ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

BODY IMAGE IMPACT ON WOMEN BY SOCIAL MEDIA

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Do you know how social media is changing the body image understanding of its users? Currently, social media has become an essential part of life. We are even talking to family. relatives, or friends or connecting worldwide for work through social media. Social media means social networking sites that enable user interaction by creating and sharing material, profiles, views, and postings, mainly images and videos. The primary characteristic of social media is that user-generated material is transferred communities or groups are primarily the sole producers and consumers of the information, Facebook, Instagram, Twitter, and Pinterest are the most widely used social networking platforms. However, the content is made by the user, not by these organizations. These firms merely follow some fundamental regional and global cyber laws. Social media helps us to connect with different geographies, cultures, and people from all over the world. but at the same time, while considering the health indicator, it negatively impacts us. This paper will discuss the research "Facebook is Linked to Body Dissatisfaction" by Samantha Stronge et al. This study explains how social media develops body image dissatisfaction among users. In addition, this paper will share the research and effects of social media and body image thinking in females.

In their study, Stronge et al observe that simply scrolling posts containing images of followers affects the mental health and formation of body image Stronge. 2015). For ages, the beauty industry has shown women the slim figure in everything from clothes, cosmetics, purses, and shoes to a happy family home. The beauty industry promoted how to define the meaning of beauty for females. According to the beauty industry, a woman should be slim, thin and have a curvy body shape and sexiest look, and all such idea about a woman's beauty has been projected all over in media, and it impacted women's mindset about body image. In the paper, Stronge et al. mentioned that as per the research study, both men and women observed Facebook users based on different age groups. In the first observation of the women population, it was found that there was a closer relationship between boxy dissatisfaction and usage of Facebook (Stronge et al). The research U-shaped pattern drawn out by the data comparison between the different age groups of women vs. their body satisfaction was plotted. In the findings, middle-aged women (across 38 years) were more prone to body dissatisfaction than younger and older women. On the other hand, women above the age of 55 have more body satisfaction compared to the younger generation of 18-year-olds (Strongs et al.).

In summary, body dissatisfaction is higher for men and women who use Facebook than non-users, and women are on the higher side than men. The paper indicated that Facebook and social media platforms provide users with posts or avenues where they can compare their bodies with family, friends or influencers with a click. Therefore, women tend to use Facebook for more social or networking purposes than males. At the same time, Strongs et al. focus on social media's negative impacts on users, especially on women, whereas there are many other ways to get influenced and many positive aspects of social media use. This paper will be sharing social media's negative impact on females and body image, but it will also share social media's positive effects and individual users who mindfully use social media.

Although all genders are exposed to social media, various studies have shown that women have more body dissatisfaction than males. The article "Gender Differences in Body Evaluation: Do Men Show More Self-Serving Double Standards Than Women?" published by Mona Voges et al. in Frontiers, mentioned "the standards used of social media by males to evaluate the female body compared to self-evaluation of their own are different." They use stringent standards for female body evaluation. The study also indicated that when people look at someone with a perfect body, they watch the picture or person for a longer time, leading to more self-body frustration (Vogas et al.). The use of social media impacts the relationship between self-esteem and body weight in females. Women are highly susceptible to being influenced by social media and develop lower self-esteem and poor body image than men, Women look for approval from other people rather than the inner side regarding their body shape, Social media and peers drive the current generation by following friends and celebrities, which often leads to dissatisfaction with their bodies. It further leads to low self-esteem and anorexia kind of issues. The Female is pursued as an object of beautification, with her body playing the crucial and deciding rule. Social Media advertisers and influencers are using social media to advertise their lifestyle, eating habits openly. exercise regimes, vacation spots, parties etc., creating a dream or ideal lifestyle and body image for all the viewers followers (Campbell-Phillips et al.) Women in any advertisement are portrayed as slim with an idyllic figure, a dream to achieve by any ordinary woman. The models depicted are below the average weight of women. Now every brand and organization is switching to social media to have a more widespread presence, and as a result, women are overwhelmed with advertisements and marketing materials that show idealistic bodies at a higher frequency. As per the socio-cultural and social comparison theory (Stronge et al.), people tend to compare themselves, their ideas, opinions, and abilities.

