of their gallants who they still spurn in favour of their virtue and honour. He reiterates:

In a way, Mrs. Sullen, is more to blame than Lady Brute
for the dissolution of her marriage, for Lady Brute has
more provocation.

To him Sir John Brute is a brute, according to the action of the play while Mr. Sullen is a brute only in the eyes of his wife. Indeed, there is a difference in the degree of their brutality. Sir Brute is too provokingly brutal and loathsome, whereas Squire Sullen is too freezingly sullen. Both of them forget nature of women which Mrs. Sullen describes thus:

I own myself a woman, full of my sex; a gentle,
generous soul, easy and yielding to soft desires, a
spacious heart, where love and all his train might
lodge.

It is love which is denied to them and which is the foundation of the citadel of domestic felicity as is illustrated in Belinda-Heartfree (*The Provok'd Wife*) and Dorinda-Aimwell (*The Beaux Stratagem*) matches which set off the unhappy married couples in the plays. Both the playwrights emphasise the significance of love in marriage alliance, the lack of which results in disastrous endings of Sullens' and Brutes' married life. It is beautifully summed up by Sir Charles Freeman (*The Beaux Stratagem*) in the hand imagery:

Squire S: I always thought that we were naturally one.

Sir Charles: Sir I know that my two Hands are naturally one, because they love one another, kiss one another help one another in all the Actions of life; but I could not say so much. If they were always at Cuffs

The only logical solution to the problem then is to separate decently with mutual consent as Archer puts it in the last scene:

Both happy in their Several states we find,
Those parted by consent, and those conjoined.
Consent, if mutual, saves the lawyer's fee -
Consent is law enough to set you free.

Although the decision is logical still, "it would be hard to guess which of these parties is the better pleased, the couple joined, or the couple parted". Nevertheless, it is better to end the experienced misery if the two hands (husband and wife) find their life unbearable. If mutual love does not join the hands together it is better to separate, is the message given by Shadwell as well as Farquhar. *Epsom Wells* and *The Beaux Stratagem* are the two plays which are perhaps far advanced for their time, that supported the abused wife in the male dominated society and have ushered a new era of thinking that finds full expression in the later centuries

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PURVA MIMAANSA

ENHANCING FINANCIAL INCLUSION THROUGH SHG- BANK LINKAGE PROGRAM IN INDIA: AN EVALUATION

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ABSTRACT

The concept of SHGs originated in the 1970s in India, as a way to address poverty and empower women in rural areas. Since then, SHGs have spread to other countries and have been used in a variety of contexts, including community development, health care, and education. The basic idea behind SHGs is that by coming together and pooling their resources, individuals can accomplish more than they could on their own. Members of an SHG typically contribute a small amount of money to a common fund, which is then used to provide loans to members who need them. In addition to financial support, SHGs provide social support and encourage members to take on leadership roles and participate in community activities. The paper is a modest attempt to analyse the growth and progress of SHG- Bank linkage program in India. The paper will also highlight the government initiatives and participation of banks in this program along with issues and recommendations to interested stakeholders.

INTRODUCTION

Self-Help Groups (SHGs) are informal community-based organizations that have gained popularity over the years as a strategy for poverty reduction and women's empowerment. SHGs typically consist of a group of 10-20 individuals who come together to save small amounts of money regularly and make loans to members for income-generating activities.

SHGs are often formed around a specific issue or interest, such as microfinance, health care, or education. Members may receive training and education on the topic and work together to develop strategies and solutions that are tailored to their needs and circumstances. SHGs are seen as a way to promote social and economic development, empower marginalized groups, and build stronger communities. By providing a forum for mutual support and learning, SHGs can help individuals to overcome social isolation and build the skills and resources they need to achieve their goals.

SHGs have been implemented in both national and international contexts as a means of empowering individuals and promoting sustainable development. In the international context, SHGs have been implemented in various countries, including India, Bangladesh, and Uganda. In India, SHGs have been used as a strategy for poverty reduction and women's empowerment. According to a study by the International Journal of Business and Social Science, the formation of SHGs has led to significant improvements in the economic and social status of women in India (Nayak & Mohapatra, 2012). Similarly, a study by the United Nations Development Programme

(UNDP) found that SHGs in Bangladesh have contributed to increased income, improved access to healthcare, and greater political participation among women (UNDP, 2016).

On the national front, SHGs have been implemented in various states of India, including Kerala, Tamil Nadu, and Andhra Pradesh. In Kerala, SHGs have been used as a strategy for poverty reduction and women's empowerment. According to a study by the International Journal of Research and Development, SHGs in Kerala have contributed to the empowerment of women by providing them with access to credit and promoting income-generating activities (Sulaiman, 2014). Similarly, a study by the International Journal of Community Medicine and Public Health found that SHGs in Tamil Nadu have contributed to improved maternal and child health outcomes (Chandra & Deepthi, 2016).

Thus, SHGs have been implemented in both national and international contexts as a means of empowering individuals and promoting sustainable development. The evidence suggests that SHGs have had a positive impact on the economic and social status of women, as well as on health outcomes and political participation.

REVIEW OF LITERATURE

Self-Help Groups (SHGs) have gained a lot of attention over the past few decades as a powerful tool for empowering women and promoting socio-economic development in rural and urban areas of many developing countries. Several studies have investigated the impact of SHGs on various aspects of socio-economic development, including poverty reduction, income generation, women's empowerment, and community development. Here are some key findings from the literature:

SHGs have been found to be effective in reducing poverty and improving household incomes. A study by Narayan et al. (2009) found that SHG members in India experienced a significant increase in income, as well as improvements in food security and asset ownership.

SHGs have also been found to promote women's empowerment, by providing them with access to credit and financial resources, as well as social support and a platform for collective action. Studies by Kabeer (2001) and Agarwal (2010) found that SHGs in India contributed to increased decision-making power and bargaining capacity for women. SHGs have been found to have a positive impact on community development, by promoting social capital, trust, and cooperation among members. A study by Chakrabarty and Rahman (2014) found that SHGs in Bangladesh played an important role in promoting social cohesion and community development.

SHGs have been found to have a positive impact on education outcomes for members and their families. A study by Beaman et al. (2012) found that women who participated in SHGs in India were more likely to send their children to school and to invest in their education. SHGs have also been found to promote health and nutrition outcomes. A study by Ahmed et al. (2011) found that women who participated in SHGs in Bangladesh were more likely to seek prenatal care and to have healthier babies.

SHGs have been found to be effective in promoting entrepreneurship and small business development. A study by Arulampalam et al. (2010) found that SHG membership in Sri Lanka led to increased entrepreneurship and business creation, particularly for women. SHGs have been found to be effective in promoting financial inclusion and reducing vulnerability to financial shocks. A study by Fletschner et al. (2016) found that SHG membership in Nepal led to increased

financial resilience and reduced vulnerability to shocks such as illness or crop failure.

SHGs can play an important role in promoting environmental sustainability and natural resource management. A study by Banerjee et al. (2016) found that SHGs in India were effective in promoting sustainable farming practices and natural resource conservation. SHGs can also serve as a platform for social mobilization and advocacy. A study by Ranasinghe et al. (2014) found that SHGs in Sri Lanka played an important role in promoting awareness and action on issues such as domestic violence and environmental conservation.

Digital technology can be a powerful tool for enhancing the effectiveness and scalability of SHGs. A study by Jain et al. (2018) found that a mobile-based platform for SHGs in India led to improved financial management and increased access to credit. However, the effectiveness of SHGs can be limited by external factors such as macroeconomic conditions and government policies. A study by Rizvi et al. (2014) found that macroeconomic conditions in India, such as high inflation and interest rates, can negatively impact the financial sustainability of SHGs. SHGs can also have positive spillover effects on non-members in the community. A study by Pitt and Khandker (1998) found that access to microcredit through SHGs in Bangladesh led to improved economic outcomes not only for the borrowers, but also for their households and neighbors.

However, some studies have also identified challenges and limitations associated with SHGs. These include issues related to sustainability, financial viability, and group dynamics. For example, a study by Karlan and Savonitto (2017) found that many SHGs in India struggle to maintain their financial sustainability and often face challenges in recovering loans from their members. A study by Sinha and Matin (2017) found that SHGs in Bangladesh faced challenges in maintaining their financial sustainability, due in part to high transaction.

Thus, the literature suggests that SHGs can have a range of positive impacts on financial inclusion, environmental sustainability, social mobilization, and digital innovation. However, external factors and challenges related to sustainability and scalability must be addressed to ensure the long-term effectiveness of SHGs.

OBJECTIVE OF THE PAPER

The overall objective of the paper is to study the growth and progress of SHG-bank linkage program in India. Specifically, the paper aims:

- i. To gauge the growth and progress of SHG-bank model in India
- ii. To analyze the participation of public sector banks, private sector banks and cooperative banks in SHG-Bank linkage program and a comparison thereof.
- iii. To study the state wise performance of SHG-bank linkage program.
- iv. To look upon the various initiatives taken by Government of India to promote SHG-Bank linkage
- v. To highlight the key issues involved in successful implementation of SHG0banklinkage program and make some suitable recommendation in this regard.

DATA SOURCES AND RESEARCH METHODOLOGY

The study is based upon the secondary data available through literature and reports of Government and Non-Government organizations such as NABARD, RBI, Government of India, SEWA etc. The study is a descriptive study based on the literature and Govt. reports.

SHGs BANK LINKAGE PROGRAM IN INDIA

The SHGs Bank Linkage Program in India is a government-sponsored initiative that aims to provide financial services to members of self-help groups (SHGs) in rural and semi-urban areas. The program was launched in 1992 as a collaboration between the National Bank for Agriculture and Rural Development (NABARD) and various commercial banks. Under the program, SHGs are encouraged to form groups of 10-20 members and register with a local bank. Once registered, the SHG can open a savings account with the bank and begin to accumulate funds through regular contributions from its members. The bank also provides training and capacity-building support to the SHG members on financial literacy, record keeping, and basic banking services. Once the SHG has accumulated a certain amount of savings, it becomes eligible for a loan from the bank. These loans are typically small and are used to support income-generating activities, such as agriculture, livestock rearing, handicrafts, or small businesses. The loans are provided at a low interest rate and with flexible repayment terms.

The SHG Bank Linkage Program has been successful in providing financial access to a large number of rural women, who make up the majority of SHG members. By pooling their resources and accessing credit through the program, SHGs have been able to improve their livelihoods and increase their incomes. Additionally, the program has helped to promote financial inclusion and reduce poverty in rural and semi-urban areas. Over the years, the program has expanded to cover more regions and more banks, and today it is seen as a model for microfinance programs around the world. However, the program also faces some challenges, such as ensuring sustainability, ensuring timely repayment of loans, and addressing issues of gender and social equity. Nevertheless, it continues to be an important tool for promoting financial inclusion and rural development in India.

SHG-BANK LINKAGE MODELS IN INDIA

The SHG-Bank Linkage model in India is a financial inclusion initiative that aims to provide financial services to the unbanked and under-banked population, especially in rural and semi-urban areas. There are several models of SHG-Bank Linkage in India, and some of the prominent ones are explained below.

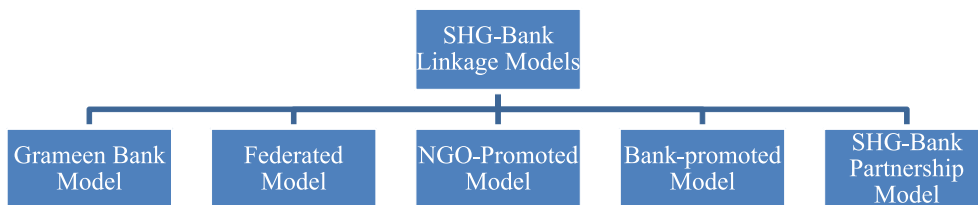


Figure 1. SHG-Bank Linkage Models

- **Grameen Bank Model:** This model was introduced in India by the Grameen Bank of Bangladesh, which pioneered the concept of microfinance. Under this model, SHGs are formed with 10-20 members, who save regularly and access credit from the bank.
- **Federated Model:** Under this model, SHGs are organized into larger groups known as federations. The federations act as intermediaries between SHGs and the bank, and provide various services such as capacity building, monitoring, and support for income-generating activities.
- **NGO-promoted Model:** This model involves NGOs or other non-profit organizations promoting and supporting the formation of SHGs and linking them with banks. The NGOs provide training and capacity building support to the SHG members and act as intermediaries between the SHGs and the bank.
- **Bank-promoted Model:** In this model, banks take the lead in promoting and supporting the formation of SHGs. The bank provides training and capacity building support to the SHG members and links them with other financial products and services such as insurance and pensions.
- **SHG-Bank Partnership Model:** This model involves a partnership between the SHGs and the bank, where the bank provides financial support and the SHG provides social capital and ensures timely repayment of loans.

The SHG-Bank Linkage model has been successful in promoting financial inclusion and empowering marginalized sections of society, especially women. It has provided access to formal financial services, improved the living standards of the poor, and contributed to the economic development of the country. However, challenges remain, such as the need to improve the financial literacy of SHG members and strengthen the credit delivery system to ensure timely and adequate credit.

GROWTH AND PROGRESS OF SHG-BANK LINKAGE PROGRAM

The SHG-Bank linkage program in India has grown significantly in the last 10 years. Here are some statistics that highlight the progress of the program:

Table No. 1 Growth of SHG- Bank Linkage in India

| Particulars | Year 2011 - 12 | Year 2020-21 | Growth rate |
|--------------------------------------|------------------|------------------|-------------|
| Number of SHGs linked with banks | 48.44 lakh | 99.67 lakh | 106% |
| Amount of outstanding credit to SHGs | Rs. 27,397 crore | Rs. 92,391 crore | 236% |

Source: NABARD, 2021

The above table shows that the number of SHGs linked with banks has increased from 48.44 lakhs (4.844 million) in 2011-12 to 99.67 lakhs (9.967 million) in 2020-21, a growth of over 106%. Whereas, the amount of outstanding credit to SHGs has increased from (\$3.7 billion USD) in 2011-12 to (\$12.6 billion USD) in 2020-21, a growth of over 236%.

As of March 2021, the state with the highest number of SHGs linked with banks was Tamil Nadu, with 16.11 lakhs (1.611 million) SHGs. The SHG-Bank linkage program has a strong focus on women's empowerment, and as of March 2021, 78.2% of the SHGs linked with banks were women's groups. The SHG-Bank linkage program has also expanded to cover more regions and more banks, with more than 230 banks currently participating in the program.

These statistics indicate that the SHG-Bank linkage program in India has made significant progress in the last 10 years. The program has helped to promote financial inclusion, improve access to credit, and empower women in rural and semi-urban areas. However, there is still a long way to go in terms of achieving universal financial inclusion and ensuring the sustainability of the program.

Banks finance a variety of economic and non-economic activities of SHGs in India. Here are some of the types of activities financed by banks:

Agriculture and allied activities: Many SHGs in India are involved in agriculture and allied activities such as crop cultivation, livestock rearing, and fishery. Banks finance these activities by providing credit for the purchase of seeds, fertilizers, livestock, and other inputs.

Handicrafts and handlooms: SHGs involved in handicrafts and handloom activities are often provided credit for raw materials, equipment, and working capital. Banks also help in marketing the products of these SHGs.

Small businesses: Banks provide credit to SHGs for starting small businesses such as retail shops, tailoring units, and food stalls. These businesses generate employment and provide a livelihood to SHG members.

Education and healthcare: Banks also finance non-economic activities of SHGs such as education and healthcare. They provide credit to SHGs for the education of their children and for meeting healthcare expenses.

Housing and sanitation: Banks provide credit to SHGs for constructing houses and for installing toilets in their homes. This helps in improving the living conditions of the SHG members.

These are some of the types of economic and non-economic activities financed by banks to SHGs in India. It's worth noting that banks have been playing a significant role in promoting the SHG movement in India by providing financial and other support to SHGs.

Table no. 2. Progress of the SHG-Bank linkage program of Public Sector Banks (PSBs) (as of March 2021)

| | Name of the Bank | No. of SHG linked (Rs. lakhs) | Outstanding credit (Rs. crores) |
|----|----------------------------|-------------------------------|---------------------------------|
| 1 | State Bank of India (SBI) | 26.28 | 26,890 |
| 2 | Punjab National Bank (PNB) | 6.75 | 6677 |
| 3 | Bank of Baroda | 6.58 | 6698 |
| 4 | Canara Bank | 5.91 | 5982 |
| 5 | Union Bank of India | 4.33 | 4239 |
| 6 | Bank of India | 3.97 | 3703 |
| 7 | Central Bank of India | 3.33 | 2839 |
| 8 | Indian Overseas Bank | 2.97 | 3064 |
| 9 | Oriental Bank of Commerce | 2.54 | 2273 |
| 10 | Bank of Maharashtra | 1.95 | 1727 |

Source: NABARD, 2021, GOI, 2021; RBI, 2020

SBI is the largest PSB in India and has the highest number of SHGs linked with banks. As of March 2021, SBI had linked 26.28 lakh SHGs, with an outstanding credit of Rs.26890 crore. Punjab National Bank (PNB) is the second-largest PSB in India and has linked 6.75 lakhs SHGs, with an outstanding credit of Rs. 6,677 crore. This is followed by Bank of Baroda (BOB), Union Bank of India, Bank of India and some other banks.

Private sector banks in India have also made significant progress in the SHG-Bank linkage program. Here is the bank-wise progress of the SHG-Bank linkage program of some major private sector banks in India as of March 2021:

Table no. 3 Growth and progress of SHG-Bank linkage program of private sector banks

| Sr. no. | Name of the bank | SHGs linked (in lakhs) | Outstanding credit (In Rs. crore) |
|---------|---------------------|------------------------|-----------------------------------|
| 1 | HDFC Bank | 4.69 | 4620 |
| 2 | ICICI Bank | 4.42 | 3727 |
| 3 | Axis Bank | 1.57 | 1527 |
| 4 | Kotak Mahindra Bank | 1.09 | 927 |
| 5 | IDFC First Bank | 0.63 | 672 |

Source: NABARD, 2021, GOI, 2021; RBI, 2020

HDFC Bank is the largest private sector bank in India and has linked 4.69 lakhs (0.469 million) SHGs, with an outstanding credit of Rs. 4,620 crore followed by ICICI Bank, Axis Bank, Kotak Mahindra Bank and IDFC First Bank.

It's worth noting that cooperative banks have played a significant role in the SHG-Bank linkage program, particularly in rural areas of India. In fact, the National Bank for Agriculture and Rural Development (NABARD), the apex development bank in India for the rural sector, has been actively involved in promoting the SHG-Bank linkage program with cooperative banks. The following table shows the growth of SHG-bank linkage with Co-operative banks:

Table no. 4. Progress of SHG-bank linkage program by cooperative banks (As on March 2021)

| Sr. no. | Name of the Bank | SHGs linked (in Lakhs) | Outstanding Credit (in Rs. Crore) |
|---------|--|------------------------|-----------------------------------|
| 1 | State Cooperative Banks (SCBs) | 9.92 | 7747 |
| 2 | District Central Cooperative Banks (DCCBs) | 21.62 | 17,561 |
| 3 | Urban Cooperative Banks (UCBs) | 2.05 | 1911 |

Source: NABARD, 2021, GOI, 2021; RBI, 2020

District Central Cooperative Banks (DCCBs) had linked 21.62 lakhs (2.162 million) SHGs, with an outstanding credit of Rs. 17,561 crore followed by Urban Cooperative Banks and State Cooperative Banks.

COMPARATIVE ANALYSIS OF SHG-BANK LINKAGE PROGRAM

The SHG-Bank linkage program has been implemented by public sector banks, private sector banks, and cooperative banks in India. Here is a comparative analysis of the SHG-Bank linkage program of these banks in India:

**Table 5. Comparative growth of SHG bank linkage program
(As on March 2021)**

| Particulars | Public sector banks | Private sector banks | Co-operative banks |
|--------------------|---------------------|----------------------|--------------------|
| No. of SHG linked | 106.96 lakh | 12.7 lakh | 33.59 lakh |
| Outstanding Credit | 94,711 crore | 11,373 crore | 26,219 crore |

Source: NABARD, 2021, GOI, 2021; RBI, 2020

Public sector banks have been instrumental in the success of the SHG-Bank linkage program in India, accounting for more than 80% of the total SHGs linked and the outstanding credit provided. As of March 2021, PSBs had linked 106.96 lakhs SHGs, with an outstanding credit of Rs. 94,711 crore.

Private sector banks have also made significant progress in the SHG-Bank linkage program. As of March 2021, PVs had linked 12.7 lakhs SHGs, with an outstanding credit of Rs. 11,373 crore. HDFC Bank and ICICI Bank have been the major players in this segment.

Cooperative banks have played a crucial role in the SHG-Bank linkage program, especially in rural areas of India. As of March 2021, cooperative banks had linked 33.59 lakhs SHGs, with an outstanding credit of Rs. 26,219 crore. DCCBs have been the major players in this segment.

Overall, the SHG-Bank linkage program has been successful in promoting financial inclusion, empowering women, and reducing poverty in India. SHG-Bank linkage program has made significant progress in various states of India. Even the growth of SHG-Bank linkage program has been uneven across different states of the county. Following table provides some state-wise details of the program:

**Table no. 6. State wise progress of SHG- Bank linkage program in India
(As on March 2021)**

| Sr. no. | Name of the state | No. of SHGs-bank linked (in lakhs) | Outstanding credit (Rs. crore) |
|---------|-------------------|------------------------------------|--------------------------------|
| 1 | Tamil Nadu | 21.29 | 15,032 |
| 2 | Andhra Pradesh | 17.43 | 20,205 |
| 3 | Uttar Pradesh | 12.59 | 8,579 |
| 4 | Bihar | 9.54 | 5,196 |
| 5 | Karnataka | 9.45 | 7,822 |
| 6 | Punjab | 1.56 | 1,378 |

Source: NABARD, 2021

Tamil Nadu has been a frontrunner in the SHG-Bank linkage program. As of March 2021, the state had 21.29 lakh SHGs linked with banks, with an outstanding credit of Rs. 15,032 crore. Andhra Pradesh is another state that has shown significant progress in the SHG-Bank linkage program. Uttar Pradesh, which has a large population, has also made progress in the SHG-Bank linkage program. As of March 2021, the state had 12.59 lakh SHGs linked with banks, with an outstanding credit of Rs. 8,579 crore. Even Bihar, another populous state, has also made progress in the SHG-Bank linkage program with 9.54 lakh SHGs linked and outstanding credit being of Rs. 5,196 crore. Karnataka has also made progress in the SHG-Bank linkage program. But when we

look at Punjab, there has been very less growth of SHGs-Bank linkage program as compared to other states with only 1.56 lakh SHGs linked to bank having an outstanding credit of Rs. 1,378 crores as on March, 2021.

The Punjab state government has taken various initiatives to promote the SHG-Bank linkage program in the state. For instance, the state government has launched a scheme called "Punjab State Rural Livelihood Mission" to promote women empowerment and reduce poverty in rural areas. The scheme aims to mobilize women into SHGs and link them with banks for credit facilities.

Furthermore, the state government has signed an MoU with NABARD to promote the SHG-Bank linkage program. Under the MoU, the state government aims to promote the formation of SHGs and link them with banks, provide training to SHGs, and encourage banks to lend to SHGs. Although efforts are being made in right direction to promote the growth of SHG-Bank linkage program, still there is a long way to go and Punjab has to learn from the successful implementation of this model in its counterparts.

Following are some of the case studies of successful SHGs in India:

Self-Employed Women's Association (SEWA) - SEWA is a trade union based in Ahmedabad, Gujarat, that was founded in 1972 by Ela Bhatt to organize women working in the informal economy. It has since grown into a nationwide organization with over 2 million members. SEWA Bank, which was established in 1974, is the first bank in India to be run and owned by women. It provides financial services to poor women, especially those in the informal sector. As of 2021, the bank has over 200,000 depositors and a loan portfolio of over INR 2.2 billion.

Mahila Arthik Vikas Mahamandal (MAVIM) - MAVIM is a women's development corporation established by the government of Maharashtra in 1997. Its aim is to empower women and promote their economic and social development. MAVIM provides financial assistance and training to women's groups and helps them to set up income-generating activities. As of 2021, MAVIM has formed over 60,000 women's groups and has provided financial assistance to over 1.5 million women.

Tamil Nadu Corporation for Development of Women (TNCDW) - TNCDW is a state government agency in Tamil Nadu that was established in 1983 to promote women's empowerment and development. It provides financial assistance, training, and support to women's groups in the state. As of 2021, TNCDW has formed over 1 million women's self-help groups with over 10 million members. These groups have been involved in a range of activities, including microfinance, livelihoods, and health and education programs.

Andhra Pradesh State Rural Livelihoods Mission (APRLM) - APRLM is a government agency in Andhra Pradesh that was established in 2012 to promote the social and economic empowerment of rural poor households. It works with women's self-help groups to provide them with financial assistance, training, and support for livelihood activities. As of 2019, APRLM had formed over 1.1 million women's self-help groups with over 11 million members. These groups have been involved in a range of activities, including microfinance, agriculture, and livestock rearing.

The Velugu Program: The Velugu program in the state of Andhra Pradesh is a successful example of the SHG bank linkage model. The program was launched in 1999 with the aim of empowering women

in rural areas by promoting savings and credit activities through SHGs. Under the program, the state government provided training and support to women to form SHGs, and then linked these groups with formal financial institutions. The program focused on building the capacity of SHGs to manage their own savings and credit activities, as well as on improving the linkages between SHGs and banks.

The results of the Velugu program have been impressive. By 2006, the program had established more than 700,000 SHGs, with a total membership of over 9 million women. These SHGs had mobilized more than \$1.5 billion in savings, and had accessed loans worth more than \$4 billion from banks. A study conducted by the World Bank found that the Velugu program had a number of positive impacts on the lives of women in Andhra Pradesh. Women who participated in the program reported increased incomes, improved health and nutrition, and greater participation in decision-making within their households. The program was also found to have contributed to improved social capital and community development in the state.

These programs demonstrate the potential of the SHG bank linkage model to promote financial inclusion and empower women in India. The success of these programs is due to a combination of strong government and bank support, effective capacity building for SHGs, and effective linkages between SHGs and formal financial institutions.

Government initiatives and programs to promote SHG- bank linkage program in India

The Indian government has taken several initiatives and launched various programs to promote the SHG-Bank linkage program in the country. Here are some of the major initiatives and programs along with relevant statistics:

National Rural Livelihood Mission (NRLM): The NRLM was launched in 2011 to promote women self-help groups (SHGs) and link them with banks for credit facilities. As of March 2020, around 67 lakh (6.7 million) SHGs were formed under the NRLM, and 2.48 crore (24.8 million) households were brought under the program. The SHGs have been provided with a total bank credit of Rs. 1,32,048 crore (\$17.8 billion USD) as of March 2020.

Deendayal Antyodaya Yojana – National Urban Livelihoods Mission (DAY-NULM): The DAY-NULM was launched in 2013 to provide skill development, livelihoods, and financial assistance to the urban poor. As of March 2020, around 2.49 lakh (249,000) SHGs were formed under the program, and the SHGs were provided with a total bank credit of Rs. 2,889 crore (\$390 million USD) as of March 2020.

Pradhan Mantri Jan Dhan Yojana (PMJDY): The PMJDY was launched in 2014 to promote financial inclusion and provide banking services to the unbanked population. As of March 2021, around 43.04 crore (430.4 million) accounts were opened under the PMJDY, and the total balance in these accounts was Rs. 1,37,794 crore (\$18.6 billion USD).

Digital India: The Digital India program was launched in 2015 to promote the use of digital technology in various sectors, including banking. As of March 2020, around 8.66 lakh (866,000) Common Service Centers (CSCs) were established across the country, which provide banking and other services to the rural population.

Stand-Up India: The Stand-Up India program was launched in 2016 to promote entrepreneurship

among women and the marginalized sections of society. As of March 2021, around 1.87 lakh (187,000) loans were sanctioned under the program, with a total amount of Rs. 26,346 crore (\$3.6 billion USD).

Thus, the Indian government has launched various initiatives and programs to promote the SHG-Bank linkage program in the country. These programs have helped in the formation of a large number of SHGs and provided them with credit facilities. The PMJDY and Digital India programs have also helped in promoting financial inclusion and the use of digital technology in banking.

Banks initiatives and program to make SHG-bank linkage model successful:

Banks in India have taken various initiatives and launched programs to make the SHG-Bank linkage model successful. These initiatives include specialized SHG cells, financial literacy and awareness programs, capacity building programs, product customization, technology adoption, and collaboration with other stakeholders. Successful examples of these initiatives include SBI's outreach, HDFC Bank's customized loans, and ICICI Bank's collaborations and technology adoption. Here are some of the major initiatives and programs:

- State Bank of India (SBI) has set up specialized SHG cells across its branches to cater to the credit needs of SHGs. The bank also provides financial literacy and capacity building programs to SHGs.
- HDFC Bank has customized its loan products to cater to the needs of SHGs. The bank offers loans for activities such as agriculture, animal husbandry, and small businesses.
- ICICI Bank has collaborated with various SHG federations and NGOs to promote the SHG-Bank linkage model. The bank has also adopted digital technology to improve the efficiency of loan disbursement and other services to SHGs.

Key issues and challenges in the growth and progress of SHG- Bank linkage program:

Self Help Group (SHG) bank linkage program has been one of the most successful financial inclusion programs in India. However, the growth of the program has been uneven across different states and regions, and there are several challenges that need to be addressed for the program to reach its full potential. Some of the key issues and challenges in the growth of the SHG bank linkage program in India are as follows:

Limited access to formal financial services: Despite the success of the SHG bank linkage program, a large section of the population still does not have access to formal financial services. According to a study by the National Bank for Agriculture and Rural Development (NABARD, 2019), only 43% of the rural population in India has access to formal financial services. This highlights the need to expand the reach of the SHG bank linkage program to more remote and under banked areas.

Lack of awareness and financial literacy: Another major challenge is the lack of awareness and financial literacy among the target population. Many SHG members are illiterate or have limited education, which makes it difficult for them to understand financial concepts and manage their finances effectively. This is highlighted by a study by the Reserve Bank of India (RBI, 2019), which found that only 39% of SHG members have a basic understanding of financial concepts.

Insufficient credit and capital: While the SHG bank linkage program has been successful in providing credit to the poor and unbanked, the amount of credit provided is often insufficient to meet their needs. This is due to the limited capital base of the SHGs, which often rely on their own savings and contributions from members. A study by the World Bank (2018) found that the average loan size for SHGs in India is only Rs. 17,000 (approximately \$230), which is often inadequate for income-generating activities.

Lack of coordination and monitoring: The SHG bank linkage program involves multiple stakeholders, including SHGs, banks, and government agencies. However, there is often a lack of coordination and monitoring between these stakeholders, which can lead to inefficiencies and delays in the delivery of financial services. A study by the International Journal of Scientific and Research Publications (2015) found that poor coordination and monitoring is a major challenge in the implementation of the SHG bank linkage program.

Limited institutional capacity: Another major challenge is the limited institutional capacity of SHGs and other local institutions involved in the program. Many SHGs are small and lack the resources and expertise to manage their finances effectively. This is highlighted by a study by the International Journal of Economics and Business Research (2016), which found that the institutional capacity of SHGs is a key determinant of their performance in the SHG bank linkage program.

Dependence on a single bank: Many SHGs are dependent on a single bank for credit, which can result in a lack of competition and limited access to credit.

Limited participation of private sector banks: Private sector banks have been slow to participate in the SHG-Bank linkage program, which has limited the growth and progress of the program.

Lack of product diversification: There is a need for banks to diversify their loan products for SHGs, as many SHGs have requirements beyond microfinance loans.

Although, SHG bank linkage program has been successful in providing financial services to the poor and unbanked in India, there are several challenges that need to be addressed for the program to reach its full potential. These include limited access to formal financial services, lack of awareness and financial literacy, insufficient credit and capital, lack of coordination and monitoring, and limited institutional capacity. Addressing these challenges will require a concerted effort from multiple stakeholders, including the government, banks, and local institutions.

RECOMMENDATIONS TO VARIOUS STAKEHOLDERS

To make the SHG-Bank linkage program more successful in India, the following recommendations can be made to various stakeholders:

Government:

- Provide adequate funding for the program to expand and scale-up.
- Increase investment in financial literacy and capacity building programs for SHGs.
- Encourage the participation of private sector banks and other financial institutions in the program.

Bankers:

- Streamline credit appraisal and monitoring systems to improve loan recovery and reduce non-performing assets.
- Offer diversified loan products that cater to the diverse financial requirements of SHGs.
- Provide customized financial literacy training to SHGs to improve financial inclusion and creditworthiness.

Customers (SHGs):

- Increase financial literacy and knowledge of the loan application and repayment process.
- Encourage group savings and promote discipline in loan repayment.

POLICYMAKERS

- Develop policies that promote the integration of SHGs into the formal financial system.
- Establish regulatory frameworks to ensure that SHG-Bank linkage programs operate with transparency and accountability.
- Develop appropriate incentive structures to encourage banks to increase their participation in the program.

CONCLUSION

Thus, the SHG-Bank linkage program in India has made significant progress over the years in terms of financial inclusion and women's empowerment. Studies have shown that the program has helped to improve the economic status and socio-economic conditions of women in rural and semi-urban areas of the country. It has provided them with access to finance, increased their savings, and improved their decision-making power within the household. The program has also contributed to the development of entrepreneurship, livelihoods, and community-based organizations.

However, despite its success, the program faces several challenges, such as lack of awareness, inadequate institutional support, and insufficient credit linkages. These challenges need to be addressed by the government, banks, and other stakeholders to make the program more effective and sustainable. To promote the SHG-Bank linkage program, the government has launched several initiatives, such as the National Rural Livelihoods Mission (NRLM) and the Deendayal Antyodaya Yojana - National Rural Livelihoods Mission (DAY-NRLM), which aim to provide institutional and financial support to SHGs. Banks have also taken initiatives to promote the program, such as setting up special branches for rural and semi-urban areas, simplifying loan procedures, and offering financial literacy and capacity-building training to SHG members.

Undoubtedly, SHG-Bank linkage program in India has immense potential to contribute to financial inclusion and women's empowerment in the country. With continued efforts and support from the government, banks, and other stakeholders, it can become a sustainable model for poverty reduction and socio-economic development.

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GANDHIAN IDEOLOGY: A CRITICAL ANALYSIS OF RAJA RAO'S *KANTHAPURA*

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ABSTRACT

Mahatma Gandhi was a great and outstanding personality of India who is still inspiring the people in the country as well as outside of the country through his legacy of greatness, idealness and noble life. Mahatma Gandhi was a great freedom fighter who spent his whole life in struggle for the independence of India. This paper shows a realistic and vivid description of the Gandhi movement during the 1930's and its impact on the masses of India. The novel tells us about a small village called Kanthapura. What was happening in Kanthapura was happening in thousands of villages all over the country at that time. This village is a typical Indian village. The people are uneducated and superstitious. The society is caste-ridden and the village is divided into four quarters called the Brahmin quarter, the Potter's quarter, the Weavers' quarter and the Sudra quarter. By describing the life in Kanthapura, Raja Rao in fact describes- how life is in all Indian villages, in general Kanthapura is the microcosm of the Indian traditional society but theme is universal. Hence, it becomes a microcosm of the macrocosm. Kanthapura follows Gandhi's doctrine and ideology of non-violence, Satyagraha, their view on untouchability and casteism etc. This novel can be called as Gandhi epic. Gandhi aroused national awaking in Indians with his ideology in Kanthapura village. Indeed, Gandhi does not appear in this novel personally, but the story of the novel revolves around his ideology. This research paper, *Gandhi Ideology: A Critical Analysis of Raja Rao's Kanthapura* shows at how Raja Rao is influenced by Gandhian Ideology.

Key words: Gandhi, Ideology, Raja Rao, Kanthapura.

INTRODUCTION

Mahatma Gandhi was a great freedom fighter who spent his whole life in struggle for the independence of India. He is real father of our nation who really used his all power to make us free from the British rule. He truly understood the power of unity in people (from different castes, religions, community, race, age or gender) and he used all through his independence movement. Education, religion, social life, language and literature were influenced by Gandhian philosophy and we can easily find the Gandhian impact on contemporary literature. In the case of Mulk Raj Anand, R.K. Narayan and Manohar Malgonkar, the use of myth is casual and isolated. However, in case of Raja Rao, his mythical design cannot be ignored. M.K. Naik has rightly said about myth characters, "... so vitally at the center of the novel that any criticism which ignores this is bound to appear peripheral." (22) Kanthapura is a distinguished novel in Indo-Anglican literature. It reflects the deepest and profoundest urges and problems of Indian life. The theme is Indian. This novel is

thoroughly Indian style and form. The expression is thoroughly Indians although it is written in English. Meenakshi Mukherjee has rightly pointed out in *The Twice Born Fiction*: “Kanthapura is narrated by an old woman to a hypothetical listener...Raj Rao's choice of this narrator serves several purposes at once. Making this old woman the narrator enables Raja Rao to mingle facts and myths in an effective manner. For the old woman, Jawaharlal is a Bharat to Mahatma who, she believes, will slay Ravana so that Sita may be freed. For her, Gandhi has attained the statue of God and Moorthy is regarded as avatar in Kanthapura. The Characteristically concrete imagination of the uneducated mind pictures the Mahatma as large and blue like the Sahyadri Mountains on whose slopes the pilgrim climb to the top, while Moorthy is seen a small mountain. To her, the Satyagraha becomes a religious ceremony to which she devotes her sacred ardour”(89).

Almost every Indo-Anglican novelist has tried to create Indian atmosphere to give his novel that solidity which makes fiction seen authentic. But Raja Rao has been hailed as the most Indian of Indian novelists writing in English. Raja Rao's contribution to the language of Indo-Anglican writing is tremendous. While reading his English, foreigners find it almost normal but the Indian can hear the eco of regional phrases and typical Indian expressions. Raja Rao depicts very beautiful scenario of the Indian environment: “Trees begin suddenly to tremble and his... The drops fall, as big as a thumb and the thunder goes clashing like a temple cymbal through the heavens, the earth itself seems to heave up and cheap in the monsoon rains. It churns and splashes beat against the tree-tops, reckless and willful, and suddenly floating forwards it buck and spits forward”... (13).

There are many progresses in the novel like that one quoted above. Raja Rao has used Indian Imagery in this passage and language is exceptionally beautiful. And this novel shows that phase of Indian's freedom struggle in which the Civil Disobedience movement was at its height. This was an early phase in India's struggle for Independence when Gandhi had not become that popular. With time the number of his followers increased in numbers. Some actual events which took place in the 1930's have been depicted in the novel. In the novel Raja Rao has depicted the impact of the Gandhi movement on the people of a village called Kanthapura. The brutalities and atrocities suffered by the Indians under the British Rule which has been depicted in the novel. An eminent critic K.R. Srinivasa Iyengar calls a particular period between two world wars as the "Gandhian age."

The Indians were ill-treated and exploited by the British. The condition of the coolies working in the Skeffington coffee estate has been graphically described by Raja Rao. They were treated like animals and were forced to live under inhuman conditions. K.R.S Iyenger rightly says, “The reign of the Red-Man is as Asuric Rule, and it is raised by the Devas, the Satyagrahis. The characters sharply divided into camps: The Ruler (and their supporters) and on the hand the Satyagrah his (and their sympathizers) on the other” (58).

It was Moorthy who told the villagers about Gandhi and about his views and ideas. With time more and more people joined the Congress. The Congress-Committee was formed in Kanthapura. Though Moorthy was young and inexperienced he becomes the leader of the freedom fighters in Kanthapura. The villagers called him Small Mountain and referred to him as the Gandhi

of Kanthapura. He is spirituality influenced and states: "There is but one force in life and that in truth, and there is but one God in life and that is the God of all."(52-53) The Gandhian principles and ideas have been discussed in the novel. Gandhi's philosophy and ideas have been discussed in the novel. Gandhi's philosophy and his ideas and view are talked about. A reader who does not know anything about Gandhi or the freedom struggle will get a very fair idea about it if he reads the novel.

The freedom struggle has been depicted realistically and objectively in the novel. Both positive and negative things have been depicted. As depicted in Kanthapura for someone, there actually was something like a parallel government in some parts of India. Thousands of people were put into jails. The various things depicted in the novel are based on actual facts. The phase of Indian freedom struggle that is depicted in the novel ends with Gandhi - Irwin pact.

Many Social abuses like untouchability, ignorance, superstition, child marriage etc. which existed in India in pre-independence era have been highlighted by Raja Rao in the novel. The fact that most people belonging to the upper castes were against Gandhi's movement for removal of untouchability or the upliftment of the people belonging to lower castes has been shown. Just like majority of Indian villages the society of Kanthapura is caste-ridden. The people are illiterate and superstitious. The village is divided into the quarters. Thus, there is a very clear division of society on the basis of caste. The narrator is a Brahmin woman and she tells the reader that being a Brahmin she naturally has never visited the pariah quarter. In spite of opposition Morathy continues to work for the up-liftment of pariahs. He does not stop mixing with the pariahs. Moorthy and Gandhi men go around distributing free spinning wheels to them. The Paria are happy to see the Brahmin Moorthy in their midst but they hesitate to join him. Once they are convinced that Gandhi means it all for their economic good, "They would spin and spin, if that Brahmin boy was to be believed, they would have clothes to wear, blankets and shirts and loin clothes. They said it was all of Mahatma."(26) Raja Rao brings in the issues of the opening of the temples to pariahs who Gandhi called 'Harijans'. Indeed, untouchability, being one the major issues on the agenda of Gandhian social programmer, and serious problem for caste Hindus.

The villagers are religious people and religion forms a very important part of the lives of these people. This love of religion is dominant feeling in Kanthapura because to a certain extent all other feeling arise from it. C.D. Narasimhaiah observes that the novel delineates the dynamic power of a living religiously convention. He states that "religion seems to sustain the spirits of the people of Kanthapura".

In the Ramayana, Rama is presented as a man who has all the good qualities that one may expect in any human being. He is presented as an ideal man. Rama is the reincarnation of god who was born for destruction of evil. The battle between Rama and Ravana was a battle between good and evil. Ravana was a very powerful king and as evil man. A very powerful man with super human powers was needed to defeat him. Only someone as powerful as Rama could do this. So, God sent Rama for the destruction of Ravana. The situation was similar during the British rule. India was under the British rule and Indian were exploited and ill-treated by the British. When Gandhi appeared on the scene, the people looked at him as Rama. They looked at him as someone who will free them from British rule.

The weapons of Gandhi were truth, non-violence and self-control. Jawaharlal Nehru writes in his book *The Discovery of India* that “like a powerful current of fresh air... like a beam of light that pierced the darkness and removed the scales from our eyes; like a whirlwind that upset many things but most of all the working of people's mind.”(358) Mahatma Gandhi's visit to England to attend the Round Table conference in 1931 was like the visit of Rama to Lanka after defeating Ravana to bring back wise wife. The people of India waited anxiously for the return of Mahatma Gandhi. In a similar manner, the people of Ayodhya waited anxiously for the return of Rama and Sita. Gandhi, through this movement, not only sought political freedom but also aimed at economy liberty and spiritual regeneration. One great critic Northrop Fry States, “Some of the chief characters are gods, other being larger in power than humanity” (149). Raju Rao's faith in Gandhian thought led him to idealize Gandhi as a true God. In *Kanthapura* Mahatma Gandhi is depicted as an emblem of divine power as well as great reality.

The portrayal of Gandhi during the peak period of India's struggle for freedom, in the novels *Kanthapura* and *Waiting for The Mahatma* portray the mahatma Ghandhi as hero and novels have different views of Gandhian principles and his approach to social reforms. But Gandhi had no intention to evolve and formulate any formal system or philosophy. Nor did he want to leave any 'ism' behind. Moreover, he believed in practicing what he preached. He himself said: “he who would go in for novel experiments must begin with himself. That lead to a quicker discovery of truth and God always protects the honest experimenter.” (SME 230-31) By giving a new perspective to national freedom, he wanted his countrymen to be free not only from the foreign yoke but also from fear, cowardice, ignorance, ill-will and Intolerance. He preached that there should truth in thought, in speech and in action. He was a lover and follower of Jesus and Mohammed because they are 'Symbol of Truth'. Gandhi honestly opens his mind about Jesus and Mohammad on Truth as: “Truth is the first thing to be sought for and beauty and goodness will then be added into you. Jesus was to my mind, a supreme artist because he saw and expressed truth, and so was Mohmmmed... (WJM 5)

There are other myths is the novel which are used not only to diversity the Harikathas and thereby to hold the interest of the inhabitants of *Kanthapura*, but also to draw the attention of the readers of the novel towards them. A comparison was drawn between Mahatma Gandhi and lord Krishna. At the time of Mahatma Gandhiji's birth, he was named by his parents as Mohandas, which is another name for Krishna. He was born to destroy the serpent of foreign rule like Lord Krishna who killed the serpent name Kaliya. Moorthy had seen a vision in childhood like child Krishna, that he was sleeping safe on the leaf of the Pipal tree when the holy flood had spread in the whole area in his imagination. He had also seen in imagination how he was thrown like child Parhlad from the hill and was saved by God, the omnipotent. He also saw another vision of the Mahatma and left as if he was filled with primordial radiance. Swarajya is compared with lord Shiva thus: “Shiva is the three-eyed and Swarajya is also three-eyed: Self- purification, Hindu-Muslim Unity and Khaddar”(158).

Even Mahatma Gandhi is three-eyed i.e., endowed with the wonderful gift of foresight. “Gandhi is Shiva himself in human shape”. Under his influence even persons like Moorthy become three-eyed and shared in his vision. *Kanthapura* depicts reality but if merely reality had been

depicted the novel would have become really dull and uninteresting. So in the novel, reality is heightened in various ways. Reality is mixed with mythical fantasy. Then there is also the meaning of the past, the present and future. For instance the Mahatma is compared with Lord Krishna:

You remember how Krishna, when he was a babe of four, had begun to fight against demons and killed the serpent Kaliya. So too our Mahandas began to fight against the enemies of the country. And as he grew up, and after he was duly shaven for the hair ceremony, he began to go out into the villages and assemble people and talk to them, and his voice was so pure, his forehead so brilliant with wisdom, that men followed him, more and more men followed him as they did Krishna the flute-player; and so he goes from village to village to slay he serpent of the foreign rule...

This novel is a beautiful piece of art and it is beautiful because of blending of these elements of poetry, fantasy, myth and imagination. So in a work of art there is always realism and some degree of imagination. In this novel fact and fiction, science and fantasy get mixed up. The past and present is juxtaposed:

She told us too, about the stars that are so far that some have poured their light into the blue space long before you were born, long before you were born or your father was born or your grand-father was born; and just as a day of Brahma is a million-million years of ours, the day of stars is a million-million times our day, and each star has a sun and each sun has a moon, and each moon has on earth, and some there are that have two moons, and some three, and out of there between the folds of the milky way, she told us, out there, there is just a chink, and you put your eyes to a great tube and see another world with sun and moon and stars all bright and floating in the diamond dust of God.

Rangamma told the villagers what she read in the newspapers. Facts of astronomy are blended with fictitious things.

When we think of manifestation of Gandhi thought, we instantly think of Martin Luther King Jr. Young King was greatly influenced by Gandhiji's thoughts on Satyagraha. He used this tool effectively to remove racism in his own country. He was attached when he led when he led peaceful procession to raise his voice against racism, but he stood fast. Non-violence was a life style and non-corporation a method of fighting for injustice. And greatness of Gandhiji and that is the message of Gandhi for whole humanity in modern era. In the past century many places in the world have been drastically changed through the use of brute force, by the power of gun- the Soviet Union, China, Tibet, Burma, many communist countries in Africa and South Africa. But eventually the power of gun will have to be changed by will of the ordinary people. As Dalai Lama said, "We have big war going on today between world peace and world war, between the force of mind and force of materialism, between democracy and totalitarianism". To fight these wars the common ordinary people in this modern age need Gandhism. Barack Obama, the former US president, sees Mahatma Gandhi as an inspiration and has a portrait of the apostle of peace in his

office. He commented - In my life, I have always looked to Mahatma Gandhi as an inspiration, because he embodies the kind of transformational change that can be made when ordinary people come together to do extraordinary things.

If we try to analyze the secrets of Gandhi's success, we would probably find faith and Action and populism, three most important aspect of his life. Gandhi's extra ordinary communication with the masses of ordinary people was another of his secrets. In contrast to many of our preset day leader of this highly democratic world, Gandhi was a true leader and friend of the people. Nobel Laureate Aung San Sun Kyi in 1991, after reading the autobiography of Gandhi, was influenced by his though and inspired to fight for democracy in her country, Myaumar Kyi who went to school in Delhi when she was in this country in 1961 for her mother's treatment learnt about Gandhiji method of fighting against all kind of injustice and evil. Twenty-five year later, use to weapon of cooperation and non-violence helped her to establish democracy in her country.

No one can match Srimiti Kamala for promoting Gandhian values outside India. Her original name is Sally Slack, but after being totally captivated by Gandhian thought, she changed her name to Kamala and dedicated her life to the interpretation of the spiritual heritage of India, and the life of Mahatma Gandhi memorial center in Washington D.C., USA. She guides over 50 volunteers of which 30 are ashramites who run the centers. Kamala started with launching a message. From 1976 onwards, every eye, New York's Bharatvaani Radio broadcast her lecture given on Gandhiji's birth and death anniversary. Her speech given at the Gandhi center on the occasion of Gandhi's death anniversary is recorded by the voice of America to be broadcast in India. She has written several books on Gandhi's thoughts and publishes a quarterly called Gandhi message. In recognition of her outstanding contribution in presenting India's spiritual heritage, the Association of Indians in America (Washington, 1980) felicitated her with the title of Ambassador of Indian Philosophy and the ideal of Mahatma Gandhi in the U.S.A.

Whenever human kind has found the need to express its inner voice of soul, they have to go to Mahatma Gandhi because the Mahatma's life is a struggle to find the Almighty. He said, "My life is My Message". A great truth is hidden behind this message and that is a unity or oneness between theory and practice; practicing what one is preaching. In his search for truth Gandhi travelled from knowing his own soul to finding the almighty. His life is a manifestation of how an individual, by walking on the path of truth, can achieve a state of completeness. The world is in the grip of destruction violence today. Only the power of Gandhi's weapons of peace and non-violence is capable of shaking the soul of human beings to bring about a transformation cutting through international broader, space and time. If we say that the twenty first century is the century of the common man, then we see that *Gandhism* has even more relevance in this age, and Gandhi will inspire generations of individuals fighting for goodness of the society. If today we find that Gandhism is in severe test in countries like India, it is not because there is certain inherent weakness in Gandhism, but it is because we have not seen in India strong leader with the required courage and conviction to fight the evils in society. We may borrow Gandhi's own words on Ahinsa and say that Gandhism is only for the courage people. in the end, I would like to go with Albert Einstein's notion about great Gandhi ji: "Generations to come, it may will be, will scarce believe

that such a man as this ever in flesh and blood walked upon this earth.”

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PURVA MIMAANSA

RUPTURED NATURE OF FREEDOM: AN EXISTENTIAL READING OF SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN*

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ABSTRACT

Postcolonial literature generally refers to literature written both during the colonial and decolonized period. Strictly speaking, the term is more relevant to those text which came from erstwhile colonies. But unfortunately, this literature particularly the fiction produced shortly before the stroke of freedom or after—such novels as Nadine Gordimer's *July's People*, or J. M. Coetzee's *Disgrace* or Chinua Achebe's *Arrow of God* and near home, partition fiction, more particular, Salman Rushdie's *Midnight's Children* project ruptured nature of freedom. It is in so far, man is immersed in historical situation, he does not even succeed in conceiving of the failures in a political organisation; this is not as simply said, that he is accustomed to these failures, but because he apprehends freedom in its plenitude, in its fullness and because he cannot even imagine that he can exist otherwise, in its vicinity, in its lack.

Keywords: Freedom, negation, annihilation, being-in-itself, being-for-itself, deconstructive, nothingness, existentialism, humanism.

Postcolonial literature generally refers to literature written both during the colonial and decolonized period. Strictly speaking, the term is more relevant to those text which came from erstwhile colonies. But unfortunately, this literature particularly the fiction produced shortly before the stroke of freedom or after—such novels as Nadine Gordimer's *July's People*, or J M Coetzee's *Disgrace* or Chinua Achebe's *Arrow of God* and near home, partition fiction, more particular, Salman Rushdie's *Midnight's Children* project ruptured nature of freedom. It is in so far, man is immersed in historical situation, he does not even succeed in conceiving of the failures in a political organisation; this is not as simply said, that he is accustomed to these failures, but because he apprehends freedom in its plenitude, in its fullness and because he cannot even imagine that he can exist otherwise, in its vicinity, in its lack. The present paper is an attempt to underscore the existential/post structural, and within it deconstructive view of freedom. Freedom is identical with existence. Hence, it has no essence, indeed it precedes essence. Human-reality is free because it is not enough. It is free because, as Jean-Paul Sartre, put it, is perpetually wretched away from itself and because it has been separated by a nothingness from what it is to what it will be. Indian struggle for freedom in all to manifestations—and their failures and successes—issued from nothingness which is made-to-be at the heart of Indians—individuals or masses—and which forced reality to make itself instead to be, i.e. to choose oneself.

Freedom is thus an intolerable necessity. One may disguise it in bad faith, but it is not a

being but the being of man. Being and being free are one and the same. Freedom as a hole in the heart. We at the stroke of midnight August 15, 1947, took India's independence as full and complete in itself, not Rushdie. He thus introduced the play in what others took seriously. And that is what makes Rushdie's narrative in *Midnight's Children* art as contrasted with history and life. The desire to play is fundamentally to be free, as Derrida also would say, from the desire to possess the present, the give, as if it were something metaphysical. The play, the comic, even the fantastic and far-fetchedly imaginative that Rushdie indulges in has a purpose to serve. In order to imagine consciousness of Rushdie, one must be free from the specific reality of India's freedom, before and after and this freedom from the specific reality must be able to define itself as a being-in-the-world is at one the constitution and the negation of that reality. For example, Salim says jocularly about his birth:

...On the stroke of midnight, as a matter of fact. Clocks hands joined palms in respectful greeting as I came. Oh, spell it out, spell it out: at the precise instant of India's arrival at independence, I tumbled forth into the world... (*Midnight's Children*, 3)

So, if he thus was hand-cuffed, as he says, with history, thrown or tumbled into the world, as he puts it, his birth is yet constituted of the negation and his freedom. It is because negation is occasioned by freedom. First, the bed sheet he was born on had roughly a circular hole some seven inches of decimetre into the centre, he could fantastically measure, clutching at the dream of that hole, and secondly, he was exchanged with Shiva, thanks to the tiny distraught nurse at the Narlikar hospital—Salim, a Hindu boy was exchanged with a Muslim child, Shiva. But this exchange is only metonymic of the larger exchange of Muslims and Hindus across the border both in the east and the west, following the rupture of India—with the birth of Pakistan which later lost its eastern wing to become Bangladesh. Freedom is the first condition of action and an action on principle is intentional. Consciousness, as Sartre says, is the consciousness of something. No factual state, as for example, the creation of Pakistan could determine consciousness to apprehend as negation, as a lack, because consciousness is not which it is, and is what it is not. Could the leaders of freedom struggles suppose that the two-nation theory would become a reality, and Jinnah would turn a *Volte face*, to become the architect of the new state of Pakistan. That Muslims have suffered or will suffer in the united India that become the motive for staking his claim; quite the contrary, after he has formed the project of changing the situation that one nation theory appeared intolerable to him. This even he did not, this is also what Hegel said that mind is the negative. It is itself freedom and freedom have no essence. Its existence precedes and commands essence. Saleem, like other midnight's children is freedom incarnate, and like them, he, his son who will not be his son, and they will both be masters and victims of their time endlessly. They will be trampled as had Saleem's own generation. They too will have to forsake privacy and be sucked into the annihilating whirlpool of multitudes and unable to live and die in peace. As the novel ends on the note:

...Until the thousand and first generation, until a thousand and one midnights have bestowed their terrible gifts and a thousand and one children have died, because it is the privilege and the curse of midnight's children to be both masters and victims of their times, to forsake privacy and be sucked into the annihilating

whirlpool of the multitudes, and to be unable to live or die in peace. (MC, 647)

This is the last sentence of *Midnight's Children*. Thus, the beginning and the end of the novel affirms that man is condemned to freedom, to borrow the phrase from Sartre, for we cannot reach its essence. The very use of the term 'freedom' is dangerous if it is to imply that the word refers to the concept as according to Saussure, all words ordinarily do. Derrida also says in the opening sentence of his essay "Differance", it is neither a word, nor a concept, for to differ is to defer. Man is both his factuality and his transcendence at the same time. Saleem is at once different from what he is and is different from what he is to be. In both, there is lack of Identity. Does he know who he is—a Hindu child thrown into the lap of a Muslim mother. There is a hole in his identity not only at his so-called birth, in the sheet of his bed, but also in the sheet through which his grandfather examined the pulse of his grandmother. Slightly before meeting his wife—to be Aadam Aziz, Saleem's grandfather, hit his nose against frost-hardened earth while attempting to pray. He decided henceforth never again to kiss earth for any God or man. This decision, as Rushdie writes, made a hole in him, a vacancy in a vital chamber, leaving him vulnerable to women and history.

Thus, nothingness is this hole in being. Its vacuity of what one considers to be a complete self, a complete identity. But it alone happens with being, Aadam Aziz for one had come to the Kashmir Valley after his medical studies in Germany. He has been absent from the valley for five years. Now, returning he saw the place altered. Instead of the beauty of the tiny valley, he noticed the narrowness, the proximity of the horizon and felt sad. Many years later, when the hole inside him—the hole caused by the altered prospect of the place—had been clogged up with hate, he would recall his childhood spring in Paradise before military tanks messed everything up. Human reality by which lack appears in the world must itself be a lack—a desire, a question, a doubt. Without the consciousness of something lacking, something missing, Rushdie thinks we are *de trop*, i.e., existence itself is superfluous, contingency and unjustifiable. It is absurd in the sense that there is no reason for its being, no outside purpose to give its meaning, no direction.

Nothingness lies coiled in the heart of being—like a worm. It nihilates the absurdity of existence. It is part of everyday life, deconstructing our placid existence, as it does that of Aadam Aziz. It is not that after deciding not to bow before God or man, Aziz accepted his nothingness and freedom. He soon after was invaded by anguish, which inevitably accompanies freedom and nothingness. But in bad faith, he tries to reunite his being what it is with non-being what it to be, i.e. what he has become after his rupture with his earlier self. For Rushdie, following Sartre, it is an impossibility which only God can arrive at, not human beings who are abandoned to surpass their Ego, except in bad faith. This abandonment is still our salvation, for acceptance of our absolute freedom is the only existence commensurate with an honest desire to exist fully as man. But the recognition comes not in ecstasy of a mystic but in anguish. It is not a merging with the higher power but a realisation of one's isolation, not a vision of eternity but a perception that one is wholly a process, the making of a self in which one cannot be united, one can never possess.

Midnight's Children, as we go through its 650 odd pages, we read the same tale told, that there is a hole what is the consciousness. While Aziz is caught in a dilemma between belief and disbelief, Saleem steers clear of the trap.

What leaked into me from Aadam Aziz: a certain vulnerability to women, but also its cause, the hole at the centre of himself caused by his (which is also my) failure to believe or disbelieve in God. And something else as well—something which, at the age of eleven, I saw before anyone else noticed. My grandmother had begun to crack. (MC 382)

Aziz could not wholly disbelieve, but he also could not wholly believe. Hence, he suffered alternation—a hole. His mother also suffered the same dilemma. After the heart stroke of her husband while Saleem was away in Germany, she handled the gem business in purdah. The story of the novel itself suffers from a hole as it moves back and forth—and chronologically. Going back to Aziz's first encounter with his patient, we learn that his first patient happened to be a female whose pulse, as we noted earlier, he examined through a hole in the sheet hung to separate the patient and the doctor, and that too in the presence of the women wrenchers. He was told that the land owner's daughter suffered from stomach-ache. The hole in the sheet is the nihilation of being from in-itself to for-in-itself—to be other than what one is—but it can paradoxically not have to be, i.e., not to be appropriative. That is the difference between being and having. It is true that desire is lack and lack is freedom and that fundamentally man is desire to be, but it cannot be reduced to having, which Aziz did by marrying his patient.

This happened with postcolonial literature that desire for lack of being—one who staked everything for the sake of freedom—was reduced to having. Our leaders on both sides of the divide tried to grab freedom. It may happen in research in sciences, or sports or aesthetic creative arts yet in these fields, in creating a picture, a drama, a melody, doing is not reducible to having. In desiring to have—positions and pelf, postcolonial rulers lost their freedom. The starkest example, that Rushdie saw in postcolonial India, was the imposition of Emergency, under the slogan Indira is India and India is Indira. This desire for appropriation, of assimilation, destroys its objects. Be it Nigeria or India, people are the victims of this postcolonial hunt; over the decades it has become the desire for devouring. But politics is perhaps not the *leit motif* of the novel as is Rushdie's repudiation of those who took freedom with the spirit of seriousness. The trouble with the spirit of seriousness is that it takes values as transcendent given independently of human subjectivity. India's Independence when taken seriously betrayed its nothingness as Nehru eloquently spoke in the Parliament at the same time when one thousand children were born in the war-hour of midnight, followed by the holocaust of partition. It did not end here; two wars were fought by India and Pakistan, besides the war for the creation of Bangladesh. This also did not end the bad blood daily created over Kashmir. What our serious-minded leaders thought our freedom phenomenal—a phenomenon in its plenitude, complete in itself and once for all Rushdie with his playful retrospection could see its trans-phenomenality. Our leaders could not realise their possibilities. This is despite the fact that as Rushdie says the Prime Minister of India went nowhere without her personal astrologer. She had no view of history, that it is always yet to be, always in the future. Saleem with his nose could smell the scent of danger to her person, so self-assured as she has been.

The central concern of the novel is to plead not for ego lessness in the relation with time, for all time is unprivileged, as also for the relation with others, but for the awareness that consciousness is nothingness, for it is never wholly determined by the past. Why should then Indira Gandhi equate herself with the country? With his tongue in cheek, Saleem says that motive behind her declaring

emergency was not due to her fear of Janta Morcha, but to crush the midnight children—children not merely born in the hour of India's Independence, but the whole new generation born in the postcolonial India. And Saleem is right because Janata Party under Jai Prakash Narain was signalled another independence of a nation which had lived through to the tyranny of Sanjay-Maneka squads. It was another phenomenon of freedom of India got in 1947, and of which the mutiny of 1857 is antecedental and so on. There is this no *arche*, no *telos*, neither essence nor resistance of freedom.

The novel does not go beyond it, not beyond what has happened. The future is nothingness, for it is yet to be. Indira Gandhi could not predict that the call for general election would bring her defeat. But we can now understand her confidence, as Saleem does—that it was her sense of freedom from her past. Her freedom puts her past out of play, secreting her own nothingness. This is human comedy which Rushdie enjoyed enacting in his own life, in miniature of all lives of his times. The novel is an allegory, a comic allegory, at that, of an individual and of a nation, looks as it does, before and after independence, however, not pining for which is not. It is because freedom and nothingness discover their own possibles, only on the ground of the possibility of other possibles. *Midnight's Children* ends on this note. For all his desire to write about the future, Saleem confesses that future cannot be preserved in a jar; one jar must remain empty. It cannot be pickled, because it has not taken place. Saleem in his *detour* of Indian history from 1942 to 1977, a virtual pilgrimage, comes to recognize not only the contingency of the world but also that no event however seemingly stable and final, the freedom of India, for example, is wholly fixed.

For Rushdie, freedom of India was a phenomenon which was not exhausted for what it was. On the other hand, it, as we have seen, is transphenomenal. It has revealed a series of new and newer phenomena of the self-same nature, beginning with the freedom of Pakistan. Thus, freedom is not a being. It is the being of man, people, nations, that is to say, their non-being. They exist, that is, as nothing; if were anything, they would not be free. Serious people refuse to recognise this truth—that to be is to choose. They take to refuge in a stable world, but then the world far from being solid is viscous, or slimy. Saleem's grandfather rued the loss of stability in Kashmir when he came from Germany, but the hole in his heart made him see his female patient as a whole through a hole. This hole eventually widened to reveal the woman. He desires to be become, the desires to have, to possess. He got stuck in the slimy by marrying her.

We may be expecting to rehearse of postcolonial clichés about *Midnight's Children*, as for example, Edward Said observed that the novel is a conscious effort to enter the discourse of Europe and the west, to mix with it, transform it, to make it marginalised or suppressed or forgotten histories is of particular interest in Rushdie's work, and in an earlier generation of resistance writing. This contrapuntal reading agrees with Said's hypothesis in *Cultural and Imperialism*. But the novel is much more than the general pattern of imperialism world-wide and historical experience of resistance. It is even less about Indian struggle for freedom and more about freedom *per se*. The two, in fact, coincide. Saleem the historian is himself historical, that is, he historicizes himself by illuminating history in the light of his project and those of the society. Thus, it is necessary to say that the meaning of our social past is perpetually in suspense. By putting the past in jars, in which history is pickled, held in suspense, i.e. partly dead and partly alive, as pickles are, it awaits ratification in the court of posterity to be free, as Sartre said, is to have put one's freedom perpetually on trial.