However, this paper has shown social media's negative impact on women, but it does not mean Social media is all about negativity only. It has positive results too. A positive body image is created when the viewer is motivated and inspired by the posts. Social media posts related to positive affirmation, healthy eating practices, keeping the body fit, and mood-lifting are creating positive space on social media. Such positive posts can inspire viewers to do things that can help them accept their body and further fulfill any gaps in it. Positive body image is all about feeling comfortable in our skin. Everything that shines is not gold, as is the truth in social media posts. Many tools and apps can make the picture look more stunning and far from reality. When viewing such posts, women should take the posts as updates from their friends and family rather than using them to compare each other's lives. Everyone has their ups and downs. It is up to the individual how they take it and project their story to themselves and the world. For centuries, beauty has been considered

the de facto to define the standard of any female. Males were excluded from such body comparison standards by society. It is noticed that miles are higher insensitive about their body size when compared to their expectations about the female body. All these deep-rooted practices were the result of the deep emotional strands of any female. They tend to judge or perceive them through the lens of others. Social media has fueled this comparison to the next level by providing them more opportunities in posts from influencers and photo-shopped images of friends and family members. Different products and brands are also using social media to advertise their products through real-looking concepts like advertisements from the cosmetic industry, dieting industry and likewise. The over-exposure of females who are already sensitive to such comparisons results in lower self-esteem and other physical and psychological disorders.

How to Promote Body Positivity

Here are a few worldwide campaigns launched by renowned companies to better case self-esteem and body shaming problems.

(1) #ImNoAngel—In 2015, a plus-size clothing company named Lane Bryant launched a campaign featuring models like Ashley Graham, Marquita Pring and Candice Huffine. They tried to redefine the meaning of "Sexy". The campaign helped women across to accept themselves and post their actual pictures to support this movement.

(2) #DearNYFW—The fashion industry models launched this to protest against the unhealthy appearance pressures to be in the industry. This movement used social media to spread its wings to larger audiences. This campaign mainly asks the American fashion industry to prioritize health by stopping comparisons based on appearance and indirectly promoting eating disorders.

(3) Another vital step was taken by the Australian Internet star Essen O'Neill, who quit social media to prove that social media is just a fake self-promotion vehicle.

We might not need to take this extreme step, but there is a vast need to self-disciple by monitoring the content viewed and the frequency. Tools like "Your Time on Facebook" allow people to watch the time spent on Facebook and give an indication when they cross the limit set. In these high times when social media is widely used, it needs to be developed and widely used by users to keep social media usage under check is the need of the hour. Nevertheless, we need to accept that when we point at someone, four fingers point at us while one at the person. So it is mainly our responsibility to monitor what we watch, process and daily habits rather than just blaming social media for the lower self-esteem/body dissatisfaction. Though it is the major contributor to the negative body image apart from community and social framework, the onus also lies on us to inculcate habits like positive, motivating self-talk, positive thinking, keeping realistic goals about our body, identifying strength and improvements related to our body and inner mind. If we are strong within and outside, nothing in this world can cause any harm. On the other hand if our mind does not accept anything body as well, do not accept it. So take charge, indulge in u healthy, positive lifestyle, and use technology to benefit

Conclusion

The Greaves research has shown a considerable link between social media sites like Facebook

and Instagram and the body image/dissatisfaction among women users compared to non-users. As we cannot just criticize these research results, we have tried to do deep dive to understand the factors that make women more prone to body dissatisfaction while using social media. The factors include but are not limited to social upbringing, cultural beliefs and traditional media, which laid the foundation for the importance of body image among females. It is high time that women take charge of the situation and control their time on social media, regularize the content they are watching, and check on their emotional health after viewing the posts on social media is mandatory best practices to cultivate. As the designer Coco Chanel said, "Beauty begins the moment you decide to be yourself" all women need to accept and believe in themselves as the first step. They need to understand the true definition of beauty and strength. Stop getting a stamp about their perfection or standard from others. There are trends where disconnecting from virtual people on social media and connecting to the real motivated people in surroundings, getting involved in healthy hobbies and passion have undoubtedly changed the mood scale towards a positive mindset in women. When temples are clear, they can use social media for their benefit, like connecting with inspiring females across the globe, turning their passion into a business, associating with social change, and more of them together we grow culture. As we said in yoga practices, where attention goes, energy flows. The same is the case for social media use. Whether the user uses it to view positive, uplifting or negative posts, themselves will slowly become that. So be juridical while watching these highly flammable platforms.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