It is to this end that *Midnight's Children* today and for ever lies in wait for confirmation from the future as per the expectation the leaders and masses of postcolonial India. But this expectation, as Saleem's life reveals—that he has to go to Pakistan with his family, participate in the war of Bangladesh, slip back into Indian territory, the country of his birth, without however proper papers, hides himself in slums, depends on absolute—nothingness, i.e. a free project which does not yet exist. Obviously the past now put in the boxes will be found wanting in relation to our expectations. No novel offers postcolonial Indian-reality so exhaustively in all its phenomenal aspects as *Midnight's Children* does, yet leaving an empty jar to be pickled up, for Saleem believes that history is inexhaustible; it, like everything else, never becomes wholly translucent to consciousness. All phenomena overflow themselves, suggesting other phenomena yet to be disclosed. History being transphenomenal in character, expresses a rupture, as Derrida would say, between what is taken to be fixed but, which indeed is fluid, always on the way.

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THE ORIGIN OF THE MALLA DYNASTY OF BISHNUPUR: A RELOOK

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ABSTRACT

Malla kings of Bishnupur reigned for over thousand years. Their capital was in Bishnupur of Bankura of West Bengal in India. Raghunath Malla was the founder of the dynasty. Probably he became the king in the last of the seventh century A.D. Thereafter the Malla dynasty ruled a large part of western part of Bengal and a part of Jharkhand including the Chotonagpur plateau. The name of the kingdom was Mallabhum. During the reign of Raghunath Malla, the capital of Mallabhum was in Praddumnapur. Jagat Malla, nineteenth king of the dynasty, shifted the capital of the Malla kingdom from Praddumnapur to Bishnupur. The kingdom had a great impact on literature, art and architecture, culture, politics and lives of Bengal. But what was the parentage of Raghunath Malla? Did he belong to an upper caste family? Did he migrate here from outside? What was the real truth behind the scene? These questions have haunted several historians to find out the real truth but no one has come with a permanent decision yet. There has been no solution of this debate. In this article, I will be trying to find the parentage of Raghunath Malla and find out a solution of this debate.

Keywords: Raghunath Malla, Panchanan Ghosal, Praddumnapur, Bagdi, Laogram, Joipur

INTRODUCTION

Bishnupur is now a town in Bankura district of West Bengal in India. A powerful local dynasty titled the Malla dynasty ruled a large area of western part of West Bengal and some parts of Jharkhand, centering their capital at Bishnupur of Bankura district for over thousand years. We find the name of first Malla king in 695 A.D., a year when in Bengal, there was no sign of Pala dynasty and in European context, the Europe was again and again penetrated by the raiders like Huns, Goths, Visigoths, Germans and others. The Malla kingdom being started from the later part of seventh century, continued till independence of India in 1947 though after establishment of British raj in India in eighteenth century, the kingdom was curbed into a small zamindari due to their failure to pay the tax to the British East India Company. In this article, I will be discussing about some aspects of the kingdom.

Raghunath Malla, the first king of the dynasty, ascended on the throne in 695 A.D. But then the capital was not in Bishnupur. The capital then was in Praddumnapur of Bankura. At first I am more interested in finding the answer to the question as to which origin Raghunath belonged to? There are generally two theories about parentage of Raghunath Malla. Some scholars say he is of Rajput origin. Some scholars say that he is of sub castes.

At first I will be focusing what Hunter says in Pundit's chronicle in his "Annals of Rural Bengal" about parentage of Raghunath. According to the chronicle, father of Raghunath was a king of Jai Nagar near Brindavan. He along with his wife was travelling to Purushottam Puri. But in the midway his wife gave birth to a son. The king saw the problems carrying a baby with him and he left his wife and new born son there. Some scholar suggested that the temple of Puri was not erected before eleventh century A.D. Then how could they go for pilgrimage to Puri. But the term Puri was an ancient term, which also existed in the Rig Veda. Sages like Bhrigu, Atri and Markandeya had their hermitage near this place. Then though the temple was erected later but the importance of the place was known to people from earlier period. So Hunter suggests a Rajput origin of Raghunath.

Later some scholars also supported the view of Hunter about the parentage of Raghunath as the records of the Royal family and local traditions also have supported it. But local traditions have sometimes replaced the ancestral home of Raghunath from Joynagar to Joipur of Rajasthan. It also refers an incident to give a strong base to the theory. It is said that Joy Malla, the son of Raghunath Malla, took his relatives from Joipur and made a new settlements of them in the place which we know as Joipur of Bankura district in modern days. The term may be derived from the name of their ancestral home. Local tradition also refers the name of the place where Raghunath was born. The place was Laogram in Bankura district. The scholars also give some points to make the theory strong. The royal priest of Raghunath was Panchanan Ghosal who had also reared him up. If Raghunath belonged to a low born family, the brahmin did not look after him and did not become his royal priest. Suja, the son of the great Mogul emperor Sahjahan, adorned Raghunath Malla II with the title "Singha", a title generally used by Rajputs. Thereafter Malla kings used the title "Singha" instead of "Malla" If Raghunath did not belong to a Rajput family, the other Rajputs of Mughal court protested against the giving a high title to low born king.

Now come to the theory of a low born Parentage of Raghunath which scholars like Benoy Ghosh supported. Scholars questioned about the origin of title "Malla" of Raghunath. Though the term "Malla" refers the game of wrestling, it may also be derived from the term "mal" which refers a sub caste of Bankura and its adjoining areas. But we must not forget there is a Mahajanapada, also titled as "Malla" in sixth century B.C. There is also a kingdom in Nepal of same title. So we may not be provoked to say the term "Malla", derived from "Mal" without other strong points to support the view. Some scholars like Ramesh Chandra Dutta refers that Raghunath Malla was famous as "BagdiRaja". He suggested that the term means the king of Bagdis which may suggest his low born parentage. If we look at the traditions, a bagdi woman rescued Raghunath and sometimes reared up and as the place where Raghunath reared up was the settlements of Bagdi and other sub castes. So his playmates were generally the children of these sub castes. Tradition also says that his army was mainly made of Santals. So it can be possible that though Raghunath was a high born child but as his life continued among these sub caste people, he became popular as "BagdiRaja".

There is a sukta (hymn) in the Rig Veda which refers that a man cannot be in a caste by his birth; his deeds will prove his caste. Now let's look on the life and works of Raghunath. After left abandoned by his father, a bagdi named Kasmetia reared up the child for some time. Then a

brahmin named Panchanan Ghosal took him to his house. A.P. Mallik gives a different version of the story. Father of Raghunath was deposed from his territory and he with his wife was on their way to a pilgrimage to Purushottam Puri. But the queen was pregnant and was about to deliver. They arrived at the village named Laogram. Here the king kept his wife under the care of a brahmin Manohar Panchanan and a kayastha Bhagirath Guha. He also left a sword “Jaishankar” near his wife. Then the king went out again to reach Puri. This zeal to reach Puri hurriedly may be due to his religious madness. After some times the queen gave birth to a son and died. The child was kept with a bagdi woman from whom the brahmin Panchanan Ghosal took him. But he appointed him as his shepherd. Tradition tells that one day Raghunath lost one of the cows and became tired of searching the cow for some hours. He fell asleep. When the brahmin came in the field to find Raghunath, with his astonishment, he saw a snake was making shadow with its hood over the face of Raghunath. The brahmin took it as a royal sign. Now he kept the boy in comfort. He taught him various skills of fighting and other lessons. In a few days, Raghunath became the most prominent wrestler of the area. Probably his title “Malla” came from his fame on wrestling. There is another story related to young Raghunath. One day he went to catch fish in a river but instead of catching fish, some stones and bricks were caught by him. When he showed it to his master Panchanan Ghosal, Panchanan Ghosal recognized the stones as Shalagram Shilas and the bricks made of gold. This was another royal sign.

After few days, one day Raghunath went to take a meal in the royal palace of Praddumnapur with his master. Raghunath ate on the ground without any shade on his head. Suddenly it started raining. When the king saw the incident, he himself took an umbrella on the head of Raghunath. The brahmins shouted out that as a king himself is holding an umbrella on the head of Raghunath, he would become a king in future.

Actually noticing the power of Raghunath, Nrisinghadev, the king of Praddumnapur wanted him to fight in his favour against his enemies. He granted Raghunath a zamindari of six villages including Laogram. An opportunity to extend his kingdom came to him shortly. Pratapnarayana, the feudal lord of Zatbihar, which is now in Indas of Bankura, under the king of Praddumnapur became rebellious. He declared a revolt against the king. The king sent Raghunath to subdue the revolt and punish Pratapnarayana. Raghunath succeeded and his zamindari included Zatbihar and its surrounding areas.

Actually, Raghunath was a very energetic person, who within a few days, with his skills and faithfulness towards the king of Praddumnapur, became a favourite person of the king. Raghunath was a born leader. He easily made a short contingent in few minutes. Bagdis and other aboriginal people of area obeyed his leadership. If we look on the stories related to young age of Raghunath, we can see how he reached near the crown from a stage where he had nothing. Obviously, the credit goes to Raghunath. And he made no distinction between upper and lower classes of the society which helped him to reach to the success. The brahmin Panchanan Ghosal was his mentor, we also find a kayastha named Bhagirath Guha who also helped Raghunath. In opposite side, he was loved and obeyed by the aboriginal people of the area.

Now after subduing Pratapnarayana, the king of Praddumnapur went out on a pilgrimage. Taking the chance, his general prisoned Raghunath and ascended to the throne. After hearing the

news, the king came hurriedly to his kingdom. Being afraid, the general freed Raghunath and returned the throne to Nrisinghadev. But within a few days, he prisoned whole royal family and became the new king. He also snatched out the zamindari of Raghunath. In this time, he became friend of a Santal chief and with his help he built a strong army with Santals and invaded the Praddumnapur. As most of the aboriginal people were in the side of Raghunath, the new king became alone after resisting Raghunath for some time and was defeated eventually. Raghunath freed the king, queen and their daughter. But being prisoned for many days the king became mad and sadly one day he committed suicide. The queen gave the hand of her daughter Chandrakumari in marriage to Raghunath and also took the path which her husband did. Raghunath ascended the throne of Praddumnapur in 695 A.D. and started a new dynasty i.e. the Malla dynasty. From the accession of Raghunath on the throne of Praddumnapur, a new era "Mallabda" was started.

Raghunath was famous as Adi Malla. Probably as he was the founder of the Malla dynasty, the title goes to him. Raghunath extended his kingdom by defeating some neighbor kingdoms. He also introduced the worship of Devi Dandeswari, who was the tutelary deity of the Malla dynasty before transferring capital from Praddumnapur to Bishnupur. His son Joimalla is said to build a Pancha ratna temple to worship devi Dandeswari. Raghunath reigned for sixteen years and died. Raghunath was succeeded by Joimalla. Jagat Malla, the 19th king of the dynasty transferred the capital from Praddumnapur to Bishnupur.

So, Raghunath with his power and bravery became the king of Praddumnapur and founded a new dynasty. So if we accept the hymn of Rig Veda that a man does not become brahmin, kshatriya, baisha or sudra by birth, his or her deeds will certainly make him great and Raghunath was certainly a Kshatriya by his deeds, in this sense.

Later on his successors like Jadav Malla, Kharga Malla and others extended the kingdom. All of us know the name of Bir Hambir, the most famous king of the line who kept the Malla kingdom independent in the days when Akbar, the great Mughal emperor started capturing one kingdom after another in Bengal. So the kings of Malla dynasty of Bishnupur again and again proved their valour. So, what we may conclude that though we are not sure what the caste of Raghunath was by birth ? but if we look from deeds of Raghunath and later Malla kings of Bishnupur, they were surely the Kshatriyas. They were loved by people of both upper castes and lower castes. Just think about Raghunath's glorious career. From a shepherd, he became a king. In mid time, he faced many difficulties, but he never retreated from his strong will. He was not a greedy person. After being freed from the jail, when the king of Praddumnapur wanted to return his zamindari, he did not accept it at first as he understood the greed for capturing the throne would create problems again and again. But conditions forced him to become a king. Actually there was a proverb that nature will give the baton to rule to an adequate person; Raghunath was the adequate person in that condition.

Raghunath became parentless in his childhood. But with his faithfulness, strong will, honesty, strength, intelligence and sympathy towards people of every class of the society finished his career as a successful king and founder of a dynasty.

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PURVA MIMAANSA

GANDHIAN PHILOSOPHY IN THE WORKS OF LANGSTON HUGHES

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ABSTRACT

Even though Langston Hughes and Mahatma Gandhi worked in altogether different scenarios and with an antagonistic cultural yet there are stark similarities in Hughes philosophy with the Gandhian concepts. Gandhi and Langston Hughes are distinctly apart, one a strong political leader and other a strong preacher and a reformer. But their concern was the same. They both wanted to uplift the subalterns and thus both have a touch of universality and transcendence in their works and philosophy. Their struggle for unity and reconciliation, as well as the battle to find the identity of the subalterns is highest merging point of their philosophy.

Keywords: Hughes, Gandhi, Philosophy, Discrimination, Religion, Creed, Subaltern, Protest.

“I can't breathe!” were the last words of George Floyd, a black man who was mercilessly killed by a white policeman who knelt on his neck for more than ten minutes and which triggered worldwide protests against racism, discrimination and brutality against the blacks and reminded us the dreadful past the oppressed and second grade citizens in America and India have fought for. It also brings to the fore the significance of philosophy of Mahatma Gandhi who always stood for the oppressed class and one who always rejected discrimination on the basis of skin color, religion, creed and nationality.

Although Langston Hughes and Mahatma Gandhi worked in altogether different scenarios and with an antagonistic cultural yet there are stark similarities in Hughes philosophy with the Gandhian concepts. Gandhi and Langston Hughes are distinctly apart, one a strong political leader and other a strong preacher and a reformer. But their concern was the same. They both wanted to uplift the subalterns and thus both have a touch of universality and transcendence in their works and philosophy. Their struggle for unity and reconciliation, as well as the battle to find the identity of the subalterns is highest merging point of their philosophy.

The fact that the African Americans were denied continually of what they consider their legitimate aspirations kept on reverberating in their mind and disturbed them all the time. This becomes a convincing reason of the protest that the American subalterns (negroes) raised in their day to day life against the injustice and atrocities inflicted on them in different forms. Langston Hughes, a poet spokesperson of his people, carries this protest in his writing in different forms in different phases of his literary career. His corpus of writing is rooted in necessity, argues Jemie, and much of its “living substance is made of folk material, folk forms, folk characters and folk

speech, and most of it is related in an organic, inseparable way to the black struggle” (Jemie 76). He wants his people eventually to enjoy the same rights, opportunities and privileges that were vouchsafed to all other Americans, on the same terms as were advocated by Mahatma Gandhi.

In his first important poem “The Negro Speaks of Rivers,” Langston Hughes traces the historical contribution of his community in the making of world civilization. First published in *Crisis* in June 1921, a year after it was composed, the poem celebrates the tolerance of the negro during different phases of world history. Commenting upon the genesis of the poem, Charlemae H. Rollins suggests:

He thought of the Ohio, which Eliza crossed to escape the bloodhounds in *Uncle Tom's Cabin*; the Nile, where the Egyptians princes found the baby Moses, who was to become the leader and emancipator of his people; the Euphrates, where a dark-skinned people watched the stars and invented a way to keep exact records by their light; and the Congo, flowing through the green jungles of Africa and into his memory and his blood. (Rollins 18)

The African's continuous plight first in the form of slavery and then in the form of racism has made him not only somber but taught him the power of tolerance that has created a niche for him in various civilizations he has contributed in. Here tolerance is a potent virtue so often lauded by the 'Father of India'. The poet also says:

I've known rivers:
I've known rivers ancient as the world and older than
the flow of human blood in human veins.
My soul has grown deep like the rivers.
I bathed in the Euphrates when dawns were young
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised pyramids about it.
I heard that singing of the Mississippi when Abe Lincoln went down to New Orleans, and I've seen its muddy bosom turn all golden in the sunset.
I've known rivers:
Ancient, dusky rivers:
My soul has grown deep like the rivers. (Hughes 23)

The free form and the easy, simple language shows the influence of his ideal Carl Sandburg, but the subject matter and the emotional thrust are distinctively Hughes' own. The poem celebrates the negro, his pride in his race, and his benefaction during each phase of civilizations all over the world and creates an aura of his stamina and strength. The motive force behind the poem is the idea that African blood was African whether living in Africa or America.

The celebration of pride and tolerance of his people by the poet also highlights his unhappiness over the undue exploitation of the Africans by the selfish whites all over the world. This historical plight of the negroes is also highlighted in “Aunt Sue's Stories,” where the female speaker portrays the inhuman treatment given to the black Americans by the racist whites:

Black slaves

Working in the hot sun,
And black slaves
Walking in the dewy night,
And black slaves
Singing sorrow songs on the banks of a mighty river
Mingle themselves softly
In the flow of Aunt Sue's voice... (Rampersad 23)

The dark-faced child listens to the splendid stories of Aunt Sue that are real-based on her experiences which prepares him to meet all the affronts that life has for him. Aunt Sue becomes a symbol of tolerance and persistence here and Hughes' presentation of the life of a black American in the United States exhibits suppressed anger and protest of the exploited subaltern masses. "To Gandhi, all war was wrong, and suddenly it 'came to him like a flash' to appeal to the British to adopt the method of non-violence" and Hughes also wanted to protest without a drop of blood being shed, be it of a white. This can also be witnessed in "Mother to Son" where Hughes has used the metaphor of life as a journey:

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare. (Rampersad 30)

The mother's journey symbolizes the onerous globetrotting of the entire negro race. The expedition for the whites has always been easy but for the African Americans, the road has been dusty, dark and blood-stained. This, however, also symbolizes the grit, stamina and endurance of the people that were maltreated because of their colour and racial features.

Despite the odds that life in a racist society inflicted on her, the negro mother kept climbing the ladder of life. She faced all the brutalities boldly and inspires his son not to turn his back to life. She is an icon that represents the pride and consistency in her life which makes one wonder over her grit and stamina. Here, pride inevitably wrestles with pathos at the same time power and clarity of image suffer in the uncertainty. This "uncertainty," nonetheless, is to be understood as part of the folk-wisdom that the poet tries to imbibe here. Hughes' depiction of the pride of the African American and his endurance makes him a true representative voice of his people and an ardent follower of negritude, like Gandhi who also found the strong Indian values of its entire religious people to be of paramount importance in getting any kind of victory.

Langston Hughes exhibits in his poetry all these aspects associated with negritude (although the concept came later) and becomes a true representative voice of the subalterns and his people. He eulogizes his colour and takes pride in being a black. He sings of the endurance that the black community has shown over the centuries. He also carries Marxist ideas that are hidden in his poems of 1920s but finds eloquent expression in the 1930s which makes him one of the 'most

eloquent American poets to have sung about the wounds caused by injustice.' "Negro," for instance, reveals how the poet has exposed the atrocities on the blacks during different phases of history:

I am a Negro:
 Black as the night is black,
 Black like the depths of my Africa.
I've been a slave:
 Cesar told me to keep his door-steps clean.
 I brushed the boots of Washington.
I've been a worker:
 Under my hand the pyramids arose.
 I made mortar for the Woolworth Buildings.
I've been a singer:
 All the way from Africa to Georgia
 I carried my sorrow songs.
 I made ragtime.
I've been a victim:
 The Belgians cut off my hands in the Congo.
 They lynch me still in Mississippi. (Rampersad 24)

A conscious reader can see how the black speaker draws his historical plight in these lines. One can also notice that the poet is more concerned about the ignition of feelings of dissatisfaction and anxiety that lead to bitterness for the racial bigotry. This bitterness is the concealed anger and protest that the poetry of this phase inherits. Gandhism also went through a similar phase of bitterness first and non-cooperation next.

Langston Hughes sees that the whites were blind toward the negroes and wouldn't give them a place they deserve. The capitalistic system, the poet argues, was also against the oppressed for it failed to provide them security against injustice. He, as a result, sees law as a blind goddess unable to see and judge judiciously. In "Justice," first published in *Amsterdam News* on April 25, 1923, the poet writes:

That justice is a blind goddess
Is a thing to which we black are wise.
Her bandage hides two festering sores
That once perhaps were eyes. (Rampersad 31)

This poem opens our eyes toward the blind law that has shut its eyes towards the suffering negro. The American negro, nevertheless, is not unaware of this travesty of situation which makes him wise. The equivocal poise that the poetic persona assumes here frees him to share the fate of his community. He joins his people and becomes a voice of affirmation of the collective identity of the subalterns, like Gandhi.

During 1920s, Hughes does not altogether forget the discriminating present that has degraded the African Americans. There is due recognition of the racial injustice prevalent in

America during this phase that creates vacuity in the soul of the American negro. This racial injustice was more common and had a brutal shape in the southern parts of America where, even after emancipation, negroes were still lynched if they protested against slavery and other dehumanizing pressures. "The South," for instance, highlights this cruel aspect of southern America:

The lazy, laughing South
With blood on its mouth.
The sunny-faced South,
 Beast-strong,
 Idiot-brained.
The child-minded South
Scratching in the dead fire's ashes
For a Negro's bones...
Beautiful, like a woman,
Seductive as a dark-eyed whore,
 Passionate, cruel,
 Honey-lipped syphilitic—
That is the South. (Rampersad 26-27)

The repulsive image created in these lines evokes terror and fills the African Americans with anxiety of their existence. This threatening reality of the "lazy, laughing" South has sucked the negroes' blood with its "sunny-faced" mouth. The poem also reminds one of the 'South African incident' where Gandhi was also shabbily treated when he boarded a train just because 'he' was multicoloured and hence inferior to the white race. The suffering negro adds:

And I, who am black, would love her
But she spits in my face.
And I, who am black,
Would give her many rare gifts
But she turns her back upon me.
 So now I seek the North—
 The cold-faced North,
 For she, they say,
 Is a kinder mistress,
And in her house my children
May escape the spell of the South. (Rampersad 27)

The poem describes the brutal reality of the South that forced the black Americans to ponder over leaving it for a more harmonious place in the North. This, however, was not enough because the North was also "cold-faced," though less cruel towards the negroes. This description of torturous South is an attempt to affirm the African-American identity in an atmosphere of danger and threat. There is repressed anger here that is mingled with depiction of racial discrimination and the unhappy stance of the black Americans.

This affirmation of African-American identity has yet another dimension that relates to the pondering over the pathetic present and looking for a more secure place to live in. Hughes' poem "Shadows" depicts the negro's disenchantment over the dream land because of his oppressed life. The poet says:

We run,
We cannot stand these shadows!
Give us the sun.
We were not made
For shade,
For heavy shade,
And narrow space of stifling air
That these white things have made....
We must break through these shadows,
We must find the sun. (Rampersad 34)

A close look at the poem shows that the poetic persona feels suffocated in the "narrow space of stifling air" that the "white things" have given him. This forces him to leave everything behind to find the sun of his life that could provide him light and make his life worth living. The persona, nevertheless, cannot be separated from the rest of his people who also share the same feeling of segregation, discrimination and injustice in a society mired in deceit and corruption. A more conscious reader, however, can also see hidden anger and resentment here that may help them to "break through [the] shadows" of racial bigotry. Gandhi also espoused a theory of self-sufficiency and simplicity that would focus on meeting the material needs of its citizenry prior to generating wealth and industrializing.

Hughes' everlasting concern for his people keeps on pricking his soul and incited in him creative energy to raise voice against all types of discrimination prevalent against the black American. The tone, now, is not angry or violent but passionate with due recognition of the fact that they cannot live as a separate ethnicity in American pluralist set-up. That is why, perhaps, in "The White Ones" Hughes says:

I do not hate you,
For your faces are beautiful, too.
I do not hate you,
Your faces are whirling lights of loveliness
and splendor, too.
Yet why do you torture me,
O, white strong ones,
Why do you torture me? (Rampersad 37)

I shall raise my hand
And break the heads of you
Who starve me.

I shall raise my hand
And smash the spines of you
Who shoot me. (Rampersad 174)

The poetic voice—the voice of all the subalterns and exploited humanity—directs his rage towards the oppressors. He is prepared to snatch the guns of the capitalists and direct towards them to avenge his mistreatment. He declares:

I, silently,
And without a single learned word
Shall begin the slaughter
That will end my hunger
And your bullets
And the gas of capitalism
And make the world
My own.
When that is done,
I shall find words to speak.
Wait ! (Rampersad 174)

The speaker has become radical and is mentally prepared to shake the roots of Capitalism so that Socialism can be achieved. Gandhi wanted Socialism on an agrarian basis. Hughes' political commitment of a radical socialist finds air, as he is assertive here to decisively claim the rights due to all oppressed people. The poem shows in a clear and vivid form the characteristic feature of Hughes' poetry of 1930s that is full of anger, resentment and protest as a consequence of which he emerged as one of the most acclaimed writers of the radical Left and probably this phase differentiates him from Gandhi a bit.

Hughes, despite some negative reviews of his poems of this radical phase, kept pace with the on-going inclination toward Socialism. He composed poems in the revolutionary vein and became the poet of the subalterns. Most sensational of these radical poems is "One More 'S' in the U.S.A." that first appeared in *Daily Worker* on April 2, 1934. The poem advocates the ideology of Socialism:

Put one more s in the U.S.A.
To make it Soviet.
One more s in the U.S.A.
Oh, we'll live to see it yet.
When the land belongs to the farmers
And the factories to the working men --
The U.S.A. when we take control
Will be the U.S.S.A. then (Rampersad 176)

The poetic speaker ardently wishes to replace Capitalism in favour of Socialism so that the oppressed and marginalized could be recognized as a part of America. This, the poet suggests, can only be done through collective efforts from all the subalterns. They should take charge of

everything, bring down the selfish capitalists and:

Hail Communistic land.
So stand up in battle and wave our flag in high,
And shout out fellow workers
Our new slogan in the sky :
Put one more s in the U.S.A.
But we can't join hands together
So long as whites are lynching black,
So black and white in one union fight
And get on the right track. (Rampersad 177)

This explosive poem made Langston Hughes the champion of the leftist cause in its most adventurous and desperate form pushing the cause of racial discrimination into the background "One More 'S' in the U.S.A." is a call for unification of commoners regardless of their colour, features and origin. Langston Hughes saw political issues and reforms in moral terms and assumed a high moral tone. Poems like "One More 'S' in the U.S.A." established his reputation as a black leader sympathetic to the leftist cause. Quite understandably Langston Hughes was criticized as a tireless and violent advocator for Soviet rule, for communism, in this country. But then, under the inspiration of Gandhi between the 1920s and 1940s, the civil disobedience campaign was also advanced by the Indian National Congress.

Hughes' next important poem "Let America Be America Again" deals with returning to the principles of the American Dream devoid of racism, exploitation of the commoners and absence of their maltreatment, the ideas propagated in the autobiography of Gandhi as well. The poem is "sometimes awkward and wooden," writes Arnold Rampersad" but still a noble anthem for a nation in depression" (371) The poem attempts to create an ideal America:

Let America be America again.
Let it be the dream it used to be.
Let it be the pioneer on the plain
Seeking a home where he himself is free.
(America never was America to me).
Let America be the dream the dreamers dreamed
Let it be that great strong land of love
Where never kings connive nor tyrants scheme.
That any man be crushed by one above.
(It never was America to me)
O, let my land be a land where Liberty
Is crowned with no false patriotic wreath,
But opportunity is real, and life is free,
Equality is in the air we breathe. (Rampersad 189-190)

The struggle that Hughes encountered in finding his own cultural identity as a multiracial

man with multiracial influences is reflected in his works, yet there are stark similarities in his philosophy with the Gandhian concepts.

In his poetry, Hughes is searching for a balance between the white in his life and the black. Gandhi wanted this balance between dignity of the 'wheatish Indians' and the cruelty of the 'white' Britishers. Hughes' poetry and his life are usually viewed as being exemplarily African American, but Hughes is much more than this. He is very proud of his African-American heritage, but he does not deny that he has white ancestors and white cultural influence. Gandhi also is full of pride of the Indian tradition and values, yet is never shy to imbibe whatever good is there in the Christian or the 'white' culture. Hughes uses his poetry as a way to further explore his personality and his identity and so is the case in the writings of the Mahatma.

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संगीत में वाद्य परम्परा

परमजीत कौर

एसोसिएट प्रोफेसर, वाद्य संगीत विभाग, सनातन धर्म महाविद्यालय, अंबाला कैट

सारांश

वाद्य- संगीत, नृत्य, रंगमंच तथा वर्तमान में फिल्मो तथा अन्य संचार माध्यमों की आत्मा है। प्राचीन काल में महान दार्शनिक याज्ञवल्क्य ने मात्र वीणा बजाने के रहस्य को जान कर मोक्ष प्राप्त करने का उपाय सुझाया था। परन्तु आज के भौतिक युग में थका हारा व्यक्ति वाद्य वादन से मनोरंजन के अतिरिक्त अपने तन तथा मन की अनेक समस्याओं को म्यूजिक थैरपी से हल करने का प्रयास कर रहा है। भारत में वाद्यों की बनावट, इन के प्रकार तथा वादन की शैलियों की पूर्ण जानकारी, 2000 वर्ष पूर्व भरत कृत नाटयशास्त्र में उपलब्ध है। वाद्यों का बनाना, उन्हे बजाना तथा किसी क्षेत्र में उस की विशिष्ट पहचान बनना एक कोतुहल का विषय है। लोक वाद्य – बाँसुरी, संतूर, शहनाई इत्यादि का संगीतकारों द्वारा शास्त्रीय संगीत में प्रतिष्ठा दिलवाना वास्तव में वाद्यों के इतिहास की रोचक परम्परा है। यूं तो लोक वाद्य लोकगीतों के सौंदर्य तथा मधुरता को मुखरित करने में महत्वपूर्ण भूमिका निभाते हैं परन्तु ग्रामीण अंचल के विभिन्न संस्कारों, त्योहारों तथा उत्सवों में वाद्यों के बिना इन की कल्पना भी अधूरी है।

हमारा शास्त्रीय संगीत आध्यात्मिक तथा भक्ति भाव को प्रकट करने का प्राचीन माध्यम है परन्तु मुगल काल में श्रंगार भाव को अधिक प्रोत्साहन मिलने से इस का ध्येय कलात्मक अभिव्यक्ति बन गया। शास्त्रीय संगीत की कलात्मक उत्कृष्टता में स्वतंत्र वाद्य वादन ने एक अहम् भूमिका निभाई है, जिस के चलते हमारे वादक कलाकार प० रवि शंकर, उ० जाकिर हुसैन, प० विश्व मोहन भट्ट इत्यादि को विश्व के सर्वोत्तम “ग्रैमी पुरस्कार” से नवाजा गया।

मुख्य शब्दः- वाद्य; अवनद्ध; घन; सुषिर; तत्

परिचयः- संगीत का कोई भी कार्यक्रम वादन के बिना अधूरा है क्योंकि जहाँ वाद्य किसी सांगीतिक रचना का ढांचा गत स्वरूप गढ़ता है वही उसे गति और रस से सराबोर कर रंजकता से भी प्रफुल्लित करता है। वाद्य- गायन, वादन, नृत्य एवं रंगमंच का अति महत्वपूर्ण अंग है। वाद्य की इस विशिष्टता के चलते विद्वानों ने संगीत में इस की व्यक्तिपरक छवि को पहचान कर स्वतंत्र वादन परंपरा का शुभारम्भ किया। इसलिए आज हम सितार, सरोद, संतूर, बाँसुरी, शहनाई, तबला इत्यादि का एकल वादन भी सुन सकते हैं। समूह वाद्य- वादन की कला को कुतुप या ऑर्केस्ट्रा भी कहते हैं। ऑर्केस्ट्रा भारत में प्राचीन कल से विद्यमान है परन्तु पश्चिम के प्रभाव तथा सिनेमा की आवश्यकता को देखते हुए अब इसका प्रचलन बढ़ने लगा है। भारत के विभिन्न प्रदेशों में लोकोत्सवों में गाने, बजने तथा नृत्यों में अनेक प्रकार के वाद्यों का प्रयोग हुआ जिन्हें लोक वाद्य कहते हैं। इन्हीं

लोक वाद्यों के उत्कृष्ट वादन के विकास से जो वाद्य शास्त्रीय संगीत में अपनाये उन्हें शास्त्रीय संगीत वाद्य (Classical music instrument) नाम दिया गया है।

इतिहास: वाद्यों के इतिहास की कहानी मानव विकास की कहानी है। निश्चय ही वाद्यों का निर्माण मानव ने पुरातन काल में आग जलाते समय, शिकार करते हुए आदि क्रियाओं के मध्य सीखा होगा। वाद्यों के लिए उपलब्ध होने वाली सामग्री में वहां की भौगोलिक परिस्थितियों का भी विशेष योगदान रहा होगा।

भारत में वाद्यों का उल्लेख सर्वप्रथम ईसा से 3000 वर्ष पूर्व सिंधुघाटी की सभ्यता की खुदाई से प्राप्त अवशेषों तथा चित्रों में हुआ है। इनमें प्रमुख वाद्य है – करताल, झांझ, डमरू, सीटियां आदि। वैदिक काल में रचित सामवेद एक महत्वपूर्ण सांगीतिक ग्रन्थ है, इसमें भी कुछ वाद्यों का वर्णन है जैसे – आघादि (मंजीरे), भूमि दुंदुभि, दुंदुभि तथा बाँसुरी जैसे वाद्य – तूणव और नाडी। वीणाओं में वाण, कांड, गोधा आदि के नाम भी सम्मिलित है। इसी प्रकार रामायण तथा महाभारत में भी मृदंग, नूपुर, भेरी, पतह, शंख, सप्ततंत्री वीणा आदि वाद्यों की जानकारी मिलती है। 200 ई० पूर्व से 200 ई० के मध्य रचित भारत का नाट्यशास्त्र – अठारहसवें अध्याय से तैंतीसवें अध्याय तक भारतीय संगीत की सम्पूर्ण जानकारी देता है। इन्हीं अध्यायों में से तीन वाद्यों के वर्गीकरण तथा उनकी वादन विधि से अवगत करवाते हैं। भारत द्वारा वाद्यों का चार श्रेणी में वर्गीकरण हमारे देश में ही नहीं विश्व में ही मान्य है। उनके अनुसार – घन, अवनद्ध, सुषिर तथा तत्त वाद्यों के चार प्रकार हैं। धातुओं से बने वाद्य जो दो धातु खंडों के परस्पर आघात से ध्वनि उत्पन्न करते हैं। – घन वाद्य कहलाते हैं जैसे – करताल, चिमटा इत्यादि। चमड़े या डोरी से बंधे वाद्य जैसे ढोल, मृदंग आदि अवनद्ध वाद्य की श्रेणी में आते हैं। सुषिर वाद्यों में वायु छिद्रों से प्रवेश करके स्वर उत्पन्न करते हैं जैसे – बाँसुरी, भाहनाई इत्यादि। जिन वाद्यों में तार का प्रयोग होता है तत्त वाद्यों के नाम से जाने जाते हैं जैसे – सितार, सरोद, इत्यादि।

इसके पश्चात् जिस ग्रन्थ में संगीत वाद्यों के वादन, व्याकरण तथा वादकों के गुण-दोष का वर्णन मिलता है – वह है 9वीं शताब्दी का शारंगदेव कृत “संगीत रत्नाकर”। वाद्यों के इतिहास में मुसलमानों के आगमन से बहुत बड़ा परिवर्तन हुआ। डमरू, वेणु, तथा वीणा जो हमारे देश के देवकुल वाद्य मने जाते हैं, मुसलमान काल में इनका स्थान सितार, सरोद, तबला इत्यादि ने ले लिया। अंग्रेजों के भारत आने से हमारे संगीत का इतना भला नहीं हुआ, हाँ पश्चिम का ऑर्केस्ट्रा तथा बैंड ने धीरे – धीरे सम्मानजनक स्थान अर्जित कर लिया।

विष्णु नारायण भातखण्डे तथा विष्णु दिगम्बर पलुस्कर के प्रयत्नों से संगीत स्वतन्त्रता पश्चात् विद्यालयों, महाविद्यालयों तथा विश्वविद्यालयों में निरंतर प्रगति कर रहा है। वाद्य संगीत के महत्व को समझते हुए शिक्षण संस्थानों में अब इसे पृथक विषय के रूप में पढ़ाया जाता है।

वाद्यों की बनावट : अवनद्ध वाद्य अधिकतर चमड़े से मढ़े हुए बेलनाकार के वाद्य हैं। इनका मुख्य लक्ष्य लय और ताल प्रदान करना है। जिस पर संगीत कला की ईमारत खड़ी हुयी है। तबला हिंदुस्तानी संगीत का महत्वपूर्ण वाद्य है। शास्त्रीय संगीत में प्रयोग होने वाला तबला वास्तव में दो वाद्यों की जोड़ी है। इनमें से एक को तबला (दायाँ) और दूसरे को डग्गा (बायाँ) कहते हैं। तबला लकड़ी का बना

होता है और आकर में ऊपर से चौड़ा और नीचे से सकड़ा होता है। इसका मुख चमड़े की पतली परत से मंडा होता है। डग्गा पहले मिट्टी या लकड़ी का बनाया जाता था लेकिन अब धातु का बनाया जाता है। आकार में तबले के विपरीत ऊपर से सकड़ा तथा नीचे से चौड़ा होता है। दायीं उँगलियों के मध्य और हथेली से बजाया जाता है जबकि बायीं (डग्गा) उँगलियों के पोरों, हथेली के मध्य भाग और अंत से बजाया जाता है। हाथों के चलन से ही विभिन्न घरानों का जन्म हुआ है जैसे दिल्ली, अजराना, लखनऊ, बनारस इत्यादि।

घन वाद्य : आघात द्वारा बजाये जाने वाले इन वाद्यों की ध्वनि अल्प कालिक होने के कारण इसका प्रयोग शास्त्रीय संगीत में बहुत कम होता है। जलतरंग तथा काष्ठतरंग ही घन वाद्यों में शास्त्रीय संगीत में प्रयोग होते हैं। जलतरंग एक मधुर ताल वाद्य है, इसकी उत्पत्ति भारतीय उपमहाद्वीप में हुई है। इसमें पानी से भरे सिरैमिक या धातु के कटोरे होते हैं। प्रत्येक कटोरे को वीटर से मारकर बजाया जाता है।

सुषिर वाद्य : इन वाद्यों में वायु छिद्रों द्वारा प्रवेश करके स्वर उत्पन्न करती है। हारमोनियम तथा बाँसुरी सुषिर वाद्यों में प्रसिद्ध है। बाँसुरी – बांस की लकड़ी या धातु से बानी होती है। यह एक नली के आकार की होती है और अंदर से खोखली होती है। इसका एक सिरा बंद होता है तथा दूसरा खुला। नली पर अनेक रंध्र (छिद्र) होते हैं। इस के एक सिरे से फूंक मारकर रंध्रों पर ऊँगली के संचालन से धुन बनाई जाती है।

तत् वाद्य :—संख्या और प्रकार में तत् वाद्य इतने हैं कि इनकी उत्पत्ति का सही सही आंकलन करना कठिन है। वीणा, सुरबहार, तायुस, सितार, सरोद, सारंगी, संतूर इत्यादि सभी वाद्य शास्त्रीय संगीत के प्रमुख वाद्य हैं। सितार लयात्मक शैली का आधुनिक वाद्य है जिसका प्रचलन 18वीं शताब्दी के उत्तरार्ध में प्रारम्भ हुआ। सितार लगभग चार फुट लम्बा होता है। इसका एक भाग अर्ध गोलाकार तुम्बा या कभी कभी चपटा तुम्बा होता है जिसे कछुआ सितार भी कहते हैं। तुम्बा ग्रीवा के ओर चिपका होता है और ऊपरी भाग लकड़ी की पट्टी से ढका होता है। ग्रीवा एक लम्बी डांड से जुड़ा होता है। इसके ऊपर पीतल के परदे होते हैं। तुम्बे के ऊपर वाले हिस्से को तबली कहते हैं। तबली पर दो पुल होते हैं, बड़े पुल पर मुख्य तारें तथा छोटे पुल पर तरब की तारें होती हैं। ये सभी तारें खूँटी पर बंधी होती हैं। इन तारों को बजाने के लिए मिजराब का प्रयोग होता है।

प्रमुख वादक : सितार बजाने वाले वादकों में प० रविशंकर, निखिल बैनर्जी, उ० विलायत खान, आदि महान कलाकार हुए हैं। बाँसुरी बजाने वालों में हरिप्रसाद चौरसिया, पन्नालाल घोष। संतूर वादन में प० शिव कुमार शर्मा, सतीश व्यास, प० भजन सौपारी। सरोद वादन में अली अकबर खान, अमजद अली खान। वीणा वादन— जिया मोहिणादिन जागर, के आर कुमारस्वामी। रूद्र वीणा – अमजद अली खान। मोहन वीणा – प० विश्व मोहन भट्ट। सारंगी – प० रामनारायण। वायलिन – एम राजम, वी जी जोग। सुरबहार – अन्नापूर्णा देवी, साजिद हुसैन। तबला – अल्ला रखा, जाकिर हुसैन, प० कृष्ण महाराज।

इन वाद्य वादकाने शास्त्रीय संगीत को भारत में लोकप्रिय बनाने के साथ विदेशों में भी प्रभुता स्थापित की है। अब विदेशी भी हमारे शास्त्रीय संगीत को सीखने में गर्व अनुभव करते हैं।

लोक वाद्य : भारत की विविध संस्कृति तथा भौगोलिक परिस्थितियों के कारण यहां पर रहने

वाले विभिन्न प्रदेशों के लोगो का जनजीवन, काम धंधे तथा मनोरंजन के साधन भी एक जैसे नहीं है। यही वजह है कि यहाँ के वाद्य भी लोगो की आवश्यकता के अनुसार ही निर्मित हुए है।

लोक वाद्य भी चार प्रकार के है: –

तत् वाद्य – ऐसे तार वाद्य जिनकी तार खींच कर बजाया जाता है जैसे एकतारा, दुतारा। बहुत से तार वाद्य गज से बजाये जाते है इन्हे वित्त वाद्य भी कहते है जैसे सारंगी, इसराज इत्यादि। राजस्थान का रावण हत्था तथा महाराष्ट्र का कमाईचा भी इसी श्रेणी के वाद्य है।

सुषिर वाद्य – फूंक या हवा की सहायता से बजाये जाने वाले वाद्य यन्त्र बीन, हारमोनियम, शहनाई इत्यादि। अलगोजा पंजाब, हरियाणा तथा राजस्थान में बजाये जाने वाला लोक वाद्य है जिसमें दो बाँसुरी जुडी होती है। कृष्णा जी की बाँसुरी और शंख प्राचीन धार्मिक वाद्य है। तुरही सिंह के आकर का वाद्य है – इसे उत्तर में तुरी, राजस्थान में वांक्या, कर्णाटक में बांके, मध्य प्रदेश में रण सिंह आदि नामो से जाना जाता है।

अवनद्ध वाद्य – चमड़े से मढ़े लोक वाद्यों में डमरू, ढोलक, डफ, नगाड़ा इत्यादि प्रमुख है। ढोलक शादी विवाह में बजाया जाता है। पंजाब में भंगड़े तथा गिद्धे का भी प्रमुख वाद्य है। इनके अनेक रूप आज भी भारत के अनेक राज्यों में लोकगीतों के साथ तथा स्वतंत्र रूप में बजाये जाते है।

घन वाद्य – चोट या आघात द्वारा स्वर उत्पन्न करने वाले धातु के वाद्य अधिकतर लोक वाद्य के रूप में प्रयोग होते है। चिमटा, खरताल, मंजीरा, घुंघरू, झांझ, घंटी इत्यादि लोक वाद्य लोकगीतों तथा प्रार्थना एवं आरती में बजाये जाते है। मटका एक प्रभावकारी ताल वाद्य है – उत्तर भारत में लोकवाद्य तथा दक्षिण भारत में जाना जाने वाला “घटम” के रूप में शास्त्रीय वाद्य है।

वर्तमान में वाद्य प्रत्येक सांस्कृतिक कार्यक्रम का एक महत्वपूर्ण हिस्सा है। इसीलिए यह मनोरंजन के कार्यक्रमों के अतिरिक्त मानव जीवन की अनेक गतिविधियों में अपनी पैठ बना चुका है। जिम तथा व्यायाम केंद्रों में यह वर्कआउट की क्षमता बढ़ाने, योग केंद्रों में एकाग्रता तथा उपचार केंद्रों में म्यूजिक थेरेपी द्वारा उपचार हेतु प्रयोग किया जाता है। अस्पताल के प्रतीक्षालय में रोगी तथा उसके सहायक को तनाव मुक्त करने और हवाई अड्डे, रेलवे स्टेशन तथा बस स्टैंड के प्रतीक्षालयों में वातावरण को खुशनुमा बनाने वाद्य वादन का भरपूर प्रयोग किया जाता है। इसी तरह होटल, रेस्टॉरेंट, बैंक, उद्योग आदि भोजन के समय वाद्य वादन का संयोजन कर सुखद परिवेश को रूपांतरित करते है।

संदर्भ सूची

1. बी. चैतन्य देव, वाद्य यन्त्र, नेशनल बुक ट्रस्ट, इंडिया।
2. बसंत, संगीत विशारद, संगीत कार्यालय, हाथरस, उत्तरप्रदेश।

परशुराम शुक्ल के बालकाव्य में बिम्ब-योजना

मनोज कुमार

सहायक प्रवक्ता, हिन्दी विभाग, सनातन धर्म कालेज, अंबाला कैंट

बिम्ब की परिभाषा का स्वरूप

बिम्ब शब्द को अंग्रेजी में Image कहा जाता है। Image का सामान्य अर्थ है- 'प्रतिमा' जिसकी रचना कवि अपने मानस में स्मृति विगत अनुभव विशुद्ध कल्पना अथवा संयुक्त रूप से स्मृति और कल्पना के आधार पर करता है। काव्य में जब वह मानस प्रतिमा कवि की अनुभूति के सम्प्रेषण का शब्दार्थमय माध्यम बनती है तो उसे काव्य बिम्ब कहा जाता है।

बिम्ब का जन्म चित्रमय शक्ति से हुआ है। बिम्ब वस्तु जगत के संसर्ग से मनो में अंकुरित अरूप भाव संवेदनों को मूर्त रूप प्रदान करते हैं।¹ बिम्ब काव्य का अत्यन्त प्रभावी माध्यम है और इसलिए काव्य के संदर्भ में उसका मूल्य अंसदिग्ध है।²

हिन्दी साहित्य कोष में बिम्ब शब्द को प्रस्तुत परिवेश और संवेदनाओं और प्रत्यक्ष के अतिरिक्त व्यक्ति के मानस में घटित अतीत की अथवा अस्ति व्हीन एवम् अघटित तत्वों की असंख्य मानव प्रतिमाओं का पर्याय माना गया है।³

कविता का प्राथमिक कर्तव्य बिम्ब ग्रहण कराना है और उसका साधन अप्रस्तुत है। इसके बिना कवि मनोरम भाव का हृदयहारी बनाकर अपना कह ही नहीं सकता।⁴

यहां यह बात द्रष्टव्य है कि जिस कवि का जीवन और जगत के वृहत्तर यथार्थ में जितना गहरा रागात्मक सम्बन्ध होगा वह उतने ही सफल बिम्बों का निर्माण कर सकेगा।⁵

कवि समाज में रहकर अपने परिवेश की अनुभूति करके अपने अनुभवों के आधार पर बिम्बों का निर्माण करता है। कवि के अनुभवों का प्रथम आधार उसका मानस और इन्द्रियां होती हैं और दूसरा आधार सामाजिक स्रोत और सरोकार होते हैं। बिम्ब शब्द छाया, प्रतिच्छाया प्रतिकृति, प्रतिच्छवि, प्रतिबिम्ब तथा प्रत्यंक्ति रूप चित्र आदि शब्दों का पर्याय या समानार्थी है।

सामान्यतः काव्य बिम्ब को एक कल्पना चित्रण के रूप में स्वीकार किया जा सकता है, जिससे रंग और रेखाओं के अतिरिक्त भावों का सन्निवेश रहता है।

भाव को सम्प्रेषणीय बनाने का दृष्टि से बिम्ब का विशेष महत्व है। बिम्बों के माध्यम से कृत्कार, वस्तु, घटना, व्यापार, गुण आदि साकार तथा निराकार पदार्थों और मानस क्रियाओं को प्रत्यक्ष और इन्द्रिय ग्राह्य बनाता है। सूक्ष्म अनुभूतियों को अपने स्थूल सन्दर्भों से संयुक्त होकर मानस मूर्तियों में ढल जाना ही बिम्ब विधान कहलाता है। विश्व कोष में भी बिम्ब को प्रतिच्छाया ही माना गया है।

प्रत्येक व्यक्ति संसार में विविध घटनाओं को देखता है और उसका प्रतिबिम्ब सूक्ष्म रूप में कवि के मानस पर अंकित हो जाता है। सामान्य व्यक्ति के मानस पर पड़े बिम्ब तो प्रायः लुप्त हो जाते हैं। परन्तु संवेदनशील हृदयकवि के मन पर ये चित्र अमिट बने रहते हैं। कवि इन्हीं बिम्बों के माध्यम से ही कुछ चित्र प्रस्तुत करता है। ये बिम्ब मानस चित्र, कल्पना चित्र या अर्थ चित्र भी कहलाते हैं। बिम्ब योजना ही वह प्रक्रिया है जिसके द्वारा कवि दृष्य सौंदर्य को चित्र रूप में प्रस्तुत करता है। आधुनिक काल की कविताओं में प्रतीक योजना के साथ-साथ बिम्ब योजना का अत्यधिक महत्व है। आचार्य रामचन्द्र शुक्ल के अनुसार, बिम्ब की परिभाषा का इस प्रकार है— “बिम्ब काव्य का अत्यन्त प्रभावी माध्यम है। और इसलिए काव्य के संदर्भ में उसका मूल्य असंदिग्ध है।”⁶

कुछ विद्वानों ने बिम्ब की परिभाषाएं इस प्रकार दी हैं—

डॉ. हरिश्चन्द्र वर्मा के अनुसार, “सूक्ष्म अनुभूतियों का अपने स्थूल संदर्भों से संयुक्त होकर मानस स्मृतियों में ढल जाना ही बिम्ब कहलाता है।”⁷ बिम्ब की आवश्यक विशेषताएँ हैं— स्पष्ट, संजीवता, सम्पन्नता, औचित्य, मौलिकता तथा तीव्र घटना बिम्ब के स्वरूप के विस्तार के रागात्मक, रसात्मकता, चिंतन, कल्पना एवम् अप्रस्तुत विधान आदि समाविष्ट है।

बिम्ब को भावों का रूप देने वाला माना गया है। बिम्ब किसी वस्तु या भाव का चित्र और कल्पना चित्र है। साहित्यकार जगत की वस्तु को यथावत रूप में देखकर अपनी ओर से रूपक, उपमा आदि के सहारे जब उसको एक नया रूप देता है तो वह नया रूप बिम्ब के द्वारा काव्य में संक्षिप्तता वास्तविकता की प्रतिष्ठा थोड़े में ज्यादा का बोध है। इसमें अनेक अर्थों की संभावना आदि संभव है।

बिम्ब के भेद— साधारण तय बिम्ब के अनेक भेद हैं— ऐन्द्रिय आधार पर बिम्ब के चार भेद दिए जा सकते हैं। 1. चाक्षुष 2. श्रव्य 3. स्पृश्य 4. आस्वाध्य।

चाक्षुष बिम्ब—

आचार्य रामचन्द्र शुक्ल ने चाक्षुष के लिए दृश्य शब्द का प्रयोग किया है। चाक्षुष से अभिप्राय है जो नेत्रों के विशय है।

प्राकृतिक बिम्ब—

प्राकृतिक बिम्बों में प्रकृति के दृश्यों को सजीव चित्रण किया है। शुक्ल जी ने प्राकृतिक बिम्बों को माध्यम बनाकर सुन्दर चित्रण प्रस्तुत किया है—

“सैर सपाटा जंगल वाला,
हम बच्चों को भाता।
ऊँचे पर्वत, नदियां, झरने,
हम सबके दीवाने।”⁸

कवि प्रकृति प्रेमी है और प्रकृति के माध्यम से विभिन्न बिम्बों का सुन्दर प्रयोग किया है।

नंदनवन' शिशुगीत संग्रह में कवि ने दृश्य बिम्ब का सुन्दर वर्णन किया है। "दृश्य बिम्ब का अभिप्राय देखने से है इसका सम्बन्ध नेत्र या आँख से है जहां कवि किसी वस्तु के रूप, रंग, गुण, आकार आदि का वर्णन करके हमारी रागात्मक चेतना को उद्बुद्ध करता हुआ, हमारे नेत्रों के सामने एक बिम्ब प्रस्तुत करता है वहा दृश्य बिम्ब होता है, इसे चाक्षुष बिम्ब भी कहते है।"⁹

“राधा, रूपा, रेखा, राजू,
सागर तट पर आये।
सागर की गीली मिट्टी से
सबने महल बनाये।
एक लहर ने आकर उनके,
सारे महल गिराये।
हंसते, गाते, शोर मचाते,
बच्चे, वापस आये।”¹⁰

“आस्वाद्य बिम्ब का सम्बन्ध वस्तुतः हमारी जिह्वेन्द्रिय से है। इसलिए कुछ विद्वान इसे रस बिम्ब या आस्वाद्य बिम्ब भी कहते है। जहां कवि किसी वस्तु के रूप, गुण, स्वाद आदि का वर्णन कर हमारी रागात्मक चेतना को उद्बुद्ध करता हुआ हमारी जिह्वा के सामने एक बिम्ब प्रस्तुत करता है, वहां आस्वाद्य बिम्ब होता है। ये बिम्ब अपने रसानन्द से सरावोर कर पाठक को अभिभूत कर देते है।”¹¹

“मम्मी मम्मी भूख लगी है
चॉकलेट मैं खाऊँगा।
मीठे वाले बिस्कुट खाकर,
दिनभर मौज मनाऊंगा।”¹²

ध्वनि बिम्ब— “जहां कवि किसी वस्तु के ध्वनि, गुण आदि का वर्णन करते हुए हमारी रागात्मक चेतना को उद्बुद्ध करता हुआ हमारी ज्ञानेन्द्रियों के समक्ष एक बिम्ब प्रस्तुत करता है, वहां ध्वनि बिम्ब होता है। ध्वनि बिम्ब के माध्यम से सहृदय पाठक भावों की श्रुति पर रसानन्द ग्रहण करता है। शुक्ल जी ने भी ध्वनि बिम्बों का प्रयोग करते हुए अपने काव्य को प्रभावशाली ढंग से प्रस्तुत किया है। यथा—

“धरती मां की प्यास बुझाने,
नभ पर बदरी छाई।
रिमझिम रिमझिम जल बरसाने,
वर्षा रानी आई।”¹³

प्रस्तुत उद्धरण में वर्षा ऋतु के आगमन पर संगीत ध्वनि बिम्ब को प्रस्तुत करता है।

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हरियाणवी महिलाओं की हिंदी सिनेमा में प्रस्तुति: एक अध्ययन

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भूमिका

आधुनिक दौर में सिनेमा को पूरी दुनिया में सबसे ज्यादा प्रभावी व लोकप्रिय मनोरंजन के साधन के रूप में देखा जाता है, सिनेमा लोगों का मनोरंजन करता है साथ ही जीवन को जीने की एक दृष्टि भी देता है। सिनेमा के जन्म के साथ अन्य जो भी तकनीकी प्रयास वैश्विक स्तर पर हुए भारत ने भी कदम से कदम मिलाया और दुनिया का सर्वाधिक फिल्म निर्मित करने वाला देश बना। (तस्माय लाहा राँय)

सिनेमा सांस्कृतिक पृष्ठभूमि को अंकित करने का एक सशक्त माध्यम है, सिनेमा हमें नई-नई संस्कृति और परंपराओं से अवगत कराता है चूंकि सिनेमा समाज का दर्पण है, और समाज सिनेमा का प्रतिरूप है। दुनिया और समाज में जहां पुरुषों का वर्चस्व है वही सिनेमा में भी पुरुषों के बजाय महिलाओं को कम महत्व दिया जाता है। सिंगदा देशमुख के एक लेख वुमन एंड इंडियन सिनेमा ए टेल ऑफ रिप्रेजेंटेशन द मिंट पोस्ट के अनुसार "लिंग असमानता दोनों जगह सिनेमा व समाज में भी देखने को मिलती है। सिनेमा में निर्देशक या निर्माताओं की स्थिति में अनुपात को देखकर सहज ही कहा जा सकता है।" (सिंगदा देशमुख)

सिनेमा का प्रभाव जादुई है क्योंकि यह बहुत बड़े और लंबे काल को चंद घंटों में दिखाने की क्षमता रखता है। सिनेमा अपने प्रभाव से समाज में प्रतिदिन नए विमर्श खड़े करता है, विभिन्न संस्कृतियों से मिलवाता है। सिनेमा और फिल्मों में दिखाए जाने वाले नायक नायिका और पूरी फिल्म की कहानी किसी ने किसी क्षेत्र विशेष का प्रतिनिधित्व करते हैं जिसमें किसी समाज विशेष या संस्कृति विशेष के रीति रिवाज हमारे सामने आते हैं। एडवर्ड टी टायलर के अनुसार "संस्कृति, ज्ञान, विश्वास, कला, नैतिकता, न्याय, रीति-रिवाज तथा अन्य प्रवृत्तियां जिन्हें मनुष्य सामाजिक प्राणी होने के नाते प्राप्त करता है इन सब का सम्मिश्रण है।" (एडवर्ड टी टायलर)

हरियाणा भी एक समृद्ध सांस्कृतिक और पुरातन इकाई है जिसके प्रमाण हमें विश्व के प्राचीनतम ग्रंथ ऋग्वेद में रज हरियाणे के रूप में मिलता है। (ऋग्वेद, 56)

सिनेमा भी अपने आप को इस संस्कृति से दूर नहीं रख सका, जिसके प्रमाण हमें भारतीय भाषाओं में बनने वाली या अनुवादित होने वाली फिल्मों में हरियाणवी पात्र के होने से मिल जाता है, क्योंकि यहां विभिन्न विचारधारणाएं परंपरा के गुण देखे जाते हैं जिन्होंने सिनेमा को भी अपनी तरफ आकर्षित किया है "हरियाणा के जनजीवन में जिंदगी विभिन्न रूपों में

मुस्कराती और खिलखिलाती दिखाई देती है।" (डॉ के सी यादव)

प्रस्तुत शोध अध्ययन में 2015 से 2020 तक की प्रतिवर्ष एक ऐसी फिल्म का चयन किया है जो हरियाणवी पृष्ठभूमि पर बनी है। इन फिल्मों में महिलाओं की छवि किस प्रकार की दिखाई गई है और हरियाणवी महिलाओं को लेकर सिनेमा कैसा विमर्श खड़ा कर रहा है। इन फिल्मों में NH-10, गुडगांव, गुड्डू रंगीला, लाल रंग, एसपी चौहान और छलांग का चयन किया गया।

साहित्यिक अवलोकन

आकांक्षा शर्मा (2011) ने "100 ड्यूस ऑफ प्रेजेंट और अब्सेंस हिंदी वर्सेस हरियाणवी सिनेमा" शोध का उद्देश्य यह पता करना था कि मुंबई के मुकाबले हरियाणवी सिनेमा की राजनीतिक और आर्थिक स्थिति कैसी है। परिणाम सामने आया कि हिंदी सिनेमा में हरियाणा की स्टीरियोटाइप छवि दिखाई जाती है। हरियाणवी सिनेमा के सामने कई समस्याएं हैं जैसे प्रांत की फिल्म पॉलिसी का अभाव, अनुभवी फिल्म निर्माताओं की कमी और उनको मिलने वाली सहयोग राशि की कमी, अच्छे सिनेमा के माहौल की कमी, शूटिंग और तकनीकी सुविधाओं का अभाव व सिनेमा के व्यवसायीकरण की कमी इस की विफलता का एक बड़ा कारण रहा है लेकिन फिर भी हरियाणा अपनी संस्कृति उद्योग को पुनर्जीवित करने वह एक कला अनुकूलन वातावरण बनाने की कोशिश कर रहा है, और हरियाणवी फिल्में इन सभी को एक अभिव्यक्ति प्रदान करती हैं। (आकांक्षा शर्मा)

हरियाणवी और हिंदी सिनेमा का अध्ययन करते हुए सिनेमा के अच्छे वातावरण के लिए विकल्प सामने आते हैं लेकिन सिनेमा कैसा हो, किस प्रकार की फिल्में बननी चाहिए, किस प्रकार के विचारधारा को पोषित किया जा रहा है और हिंदी सिनेमा में किस तरीके से महिला और पुरुषों की समानता का अध्ययन करना जरूरी हो जाता है।

निधि सेनदूरनीकर टेरे (2012) द्वारा "जेंडर रिफ्लेक्शन इन मस्ट्रीम हिंदी सिनेमा" नामक अध्ययन में यह पता लगाना था कि बॉलीवुड की मुख्यधारा में महिला पात्रों का प्रतिनिधित्व कैसा है? जिसके लिए लोकप्रिय फिल्मों का विश्लेषण कर स्टीरियोटाइप की प्रक्रिया को समझा गया। यह जानने का प्रयास भी रहा कि सिनेमा द्वारा स्टीरियो टाइप छवि में सहायता करना समाज के लिए कहां तक उचित है। शोध में परिणाम सामने आया कि पुरुष विचार के बिंदु से सिनेमा में नारीत्व की रचना की गई और सिनेमा पर पैतृक मूल्य के प्रतिनिधित्व के बावजूद महिलाओं को विभिन्न शहरों में चित्रित करने में भी सफलता पाई है। यह शोध अध्ययन हिंदी सिनेमा में महिलाओं की छवि का अध्ययन करता नजर आया। (निधि सेनदूरनीकर)

भारतीय सिनेमा में महिलाओं की छवि को भी पुरुष प्रधानता के साथ दिखाया जाता है क्षेत्रीय सिनेमा में यह स्थिति किस प्रकार की हो सकती है इसके लिए आदित्य (2014) ने अपने लेख "पोट्रयाल ऑफ वुमन इन हरियाणवी सिनेमा द क्यूरियस केस ऑफ लाडो" में महिला पात्रों के चित्रण और उनकी सामाजिक स्थिति से जुड़ने की कोशिश की गई। लाडो फिल्म में दर्शाई गई सामाजिक पृष्ठभूमि और महिलाओं के संबंध में सामान्य विचार प्रक्रिया को निर्धारित करने

वाले विषयों के रूप में पहचाना गया। निष्कर्ष के रूप में पाया गया कि कई राज्यों में अच्छे क्षेत्रीय सिनेमा का विकास उनके सांस्कृतिक विकास के साथ-साथ एक सामाजिक परिवर्तन के दायित्व में महत्वपूर्ण साबित हुआ है। हरियाणा को भी इस तरह के सांस्कृतिक आंदोलन की सख्त जरूरत है और सिनेमा इस तरह की पहल में मुख्य भूमिका निभा सकता है। (आदित्य)

उक्त अध्ययन से सांस्कृतिक आंदोलन के लिए सिनेमा को एक महत्वपूर्ण भूमिका के रूप में दिखाया गया है। परंतु क्या क्षेत्रीय सिनेमा इस आंदोलन के लिए अपनी योग्यता रखता है, क्षेत्रीय सिनेमा के सामने आने वाली चुनौतियां क्या हो सकती हैं?

प्रदीप कुमार, सोनिया सोनी (2016) "रीजनल सिनेमा चैलेंज एंड स्कोप स्टडी इन कांटेक्ट ऑफ हरियाणवी सिनेमा" नामक शोध का उद्देश्य यह देखना था कि प्रतिभा होते हुए भी हरियाणा में क्षेत्रीय सिनेमा की कमी क्यों है? और इस की विफलता के क्या कारण हैं? अध्ययन में सामने आया कि समस्याएं कई हैं जैसे स्क्रीन की कम संख्या, फिल्म नीति का अभाव, बुनियादी सुविधा की कमी जैसे स्टूडियो, फिल्म लैब, खराब गुणवत्ता वाली प्रोडक्शन। इनके सुधार के साथ निर्माताओं के लिए शूटिंग को प्रोत्साहन देने पर भी काम हो तो हरियाणवी सिनेमा को उंचाइयां दी जा सकती हैं। (प्रदीप कुमार, सोनिया सोनी)

इन तमाम सुधारों के साथ हिंदी सिनेमा ने क्षेत्रीय सिनेमा की तरफ अपना रुख किया। उन्होंने क्षेत्रीय सिनेमा को किस तरीके से प्रदर्शित किया है?