भारतेन्दुयुगीन हिन्दी समाचार पत्रों में राष्ट्रवाद

प्रो. सर्वदमन मिश्र
आचार्य एवं विभागाध्यक्ष, इतिहास, राजकीय कन्या महाविद्यालय, अजमेर

मार्गरेट बर्न्स ने 'इंडियन प्रेस : हिस्ट्री ऑफ पब्लिक ओपिनियन इन इंडिया' में लिखा है कि भारतीय पत्रकारिता का इतिहास भारतीय राष्ट्रवाद का इतिहास भी है।[1] लगभग प्रारम्भ से भारतीय पत्रकारिता राष्ट्रीय चेतना के विस्तार में जुटी रही। भारत में पत्रकारिता ने राष्ट्रीयता को कई रूपों में अभिव्यक्त किया। राष्ट्रीय जागरण की प्रारंभिक अभिव्यक्ति राजा राममोहन राय के धार्मिक-सामाजिक सुधार पत्रों **ब्रह्मनिकल मैगजीन**, **मिरात-उल अखबार**, **संवाद-कौमुदी** इत्यादि द्वारा धार्मिक पाखण्ड व कुरीतियों के विरुद्ध हुई।

19वीं शताब्दी का राष्ट्रीय जागरण केवल राजनीतिक क्षेत्र तक सीमित नहीं था; वह सामाजिक-सांस्कृतिक पुनर्निर्माण को लेकर भी उत्सुक था। भारतीय नेता मानते थे कि सामाजिक सुधार, राजनीतिक चेतना के विकास के लिए अनिवार्य शर्त है। राजा राममोहन राय जैसे प्रारम्भिक नेताओं ने अपने अखबारों के माध्यम से सामाजिक परिवर्तनों के लिए जनमत निर्माण का काम किया। अन्य सामाजिक सुधारकों जैसे ईश्वर चंद्र विद्यासागर ने अपने पत्र **सोमप्रकाश** को एवं केशवचंद्र सेन ने अपने पत्र **सुलभ समाचार** को सामाजिक परिवर्तनों का उद्घोषक बनाया।[2]

वस्तुतः 19वीं शताब्दी की पत्रकारिता का उद्देश्य आधुनिक युग की आवश्यकताओं के अनुरूप समाज का यथोचित शोधन, संस्कार, परिष्कार और नवनिर्माण था। भारतीय समाज की समस्याओं यथा—जाति व्यवस्था, स्त्रियों की दीनता तथा वैवाहिक कुरीतियों के विरुद्ध समाचार पत्रों ने उग्र आंदोलन चलाया। भारतीय राष्ट्रवाद यूरोप के नवोदित राष्ट्रवादी आंदोलनों से प्रेरित हो रहा था। यूरोप में भाषागत एकरूपता, सांस्कृतिक एक्य इत्यादि के आधार पर इटली, जर्मनी, ग्रीस इत्यादि राष्ट्रीय पहचान बनाने को लेकर संघर्षरत थे। 19वीं शताब्दी की हिन्दी पत्रकारिता भी जातीय अस्मिता और पुनरुत्थान को लेकर सजग थी। हिन्दी का पहला पत्र '**उदन्त मार्त्तण्ड**' (साप्ताहिक) 30 मई, सन् 1826को कलकत्ते से प्रकाशित हुआ था। इसके संपादक पं. जुगल किशोर शुक्ल उस समय कलकत्ता न्यायालय में एक क्लर्क थे। 'उदन्त मार्त्तण्ड', 'हिन्दुस्तानियों के हित-हेतु' उदित हुआ था।[3] उन्हें परावलंबन से मुक्ति दिलाकर स्वतंत्र दृष्टि प्रदान करना ही उस पत्र का मुख्य उद्देश्य था, किन्तु अनेक कठिनाइयों के कारण यह अधिक दिनों तक नहीं चल सका। 'उदन्त मार्त्तण्ड' के बंद होने के बाद 10 मई सन् 1829 में कलकत्ते से ही नीलरतन हलदार के संपादकत्व में साप्ताहिक '**बंग दूत**' निकला, जो अंग्रेजी, बंगाल एवं हिन्दी में अलग-अलग निकलता था। इसके हिन्दी संपादक पं. राम खेलावन पांडेय थे।[4] 'बंग दूत' सिर्फ 11 या 12 अंकों तक ही चलकर बंद हो गया। इसके बाद '**बनारस अखबार**' (1845) के पहले किसी भी हिन्दी पत्र के प्रकाशन की सूचना नहीं मिलती। 'बनारस अखबार' (साप्ताहिक) जनवरी सन् 1845 में काशी से निकला था।[5] इसके संपादक रघुनाथ धते एवं संरक्षक शिव प्रसाद सिंह 'सितारे हिन्द' थे। 'बनारस अखबार' की लिपि देवनागरी ही थी, पर भाषा हिन्दी की अपेक्षा उर्दू से अधिक मिलती-जुलती थी। आचार्य रामचंद्र शुक्ल के शब्दों में ''अखबार पढ़ने वाले पहले-पहल नवशिक्षितों में ही मिल सकते थे, जिनकी लिखने-पढ़ने की भाषा उर्दू हो रही थी। अतः इस पत्र की भाषा भी उर्दू ही रखी गई, यद्यपि अक्षर देवनागरी के ही थे।''[6]