सीमा राणा (2018) ने "रिप्रेजेंटेशन ऑफ़ हरियाणवी कल्चर इन बॉलीवुड विद स्पेशल रेफरेंस टू विशाल भारद्वाज मूवी मटरू की बिजली का मंडोला" नामक शोध अध्ययन में फिल्म का गहन व सूक्ष्म अध्ययन किया गया कि किस प्रकार मंडोला के लोग अपना जीवन व्यतीत करते हैं, उनके रहन-सहन, परंपराओं, संस्कृति आदि का सुंदर प्रस्तुतीकरण किया गया। फिल्म के टाइटल में मंडोला गांव के नाम का समावेशन निर्माता की समझ और वास्तविकता के नजदीक रखने का अच्छा प्रयास है। फिल्म के माध्यम से एक उद्योगपति की लूट और लालच से लड़ते लोगों को दिखाया गया है। विशाल भारद्वाज का यह प्रशंसनीय कदम रहा कि हरियाणा की संस्कृति और सामाजिक स्थिति को बड़े पर्दे पर उन्होंने सकारात्मक रूप से दिखाने का प्रयास किया। (सीमा राणा)

प्रस्तुत अध्ययन में हरियाणवी महिलाओं की छवि और उसकी प्रस्तुति को जानने व समझने के लिए किया गया है।

शोध उद्देश्य

1. इस बात का पता लगाना कि हिंदी फिल्मों में हरियाणवी महिलाओं की छवि किस प्रकार प्रस्तुत की गई है।
2. इस बात का पता लगाना कि हिंदी फिल्मों में हरियाणवी महिलाओं की सामाजिक और व्यवहारिक प्रस्तुति कैसी है।

प्रकल्पना

1. हरियाणवी महिलाओं को समृद्ध, खुशहाल, शिक्षित, प्रभावशाली और सक्षम दर्शाते हुए चित्रांकन किया गया है।

- हरियाणवी महिलाओं की छवि रूढ़िवादी, गंवार, अशिक्षित और लड़ाकू प्रवृत्ति की दिखाई गई है।

विधि

इस अध्ययन के लिए 2015 से 2020 तक की हिंदी फिल्मों 'NH-10', 'गुडगांव', 'गुड्डू रंगीला', 'लाल रंग', 'एसपी चौहान' और 'छलांग' का चयन कर बार बार देखा गया और निर्धारित चर का प्रयोग करते हुए अंतर्वस्तु विश्लेषण विधि द्वारा आंकड़ा संग्रह किया गया।

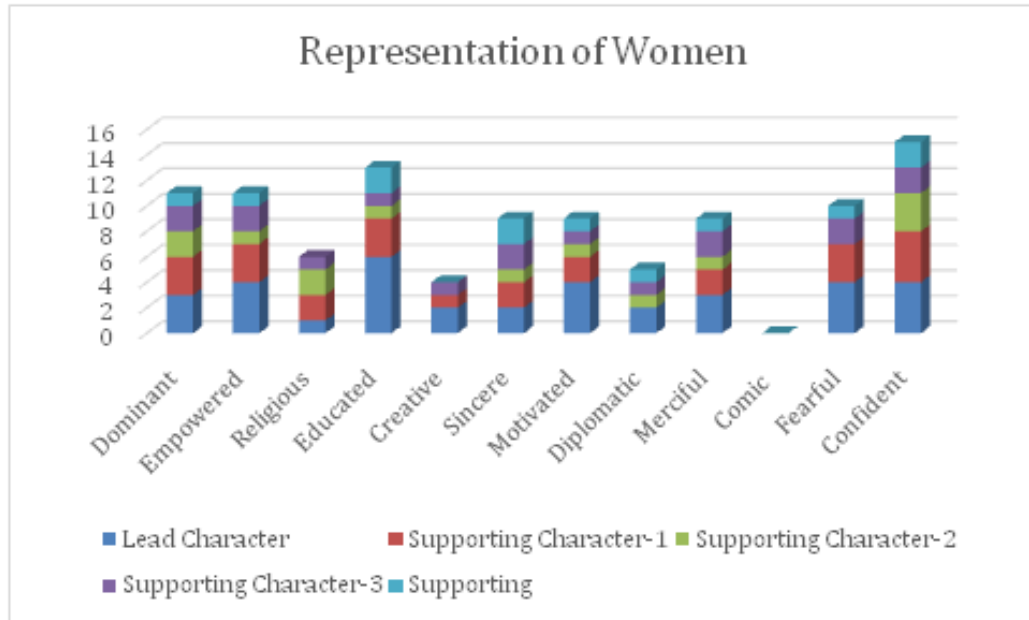
महिलाओं की दर्शाई गई छवि का अध्ययन करने के लिए निम्नलिखित चरों का प्रयोग किया गया है।

पहली श्रेणी में महिलाओं की छवि को दर्शाने वाले तत्वों जैसे सशक्तिकरण, शिक्षा, प्रेरणादायी, आत्मविश्वास हैं। इन फिल्मों में मुख्य भूमिका और सहायक भूमिका में 23 महिला पात्रों का प्रस्तुतिकरण है जिनके चित्रांकन और संवाद अदायगी के समय का अध्ययन और उनके द्वारा प्रयोग की जाने वाली भाषा और शब्द चयन के अनुसार भी आंकड़ा एकत्रित किया गया है।

महिलाओं की वैवाहिक और सामाजिक स्थिति का अध्ययन करते हुए पात्रों के व्यवहार को दर्शाने वाले सकारात्मक और नकारात्मक गुणों के माध्यम से फिल्मों का बार-बार अवलोकन कर आंकड़ों का संग्रह किया गया।

विश्लेषण

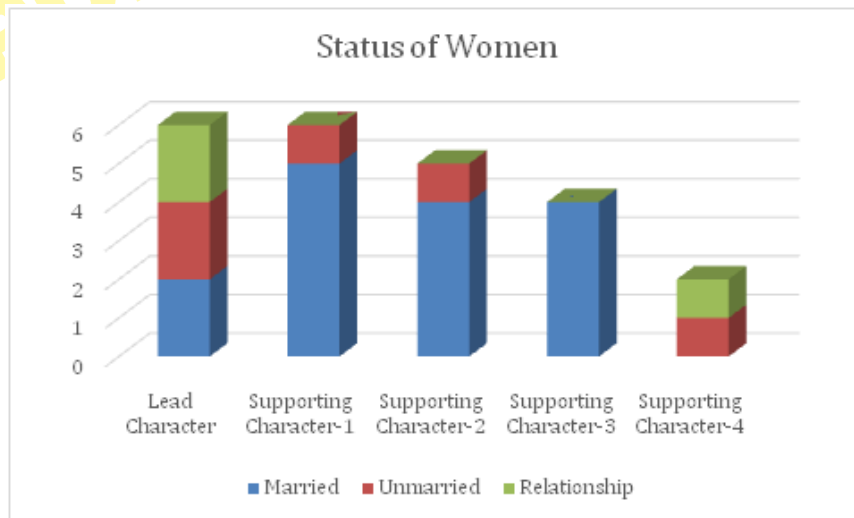
1. Representation of Haryanvi Woman in Hindi Cinema



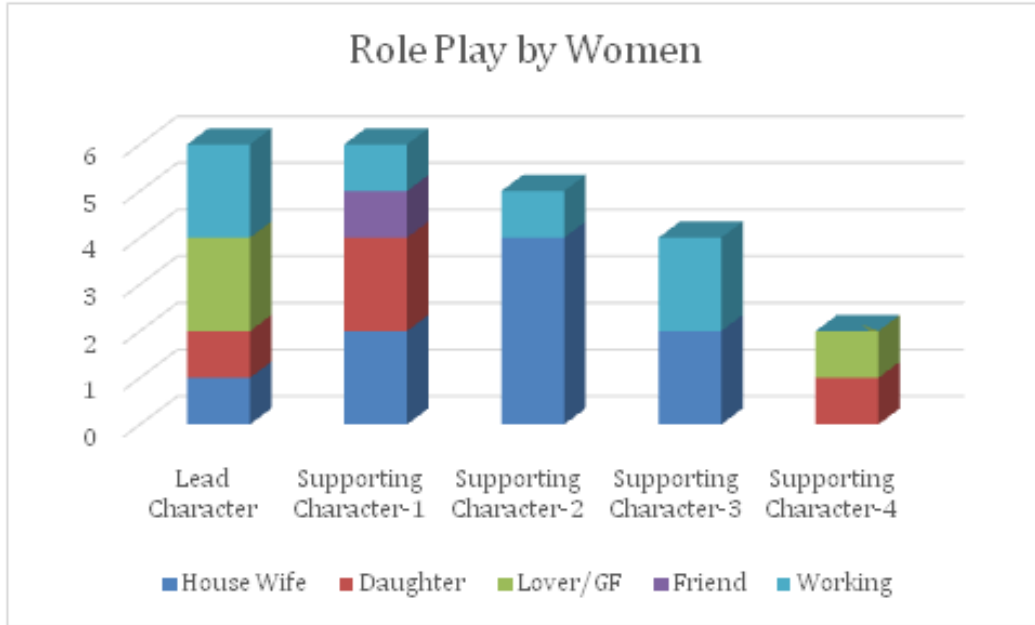
तालिका 1 के अनुसार हरियाणवी महिलाओं के 15 पात्रों को आत्मविश्वासी 13 को शिक्षित और 11 को प्रभावशाली और सशक्त दिखाया गया है परंतु उनमें रचनात्मकता और चातुर्य का गुण 3 में ही दिखाया गया। मुख्य भूमिका वाली महिला 6 पात्रों को शिक्षित और 4 पात्रों को आत्मविश्वासी, सशक्त और निर्भीक छवि में दर्शाया गया है। वहीं द्वितीय भूमिका वाली महिला पात्रों में 10 को शिक्षित दिखाया गया और 12 पात्रों को आत्मविश्वास से भरा और 8 को प्रभावी और सशक्त दिखाया गया है। जिस प्रकार हरियाणा में सामान्य और आम महिला अपने जन जीवन की समस्याओं को सुलझाते हुए अपनी शैक्षणिक योग्यताओं का लाभ उठाते हुए अपने आप को प्रभावी ढंग से प्रस्तुत करते हैं, ठीक उसी प्रकार फिल्म निर्देशक हंसल मेहता ने मुख्य पात्र निलीमा(नुशरत भरुचा) को शिक्षित, आत्मविश्वास, सशक्त और प्रभावी भूमिका में प्रस्तुत किया जोकि एक आम पढ़ी लिखी महिला में गुण अक्सर देखने को मिलते हैं वैसे गुण अपने मुख्य पात्र में निर्देशक द्वारा सहजता के साथ दर्शाए गए। वहीं द्वितीयक भूमिका वाले उषा गहलोत, साक्षी मेहरा, कमलेश हुड्डा और पिंकी यादव को आम जन जीवन में आने वाली सभी समस्याओं को सहजता के साथ सुलझाते हुए अपनी सशक्त, प्रभावी और आत्मविश्वास से भरपूर चरित्रों का प्रदर्शन किया। महिलाओं की ऐसी छवि को दर्शकों द्वारा भी खूब सराहा गया, जिसका सहज अंदाजा फिल्म की सफलता से लगाया जा सकता है, जो सामान्य रूप से हरियाणा के किसी भी कोने में देखने में आता है।

तालिका एक के अनुसार हमारी पहली प्रकल्पना सही सिद्ध होती है कि हरियाणवी महिलाओं को समृद्ध, खुशहाल, शिक्षित, प्रभावशाली और सक्षम दर्शाते हुए चित्रांकन किया गया है।

2. Status of Character

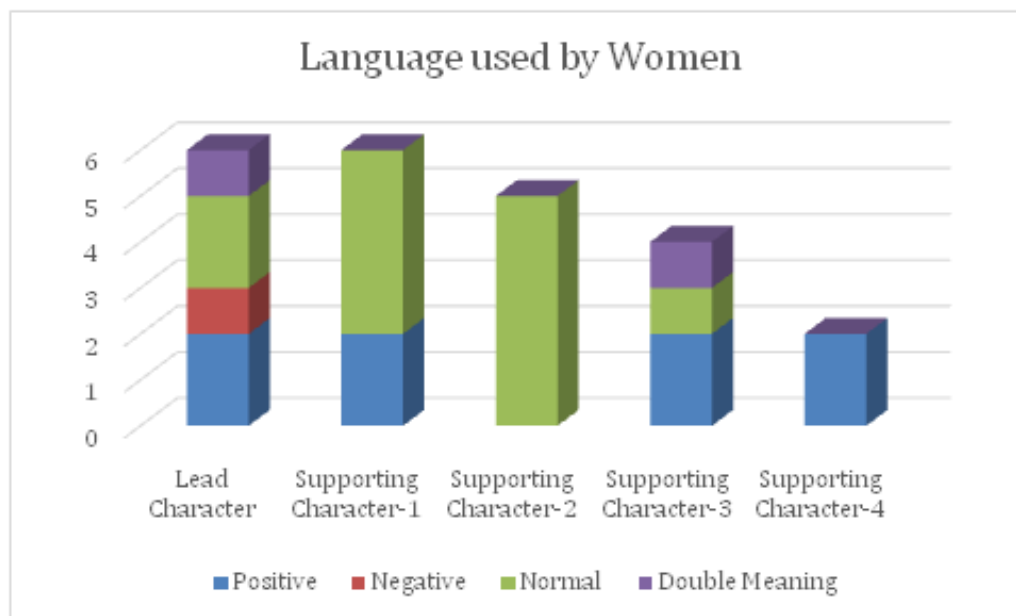


3. Role Play



तालिका 2 और 3 के अनुसार इस अध्ययन में कुल 23 महिला पात्रों में से 15 को शादीशुदा दिखाया गया है जिनमें सर्वाधिक महिलाओं को ग्रहणी और कामकाजी महिला के रूप में ही दिखाया गया है। फिल्म निर्देशक मनोज झा ने अपनी फिल्म एसपी चौहान में द्वितीयक भूमिका में नजर आने वाली सरिता (श्रेया राजपूत) जो की मुख्य पात्र एसपी चौहान (जिम्मी शेरगिल) की अच्छी दोस्त है और हर कदम पर आंखें बंद करके अपने दोस्त का साथ देती है। फिल्म की कहानी सामाजिक समस्याओं के लिए आम जनमानस को जागरूक करती कहानी है। सामान्य रूप से हरियाणा में लड़का लड़की की दोस्ती को सहजता से स्वीकार नहीं किया जाता ठीक उसी प्रकार अध्ययन में सम्मिलित 6 फिल्मों में से एकमात्र एसपी चौहान ऐसी फिल्म थी जिसमें एक लड़का लड़की को अच्छे दोस्त के रूप में दिखाया गया है। सामान्य रूप से हरियाणा में जिस प्रकार महिला में ग्रहणी और काम के प्रति निष्ठा के गुण झलकते हैं, सभी फिल्मों में महिला की ग्रहणी और कामकाजी महिला जैसी भूमिकाओं को प्रमुखता दी गई है, जो हरियाणा को वास्तविकता के साथ दिखाने का प्रयास है।

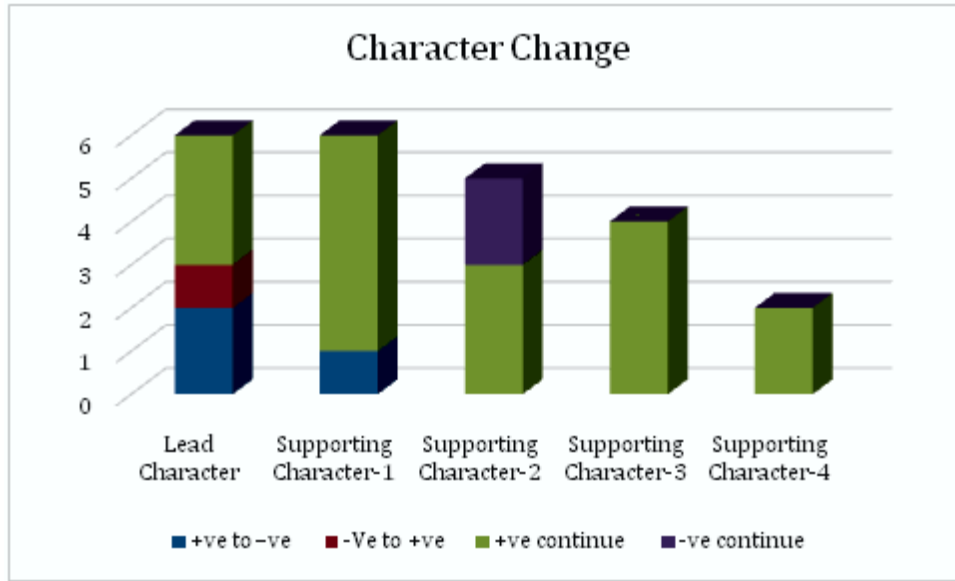
4. Language used



तालिका 4 के अनुसार हरियाणवी महिला पात्रों द्वारा सामान्यतः प्रयोग होने वाले प्रेम, ममता, कोमलता, दया भाव और देखभाल को प्रदर्शित करने वाले शब्दों का चयन सर्वाधिक 13 पात्रों द्वारा किया गया। नकारात्मक (गाली गलोच) और द्विभाषी शब्द चयन का प्रयोग केवल दो पात्रों द्वारा किया गया है। फिल्म गुड़गांव में मुख्य पात्र प्रीति (रागिनी खन्ना) का जब अपहरण हो जाता है, वह वहां से निकलती है और बस से अपने घर जा रही होती है प्रीति मानसिक रूप से परेशान है और अपनी भाई की गलती पर क्रोधित भी है। बस में किसी ने प्रीति के साथ बदतमीजी की वहां पर वह गाली देते हुए बस को रुकवाती है और बस में बैठे तमाम लोगों को ताना भी मरती है कि ऐसे ही बैठे रहना। यहां पर आत्मरक्षा और आत्मसम्मान के लिए प्रीति इस तरीके की भाषा का प्रयोग करती है जोकि आत्मसम्मान और आत्म रक्षा के लिए उठाया गया कदम है। वहीं फिल्म NH10 की बात करें तो मीरा (अनुष्का शर्मा) के पति को मार दिया जाता है। मीरा अपनी रक्षा और गुस्से में इस प्रकार के शब्दों का चयन करती नजर आई जोकि महानगर में रहने वाली एक कामकाजी महिला का पात्र है ना कि हरियाणवी महिला का। अन्य किसी पात्र द्वारा नकारात्मक शब्दों या द्विभाषी शब्दों का प्रयोग नहीं किया गया। हरियाणवी महिलाओं की भूमिका में ज्यादातर किरदारों द्वारा सकारात्मक यानी कि सभ्य, प्रेम से भरपूर, दया, देखभाल और कोमलता झलकाने वाले शब्दों का चयन किया गया है। इन फिल्मों में सामान्यतः हरियाणवी बोली के खादर क्षेत्र में बोली जाने वाली बोली का चयन किया गया है अन्य किसी भी प्रकार की हरियाणवी का प्रयोग नहीं हुआ है। महिला पात्रों द्वारा

हरियाणवी बोली के शब्द उच्चारण में बोलने के ढंग में लगभग सभी पात्रों द्वारा हरियाणवी बोली के खादर स्वरूप को सकारात्मक रूप से पर्दे पर जीवंत किया है।

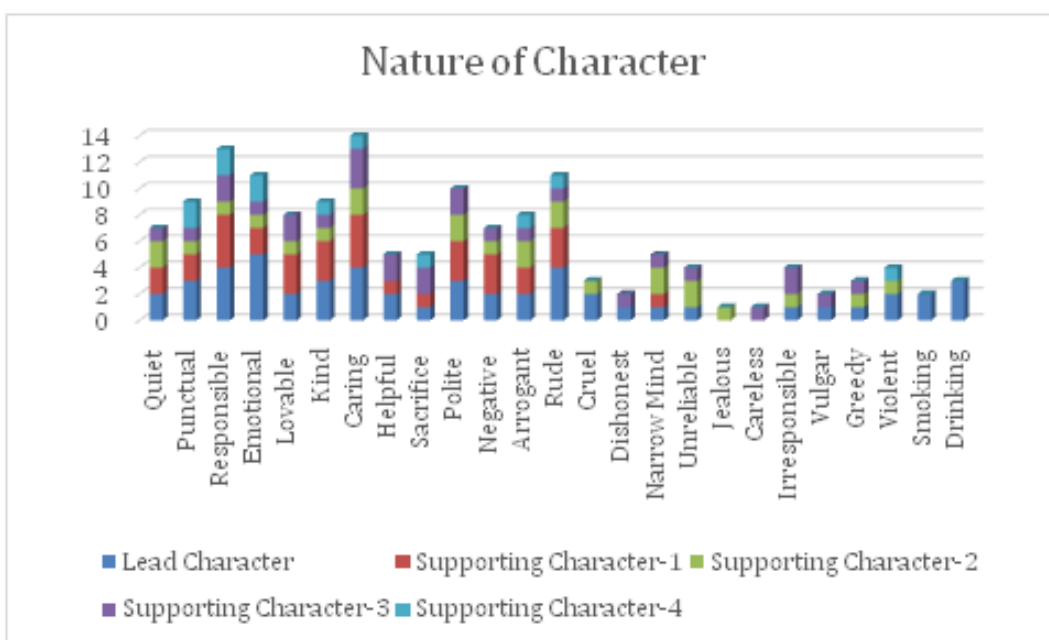
5. Character Change



तालिका 5 के अनुसार इन फिल्मों में हरियाणवी पात्रों में 17 पात्र शुरू से अंत तक सकारात्मक ही बने रहे 3 पात्र सकारात्मक से नकारात्मक हुए 2 पात्र नकारात्मक बने रहे परंतु 1 पात्र नकारात्मक से सकारात्मक हुआ। फिल्म गुड्डू रंगीला में मुख्य पात्र बेबी (आदित्य राव हैदरी) शुरुआत में अपना खुद का अपहरण करवाती है ताकि अपने जीजा से पैसे वसूल सके और इसके लिए मुख्य अभिनेता गुड्डू (अमित साध) और रंगीला (अरशद वारसी) का प्रयोग करती है। अपहरण को कानून के नजरिए से देखें तो यह एक गंभीर अपराध है जो समाज में व्यवहारिक दृष्टि से भय और आतंक को परिभाषित करता है, और जो किरदार इस तरह की घटना को अंजाम देते हैं वह अपराधी ही नजर आएगा। दूसरे पक्ष से देखें तो किसी भी व्यक्ति का समय के लाभ या लालच के चलते पैसे कमाने के हेतु से किसी अन्य व्यक्ति का प्रयोग करना सामाजिक दृष्टि से नकारात्मक संदेश देता है। समाज में नकारात्मक घटनाएं जैसे अपहरण, फिरौती, वसूली, गुंडागर्दी, लूटमार आदि किसी भी परिपेक्ष में नजर आते हैं तो यह है समाज में नकारात्मक संदेश को भी प्रसारित करता है। फिल्म के अंत तक पहुंचते-पहुंचते बेबी का किरदार नकारात्मक से सकारात्मक भूमिका में दर्शकों के सामने प्रदर्शित होता है। अध्ययन के लिए

चयन की गई सभी 6 फिल्मों से 17 हरियाणवी महिला पात्र शुरू से अंत तक सकारात्मक भूमिका में ही नजर आए जो किसी प्रकार की है असामाजिक एवं गैर कानूनी गतिविधि में संलिप्त नहीं थे। जो हरियाणा की सीधी साधी जिंदगी और स्पष्ट मनोभाव की वृत्ति को दर्शाता है।

6. Nature of Character



तालिका 6 के अनुसार सकारात्मक व्यवहारिक गुणों के प्रदर्शन में सर्वाधिक 14 पात्रों को देखभाल करने वाली और संवेदनशील नारी के रूप में दिखाया गया है, 13 महिला पात्रों में जिम्मेदारी, 11 को भावनात्मक, 10 में नम्रता, 9 में दयालुता और समय की उपयोगिता करते दर्शाया गया है। वहीं नकारात्मक व्यवहारिक गुणों में 11 पात्रों को अशिष्टाचारी, 8 को अकड़ स्वभाव का, 5 को संकीर्ण मानसिकता, 4 को अविश्वसनीय, लालची और आक्रामक दिखाया गया है। केवल 1 पात्र में लापरवाह और बेईमान छवि के रूप में दर्शाया गया है। फिल्म लाल रंग में नीलम मैडम (श्रेया नारायण) को एक गैर जिम्मेदार कर्मचारी के रूप में दिखाया है जो लापरवाह और रिश्वतखोर है। फिल्म NH10 में अम्मा जी (दीप्ति नवल) लालची, आक्रामक, अविश्वसनीय, अकड़, घमंडी और क्रूरता से भरी महिला सरपंच की भूमिका में दिखाया गया है। वही बात करें सकारात्मक किरदार की तो फिल्म छलांग में माँटू की माताजी (कमलेश हुड्डा) शांत, समय की पाबंद, जिम्मेदार, दयालु और त्याग करने वाली माता के रूप में दिखाया गया

है। फिल्म छलांग में नीलिमा (नुशरत भरुचा) पढ़ी-लिखी अध्यापिका जो जिम्मेदार, प्रेमपूर्ण, दयालु, चिंता करने वाली, मददगार, त्यागपूर्ण, शांत और नम्रता जैसे गुणों के साथ अपने सुलझे हुए व्यक्तित्व का परिचय कराती है जोकि महिलाओं की सकारात्मक छवि को प्रदर्शित करती है। फिल्म गुडगांव में प्रीति (रागिनी खन्ना) पढ़ी-लिखी, सशक्त, प्रभावी और अपने पैरों पर खड़े होने वाली आधुनिक लड़की के रूप में दिखाया गया है।

तालिका 6 के अनुसार हमारी दूसरी प्रकल्पना गलत साबित होती है कि हरियाणवी महिलाओं की छवि रूढ़िवादी, गंवार, अशिक्षित और लड़ाकू प्रवृत्ति की दिखाई गई है।

7. Video time duration of women character in Films

| | Total Film Duration | Lead Character (Video Time) | Supporting Character (Video Time) | Total |
|----------------|---------------------|-----------------------------|-----------------------------------|--------|
| NH-10 | 105 | 85:33 | 16:18 | 101:51 |
| Guddu Rangeela | 114 | 18:45 | 14:58 | 33:43 |
| Lal Rang | 139 | 28:17 | 8:18 | 36:35 |
| Gurganv | 98 | 19:27 | 13:40 | 33:07 |
| SP Chauhan | 118 | 29:45 | 28:40 | 58:25 |
| Chhalaang | 126 | 37:37 | 21:39 | 59:16 |
| Total | 700 | 219:24 | 103:33 | 322:57 |

8. Dialogue time duration of women character in films

| | Total film Duration | Lead Character (Audio Time) | Supporting Character (Audio Time) | Total |
|----------------|---------------------|-----------------------------|-----------------------------------|-------|
| NH-10 | 105 | 12:36 | 2:27 | 15:03 |
| Guddu Rangeela | 114 | 3:35 | 3:20 | 6:55 |
| Lal Rang | 139 | 9:59 | 5:29 | 15:28 |
| Gurganv | 98 | 4:25 | 2:08 | 6:33 |
| SP Chauhan | 118 | 6:27 | 17:15 | 23:42 |
| Chhalaang | 126 | 7:56 | 6:40 | 14:36 |
| Total | 700 | 44:58 | 37:19 | 82:17 |

तालिका 7 के अनुसार सभी फिल्मों का औसतन स्क्रीन और ऑडियो टाइम कुल समय का 31.3 प्रतिशत मुख्य नायिका को दिया गया जबकि 6.4 प्रतिशत समय उनके संवाद अदायगी के लिए रखा गया। द्वितीय भूमिका में नजर आने वाले नायिकाओं के लिए स्क्रीनिंग टाइम 14.8 प्रतिशत दिया गया व उनके संवाद को 5.3 प्रतिशत दिया गया। सभी फिल्मों को देखे तो मुख्य और महिला पात्रों को 322 मिनट और 57 सेकंड स्क्रीन पर समय दिया गया है वही उनके ऑडियो के समय को 82 मिनट 17 सेकंड का टाइम दिया गया है। फिल्मों में महिला पात्रों को कुल समय का 46.13 प्रतिशत समय स्क्रीन पर दर्शाया गया और उनके संवाद अदायगी के समय को 11.7 प्रतिशत समय दिया गया है।

कुल स्क्रीनिंग टाइम को देखें तो यह समय फिल्म का आधे से कम है परंतु इस समय में जो प्रस्तुति दी गई है वह सकारात्मक, सशक्त और प्रभावी भूमिका के साथ दी गई है। महिलाओं के विचारों को पुष्टि प्रदान करने और उनके हकों अधिकारों को फिल्मों में चित्रित कर स्त्रियों के पक्ष में माहौल बनाने और स्त्रियों में जागृति लाने का काम फिल्मों ने बखूबी किया है। प्रजनन संबंधी अधिकार, घरेलू हिंसा, मातृत्व, यौन उत्पीड़न,

भेदभाव आदि विषयों पर फिल्मों ने बारीकी से प्रकाश डाला है और इन विषयों को चित्रित करने वाली फिल्में नारीवादी फिल्म सिद्धांत की मानी जाते हैं।

परिणाम

तालिकाओं के अध्ययन से पता चलता है कि स्क्रीन पर दिया जाने वाला समय या भूमिका पुरुषों की तुलना में कमतर पाई गई है जो कि पुरुषों की प्रधानता जिस प्रकार समाज में है वैसे ही फिल्मों में भी स्पष्ट रूप से देखने में मिलती है लेकिन महिलाओं की छवि को जिस प्रकार से दर्शाया गया है वह हमारी प्रकल्पना 2 को निरस्त करता है और प्रकल्पना 1 हरियाणवी महिलाओं की छवि समृद्ध, खुशहाल, शिक्षित, प्रभावशाली और सक्षम दिखाया गया है। फिल्मों में नारी से जुड़े छोटे-बड़े पहलुओं पर बारीकी से प्रकाश डाला गया है। उस के माध्यम से नारी मन के हर हिस्से का दर्शन दुनिया को करवाने की कोशिश की है उन्हें नारीवादी फिल्मों के माध्यम से खोलने का भी प्रयास किया गया है। "विश्व के सार्थक सिनेमा का इतिहास हमें बताता है कि चाहे नारी रहस्य कथा हो या मुक्ति कथा अनेक पुरुष फिल्मकारों ने पर्दे पर आधुनिक स्त्री की महत्वपूर्ण छवि प्रस्तुत की है। स्वीडन के फिल्मकार इंगमर बरगमन हो या भारत के सत्यजीत राय इन फिल्मकारों ने अपनी नायिकाओं को कैमरे की एक अद्भुत रोशनी में देखा है। श्याम बेनेगल 27 सालों से फिल्में बना रहे हैं। विज्ञापन फिल्मों की दुनिया से उभरे इस फिल्मकार ने या तो नायिका प्रधान सशक्त फिल्में बनाई हैं या संदेश प्रधान सपाट फिल्मों की दुनिया को हरा-भरा करने की कोशिश की है।" (विनोद भारद्वाज)

निष्कर्ष

हिंदी फिल्मों में 2015 से 2020 तक आई इन 6 फिल्मों में हरियाणवी महिला किरदारों को सर्वाधिक रूप से देखरेख करने वाली, संवेदनशील, आत्मविश्वासी, शिक्षित, सशक्त और प्रभावशाली दिखाया गया है। वहीं उनकी वैवाहिक स्थिति में शादीशुदा ग्रहणी के रूप में और कामकाजी महिला के रूप में दिखाकर सक्षम और आत्मनिर्भरता का परिचय देती दिखाई दी। यह शोध अध्ययन महिलाओं द्वारा प्रयोग किए गए शब्दों के चयन में भी महिलाओं के प्रति सार्थकता बरतता नजर आया ज्यादातर पात्रों ने सकारात्मक शब्दों का चयन किया गया है जो हरियाणा की रूढ़िवादी और ग्रामीण आंचल की बहुलता होते हुए भी उनमें शिष्टाचार और नम्रता के गुणों के साथ-साथ उनके शिक्षित और सभ्य वातावरण की झलक दिखला रही है। जिस प्रकार साहित्य के बहुत बड़े हिस्से को महिलाओं के अधिकारों की इस लड़ाई ने प्रभावित किया है ठीक वैसे ही फिल्मी दुनिया को भी इस लड़ाई में काफी प्रभावित किया है।

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REORGANIZATION OF KASHMIR: IN THE BACKDROP OF THE ABROGATION OF ARTICLE 370

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ABSTRACT

The issue of Kashmir has driven India and Pakistan into four full scale wars, several local wars, proxy and low intensity warfare. After the grand success in parliamentary election in 2019, the BJP government has broken the status quo and integrates this state to the rest of country by abrogating the controversial article 370. Pakistan government has tried its best to make it an issue at international level and also snapped all types of ties with India and sent back India's envoy from their country. This change has opened up new strategic field for Indian policy makers' to start talk within Kashmir. This policy reorientation has found an initial success in consolidating its changed stance in Kashmir in these two and half years. A combination of soft power and hard power as well at both the internal and external fronts has emerged as the key of policy reorientation by India.

Kashmir Problem has emerged as the bone of contention not only for policy makers but also for entire humanity of the South Asia. For a long period, it has been used by India and Pakistan as the rallying point around which respective national powers and identities have been asserted and re-affirmed. It has driven India and Pakistan into four full scale wars, several local wars, proxy and low intensity warfare. Successive governments of Pakistan have and reinforced defined it as 'an unfinished agenda' of the partition questioning the legality and legitimacy of the Kashmir's accession to the Indian Union. India, on the other hand, considering Kashmir's accession to India a non-issue, it has always looked to address the 'problem in Kashmir'. The two divergent perspectives on this issue show how both countries have failed to resolve their differences for decades. After the grand success in parliamentary election in 2019, the BJP government has broken the status quo and integrates this state to the rest of country. The government under Narendra Modi fulfilled its party's old time demand of the abrogation of article 370 and made the Jammu & Kashmir and Laddakh as separate provinces under the rule of central government. Pakistan government has tried best to make it an issue at international level. The Pakistan government snapped all type of ties with India and sent back India's envoy from their country.¹ The abrogation of article 370 has opened up new strategic field for Indian policy makers' to start talk within in Kashmir. At this stage, the issue of Kashmir demands a holistic approach dealing with this unconventional warfare in this region.

THE ORIGIN

The problem of Kashmir had its roots in the arbitrary and bloodiest partition of united or British India in which thousands of people had lost their lives.² It was effected in haste, inadequate

and unplanned manner. To execute Mountbatten Plan,³ British Parliament enacted a law to and divided it into two separate sovereign independent dominions i.e. India and Pakistan in August 1947. The philosophy of partition was not only communal in its nature but also had the direct bearings on futuristic Indian political setup. Although Congress under the leadership of Mahatma Gandhi never did support 'Two-nation theory', but the fear of bloodshed and communal riots made them agreed on partition of India.⁴ They accepted partition on the basis of some kind of territorial self-determination. As per the terms of the British withdrawal and partition of India, the Muslim dominated areas of North-west and east India were assigned to newly formed Pakistan and rest of the region remained to India.

To settle the issue of provinces, the matter was handed over to the rulers to decide their accession either of with India or Pakistan, or as independent status based on actual geographic location and wishes of their population. Most of the princely states of total 572 had taken decision accordingly, but the three provinces of Hyderabad, Junagarh and Jammu Kashmir had remained in a flux about to take any decision. They showed some indications to remain as independent identities, yet also busy in negotiation of merger with the stakeholders. This created anarchic situation in these states in fast changing political scenario around.⁵

In the case of Hyderabad and Junagarh, the on ground realities were different that of Jammu and Kashmir. The former provinces were ruled by Muslim Nawabs, the majority of Hindu population but had surrounded by the Indian territories. Both the rulers had shown the closeness towards Pakistan, but the public opinion and geographical location bowed down towards India. Hence, then Home Minister Sardar Patel, used coercive means to bring about merger of these two Provinces with India despite Pakistan's anti India campaign. While the case of Jammu and Kashmir had other dimensions. It was ruled by a Hindu king Maharaja Hari Singh, the majority of Muslim population but had the sharing borders with both the countries. This scenario had created complication regarding the status of this princely state. This had emerged as vulnerable area due its geographic location and demographic composition. This hotspot acquired further complexity due to political system and policy orientation as it had evolved within the Kashmir and beyond.

Maharaja Hari Singh failed to take decision timely whether to merge with these newly demarcated nation states of India and Pakistan or remained independent. He had tried to take his own path and took decision to remain separate state in the shadow of huge and formidable opposition from majority Muslim population and stiff challenge of pressure made by adjoining states. The uprising in Poonch and infiltration of armed groups (tribesmen from North-Western Frontier Province) with the active participation of Pakistan's army had made the situation more complicated in this area. Within a short period of time they reached Baramula, just 25 miles away from Srinager, Maharaja Hari Singh had no option left but to ask help from Indian Prime Minister Jawaher Lal Nehru. He signed the 'Instrument of Accession' in favour of India and requested the latter to accept it and to take immediate military intervention. After signing of 'Instrument of Accession' on 26th October, 1947, and assurance of final verdict on the question of accession based on wishes of people, India sent its army in this region.⁶

India did not want an open war with Pakistan, that's why its army retaliation was not backed with full force. Hence the pace of success to evacuate the whole territory was very slow. It had freed about half of area captured by the fully armed tribesmen till end of December. On January 1, 1948

India brought the matter to the notice of the United Nations Security Council under Article 35 of the Charter on the charge of “an attack of aggression against India”.⁷ It sought UNSC assistance to vacate the entire territory from the Pakistani supported tribal invaders. India also offered a plebiscite, to ascertain the wishes of people on the final decision of accession if Pakistan withdrew its army from the region.⁸

Security Council appointed three members commission including one member each from India, Pakistan and United State to investigate and mediate in this matter on January 20, 1948. Later on April 21, 1948 two more members one each from Belgium and Colombia were included in this and given the name as United Nations Commission for India and Pakistan (UNCIP). This Commission submitted its report on December 11, 1948 after conducting on ground enquiry about whole this matter. Both the countries India and Pakistan accepted the given recommendations and signed cease fire agreement on January 01, 1949. This ended the ongoing war in this area. A plebiscite was to be held in Jammu and Kashmir after all the conditions framed by UNCIP were met.⁹ But rest was the history; the implementation of these proposals had created more complications. Consequently, nor Pakistan ensured compliance of its army withdrawal from disputed land neither plebiscite took place. In its final interim report to Security Council on 5th December 1949, this commission also recognized that “the situation in the State has changed, the Resolutions remain unchanged”-was at the root of the trouble.¹⁰

The McNaughton Plan, the Dixon Proposal and the Graham Mission were the other initiatives taken by UN to settle this issue, but failed to reach on any concrete decision. The issue of Kashmir had turned out to be technical one as both the countries started to draw conclusion according to their subjective approach. Hence, this issue was left for the direct negotiations between both countries by the UN. Since then, India and Pakistan have contested for Jammu and Kashmir.

At bilateral level, both India and Pakistan held a number of meetings for a negotiated settlement to fulfil UN will. With the time, the Kashmir issue had turned more and more complicated and in the end into a prolonged dispute. Kashmir has not remained a dispute only over land but also turned out to be a core issue about identity and legacy for both India and Pakistan. Since then, two direct wars, many proxy wars, occasional border disputes, cross border terrorism and atomic deterrence has been the real implications emerged in the shadow of this dispute. Thousands of peoples from Kashmir Valley and this region have lost their lives, property and liberty. They have paid much more in form of human casualties, poverty, hunger, disease and unemployment due to directionless uncoordinated and casual handling of this issue. Many efforts had been done at national or international level to solve this most bloody and war shaded problem but it turned out to be more and more complicated with the time.

THE TERRITORY

India and Pakistan accepted the recommendations given by United Nations Commission for India and Pakistan (UNCIP). They signed cease fire agreement on January 01, 1949. This ended the ongoing war in this area. Consequently, military of both countries remained present on occupied areas and established their firm control till the further conditions were met. According to this accord plebiscite was to be held in entire Jammu and Kashmir under the international supervision and Pakistan had to withdraw its army from this region. But Pakistan did not recall its

army from here, India also refused to comply the plebiscite demand.

Pakistan had occupied 81 thousand square kilometer (32000 square miles) an area of 33% of total territory in its control. While India has the 222236 square kilometer an area 45% of total area of Jammu and Kashmir in its control, and rest of the area is captured or control by China. Geographically, the region of Jammu, Kashmir Vally, Laddakh and some hilly districts is under the control of India, while Pakistan has the control of tribal area named as Pak occupied Kashmir (PoK) and some hilly district also. Later, although Pakistan handed over a huge area of Gilgit and Balistan to China, India always opposed this handover of disputed area to China. Since then both the countries has been maintaining status queue on Line of Control (LoC). It is spread over 814 km of distance and starts from Akhnoor (Jammu) to Rajouri, Poonch, Uri, Kupwara, Kargil, Leh and ends at Siacin. Politically it divides Jammu and Kashmir into two parts:

1. India ruled Jammu and Kashmir
2. Pak occupied Kashmir

Though, the Jammu & Kashmir was included in the First Schedule of the Constitution of India being the fifteenth state, yet it enjoyed special constitutional position under article 370. This position occurred due to the fact that having regard to the circumstances in which the state acceded to India.¹¹ The debate over the status of article-370 had remained an issue of contention and widely discussed and interpreted accordingly till 2019. Whenever, the BJP government has broken the status quo and redefines all the constitutional arrangements regarding Jammu & Kashmir. The government under Narendra Modi fulfilled its party's old time demand of the abrogation of article 370 and made the Jammu & Kashmir and Laddakh as separate provinces under the rule of central government.¹²

At present Jammu and Kashmir has been reconstituted into two union territories, Jammu & Kashmir and Ladakh by Jammu and Kashmir Reorganization Act, 2019, passed by Indian parliament with effect from 31 October 2019.

INDIAN PERSPECTIVE

India, considering Kashmir's accession to India a non-issue, it has always looked to address the 'problem in Kashmir'. India's approach is clearly based on the fact that then ruler Maharaja Hari Singh had opted for India by signing the 'Instrument of Accession' similar to that executed by the Ruler of other princely states. Moreover, it was also duly endorsed by the Head of the emergency administration led by Sheikh Abdullah on behalf of the people of state, and Maher Chand Mahajan, the Premier of the state representing Maharaja Hari Singh, the hereditary ruler of the state. The legitimacy of this accord, therefore, cannot be questioned as it had been endorsed by legitimate authority in the state¹³. It naturally made Jammu and Kashmir as an integral part of India. By the accession India acquired jurisdiction over the subjects of Defense, External Affairs. It was included in the 'territory of India' as defined in article 1. The Constituent Assembly of Jammu & Kashmir had also ratified the Accession to India in 1954, thus fulfilling the moral assurance of final decision on people's verdict given by Government of India in this behalf.¹⁴ That's why India took a firm stand that in the changed scenario Kashmir's accession to India had become a settle fact.¹⁵

India has always opposed the philosophy of partition based on religious ground or Jinnah's two nation theory. Because the issue of Kashmir was not just linked to the division of land but any change on the bases of religion had direct bearings on the fundamental character of Indian demographic and political setup. India is always committed to the value of secularism as it is also enacted in the preamble of its constitution. The resolution passed by Indian Parliament in 1994 with consensus was another clear cut example of its policy towards Kashmir in which whole the Jammu & Kashmir was mentioned as an essential part of India. Prime Minister Atal Bihari Vajpayee once again asserted and reaffirmed India's firm stand towards Jammu & Kashmir in his Independence Day address on August 15, 2002 that, “ We wish to state that Jammu and Kashmir is an integral part of India. It will remain so...for us Kashmir is not a piece of land; it is test case of *sarvadharmasadbhava-secularism*. India has always stood at the test of secularism. Jammu and Kashmir is living example of this.”¹⁶

India also considered the Kashmir as an unfinished “agenda of partition” which can be fulfilled only after the areas of Pakistan Occupied Kashmir, Northern Gilgit and Baltistan are integrated with India. India acknowledged this firm stand many times. The then Prime Minister PV Narasima Rao, while speaking in Harvard University, 1995, stated that 'Kashmir was, and will remain an integral part of India...the only unfinished task in Kashmir was the restoration of Pakistan occupied Kashmir to India.’¹⁷

The Home Minister Amit Shah had also expressed its firm commitment on same line in Indian Parliament while he was giving official response on Jammu and Kashmir Reorganization Act, 2019, on 31 October 2019. He stated that when he said Jammu and Kashmir, it means whole the territory including Indian state of Jammu and Kashmir, Pak occupied Kashmir, Gilgit-Balistan and China occupied territory.

This fact is again reflected from the Ministry of External Affairs strong protest to Pakistan over an order by its supreme court allowing the conduct of general elections in Gilgit-Balistan. In a press release dated 04 April 2020, it was stated to that, “the Deputy High Commissioner of Pakistan to India was summoned and a strong protest was made against Government of Pakistan's so-called “Gilgit-Balistan Order 2018”, It was clearly conveyed that the entire state of Jammu and Kashmir which also includes the so-called 'Gilgit-Balistan' areas is an integral part of India by virtue of its accession in 1947. Any action to alter the status of any part of the territory under forcible and illegal occupation of Pakistan has no legal basis whatsoever, and is completely unacceptable.”¹⁸

The suicidal attack on Indian armed forces in 'Pulwama' by terrorist group and aggressive response by air strike in deep inside area of Pakistan over Jesh-e-Mohammad training center by India has changed the whole the narrative regarding 'Kashmir'. It created a complete deadlock and void situation between India and Pakistan. All these happenings have left no other alternative for New Delhi despite to relook in its policy framework regarding Kashmir. The abrogation of Article 370, reconstitution of Jammu & Kashmir into two union territories, administrative reshuffle at administrative level, zero tolerance for terrorism activities, contained role of local political parties, tough stand on dubious activities of Hurriyat Conference has emerged as the key features of this new changed face of India's policy spectrum. At domestic as well as external fronts Indian

Government has been addressing the arising situation with more refined policy orientation. Steps taken by the government in the backdrop of this historic change in Kashmir are clear cut example of visionary outlook. A combination of soft power and hard power as well at both the fronts has emerged as the key of policy reorientation by India.

PAKISTAN NARRATIVE

The perspective of the ruling elite in Pakistan is to look upon it under the irresolvable category of territorial dispute and the pre-eminent 'problem of Kashmir'. Successive governments of Pakistan have and reinforced defined it as 'an unfinished agenda' of the partition questioning the legality and legitimacy of the Kashmir's accession to the Indian Union. Pakistan whole strategy regarding Jammu and Kashmir is based on Jinnah's controversial 'two nation theory. There policy makers' were and are of the view that this princely state has the majority of population of Muslim, hence should have been acceded to Pakistan. They see Kashmir as an 'unfinished agenda of partition' as all the Muslim populated provinces of British India had been included in new dominion Pakistan. Further, they opined that geographically also Kashmir is much closer to Pakistan rather than to India. It has shared a long boundary with it in comparison of India. Hence, Pakistan argues that both these fact justifies natural accession of Kashmir with Pakistan.¹⁹

That's why Pakistani top leadership always had made violent and threatening remarks against India i.e Julfikar Ali Bhuto's remark of "Thousand years of wars"; Zia's "Bleed India with thousand of wounded" and Musharf's "Fight till the last drop of their blood". All these remarks had clearly defined the Pakistani ideology and policy orientation regarding its stand towards India.

THE ABROGATION OF ARTICLE 370

After the grand success in parliamentary election in 2019, the BJP government has broken the status quo and integrates this state to the rest of country. The government under Narendra Modi fulfilled its party's old time demand of the abrogation of article 370 and made the Jammu & Kashmir and Laddakh as separate provinces under the rule of central government. Pakistan government has tried best to make it an issue at international level. The Pakistan government snapped all type of ties with India and sent back India's envoy from their country. Pakistan's Prime minister Imran Khan has come to forefront in this perspective and showing the frustration at highest level on the platform of UN meetings, he said, "There is no point in talking to them...."²⁰

The need for India is to put brave face towards challenges and complexities in this limelight. The 'end of talks' with Pakistan and abrogation of article 370 has opened up new strategic field for Indian policy makers' to start talk within in Kashmir. Internal dynamics of Kashmir should be dealt differently. At this stage, the issue of Kashmir demands a holistic approach dealing with this unconventional warfare in this region. India has found an initial success in consolidating its changed stance here in these two and half years. A combination of soft power and hard power as well at both the fronts has emerged as the key of policy reorientation by India. All the top leaders of all militant outfits were gun down after this change. Government official has been doing great effort to engage directly with folk Kashmiris. Rebuilding trust and addressing all type of distress in local people have emerged on top agenda of policy makers'. Besides, on the issues of corruption and delay tactics at administrative level, unemployment and rural-urban

division, Local administration took firm and decisive stand and made special arrangements to execute policy in real sense. Strengthening of Panchayats Institutions, to provide direct benefits of Central Government Schemes, job fairs and special packages for the infrastructural development could be seen in this limelight. On the external front, India has successfully counter Pakistan's agenda on all the international platforms.

To sum up, Kashmir Problem has a great impact not only on the India's foreign policy but it has also serious ramification for social political setup of India. Hence, this changed Indian's outlook towards Jammu and Kashmir demands overall transformation and policy orientation. The need for India is to put brave face towards challenges and complexities of this region. It is time for Indian policy makers' to take peace process ahead by mitigating the local issues of Kashmiri people i.e unemployment, security, political participation and direct benefit of central government policies, with must deal approach. On the other hand, over the period of time the Kashmir problem has sustained various groups having vested interests in the continuation of the problem. This issue has given political relevance to many political parties, religious organization, military blocks and militant outfit in this region. Hence, some hard decision are also required while dealing with these elements and internal politics of Kashmir issue i.e. contained role of agents like Hurriat leaders, Mehbooba or Umar, Jamat-e-Islamie, use of technological facilities to search terrorist hideout, close monitoring of LoC by Satellite and other instruments, Zero tolerance against terrorism and its aid agencies inside and outside as well in deep interior of Pakistan also. The issue of Kashmir is likely to remain alive in future also due to Pakistani propaganda at international level and with mischievous activities through cross border terrorism. It is up to new and transformed India to tackle all these challenges with sustainable, comprehensive, firm and regular exercise at all level and by using all instruments.

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PURVA MIMAANSA

हिंदी साहित्य और जलवायु परिवर्तन

लीना गोयल

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प्रकृति अपने आप में सुंदर है और मानव स्वभाव से ही सौंदर्य प्रेमी माना गया है। इसी कारण प्रकृति और मानव का संबंध उतना ही पुराना है जितना कि इस सृष्टि के आरंभ का इतिहास। सृष्टि पृथ्वी जल, वायु, अग्नि और आकाश पांच तत्वों से मिलकर बनी है। ऐसा माना गया है कि साहित्य सृजन की प्रेरणा व्यक्ति को प्रकृति के रहस्यमई कार्यों एवं गतिविधियों को देखकर ही प्राप्त हो सकी थी। इस तथ्य में तनिक भी संदेह नहीं है कि अपने आरंभ काल में मानव की सहचरी और आश्रयदायी सभी कुछ एकमात्र प्रकृति ही थी। इसलिए मनुष्य ने प्रकृति के विभिन्न अंगों को चांद, सूरज, पशु, आकाश, मिट्टी, पक्षी जैसे जीवों में भी देवताओं के दर्शन किए। आज भी हम इसके कई रूपों की पूजा अर्चना करते हैं।

इसका अर्थ है कि मानव का प्रकृति के साथ संबंध चिरंतन एवं शाश्वत है। इसी कारण मानव जीवन की महान उपलब्धि, साहित्य एवं प्रकृति का संबंध भी अनादि एवं शाश्वत है। सभी जानते हैं कि प्रकृति के दो रूप हैं कोमल एवं भयानक यह दोनों स्वरूप प्रत्येक मानव विशेष कर साहित्यकार कोटि के मानव के लिए आरंभ से ही भावना का संबल प्रदान करते आ रहे हैं और प्रकृति अपने सगुण साकार स्वरूप एवं चेतना में आरंभ से ही साहित्यकार के मन मस्तिष्क पर प्रभावी रही है। प्रत्येक युग में साहित्यकार ने किसी न किसी रूप में प्रकृति का दामन अवश्य ही थामा है और हमारे इस वेबीनार का विषय जलवायु परिवर्तन एवं आपदा प्रबंधन भी साहित्यकारों से अछूता नहीं है। उन्होंने इस विषय में कहा है कि जलवायु किसी स्थान के लंबे समय की मौसमी घटनाओं का औसतन होती है। पृथ्वी की जलवायु सशैतिक नहीं है। मौसम तथा जलवायु में प्राकृतिक कारणों से स्थानीय, प्रादेशिक एवं वैश्विक स्तर पर परिवर्तन होते रहते हैं। परंतु औद्योगिक क्रांति के बाद विज्ञान एवं प्रौद्योगिकी में विकास के कारण मानव द्वारा वायुमंडलीय प्रक्रमों में तीव्र गति से परिवर्तन होने लगा है क्योंकि मनुष्य अब वायुमंडलीय सघटकों की मौलिक संरचना में परिवर्तन तथा परिमार्जन करने में समर्थ हो गया है। इसका असर मानव समुदाय, वनस्पति एवं जंतुओं पर पड़ने लगा है। खासकर मानव जाति के स्वयं का अस्तित्व ही खतरे में पड़ गया है। जलवायु में हुआ यह परिवर्तन ही जलवायु परिवर्तन कहलाता है आज जिस जलवायु परिवर्तन की बात होती है उसका अर्थ 100 साल पहले मानव गतिविधियों द्वारा हुए जलवायु परिवर्तन से है जलवायु परिवर्तन का भौगोलिक अभिप्राय मौसमी प्रतिरूप में लंबे समय तक के परिवर्तन से है।

जलवायु परिवर्तन, सामान्यतः तापमान, वर्षा, हिम एवं पवन प्रतिरूप में आए एक बड़े परिवर्तन द्वारा मापा जाता है जो कई वर्षों से होता है। मनुष्य द्वारा जीवाश्म इंधन जैसे कोयला, तेल, प्राकृतिक गैस की बड़ी मात्रा में जलाए जाने निर्वनीकरण अर्थात् जिससे वनों की कार्बन अवशोषण की क्षमता घटती है एवं उससे संचित कार्बन वायुमंडल में निरमुक्त होने लगता है आदि से जलवायु परिवर्तन हो रहा है।

पृथ्वी की उत्पत्ति से लेकर अब तक जलवायु में अनेक बार परिवर्तन हुए हैं। पृथ्वी के विगतकालों में हुए जलवायु परिवर्तन के साक्ष्यों को जलवायु परिवर्तन के संकेतक कहते हैं। पृथ्वी पर जीवन की दशाएं पर्यावरण के प्रभाव एवं परिवर्तन से संचालित एवं प्रभावित होती हैं। पर्यावरण जीव-जंतुओं पेड़, पौधों एवं सूक्ष्मजीवों आदि की प्रकृति एवं स्वभाव को निर्धारित करने में महत्वपूर्ण भूमिका निभाता है।

प्रत्येक जीव अपने विशिष्ट परिवेश में रहता है। जीव एवं उसका परिवेश एक दूसरे को प्रभावित करते रहते हैं। किसी जीव का यही परिवेश पर्यावरण संरक्षण आता है। जलवायु एवं पर्यावरण के अंतर्गत जैविक घटक, अजैविक घटक एवं ऊर्जा सघटक आते हैं।

जलवायु परिवर्तन के कारणों को दो श्रेणियों में बांटा जा सकता है; प्राकृतिक और मानवीय जलवायु परिवर्तन के प्राकृतिक कारणों में ज्वालामुखी, महासागरीय घटनाओं महाद्वीपों के अलगाववादी प्रमुख हैं। जलवायु परिवर्तन के कारण पूरी दुनिया पर आपदाओं के बादल मंडरा रहे हैं। साल 2019 दूसरा सबसे गर्म वर्ष रिकॉर्ड किया गया है। वातावरण में कार्बन डाइऑक्साइड और ग्रीन हाउस गैसों का स्तर 2019 में नए रिकॉर्ड तक पहुंच गया। बाढ़, सूखा, झुलसाने वाली लू, जंगल में आग और क्षेत्रीय चक्रवातों की संख्या में बढ़ोतरी हुई है। जलवायु परिवर्तन के कारण दुनियाभर में समुन्द्र का जलस्तर बढ़ रहा है। ग्रीनलैंड और अंटार्क्टिका में जमी बर्फ के पिघलने की दर बढ़ती जा रही है जिससे समुद्र का स्तर बढ़ रहा है। वर्ष 2019 जुलाई के अंत में आए लू के थपेड़ों से मध्य और पश्चिमी यूरोप का अधिकांश भाग प्रभावित हुआ। इस दौरान नीदरलैंड में 2964 मौते लू से जुड़ी पाई गई जो कि गर्मी के सप्ताह में औसतन होने वाली मौतों की तुलना में लगभग 400 अधिक थी।

लंबे समय तक तापमान अधिक रहने के कारण मौसम के स्वभाव में बदलाव आ रहा है जिसके चलते प्रकृति में मौजूद सामान्य संतुलन की स्थिति बिगड़ती जा रही है। इससे मनुष्यों के साथ ही पृथ्वी पर जीवन के लिए खतरा बढ़ता जा रहा है।

आपदा प्रायः एक अनपेक्षित घटना होती है जो मानव के नियंत्रण से बाहर तथा प्राकृतिक व मानवीय कारणों द्वारा घटित होती है। यह अल्प समय में बिना चेतावनी से घटित होती है जिससे मानव जीवन की क्रियाएं अवरुद्ध हो जाती हैं और व्यापक तौर पर जानमाल की हानि होती है। द्वितीय प्रशासनिक सुधार आयोग ने अपने तीसरी रिपोर्ट में आपदा के लिए डिजास्टर के स्थान पर क्राइसिस शब्द प्रयुक्त किया है। यह वह प्रतिकूल स्थिति है जो मानवीय भौतिक पर्यावरणीय है एवं सामाजिक क्रियाकलाप को व्यापक तौर पर प्रभावित करती है। आपदा व प्राकृतिक संकट दो अलग-अलग शब्द हैं, किंतु यह दोनों एक दूसरे से संबंधित हैं। प्राकृतिक संकट पर्यावरण के परिपेक्ष्य में वह कारक है जिसके द्वारा जन धन या दोनों का नुकसान होता है। यह संकट बहुत तीव्र हो सकते हैं या पर्यावरण विशेष के स्थाई पक्ष हो सकते हैं। जैसे पर्वतीय क्षेत्रों में तीव्र ढाल, रेगिस्तान या हिमाच्छादित क्षेत्रों की विषम दशाएं आदि प्राकृतिक संकट की तुलना में प्राकृतिक आपदाएं अपेक्षाकृत अधिक तीव्रता से घटित होती हैं तथा व्यापक पैमाने पर जनधन की हानि के साथ सामाजिक तंत्र एवं जीवन को छिन्न-भिन्न कर देती हैं।

आपदा प्रबंधन अधिनियम 2005 के अनुसार आपदा से तात्पर्य किसी क्षेत्र में हुए उस विध्वंस,

अनिष्ट, विपत्ति या बेहद गंभीर घटना से है जो प्राकृतिक या मानव जनित कारणों से या दुर्घटनावस या लापरवाही से घटित होती हैं और जिस में बहुत बड़ी मात्रा में मानव जीवन की हानि होती है या मानव पीड़ित होता है या संपत्ति की हानि पहुंचती है या पर्यावरण का भारी क्षरण होता है। संयुक्त राष्ट्र अंतर्राष्ट्रीय आपदा शमन रणनीति UNISDR के अनुसार प्राकृतिक आपदाओं के मामले में चीन के बाद भारत का तीसरा स्थान है। भारत में आपदाओं की रूपरेखा मुख्यतः जलवायु स्थितियों और स्थलाकृतियों की विशेषताओं से निर्धारित होती है। उन्हीं के फल स्वरूप विभिन्न तीव्रता की आपदाएं वार्षिक रूप से घटित होती हैं। आवृत्ति, प्रभाव व अनिश्चितताओं के हिसाब से जलवायु प्रेरित आपदाओं का स्थान सबसे ऊपर है।

भारत के भू भाग का लगभग 60% क्षेत्र भूकंप की संभावना वाला क्षेत्र है। हिमालयी क्षेत्र, पूर्वोत्तर, गुजरात के कुछ क्षेत्र, अंडमान निकोबार द्वीप समूह भूकंपीय दृष्टि से सबसे सक्रिय क्षेत्र हैं। देश के 68% भाग में कभी हल्का तो कभी भीषण सूखा पड़ता है। भारत के पश्चिमी और प्रायद्वीपीय राज्यों के मुख्य तत्व अर्ध शुष्क और कम नमी वाले क्षेत्र सूखे से प्रभावित रहते हैं। देश में 40 मिलियन हेक्टेयर से अधिक क्षेत्र में बार-बार बाढ़ आती है। देश के सभी नदी घाटी क्षेत्रों में बाढ़ का प्रकोप रहता है। किंतु उत्तर प्रदेश, बिहार, पश्चिमी बंगाल तथा असम के क्षेत्रों में प्रति वर्ष बाढ़ आती है तथा चक्रवात का खतरा बना रहता है जिससे देश को बहुत हानि उठानी पड़ती है।

अंत में हम कह सकते हैं कि भौतिक, आर्थिक, सामाजिक और पर्यावरणीय जोखिम जलवायु परिवर्तन के जोखिम के साथ संलग्न होकर यह खतरे बड़ी आपदाओं में परिवर्तित होते जा रहे हैं जिससे जन धन की भारी हानि होती जा रही है। अतः वर्तमान युग में अधिकांश विकासशील देशों को इसके लिए उचित कदम उठाने होंगे ताकि आने वाली पीढ़ियों का जीवन सुरक्षित हो सके। साहित्यकारों के अनुसार हमें यह भी स्वीकार करना होगा कि प्रकृति के महत्व को युग में कम नहीं आंका जा सकता मनुष्य प्रकृति से ना तो अलग हुआ है और ना ही हो सकता है प्रकृति के बिना मनुष्य जीवन ही नहीं रह सकता इसलिए अब यह हमारा उत्तरदायित्व है कि हमें प्रकृति की सुरक्षा करनी चाहिए

संदर्भ सूची

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मधु शर्मा

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सारांश

साँग हरियाणवी माटी में जन्मी और पली बढ़ी एक ऐसी लोकनाट्य परम्परा है जो हरियाणा की लोकसंस्कृति की पहचान है। यह मनोरंजक एवं सामाजिक जीवन के चित्रण के साथ साथ यहां के निवासियों के संघर्ष की कहानी भी कहता है सांग खुले आसमान के नीचे, चौतरफा दर्शका से घिरा लोकरंजन और लोक रुचि का क्षेत्र है। इसके कलाकार अभिनय कुशल, संजीव विशेषज्ञ तथा दर्शकों के नृत्य संगीत से बाँधे रखने में पारगत होते हैं।

पं. किशनलाल भाट, अलीबख्श, पं. बालकराम, पं. नेकराम, पं. दीपचन्द, पं. लख्मीचंद, पं. मांगेराम आदि जैसे हरियाणा के प्रसिद्ध सांगी हुए हैं जिन्होंने अपने बेहतरीन प्रदर्शन से इस लोकनाट्य को प्रचलित तथा प्रसिद्ध किया। पं. लख्मीचन्द को हरियाणा के सूर्यकवि के रूप में स्थापित किया गया है। इन्हें साँग सम्राट की उपाधि से भी अलंकृत किया गया है। पं. लख्मीचंद ने पूरणमल, नौटंकी, पदमावत, हीर रौंझा, हरिशचन्द्र शाही लकड़हारा, मीराबाई आदि साँगों में अभिनय किया।

सांग या स्वांग हरियाणा का प्रसिद्ध लोक नाट्य है। दूसरे का रूप धारण करने के लिए जो वेश धारण किया जाता है उसे स्वांग कहा जाता है। स्वांग शब्द को ही लोक भाषा में साँग कहा गया है, जिसमें किसी विशिष्ट कथा में निहित पात्रों को उसी रूप में दर्शाना की चेष्टा करते हुए अभिनय वाद संवाद एवं गीत वाद्य और नृत्य का आश्रय लेकर नृत्य नाटिका के रूप में सम्पन्न किया जाता है। यह मनोरंजक एवं सामाजिक जीवन के चित्रण के साथ-साथ यहाँ के निवासियों के संघर्ष की कहानी भी कहता है।

हरियाणवी साँग परम्परा में ऐसी विभूतियां हुईं जिन्होंने अपनी साधना के बल पर साँग परम्परा का संबोधन किया। अपने दायित्व का निर्वहन करते हुए ऐसी रचनाएं रचीं कि साँग परम्परा हरियाणा तथा आसपास के क्षेत्रों में अलौकिक होकर अपनी आभा बिखेरने लगी। ऐसे ही एक दैवीय कलाकार हुए पं. लख्मीचन्द। पं. लख्मीचन्द मानव सुलभ गुण-अवगुण से प्रभावित होते हुए भी महान एवं अद्भुत व्यक्तित्व के स्वामी थे।

कला और कलाकार की सार्थकता इसमें है कि वे मात्र मनोरंजन के साधन ना होकर जनकल्याण का माध्यम बनें। कला व्यक्तित्व से सामाजिक होकर विस्तृत तो होती ही है साथ ही समाज में उसका स्थान उत्कृष्ट होता जाता है। व्यक्ति और समाज को अपन बहाव में बहाकर उनके ध्यान को