सन् 1850 में काशी से ही तारामोहन मैत्र के संपादन में 'सुधाकर' (साप्ताहिक) तथा सन् 1855 में आगरे से राजा लक्ष्मण सिंह के संपादन में 'प्रजा हितैषी' के प्रकाशन आरंभ हुए थे, जिनका ऐतिहासिक महत्व है।[7] 1857 के पश्चात हिन्दी के अनेक तेजस्वी पत्र प्रकाशित हुए जिनमें **भारत मित्र, उचित वक्ता, हिन्दी प्रदीप, मित्र विलास, भारत जीवन, मालवा** आदि प्रमुख हैं। इन समाचार पत्रों ने हिन्दी समाज के सांस्कृतिक और राजनीतिक उन्नयन में सक्रिय योगदान दिया। हिन्दी समाज में राजनीतिक संस्कार और चेतना जगाने का दायित्व इन पत्रों पर था।

भारतेन्दु युग

हमारा प्रयोज्य काल भारतेन्दु की पत्रिका '**कवि वचन-सुधा**' से प्रारंभ होता है।[8] जिस समय 'कविवचन सुधा' (1868) का जन्म हुआ। वह समय अंग्रेजों के आगे नतमस्तक होने का युग था। उस समय 'नारिनर सम होहि' और 'स्वत्व निज भारत गहै' कहने वाले भारतेन्दु हरिश्चन्द्र जैसे साहसी राष्ट्र निर्माता ही हो सकते थे। कवि वचन सुधा विविध राष्ट्रीय समस्याओं तथा विषयों से समन्वित थी। इसकी संपादकीय टिप्पणियों तथा सर्जनात्मक साहित्य में राष्ट्र नव-निर्माण के स्वर पूर्ण-तेजस्विता के साथ मुखरित हुए हैं।

'कविवचन सुधा' के अतिरिक्त जनसाधारण के दुख-सुख को पत्रकारिता से जोड़ने वाली, हिन्दी को 'नई चाल में ढालने वाली' राष्ट्रीय उद्‌बोधन और सरकार की भर्त्सना के लिए छिपकर व्यंग्य करने वाली '**हरिश्चन्द्र मैगजीन**' का प्रकाशन भारतेन्दु ने ही 15 अक्टूबर, 1873 को प्रारंभ किया, आठ अंकों के पश्चात् इसका हिन्दी नामकरण '**हरिश्चन्द्र चंद्रिका**' कर दिया गया।[9] यह कागज और छपाई में आकर्षक, विविध विषयों से समन्वित तथा ज्ञानवर्द्धक सामग्री से युक्त थी। इस पत्रिका ने अंध रूढ़िवादिता, औपनिवेशिक साम्राज्यवाद तथा सामंती संस्कृति के विरुद्ध कभी खुल्लम-खुल्ला, कभी राजभक्ति की चाशनी में भिगोकर रोषपूर्ण व्यंग्यात्मक तेवर दिखलाये थे, फलतः इस सजग राष्ट्रीय पत्रिका की भी 100 प्रतियाँ सरकार ने लेनी बंद कर दी थी।[10] संपादक भारतेन्दु ने धार्मिक जागृति के लिए '**भगवत तोषिणी**' पत्र का संपादन भी किया था तथा स्त्री-शिक्षा के लिए '**बाल बोधिनी**' (1874) पत्रिका प्रकाशित की थी। इसके शीर्ष छंद का उत्कृष्ट नारी-नर समभाव दृष्टव्य है[11]—