अनैतिकता और असमाजिकता से हटाकर उन्हें नैतिकता और सामाजिकता की ओर अग्रसर करे। कलाएँ इन सामाजिक कार्यों को सदियों से पूर्ण करती आई है और वर्तमान में भी कर रही है। इतिहास पर दृष्टिपात करने से ज्ञात होता है कि कलाओं के इस पावन और सार्थक कार्य में कहीं वातावरण तो कहीं समाज से व्याप्त कुरीतियों ने कथा उत्पन्न की। लेकिन यह बात भी सूर्य के समान सत्य है कि बाधाओं के समय समाज के विभिन्न विद्वान कलाकारों ने अपनी दक्षता, कार्यशैली और स्वयं के प्रभाव व्यक्तित्व के साथ अपनी कला को जोड़कर समाज को एक नई दिशा प्रदान की। इन विद्वान कलाकारों में लोक कलाकारों की भूमिका बहुत महत्वपूर्ण रही। ऐसे ही एक समर्पित कलाकार थे हरियाणा के जनमानस के प्रिय लोक कलाकार प्रसिद्ध साँगी पण्डित लखमीचन्द । जिन्होंने अपनी रचनाओं के माध्यम से हरियाणा ही नहीं अपितु सम्पूर्ण समाज को नैतिकता की स्वर्ण किरणों से प्रकाशमान करके जनमानस के चिन्तन को एक नई दिशा प्रदान की। पं. लखमीचन्द का जन्म सोनीपत जिले के गांव जाट्टी कला में गुजर बसर करने वाले बहुत ही साधारण परिवार में हुआ। मिटटी के घर और थोड़ी सी जमीन ही इस परिवार के आय का साधन थी। बचपन में बालक लखमीचन्द पशुओं को चराने जंगल जाते और सारा दिन सुने सुनाए लोकगीतों को गुनगुनाते रहते। इसी आयु में उन्होंने अनेक भजन मंडलियों और साँगियों की कला का रसास्वादन किया जिसका इनके जीवन और चरित्र पर विशेष प्रभाव पड़ा। उनके स्वयं के गांव या आसपास के गांवों में जो भी कलाकार आता लखमीचन्द तमाम बाधाओं और मुश्किलों के होते हुए भी उनको सुनने अवश्य जाते। इसी वजह से कई बार उनको बुजुर्गों का कोपभाजन भी बनना पड़ा, लेकिन मस्त, फक्कड़ स्वभाव और चिन्तनशील व्यक्तित्व वाले इस बालक पर इसका कोई प्रभाव नहीं पड़ा। लखमीचन्द व्यक्ति विशेष से अपनी भावनाओं, चिन्तन को संचित न करके सारे वातावरण में निहित पाते थे। वे तो गाय भैंसों, पेड़-पौधों, घर-परिवार वाले, अडोसी-पडौसी, गांव और समाज सब को बराबर का दर्जा देते थे। इसी कारण इस रचनाकार की रचनाओं में नैतिक मूल्यों, सामाजिक चेतना और ज्ञान को एक अथाह सागर मिलता है जो स्वयं का आश्रय पाकर जन-जन के हृदय पर प्रभाव डालती है। पं. लखमीचंद द्वारा अभिनित किए जाने वाले कुछ प्रसिद्ध साँग हैं - पूरणमल, नौटंकी, पद्मावत, हीर-रांझा, चन्द्र किरण, शकुन्तला, जानीचोर, राजाभोज, रघबीर जमाल, गोपीचन्द भरथरी, हरिशचन्द्र, द्रौपदी चीरहरण, कीचकविराट परब, सत्यवान सावित्री, नलदमयन्ती, सेठ ताराचन्द, चापसिंह, शाही लकड़हारा, पुरजन पुरंजनी और मीराबाई आदि ।

पण्डित लखमीचंद साँग में प्रमुख भूमिकाएँ स्वयं निभाते थे। हरिशचंद्र साँग में उनका अभिनय इतना अचूक होता था कि हजारों दर्शक साँग देखने के बाद आँसू लिए घर लौटते थे। यही तो लोक कविता एवं लोक नाट्य की सबसे बड़ी खूबी है कि दर्शक पात्रों के साथ ही जीते हैं। साँग में मंच की सज्जा साधारण होती है साँग में हिन्दी के नाटकों की तरह देश काल व वातावरण का सृजन करने के उद्देश्य से वेशभूषा, आभूषण इत्यादि के सम्बन्ध में कोई लिखित निर्देश नहीं मिलते, फिर भी हम देखते हैं लखमीचंद अपनी सहज बुद्धि एवं अनभुव के आधार पर वेशभूषा तथा अभिनय के माध्यम से वाछिंत देशकाल व वातावरण तैयार कर लेते थे।

सांग में गेयता एवं संगीतात्मकता की महत्वपूर्ण भूमिका होती है यही कारण है कि पं. लखमीचंद ने संगीत के सभी तत्वों को समावेश अपनी रचनाओं में किया है। लोकवाद्यों के वादन से अति निपुण थे। वाद्य यन्त्रों के प्रभाव व महत्ता के विषय में उन्होंने अपनी विभिन्न कृतियों में लिखा भी है जैसे:

‘टुमरी गजल कव्वाली सारी बीन मै गाइये तू ॥’

संगीत की इन विद्याओं का भी इन्हें भली भाँति ज्ञान था। वे संगीत को कठिन साधना मानते थे उनका मानना था संगीत के प्रति लापरवाही नहीं होनी चाहिए। ऐसे कलाकारों पर वे क्रोधित होते थे जो सुधरे संगीतज्ञान के साथ मंच पर प्रदर्शन करते थे। उन्होंने स्वयं कहा:

‘कहै लखमीचंद साँग की राही के सब नै पाया करे सै ।

अपना मन बहलावण नै दुनिया मुँह बाया करे सै ।

या के सबनै आया करे सै गावण की लैदारी ॥’

तथा

‘ताल कंठ सुर ज्ञान चारो सही ठिकाणे साज होगा।

कहै लखमीचंद जब बैरा पाटै छंद सभा बीच जा गाया॥’

पं. लखमीचंद को महान लोक कवि, लोक संगीतकार माना जाता है। हालांकि इनकी औपचारिक शिक्षा नाममात्र ही हुई लेकिन संगीतकला, अभिनयकला, काव्यरचना तथा नाट्य आदि कलाओं में प्रवीणता उन्होंने जीवन के बारे में गूढचिन्तन, अथक मेहनत और अपने गुरु के प्रति अटूट आस्था एवं श्रद्धा के कारण ही प्राप्त की। उनके गुरु के प्रति समर्पण की भावना का परिचय इसी बात से मिलता है कि उनके प्रत्येक सांग का आरम्भ गुरुवन्दना से होता है और सांग के बीच में भी प्रसंगवश अथवा श्रद्धावश गुरु का आभार प्रकट करना लखमीचंद की विशेषता रही है। पण्डित जी का प्रत्येक सांग इन शब्दों से आरम्भ होती है:

‘मनै सुमर लिए जगदीश

मानसिंह सतगुरु मिले

जिन तै पा लिया ज्ञान ।’

वे सद्गुरु को ज्ञान का सागर मानते हैं।

चापसिंह साँग की इन पक्तियों की बानगी देखिए :

‘लखमीचंद करै सेवा शुरु

ज्ञान तै होग्ये पार धुरु ।

म्हारै गुरु जी का रंग ढंग गंग का असनान ध्यान

ज्ञान का झकौला सै।’

गुरु जीवन-ज्ञान और कला ज्ञान के श्रोत तो है ही, समय-समय पर उनका चिन्तन साहस और

स्वाभिमान के श्रोत के रूप में कार्य करता है। इन्हीं भावों को पण्डित जी ने “मीरा बाई” के सांग में बड़े ही मार्मिक शब्दों में व्यक्त किया है:

‘सीख लै गुरु मान सिंह की वाणी
रहै ना बल विद्या की हाणी
यूँ बतलावे ये राजा राणी
जिनके सच्चे गुरु का ज्ञान सै ,
हो दिल के दूर अंधेरे ,
कटेगें जनम जनम के रोग ।’

अर्थात् गुरु मानसिंह की वाणी सीखने से बल विद्या की कमी का आभास नहीं होता। जिनके हृदय में सच्चे गुरु का ज्ञान रहता है उनके जनम जनम के दुःख दूर हो जाते हैं।

पं. लखमीचन्द ने सामाजिक जीवन और नैतिकता आदि विषयों को साँग के माध्यम से सम्पूर्ण जनमानस के हृदयरन्ध्रों तक पहुंचाया। उनके गम्भीर चिन्तन के कारण उनको अनूठा रचियता माना जाता है। हरिश्चन्द्र, सत्यवान, सावित्री, द्रोपदी, चीर, शाही लकड़हारा, मीराबाई, सेठ ताराचन्द, भूप पुरंजन तथा पूरणमल इत्यादि साँगों में सामाजिक जीवन से सम्बन्धित समस्याओं का उठाकर समाज को नई दिशा प्रदान की।

जीवन का कोई भी पक्ष पण्डित जी की रचनाओं से अछूता नहीं रहा। राजा हरिश्चन्द्र साँग पर दृष्टि डालने से ज्ञात होता है कि वचनबद्धता, दानपुण्य, कर्तव्यपरायणता, पति-पत्नि प्रेम और वात्सल्य भाव भारतीय जीवन का अटूट हिस्सा रहे हैं। पण्डित जी ने इन जीवन मूल्यों को कभी ना विस्मृत करने पर बल दिया। श्रोता दर्शक लखमीचंद के पात्रों की भांति निराश होते, प्रसन्न होते, हंसते, रोते, भारतीय सत्यनिष्ठा के प्रतीक राजा हरिश्चन्द्र को कर्तव्य की अपेक्षा भावनाएँ मूल्यहीन सी जान पड़ती है। रचना में निहित भावों को अनुभव कीजिए:

‘घाट के मालक खुद बण री से अपणा जबर वसील्ला करकै।
ईमान भलोवण लागी, मिट्टा बोल रसील्ला करकै ॥
किसने मारी तरले माट पै, चढके चरणा करम बात पै ।
ल्हास ने उठा लाई घाट पै, गोरे गात नै लिल्ला करकै ॥
कित विषयर न डंक चभो दिया,
मेरा रते मै लाल लको दिया,
होणी नै सब तरां खो दिया, इज्जतदार नुक्कीला करकै ॥
कित घुँघट में दुबकण लागी
चोट जिगर में सुबकण लागी
समसाणां मै सुबकण लागी, तरले होठ नै ढील्ला करकै ।’

अर्थात् हरिश्चन्द्र रानी से कहते हैं कि स्वयं अपने बेटे को अपने हाथों से मारकर बिना कारण ही मुझसे झगड़ा आरम्भ कर दिया। भाग्य ने राजा को हर प्रकार से लूट लिया। जीवन ऐसे बिखर गया मानो नीचे रखा घड़ा टूटने पर ऊपर रखे घड़ों का पानी बिखर जाता है। पण्डित जी ने जीवन में आने वाले दुःखों की उपमा घड़ों से बहते पानी से की है। इसके बावजूद भी आदमी को अपना धर्म नहीं छोड़ना चाहिए। साँग की रचनाओं में इस बात को बड़े ही मार्मिक ढंग से प्रस्तुत किया गया रानी मरघट के महसूल (कर) के रूप में अपना आंचल तक राजा को सौंप देती है और राजा इसको अपने मालिक “कालिया भंगी” को सौंप देते हैं:

‘ले थामह हाथ मै काले, अपणे मरघट का महसूल
मुझ बंदे का माडा भाग था
इस देही के लागणा दाग था
एक हाथ्या का लाया बाग था
काट दिए विधना नै डाले
मेरा गया सूख हजारा फूल ।

पण्डित जी द्वारा रचित साँग सत्यवान सावित्री भी सामाजिक जीवन के कर्तव्यों, सिद्धान्तों और मूल्यों से ओत-प्रोत है। सावित्री के पिता जब उसके लिए उपयुक्त वर ढूँढते थक जाते हैं तो कहते हैं कि पुत्री तुम स्वयं ही अपने लिये उपयुक्त वर का चुनाव करो। यहाँ यह पद इस बात का संकेत देता है कि समाज में लड़की को पर्दे की वस्तु ना समझ कर अपने निर्णय स्वयं लेने के लिए स्वतन्त्र होना चाहिए। सभी सदस्यों को परिवार के दुःखों को बांटना चाहिए।

सन्तान को तभी सुख से सोना चाहिए जब माता पिता चैन की नींद सोते हो। सत्यवान को वर के रूप में चुनने के पश्चात् उसकी उम्र के कम होने की बात ज्ञात होने पर भी अपने निश्चय पर अडिग सावित्री कहती है। संसार ही नश्वर है। सावित्री के दृढ़ निश्चय के सामने सब झुक जाते हैं। “कुछ पहचान ना करी जा भाई सादी कर दयो कुछ ना डर सै, इसके मन का चाहया वर सै ओर की इसकी वृद्धि थिर सै रोक्क्या ताग्या ना करी जा भाई।”

अन्त में जब धर्मराज सत्यवान के मृत शरीर से आत्मा निकाल कर चल देते हैं तो अटूट आत्मबल, धैर्य, पवित्रता और पति के पुनर्जीवन में अचल विश्वास रखने वाली सावित्री धर्मराज से कहती हैं:

‘धर्मराज से सावित्री फरमाई।
थारे बिना परभू कौण करै सहाई।।
आत्मा अपणी पै ज्ञान को छिड़का लगाओ खास ।
प्रीती से विश्वास होता, धरम नै निभाओ पास ।
सतपुरुषों की आत्मा पे धरम नै निभाओ पास।।’

भारतीय संस्कृति में पति वरण एक ही बार किया जाता है। प्रियतम को ईश्वर के समान मान सारी उम्र उसकी आसक्ति में बीत जाती थी। पति प्रेम केवल इस संसार में आनन्ददायक नहीं अपितु मोक्ष और सुखी परलोक का भी माध्यम है। स्वयंवर के समय 'दमयन्ती' के इन्ही विचारों को पं. लखमीचंद ने कितने सुंदर शब्दों में व्यक्त किया है:

'दमयन्ती नै सरधा करके, देवताओं को परणाम किया।

हँस के बोल्ली राजा नल तै, तुम्ही हमारे वर्णों पिया।

हँस के कहे हुए वचनों से

जै इब जाओगे टलकै।

या जहर मंगा के खाल्युंगी या अगनी बीच मरुँ जलकै ।

इब तो बरो मनै मेरे साजन

धोऊँ पैर तेरे मल मल कै।

नही तो एकान्त में फांस्सी लैके , खुद आप मरु गल मै घल कै।

किसी ने किसी तरा आप मार

के खोलयू अपणा आप पिया।।'

एवं

'जो मेरे मन का सत संकल्प

उससे नहीं हिलूंगी

जै पतिवरता धरम छोड़ दयूँ

तैं फूल्लू नही फलूंगी

हंस के कहे हुए वचनों तै

हरगिज नहीं टलूंगी

काट्य दियों संसार के बंधन मोक्ष में गैल चलूंगी।'

पं. लखमीचंद द्वारा रचित प्रत्येक साँग ने समाज में उपस्थित किसी न किसी समस्या को लोगों के समक्ष उजागर किया है और अपनी प्रभावशाली गायकी के माध्यम से लोगों को आगाह करते हुए बुराइयों को त्यागने के साथ-साथ अच्छाईयों को अपनाने का सशक्त प्रयास किया है। नैतिकता पण्डित जी के साँगों का प्रिय विषय रहा है। प्रत्येक साँग में प्रसंगवश समाज को उसका पाठ पढ़ाने से नहीं चूकते। यह विषय जितना गूढ़ है उतना ही विस्तृत भी, लेकिन पण्डित जी इसको सरल बनाकर लोगों के हृदयों में इस प्रकार उतारते थे कि सुनने वालों को स्वयं भी नहीं ज्ञात होता कि उनके जीवन में कब इन मूल्यों को प्रवेश हो गया। यह उसी प्रकार से जैसे रोग दूर करने के लिए कडवी दवाई को मीठा आवरण चढ़ाकर रोगी को दिया जाता है इसी धारण को धुरी बनाकर पण्डित जी ने साँगों की रचना की और अपने उद्देश्य में सफल भी रहे। इस प्रकार यह बात बिल्कुल गंगाजल की तरह पवित्र और सत्य है कि पण्डित जी

सामाजिक एवं नैतिक मूल्यों के प्रबल समर्थक और प्रचारक थे जिन्होंने संगीत को माध्यम बनाकर समाज को उज्ज्वल, पवित्र और प्रकाशमान दिशा प्रदान की। पं. लखमीचन्द ने अपने जीवनकाल में बहुत सारे विषयों पर साँग की रचना की जिनमें से कुछ इस प्रकार हैं- शाही लकड़हारा, सेठ ताराचन्द, शकुन्तला, सत्यवान सावित्री, नौटंकी, अनिरुद्ध, पद्मावत, सरणदे, रुपबसन्त, भरथरी पिंगला, सरवर नीर छोरे बागडी, ध्रुव भगत, धर्मकौर, चन्द्रहास, पूरणमल, हीर-रांझा, धर्मपाल शांता कुमारी, मीराबाई, बीजा- सोरठ, जैमलफत्ता, जयानी चोर, अंजनादेवी, राजा हरिशचन्द्र, हूर मेनका, चन्द्रकिरण, चीरहरण, जमाल, उरवर-अनिरुद्ध, परंजन परंजनी आदि ।

पं. लखमीचंद ने साँग कला को अध्यात्म का आवरण ओढ़ाकर समाज के बीच में इस कला का स्तर बहुत उंचा उठा दिया वे एक महान कवि, गायक, नृतक एवं साँगी थे। उनको लोक मनोविज्ञान की गहरी परख थी। उनका व्यवहारिक, सांस्कृतिक और सामाजिक ज्ञान कमाल का था सांस्कृतिक मूल्यों एवं आदर्शों के मर्यादा को ध्यान में रखकर सामाजिक रिश्तों का वर्णन उनकी विशेषता है। इन्हीं विशेषताओं के कारण पं. लखमीचंद को साँग सम्राट भी कहा गया। साँग परम्परा को नई उंचाइयां देने वाले पं. लखमीचंद का स्वर्गवास महज 41 वर्ष की अल्पायु में सम्वत् 2003 में यानि 1945 को हो गया। हरियाणा लोक संगीत से जुड़ने वाला हर छोटा बड़ा कलाकार, साहित्यकार, वाद्य वादक उनको कभी नहीं भूल पाएंगे।

सन्दर्भ सूची

हरियाणा तथा पंजाब की संगीत परम्परा. डा. रीता धनकर, संजय प्रकाशन ,नई दिल्ली।

पं. लखमीचंद ग्रंथावली. डा. पूर्णचन्द शर्मा, हरियाणा ग्रन्थ अकादमी, पंचकूला ।

साँग सम्राट पं. लखमीचंद. डा. राजेन्द्र स्वरुप वत्स, हरियाणा साहित्य अकादमी, चण्डीगढ़ ।

हरियाणा के सूर्य कवि लखमीचंद. श्री कृष्ण चन्द्र शर्मा, हरियाणा पब्लिकेशन ब्यूरो. चण्डीगढ़।

HUMAN RESILIENCE IN CHITRA BANERJEE DIVAKARUNI'S *ONE AMAZING THING*

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ABSTRACT

One Amazing Thing by Chitra Banerjee Divakaruni is an inspiring and deeply moving saga about the incredible resiliency of the human spirit in the face of natural disasters. In the novel, fascinating events unravel against the daunting backdrop of a massive earthquake. This riveting tapestry of nine dazzling stories, skillfully woven together by Chitra Banerjee Divakaruni, unfolds when a group of nine people, from startlingly disparate backgrounds, are unexpectedly trapped in the visa office at an Indian embassy in the aftermath of a gigantic earthquake. The present paper is a modest attempt to study the indomitable and indefatigable resiliency of the human soul in the face of a gigantic adversity.

Keywords: ecofeminism, ecocriticism, nature, natural disasters, ecology, environment

One Amazing Thing by Chitra Banerjee Divakaruni is an inspiring and deeply moving saga about the incredible resiliency of the human spirit in the face of natural disasters. In the novel, fascinating events unravel against the daunting backdrop of a massive earthquake. This riveting tapestry of nine dazzling stories, skillfully woven together by Chitra Banerjee Divakaruni, unfolds when a group of nine people, from startlingly disparate backgrounds, are unexpectedly trapped in the visa office at an Indian embassy in the aftermath of a gigantic earthquake.

While anxiously awaiting and praying for their miraculous rescue from their unforeseen confinement, they begin to narrate stories, each one of them harking back to the 'one amazing thing' in their life. As they begin sharing intimate things they have never articulated before, the ubiquitous walls dividing the novel's characters on ethnic and racial grounds, start collapsing gradually. Their life-affirming stories underscore what it means to be human.

Like the storyteller of the iconic *1001 Arabian Nights*, the characters of *One Amazing Thing* recount stories with the lofty intentions of saving one another. Hence, the nine stories are a tremendous infusion of hope and courage, they are an echo of solidarity and kindness amidst uncertainty. Like Scheherazade, Divakaruni's characters reckon that "speaking out-taking a risk and taking a stand-could be the difference in saving one's people or in allowing the chaos to go unchecked" (Bennett 185).

As Christopher Hobson says, "Disasters are ruptures in the basic functioning of society. Without downplaying the terrible damage they bring, they also create important opportunities to empower people and potentially bring about deeper changes in a society" ("Human" 32). He further adds that as "these terrible events do hold within them the possibilities for beneficial change", we ought to "identify and emphasise this more positive component" (33). Divakaruni, too, seems to hold similar views.

We all know that natural disasters are beyond the control of human beings. As Brannigan says, "Nature has its unforgiving way of reminding us that we are inescapably in-between, situated

within time and place” (1). However, in the novel, *One Amazing Thing*, Divakaruni shows us that how we regulate our response to such calamities makes all the difference. In the novel, a natural disaster provides the sweeping background which acts as a catalyst of change in the life of our nine characters.

The nine stories recounted in the novel are so intimate that we can feel every single emotion of the person narrating them. They transcend cultural boundaries as the struggles and failures of Divakaruni's characters are universal in nature. Hence, the novel beautifully juxtaposes nature's brutal ferocity with the indomitable strength of the human spirit.

One Amazing Thing is not simply a piece of fictional bravura. In actuality, it is an interdisciplinary tour de force. The novel defies a simple categorization owing to its multicultural dimension. Chitra Banerjee Divakaruni enmeshes seemingly dissimilar themes into a single narrative, revealing to us that they are, in fact, always part of the same narrative. The novel encourages intellectual debates on diverse topics such as racial prejudice, cultural antipathy, alienation, ethnic diversity, and immigration.

However, my analysis will focus on the connection between ecofeminism and storytelling. Divakaruni's novel powerfully conveys the role of storytelling in transforming minds and hearts in a manner that has the potential to make the world a better place. Like the theory of ecofeminism, the stories told in *One Amazing Thing* disseminate the message of harmony, kindness, compassion, love, solidarity, and hope. As one of the characters, Tariq, states towards the conclusion of his story, “From having put up my story against the others, I can see this much: everyone suffers in different ways. Now I don't feel so alone” (Divakaruni, *Amazing* 136). The following lines explicate the nexus of storytelling and ecofeminist thought quite lucidly:

Literature, by its very definition in our society, has been used to make the theoretical practical, to transform complex philosophy into concrete experience through the imagination. Since ecofeminism proposes to be a way of life more than a theory, literature seems a natural medium for disseminating its ideas and practices. By incorporating the tenets of ecofeminism into literature, people can discover avenues for discussion leading to practical application of its theories. But the first step is making people aware of the problems and the interconnectedness of life, of cause and effect, and of the need to take personal responsibility for the consequences of our actions. (Bennett 10)

I also intend to show that contrary to the popular belief that women lack agency and resourcefulness in disaster situations, they display magnanimous survival skills. The women characters in Divakaruni's novel have been portrayed artfully with all their complexities and idiosyncrasies. They are all unforgettable and captivating in their own right. They keep coming back to you even after you have finished reading the novel. Divakaruni's novel has a richly layered narrative and its women characters definitely add beauty and depth to it. Throughout the course of the novel, we witness their fascinating metamorphosis into beacons of emancipation and hope.

This novel is enthralling as it is essentially a story about stories and their incredible hold over the human consciousness. It is a stirring acknowledgement of the power of stories to touch us in ways we did not know we could be touched; it is an effort to transport us to worlds we could never experience with our self-limiting perceptual beliefs and views.

As Barbara Bennett observes, “Such powerful stories can lead readers to great and significant transformations, for once we have knowledge, we can never go back to blissful

ignorance” (15). She further states that ecofeminist storytelling can take myriad forms, but the basic purpose remains the same: questioning the ideology that has “put us in an ecological and humanitarian predicament” (16). Stories give us the courage to challenge the status quo and the prevailing structures of power.

Hegemonic masculinity has hitherto relegated the role of women in restoring normalcy in post-disaster situations to the fringe zones. However, visionary writers like Divakaruni are trying their best to dismantle these seemingly innocuous sexist notions pertaining to the response of women vis-à-vis disaster situations.

It would not be an exaggeration to say that the women of *One Amazing Thing* are not emotionally fragile Fay Wrays “screaming hysterically in the clutches of King Kong”. They, in fact, possess the spirit and nerve to topple him down (Finlay, “Floods” 149).

At this juncture, I find it prudent to mention that Jiang's story is one of the most powerful narratives comprising the novel. Her story is a fascinating blend of love, heartbreak, courage, hope, and second chances in life. Jiang's story is so overwhelming that it brings down the walls dividing the characters and they are more than willing to share stories of their own. In the novel, Divakaruni quite skilfully demonstrates the important role played by stories in bringing people together.

It is pertinent to mention here that all these stories are emotionally charged narratives. What makes them all the more endearing is the fact that the people narrating these stories have the courage to speak their truth, no matter how daunting or disconcerting it may be. The way they narrate intimate details from their own lives is indeed remarkable. Towards the end of the novel, we see how these heart-warming stories function as the lynchpin of human connection in the novel by offering an incredible opportunity to a group of trapped strangers to authentically connect with one another. What makes these narrative gems even more valuable is the fact that we hear them unravel against the ominous backdrop of a life-and-death situation. These moving stories relay the message that “we are not alone on this planet” (Bennett 130).

For Divakaruni, the ultimate message conveyed through these stories is the invincible power of the human spirit. These stories act as the perfect antidote to the turmoil prevailing in the Consulate building in the aftermath of the earthquake. They pull the trapped survivors out of the abyss of despair.

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PURVA MIMAANSA

भारतीय राजनीति में महिलाओं की भूमिका: एक अध्ययन

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सारांश

प्रतिनिधित्व लोकतांत्रिक व्यवस्था में सभी वर्गों की समान भागीदारी सुनिश्चित करना समय की मांग है ऐसा संभवतः इसलिए कि एक वर्ग को हाशिए पर रखकर न तो सम्पूर्ण विकास हो सकता है और न ही सामाजिक न्याय और राजनीतिक समानता को स्थापित किया जा सकता है। सभी को समान रूप से प्रतिनिधित्व प्रदान करना राजनीतिक सशक्तिकरण और लैंगिक समानता के लिए आवश्यक है। महिलाएं जो दुनिया की आबादी की लगभग आधी हैं, उन्हें राजनीतिक अधिकारों से वंचित करना सुनियोजित अत्याचार से कम नहीं है। वर्तमान समय की राजनीति व्यवस्था में महिलाओं की भागीदारी उस स्थिति में नहीं है जैसी स्वतंत्रता के बाद के दशकों में थी। राजनीति दुनिया के इतिहास में एक दुर्जेय कार्य मानी जाती रही है, जिसने न केवल लोगों का शोषण किया है, बल्कि धर्म और लोगों के जीवन तथा संपत्ति की रक्षा के नाम पर खून बहाया है। इसलिए राजनीति न केवल आम आदमियों की बल्कि उन पुरुषों की भी बपोती रही है जो कठोर और क्रूर व्यवहार के लिए जाने जाते रहे हैं। परम्परागत रूप से राजनीति पुरुषों की प्रभुत्व शक्ति और इससे उत्पन्न होने वाले अहंकार के साथ सक्रिय रही है। इसलिए, सम्पूर्ण विश्व में राजनीति तुलनात्मक रूप से नरम स्वभाव की महिलाओं की भागीदारी के अनुकूल कभी नहीं रही है। राजनीति में महिलाएं और महिलाओं की राजनीति में भागीदारी न केवल भारत में बल्कि पूरे विश्व के इतिहास में एक अपवाद के रूप में रही है, जहां असमानता की जड़ों को स्पष्ट रूप से देखा जा सकता है। स्वतंत्रता के बाद से भारतीय लोकतांत्रिक व्यवस्था में महिलाओं की भागीदारी में उत्तरोत्तर सुधार हुआ है। इसका मुख्य कारण भारतीय संविधान द्वारा प्रदत्त अधिकार हैं, लैंगिक समानता के सिद्धांत को भारतीय संविधान की प्रस्तावना, मौलिक अधिकारों, मौलिक कर्तव्यों और नीति निर्देशक सिद्धांतों में विस्तार से प्रस्तावित किया गया है। संविधान ने न केवल महिलाओं को समानता का दर्जा दिया है, बल्कि महिलाओं के पक्ष में भेदभाव को समाप्त करने के उपाय करने के लिए राज्य को सशक्त बनाया गया है। महिलाओं को सशक्त बनाना और उन्हें राजनीतिक समानता प्रदान करना आज की जरूरत भी है। महिलाओं आज किसी भी क्षेत्र में पीछे नहीं हैं लेकिन अन्य क्षेत्रों की अपेक्षा राजनीतिक क्षेत्र में महिलाओं को अपने प्रभुत्व को स्थापित करने में अप्रत्याशित कठिनाइयों का सामना करना पड़ रहा है। आज बदलते संदर्भ में राजनीति के नए आयाम स्थापित किए जा रहे हैं जिसमें महिलाओं को समान रूप से प्रोत्साहित किया जा रहा है, भले ही वह पंचायती स्तर पर ही क्यों न हो। पंचायती राज संस्थाओं ने महिलाओं की राजनीति में अभिरूचि और उन्नति के नए द्वार खोले हैं। इस प्रकार राजनीतिक प्रतिनिधित्व में लैंगिक समानता की अनिवार्यता को रेखांकित करते हुए तथा इसे प्राप्त करने के लिए राष्ट्रीय और अंतरराष्ट्रीय संवैधानिक नियमों, कानूनी दायित्वों को रेखांकित करते हुए भारतीय संविधान

की परिधि में महिलाओं की महत्ती भूमिका से इस शोध पत्र का मुख्य विषय रहा है। इसके अतिरिक्त स्वतंत्रता के बाद से भारत की संसद में महिलाओं के प्रतिनिधित्व में बदलाव पर चर्चा करना और राज्य विधानसभाओं, स्थानीय स्व-शासित निकायों में महिलाओं की संवैधानिक स्थिति को स्पष्ट करना है, साथ ही यह चुनावों और अन्य राजनीतिक गतिविधियों में मतदाताओं के रूप में महिलाओं की भागीदारी में तेजी से वृद्धि और संसद में महिला प्रतिनिधित्व की धीमी गति के बीच विरोधाभास का भी आलोचनात्मक विवेचन करता है। इसके अलावा यह शोध-पत्र उन संस्थागत और सामाजिक तथा सांस्कृतिक कारकों की भी जांच करता है जो संसद में महिलाओं के प्रतिनिधित्व को बाधित करते हैं। शोध पत्र में कुछ संस्थागत सुधारों की रूपरेखा भी बताई गई है, जो लोकतांत्रिक राजनीतिक व्यवस्थाओं में महिलाओं के प्रतिनिधित्व में सुधार कर सकते हैं। इस प्रकार इस शोध पत्र में राजनीति में महिलाओं की भागीदारी, उनकी वर्तमान स्थिति, समस्याओं और राजनीतिक में उनके भविष्य का विस्तारपूर्वक अध्ययन बदलते राजनीतिक परिदृश्य के संदर्भ में किया गया है।

मुख्य शब्द:- भारत, संयुक्त राष्ट्र, दक्षिण एशिया, संविधान, संसद, लोकतांत्रिक राजनीति, महिलाएं।

भूमिका

लोकतांत्रिक व्यवस्थाओं में महिलाओं की भागीदारी भारत ही नहीं, बल्कि पूरे विश्व के इतिहास में उनकी जनसंख्या के अनुपात में कभी भी नहीं रही है। आधुनिक युग में राजशाही के पतन और लोकतांत्रिक संस्थाओं के उत्थान ने सेना और पुलिस बल के आधार पर शासन की अवधारणा का अंत कर दिया है, जिसके कारण आम जनता की राय को विशेष महत्व दिया जाने लगा है। पहले सम्पूर्ण राजनीतिक व्यवस्था पर समाज के कुछ एक शक्तिशाली लोगों का वर्चस्व था। समय के साथ आम जनता की लोकतांत्रिक व्यवस्थाओं में भागीदारी बढ़ने के कारण राजनीति में महिलाओं की भागीदारी भी बढ़ने लगी। महिलाओं की बढ़ती भागीदारी ने राजनीति की मूल प्रकृति को बदल दिया, जो लैंगिक समानता की ओर महत्वपूर्ण बदलाव का संकेत है। यह न केवल भारत के लिए बल्कि पूरे विश्व के लिए एक सकारात्मक पहल है। अब प्रश्न यह उठता है कि क्या राजनीतिक अधिकारों पर कुंडली मारकर बैठे पुरुषों का यह समूह दुनिया के राजनीतिक माहौल को तनाव मुक्त और समतामूलक बनाने के लिए राजनीति में महिलाओं की भागीदारी सुनिश्चित करने को आगे कदम बढ़ाएगा? वास्तव में प्रतिनिधि लोकतंत्र राजनीति में महिलाओं के पर्याप्त प्रतिनिधित्व की मांग करता है। हालांकि पिछले कुछ दशकों में दुनिया भर में प्रतिनिधि सरकारें बढ़ी हैं, लेकिन महिलाओं की भागीदारी कम रही है। संयुक्त राष्ट्र के अनुसार, 2022 के अंत तक संयुक्त राष्ट्र के 193 सदस्य देशों में से 28 देशों में राज्य और सरकार के प्रमुख के रूप में केवल 30 महिलाएं कार्यरत थीं।¹ यह हाल के दिनों में महिला सशक्तिकरण और लैंगिक समानता को बढ़ावा देने के लिए किए गए कठोर प्रयासों के बावजूद है। विधायी प्रतिनिधित्व राजनीतिक सशक्तिकरण के लिए मौलिक है, जो कानून बनाने की प्रक्रिया में भागीदारी को सक्षम बनाता है। शासन के विभिन्न पहलुओं पर बहस और चर्चाओं को बढ़ाने, सुशासन को स्थापित करने और

सरकार से जवाबदेही मांगने में विधायिकाएं बहुत महत्वपूर्ण भूमिका निभाती हैं। यह तभी संभव है जब सभी समुदायों और वर्गों का समान प्रतिनिधित्व हो। यह निर्विवाद सत्य है कि संसद में महिलाओं का प्रतिनिधित्व संसदीय राजनीति में लैंगिक समानता की सीमा का एक प्रमुख संकेतक है। भारत 662.9 मिलियन महिला आबादी के साथ दुनिया का सबसे बड़ी और सबसे लचीली संसदीय लोकतांत्रिक व्यवस्थाओं में से एक है।¹ यहां इस विषय पर विशेष बल दिया गया है कि आजादी के बाद से भारत की संसद में महिलाओं के प्रतिनिधित्व में सुधार कैसे हुआ है?

वैश्विक स्तर पर राजनीतिक व्यवस्थाओं में महिलाओं की भागीदारी

सम्पूर्ण विश्व में महिलाओं की राजनीतिक गतिविधियों में भागीदारी कोई उत्साहवर्धक नहीं है। मई 2022 तक, राष्ट्रीय संसदों में महिलाओं का प्रतिनिधित्व वैश्विक औसत का 26.2 प्रतिशत था (तालिका-1 देखें)। अमेरिका, यूरोप और उप-सहारा अफ्रीका में महिलाओं का प्रतिनिधित्व वैश्विक औसत से ऊपर है; जबकि एशिया, प्रशांत क्षेत्र और मध्य पूर्व और उत्तरी अफ्रीका क्षेत्र में औसत से नीचे हैं² (तालिका 2 देखें)। एशिया महाद्वीप के भीतर भी महिलाओं का प्रतिनिधित्व भिन्न है और जहां तक दक्षिण एशियाई देशों का सवाल है तो अन्य एशियाई देशों की तुलना में स्थिति बद से बदतर है (तालिका 2 देखें)। मई 2022 के आई.पी.यू के प्रतिवेदनों से पता चला है कि नेपाल में महिलाओं का प्रतिनिधित्व 34 प्रतिशत, बांग्लादेश में 21 प्रतिशत, पाकिस्तान में 20 प्रतिशत, भूटान में 17 प्रतिशत और श्रीलंका में 5 प्रतिशत था।³ भारत में संसद के निम्न सदन लोकसभा में महिलाओं का प्रतिनिधित्व 15 प्रतिशत से थोड़ा कम रहा है। इस अध्ययन में अफगानिस्तान शामिल नहीं है, लेकिन 2021 के विश्व बैंक के आंकड़ों में कहा गया है कि देश की पिछली संसद में महिलाओं का प्रतिनिधित्व 27 प्रतिशत था।⁶

तालिका-1⁷

संसद में महिलाओं के प्रतिनिधित्व का वैश्विक औसत

| क्रम संख्या | विशिष्ट | निचला सदन और | उच्चसदन एक सदनीय | सभी सदन |
|-------------|-----------------------|--------------|---------------------|---------|
| 1 | सांसदों की कुल संख्या | 37,248 | 7,062 | 44,310 |
| 2 | पुरुष | 27,425 | 5,255 | 32,680 |
| 3 | महिलाएं | 9,823 | 1,807 | 11,630 |
| 4 | महिलाओं का प्रतिशत | 26.4% | 25.6% | 26.2% |

तालिका-2^s

भौगोलिक क्षेत्र के आधार पर संसद में महिलाओं का प्रतिनिधित्व

| क्रम संख्या | भौगोलिक क्षेत्र का नाम | प्रतिनिधित्व का प्रतिशत |
|-------------|-----------------------------|-------------------------|
| 1 | अमेरिका महाद्वीप | 34.6 |
| | कैरेबियन | 39.7 |
| | उत्तरी अमेरिका | 38.2 |
| | दक्षिण अमेरिका | 30.1 |
| | मध्य अमेरिका | 29.5 |
| 2 | उप-सहारा अफ्रीका | 26.0 |
| | पूर्वी अफ्रीका | 32.0 |
| | दक्षिण अफ्रीका | 31.8 |
| | मध्य अफ्रीका | 22.5 |
| | पश्चिम अफ्रीका | 16.9 |
| 3 | मध्य पूर्व और उत्तर अफ्रीका | 16.8 |
| | मध्य पूर्व | 17.1 |
| | उत्तर अफ्रीका | 16.4 |
| 4 | यूरोप | 31.1 |
| | नार्डिक देश | 44.7 |
| | पश्चिमी यूरोप | 35.2 |
| | दक्षिण यूरोप | 31.1 |
| | मध्य और पूर्वी यूरोप | 24.3 |
| 5 | एशिया | 20.9 |
| | मध्य एशिया | 26.1 |
| | दक्षिण पूर्व एशिया | 21.8 |
| | पूर्वी एशिया | 21.8 |
| | दक्षिण एशिया | 16.7 |
| 6 | प्रशांत क्षेत्र | 20.9 |
| | आस्ट्रेलिया और न्यूजीलैंड | 42.2 |
| | प्रशांत द्वीप | 6.0 |

राजनीति में ऐतिहासिक लैंगिक असमानता

आबादी का आनुपातिक राजनीतिक प्रतिनिधित्व आधुनिक संवैधानिक लोकतंत्र का एक मौलिक लोकाचार है। वर्तमान में महिलाएं जो दुनिया की आबादी का लगभग आधा हिस्सा हैं, जो विकसित, अल्पविकसित और विकासशील देशों में ऐतिहासिक एवं राजनीतिक रूप से हाशिए पर हैं। 19वीं सदी के मध्य से, हालांकि, सामाजिक आंदोलनों ने व्यापक सुधारों को प्रभावित करने में सफलता प्राप्त की है। संयुक्त राष्ट्र चार्टर ने महिलाओं के अधिकारों का समर्थन किया और हर प्रकार के लैंगिक भेदभाव का विरोध किया। वैश्विक स्तर पर लैंगिक समानता हेतु 1960 और 70 के दशक में अनेक नारीवादी और नव सामाजिक आंदोलनों हुए, जिनसे प्रभावित होकर 1979 में संयुक्त राष्ट्र महासभा ने “महिलाओं के खिलाफ सभी प्रकार के भेदभाव के उन्मूलन” पर अभिसमय को अपनाया, जिसे महिलाओं के अधिकारों के सन्दर्भ में “मिल का पत्थर” माना जाता है। इस अभिसमय का अनुच्छेद-7 राजनीतिक और सार्वजनिक पद पर महिलाओं के अधिकार की पुष्टि करता है और समान भागीदारी का समर्थन करता है। इसके दो दशक बाद संयुक्त राष्ट्र के सदस्य देशों ने सन् 2000 में सहस्राब्दी घोषणा पत्र को अपनाया तथा लक्ष्य प्राप्त हेतु सन् 2015 तक आठ सहस्राब्दी विकास लक्ष्यों (एम.डी.जी.) की रूपरेखा तैयार की, जिसमें लैंगिक समानता को बढ़ावा देना शामिल था। जनवरी 2016 में सतत विकास के लक्ष्यों को आगे बढ़ाया गया, जिनमें “लैंगिक समानता प्राप्त करना और सभी महिलाओं और लड़कियों को सशक्त बनाना” तथा “नेतृत्व के सभी स्तरों जैसे राजनीतिक, आर्थिक और सार्वजनिक जीवन से संबन्धित निर्णय निर्माण में प्रभावी भागीदारी और समान अवसर सुनिश्चित करना” सम्बन्धित प्रावधान किया गया।⁹ महिलाओं की तार्किक और प्रभावी भूमिका का समर्थन कई विद्वानों ने भी किया है और अनेक राजनीतिक वैज्ञानिकों ने प्रतिनिधि संस्थाओं में महिलाओं की बढ़ती भागीदारी के लाभों पर प्रकाश डाला है। ऐनी फिलिप्स ने कहा है कि “महिलाएं राजनीति में विभिन्न कौशल लाती हैं और भविष्य की पीढ़ियों के लिए रोल मॉडल प्रदान करती हैं... वह लिंगों के बीच न्याय की अपील करती हैं और कहती हैं कि राजनीति में उनका समावेश राज्य की नीति में महिलाओं के विशिष्ट हितों के प्रतिनिधित्व की सुविधा प्रदान करता है और एक पुनर्जीवित लोकतंत्र जो प्रतिनिधित्व और भागीदारी के बीच की खाई को पाटता है के लिए स्थितियां बनाती है।¹⁰ हन्ना पिटकिन कहती है कि “राजनीतिक प्रतिनिधित्व के दो आयाम हैं – एक ‘वर्णनात्मक’ और दूसरा ‘मूल’ जहां ‘वर्णनात्मक’ में राजनीति का हिस्सा बनने वाले सभी समुदायों का ‘सटीक’ प्रतिनिधित्व शामिल है, और ‘मूल’ ऐसे प्रतिनिधित्व से मूर्त नीति परिणामों को संदर्भित करता है।¹¹ इमानुएला लोम्बार्डो और पेट्रा मायर ने तर्क दिया है कि प्रतिनिधित्व का एक तीसरा रूप है- यानी, ‘प्रतीकात्मक’, जो न केवल ‘दृश्य आयाम, प्रतीकों के माध्यम से व्यक्त किया जाता है, बल्कि रूपकों और रूढ़ियों में पाया जाने वाला एक विवेकपूर्ण आयाम भी है।¹² राजनीतिक प्रतिनिधित्व के सभी आयामों का संयोजन महिलाओं की लोकतांत्रिक व्यवस्था में भागीदारी और परिवर्तन सुनिश्चित करने के लिए महत्वपूर्ण है।

भारतीय राजनीति में महिलाओं की भूमिका

महिलाओं की भागीदारी हमेशा से ही भारतीय राजनीति में विवाद का विषय रही है। अब प्रश्न

यह उठता है कि क्या वर्तमान राजनीति में महिलाओं की भागीदारी वैसी है जैसी तीस या चालीस साल पहले थी? अगर हम आंकड़ों के आधार पर विश्लेषण करें तो पाएंगे कि आजादी के बाद महिलाओं की राजनीति में भागीदारी में बड़े पैमाने पर सुधार हुआ है। लैंगिक समानता भारतीय संविधान की मूल भावना में निहित है, जिसका वर्णन संविधान की प्रस्तावना, मौलिक अधिकार, मौलिक कर्तव्यों और राज्यनीति के निर्देशक सिद्धांतों में प्रस्तावित किया गया है। संविधान ने न केवल महिलाओं को समानता का दर्जा दिया है, बल्कि महिलाओं के पक्ष में सकारात्मक भेदभाव के उपाय करने के लिए राज्य को सशक्त भी बनाया है। वर्तमान समय में महिलाओं को अपने प्रभुत्व को स्थापित करने में अनेक चुनौतियों का सामना करना पड़ रहा है। हालांकि, राजनीति के नए आयाम बनाए जा रहे हैं जिसमें महिलाओं को समान रूप से प्रोत्साहित किया जा रहा है, चाहे वह स्थानीय स्तर पर ही क्यों न हो। स्थानीय स्वशासन ने महिलाओं की उन्नति के नए द्वार खोले हैं। महिलाओं ने आज अपनी योग्यता और कार्यों से पुरुषों के समान अपने आपको साबित किया है और समाज की मुख्य धारा में अपने लिए सम्मानजनक स्थान बनाया है।

आधुनिक भारत के इतिहास और राजनीति में महिलाओं की भागीदारी बहुत महत्वपूर्ण है। रानी लक्ष्मीबाई, मैडम भीकाजी कामा, कस्तूरबा गांधी, अरुणा आसफ अली, सरोजिनी नायडू, सुचेता कृपलानी, विजयलक्ष्मी पंडित आदि ने हमारे स्वतंत्रता संग्राम में महत्वपूर्ण योगदान दिया। स्वाधीनता के बाद भारतीय लोकतांत्रिक व्यवस्था में इंदिरा गांधी, नंदिनी सत्पथी, मोहसिना किदवई, चंद्रावती, गिरिजा व्यास, सुषमा स्वराज, जयललिता, मायावती, यशोधरा राजे सिंधिया, वसुंधरा राजे सिंधिया, शीला दीक्षित, ममता बनर्जी, रेणुका चौधरी, सोनिया गांधी, मेनका गांधी आदि ने बहुत महत्वपूर्ण भूमिका निभाई है। इंदिरा गांधी, जिसे 'आयरन लेडी' के नाम से भी जाना जाता है ने लगभग 16 वर्षों तक प्रधानमंत्री के रूप में देश का नेतृत्व किया। ऐसा इसलिए संभव हुआ कि देश के संविधान ने सभी महिलाओं को न केवल पुरुषों के समान वोट देने का अधिकार प्रदान किया, बल्कि पंचायत से संसद तक जनता का प्रतिनिधित्व करने के लिए चुनाव लड़ने का अधिकार भी समान रूप से प्रदान किया।

इस प्रकार पंचायती राज व्यवस्था में सभी जनप्रतिनिधि स्तरों पर कम से कम एक तिहाई सदस्यता के साथ राजनीति में महिलाओं की भागीदारी का संख्यात्मक प्रतिनिधित्व बढ़ा है। इसके कारण समाज में पुरुषों और महिलाओं के मध्य समानता का विचार तेजी से बदल रहा है। महिलाओं में न केवल आत्मविश्वास पैदा हुआ है, बल्कि खुद के प्रति उनकी छवि में भी सुधार हुआ है। समाज में महिलाओं से संबंधित मुद्दों पर जागरूकता बढ़ी है। लेकिन विडंबना यह है कि संसद और राज्य विधानसभाओं में महिलाओं की भागीदारी बढ़ाने हेतु कारगर अस्त्र 'महिला आरक्षण विधेयक' अभी भी पुरुष समाज की मानसिकता के कारण विधानपालिका से अनुमोदित नहीं हो सका है। आजादी के 75 वर्ष बाद भी राजनीतिक व्यवस्थाओं में महिलाओं की भागीदारी की स्थिति कोई उत्साहवर्धक नहीं है। इसलिए राजनीतिक व्यवस्थाओं में समान भागीदारी की व्यवस्था होनी चाहिए, जिस हेतु सामाजिक सोच, प्रणालीगत बदलाव, सामाजिक विकास और सबसे अधिक शिक्षित और स्वस्थ वातावरण नितांत आवश्यक है। कागजों से बाहर निकल कर जमीनी स्तर पर भी, कुछ पहल करनी होगी जिसके लिए शिक्षित महिलाओं को आगे आना होगा। राजनीतिक-व्यवस्था में महिलाओं की भागीदारी का अध्ययन

हम दो आधारों पर कर सकते हैं।

अ) भारतीय संविधान के निर्माण में महिलाओं की भूमिका

हमारे स्वतंत्रता आंदोलन ने महिलाओं को राजनीतिक और सार्वजनिक जीवन के केंद्र में ला दिया और स्थानीय, प्रांतीय और राष्ट्रीय स्तर पर सभी स्तरों पर महिला नेताओं का एक महत्वपूर्ण समूह तैयार किया। ये प्रबुद्ध महिलाएं ब्रिटिश भारत के तहत प्रांतीय विधायी निकायों में शामिल हुईं। उनमें से कुछ संविधान सभा की भी सदस्य बनीं, जिसे प्रोफेसर ऑस्टिन ने 1787 में संयुक्त राज्य अमेरिका के फिलाडेल्फिया सम्मेलन के बाद सबसे महत्वपूर्ण घटना के रूप में वर्णित किया है। संविधान सभा के 389 सदस्यों में से केवल 15 महिलाएँ, जो केवल 4% हैं, भारतीय संविधान सभा की सदस्य थीं जो विभिन्न प्रकार के समूहों का प्रतिनिधित्व करती थीं, जिनकी सामाजिक और क्षेत्रीय पृष्ठभूमि अलग थीं। अम्मू स्वामीनाथन, दक्षिणायनी वेलायुधन, बेगम एजाज रसूल, दुर्गाबाई देशमुख, हंसा जीवराज मेहता, कमला चौधरी, लीला रॉय, मालती चौधरी, पूर्णिमा बनर्जी, राजकुमारी अमृत कौर, रेणुका रे, सरोजिनी नायडू, सुचेता कृपलानी, विजया लक्ष्मी पंडित और एनी मैस्करिन संविधान सभा की सदस्य थीं।

संविधान सभा में बहुत कम प्रतिनिधित्व के बावजूद इन महिला सदस्यों ने भारतीय संविधान की प्रकृति और सामग्री को निर्धारित करने में महत्वपूर्ण भूमिका निभाई। संविधान सभा की बहसों कई तरह से इन महिला प्रतिनिधियों के योगदान से आकार लेती थीं। चर्चा में उनका योगदान लगभग 2% था। 15 महिला सदस्यों में से 10 ने सर्वाधिक योगदान दिया। इस संबंध में आंकड़े इस प्रकार हैं- दुर्गाबाई देशमुख (22905 शब्द), बेगम एजाज रसूल (10480 शब्द), रेणुका रे (10312 शब्द), पूर्णिमा बनर्जी (9013 शब्द), दक्षिणायनी वेलायुधन (4415 शब्द), एनी मैस्करिन (2970 शब्द), सरोजिनी नायडू (2342 शब्द), हंसा जीवराज मेहता (1837 शब्द), विजया लक्ष्मी पंडित (1164 शब्द) और अम्मू स्वामीनाथन (1056 शब्द)। संविधान सभा की सबसे कम उम्र की सदस्य भी 34 साल की दक्षिणायनी वेलायुधन नाम की महिला थीं। दुर्गाबाई देशमुख एकमात्र महिला सदस्य थीं, जो अध्यक्ष के पैनल में थीं। हंसा जीवराज मेहता मौलिक अधिकार उप-समिति, सलाहकार समिति और प्रांतीय संवैधानिक समिति की सदस्य थीं। संविधान सभा में महिला सदस्यों द्वारा की गई चर्चा के विश्लेषण से पता चलता है कि वे औपनिवेशिक शासन के कारण भारत द्वारा झेली गई कठिनाइयों और भारतीयों, विशेष रूप से महिलाओं को उनके लिए संविधान में निहित अधिकारों का आनंद लेने के लिए उपलब्ध नए अवसरों से अवगत थीं। हाशिए के तबके के सशक्तिकरण को प्रभावित करने वाले सामाजिक मुद्दों को उनके द्वारा प्रमुखता से उठाया गया था। ये जबरन श्रम और मानव तस्करी की रोकथाम, शिक्षण संस्थानों में धार्मिक निर्देशों पर राज्य के नियंत्रण, अल्पसंख्यक अधिकारों, मौलिक अधिकारों के साथ बच्चों के शोषण के खिलाफ संरक्षण और राज्य नीति के निर्देशक सिद्धांतों के मुद्दों पर अवधारणात्मक बहसें रही हैं। यह भी शिक्षाप्रद है कि किसी भी महिला सदस्य ने कभी भी सकारात्मक भेदभाव या लिंग या सांप्रदायिक आधार पर पृथक निर्वाचन जैसे उपायों का समर्थन नहीं किया, हालांकि वे समाज में व्याप्त लैंगिक अन्याय के बारे में पूरी तरह से जागरूक थीं। उनकी चिंता स्वतंत्र भारत में न्याय और समान अधिकार और प्रत्येक भारतीय की स्थिति थी।

महिला सदस्यों ने संविधान सभा में चर्चा को किस प्रकार प्रभावित किया था, इसकी कल्पना उनके भाषणों के विश्लेषण से की जा सकती है। इस संबंध में कुछ उदाहरण इस प्रकार हैं- सरोजिनी नायडू, संविधान सभा की पहली महिला अध्यक्ष, ने 11 दिसंबर 1946 को समावेशी संविधान सभा का आह्वान किया और डॉ. अम्बेडकर से संविधान सभा में शामिल होने का अनुरोध करते हुए उन्होंने कहा कि “मैं उम्मीद कर रही हूँ और मुझे पूर्ण विश्वास है कि मेरे मित्र डॉ. अम्बेडकर, जो आज इतने कड़वे हैं, जल्द ही संविधान सभा के सभी उद्देश्यों के सबसे प्रबल समर्थकों में से एक होंगे और उनके माध्यम से उनके लाखों अनुयायियों को यह एहसास होगा कि उनके हित उतने ही सुरक्षित हैं जितना कि अधिक विशेषाधिकार प्राप्त लोगों के हित”। संविधान सभा के इतिहास और विचार-विमर्श ने उनकी धारणा में उन्हें बिल्कुल सही साबित किया है। अम्मू स्वामीनाथन ने कहा था कि “समान अधिकार एक महान चीज है और यह उचित ही है कि इसे संविधान में शामिल किया गया है। बाहर के लोग कहते रहे हैं कि भारत ने अपनी महिलाओं को बराबरी का अधिकार नहीं दिया। अब हम कह सकते हैं कि जब भारतीय लोगों ने स्वयं अपना संविधान बनाया तो उन्होंने महिलाओं को देश के प्रत्येक नागरिक के बराबर अधिकार दिए। यह अपने आप में एक बड़ी उपलब्धि है और यह हमारी महिलाओं को न केवल अपनी जिम्मेदारियों का एहसास कराने में मदद करने वाली है बल्कि भारत को एक महान देश बनाने के लिए अपनी जिम्मेदारियों को पूरी तरह से निभाने के लिए आगे आने वाली है”। इसमें कोई संदेह नहीं है कि भारतीय महिलाएं न केवल समान स्थिति और अवसरों की इच्छा कर रही थीं बल्कि भारत को एक महान देश बनाने के लिए अपनी जिम्मेदारियों को भी निभा रही थीं। इस प्रकार भारतीय महिलाएं संविधान सभा की महिला सदस्यों की उन आकांक्षाओं को पूरा कर रही हैं, जो उन्हें भारतीय संविधान द्वारा प्रदत्त हैं।

ब) स्वतंत्रता के बाद भारतीय लोकतंत्रिक व्यवस्था में महिलाओं की भागीदारी

भारत में महिलाओं की राजनीति में भागीदारी पितृसत्तात्मक सामाजिक संरचनाओं और मानसिकता द्वारा निर्मित हाशिए के समाज के शोषण के इतिहास से प्रभावित रही हैं। 19वीं शताब्दी की शुरुआत में सामाजिक सुधार आंदोलनों ने महिलाओं की भलाई और सशक्तिकरण को आगे बढ़ाने में अपना महत्वपूर्ण योगदान दिया। बंगाल में स्वदेशी से शुरू हुए भारतीय स्वतंत्रता आंदोलन में भी महिलाओं की भागीदारी प्रभावशाली थी,¹³ जिन्होंने न केवल राजनीतिक प्रदर्शनों का आयोजन किया और संसाधन जुटाए, बल्कि उन आंदोलनों का नेतृत्व भी किया।¹⁴ स्वतंत्रता के बाद, भारतीय संविधान का भाग-3 जो राजनीतिक, सामाजिक और आर्थिक क्षेत्रों में पुरुषों और महिलाओं के लिए समान स्थिति की गारंटी देता है तथा भाग-4 में प्रदत्त राज्य नीति के निर्देशक सिद्धांत पुरुष और महिला दोनों के लिए समान काम समान वेतन, काम की मानवीय स्थिति और महिलाओं को मातृत्व राहत प्रदान करके उनके आर्थिक सशक्तिकरण को सुनिश्चित करते हैं। इसके अलावा कोई भी भारतीय नागरिक जो मतदाता के रूप में पंजीकृत है और 25 वर्ष से अधिक का है, संसद के निचले सदन लोकसभा और राज्य विधानसभाओं के लिए चुनाव लड़ सकता है; संसद के ऊपरी सदन राज्य सभा के लिए न्यूनतम आयु 30 वर्ष है। संविधान के अनुच्छेद 325 और 326 राजनीतिक समानता और मतदान के अधिकार की गारंटी

देते हैं।¹⁵ इसके साथ-साथ संसद और विधान सभाओं में अनुसूचित जातियों और अनुसूचित जनजातियों के लिए सीटों के आरक्षण हेतु संविधान में संवैधानिक प्रावधान किए गए हैं। इसके विपरीत महिलाओं के लिए समान आरक्षित कोटा प्रदान करने के प्रस्ताव को संविधान का मसौदा तैयार करते समय खारिज कर दिया गया था। प्रमुख भारतीय महिला संघों और सत्तारूढ़ दल, कांग्रेस द्वारा इसका विरोध किया गया, जिनका मानना था कि महिलाओं को पुरुषों के समान स्तर पर निर्वाचित होने में सक्षम होना चाहिए।¹⁶ बाद में, 1974 में, भारत में महिलाओं की स्थिति पर समिति की रिपोर्ट ने राजनीतिक संस्थानों में महिलाओं के अधिक प्रतिनिधित्व के लिए तर्क दिया और फिर से महिलाओं के लिए सीटों के आरक्षण के मुद्दे को सामने लाया गया।¹⁷ इसके बाद संविधान के 73वें और 74वें संशोधनों ने पंचायती राज संस्थाओं और नगर निकायों में महिलाओं के लिए कुल सीटों की एक तिहाई सीटों के आरक्षण का प्रावधान किया गया और बाद के वर्षों में महिलाओं संबन्धित आरक्षण को कई राज्यों में 50 प्रतिशत तक बढ़ा दिया गया। इनका उद्देश्य जमीनी स्तर पर निर्णय लेने में महिलाओं की भागीदारी में सुधार करना है। लेकिन संसद और राज्य विधानसभाओं में महिलाओं के लिए सीटों के आरक्षण को विरोध का सामना करना पड़ा, और ऐसा कोई कानून अभी तक संसद से पारित नहीं हुआ है।¹⁸ यहां यह महत्वपूर्ण है कि भारत सरकार और उसके अधीन कार्यरत संस्थाओं ने भी विवाह और रोजगार जैसे अनेक क्षेत्रों में महिला सशक्तिकरण की दिशा में कई कदम उठाए हैं। उदाहरण के लिए, सर्वोच्च न्यायालय ने न केवल महिलाओं को सम्पत्ति में अधिकार प्रदान किया, बल्कि सेना में भी महिला अधिकारियों को युद्ध के अलावा अन्य सभी सेवाओं में स्थायी कमीशन और कमांड पोस्टिंग का अधिकार उनकी सेवा की लंबाई के बावजूद प्रदान किया। यह एक क्रान्तिकारी कदम महिला सशक्तिकरण की दिशा में माना जाता है क्योंकि ये महिलाओं को काफी लम्बे समय और संघर्ष के बाद मिला।¹⁹ भारत सरकार ने भी महिला सशक्तिकरण की दिशा में एक महत्वपूर्ण कदम उठाते हुए हाल ही में, लड़कियों की शादी की न्यूनतम आयु 18 से बढ़ाकर 21 वर्ष कर दी गई।

इस प्रकार भारत जैसे देश में यह समय की मांग है कि मुख्यधारा की राजनीतिक गतिविधियों में समाज के सभी वर्गों की समान भागीदारी हो, इसलिए इसे बढ़ावा देने के लिए आवश्यक कदम उठाए जाने चाहिए। सभी राजनीतिक दलों को एक आम सहमति पर पहुंचना होगा और महिला आरक्षण विधेयक को पारित करना सुनिश्चित करना होगा, जिसमें संसद और सभी राज्य विधानसभाओं में महिलाओं के लिए 33 प्रतिशत सीटें आरक्षित करने की बात कही गई है। लेकिन महत्वपूर्ण सवाल यह है कि राजनीति में महिलाओं की भागीदारी के कारण राजनीति की प्रकृति में क्या बदलाव होने की उम्मीद है। राजनीति जो हमारे जीवन के सभी पहलुओं जैसे अर्थव्यवस्था, शिक्षा, स्वास्थ्य, आंतरिक और बाहरी सुरक्षा आदि से संबंधित है। इसलिए यदि हमारे समाज की आधी आबादी यानी कि महिलाएं अगर उन फैसलों में शामिल नहीं हैं तो यह न तो समाज के हित में है और न ही महिलाओं के हित में। महिलाओं में जो स्नेह और रचनात्मकता निहित है, वह अहिंसा और शारीरिक बल के अहंकार से मुक्त है। इस कारण महिलाएं संपूर्ण राजनीतिक व्यवहार को शांत, संतुलित और रचनात्मक बनाने में सहयोग कर सकती हैं। महिलाओं की बढ़ती भागीदारी से राजनीति में मनमानी, अतिवाद, अपराधीकरण और

भ्रष्टाचार कम हो सकता है। इसके अलावा समाज में बच्चों, लड़कियों और युवा महिलाओं के विकास पर अधिक ध्यान दिया जा सकेगा, उनकी शिक्षा, स्वास्थ्य और रोजगार में सुधार होगा तथा पुरुषों और महिलाओं के बीच संबंधों में अधिक समानता और संतुलन बनेगा। राजनीति में महिलाओं की भागीदारी में वृद्धि ने पुरुषों और महिलाओं दोनों के लिए विकास का एक नया चरण शुरू किया है, लेकिन यह तभी संभव होगा जब पुरुष वर्ग व्यापक सामाजिक और राजनीतिक हित में महिलाओं की भागीदारी पर गंभीर हो। इसके अलावा देश की महिलाओं को भी अपने राजनीतिक अधिकारों की समानता के लिए कड़ा संघर्ष करना चाहिए, क्योंकि अधिकार मांगने से नहीं मिलते, बल्कि छीनने पड़ते हैं।

निष्कर्ष

अंततः कहा जा सकता है कि भारतीय संसदीय राजनीति में महिलाओं की सक्रिय भागीदारी का बदलाव बहुत धीमा रहा है। महिलाओं की राजनीतिक भागीदारी में प्रगति को बाधित करने वाली गहरी संरचनात्मक बाधाओं को देखते हुए, संस्थागत परिवर्तन समावेशी राजनीति की शुरुआत कर सकता है, जो एक महत्वपूर्ण सामाजिक परिवर्तन होगा। महिलाओं के लिए बेहतर शैक्षिक अवसर, उनकी वित्तीय स्थिरता, सामाजिक पूर्वाग्रहों का अंत और मीडिया की जागरूकता ने राजनीतिक दलों को महिलाओं की भागीदारी के लिए मजबूर किया है। महिला मतदाताओं की संख्या बढ़ने के साथ, राजनीतिक दलों ने हाल के वर्षों में उनके चुनावी समर्थन की मांग करते हुए महिला समर्थक नीतियां भी बनाई हैं। जैसे-जैसे महिलाओं की राजनीतिक मुक्ति का आंदोलन गति पकड़ रहा है, राजनीतिक दलों और नागरिक समाज के भीतर महिला संगठनों को बड़े राजनीतिक और सामाजिक परिदृश्य में अपनी उपस्थिति दर्ज कराने में मदद मिली है। भारत की संसद और राज्य विधानसभाओं में महिलाओं के अधिक प्रतिनिधित्व की दिशा में तत्काल संस्थागत सुधार को मजबूत करने के लिए महिलाओं को राजनीतिक लामबंदी को तेज करना चाहिए। शासन और नीति-निर्माण पर चर्चा को बदलने और भारत को वास्तव में समावेशी और प्रतिनिधि लोकतंत्र बनाने हेतु महिलाओं की अत्यधिक हिस्सेदारी की आवश्यकता है। इस प्रकार स्पष्ट है कि सरकार और समाज ने भी काफी हद तक महिलाओं की राजनीति में समान भागीदारी की दिशा में ठोस और कारगर कदम उठाए हैं, जिसने महिलाओं के सम्मान और सशक्तिकरण ने राजनीति को एक नई ऊँचाई प्रदान की है।

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