जो हरि सोई राधिका, जो शिव सोई शक्ति।
जो नारी सोई पुरुष या में कछु न विभक्ति।

वास्तव में भारतेन्दु ने नवजागरण व आधुनिक भाव-बोध का सूत्रपात किया। यह राष्ट्रवाद के उन्नयन में बहुत आवश्यक तत्व थे। हिन्दी प्रदेश को चेतना संपन्न करने के लिए भारतेन्दु ने गद्य एवं यथार्थ पर जोर दिया तथा साहित्यकारों की एक मण्डली खड़ी की और उन्हें गद्य विधाओं की ओर प्रेरित किया। फलस्वरूप भारतेन्दु मण्डली के लगभग सभी सदस्यों ने समाचार पत्र निकाले। भारतेन्दु मण्डली के साहित्यकार आदर्शवादी और राष्ट्र प्रेमी थे। अतः उनके जीवन की सारी विशिष्टताएँ उन पत्रों में मुखर थीं, उन्होंने पत्रकारिता को एक गरिमामय भूमिका प्रदान की। उन पत्रों में राजनीतिक और सामाजिक विषयों के साथ-साथ हिन्दी भाषा के प्रसार और परिष्कार संबंधी लेख अधिक रहते थे। नवजागरण की विभिन्न मान्यताओं में समाज सुधार के माध्यम से संचालित हुए।

भारतेन्दु युगीन पत्रों में सर्वप्रमुख है—'**हिन्दी प्रदीप**' इसका प्रकाशन पहली सितम्बर सन् 1877 को प्रयाग से आरंभ हुआ था।[12] इसके संपादक पं. बालकृष्ण भट्ट ही इसके सर्वेसर्वा थे। उन्हीं के संपादकत्व में 'हिन्दी प्रदीप' आजीवन प्रकाशित होता रहा। हिन्दी प्रदीप की संघर्ष साधना पर सरस्वती के संपादक श्री महावीर प्रसाद द्विवेदी लिखते हैं—''सितंबर 1877 से 'हिन्दी प्रदीप' निकलना शुरू हुआ। परन्तु 'सिर मुड़ाते ही ओले पड़े' की मसल खूब ही चरितार्थ हुई। उसी समय प्रेस एक्ट का जन्म हुआ। 'प्रदीप' में ऐसे कई लेख निकले कि वह स्थानीय कर्मचारियों की आंख का काटा हो गए। साल में कई बार मजिस्ट्रेट साहब के यहाँ उसके मैनेजर और संपादक की तबली बराबर होती रही। परिणाम यह हुआ 'हिन्दी प्रदीप' से संबंधित लोग किनारा कर गए।''[13] 'हिन्दी प्रदीप' के अतिरिक्त अलीगढ़ से प्रकाशित साप्ताहिक पत्र **भारत बंधु**, बालेश्वर प्रसाद के संपादन में प्रकाशित **काशी पत्रिका** तथा पं. छोटूलाल मिश्र का कलकत्ता से प्रकाशित **भारत मित्र** भारतेन्दु युगीन प्रमुख समाचार पत्र थे। हिन्दी प्रदीप की भांति ही ओजस्विता से भरपूर अखबार था '**उचित वक्ता**'। 7 अगस्त, 1880 को ''हितं मनोहारि च दुर्लभं वचः'' के ध्येय वाक्य के साथ पं. दुर्गा प्रसाद मिश्र ने इसका संपादन प्रारंभ किया।[14] उचित वक्ता ने राष्ट्रीय चेतना के समस्त पहलुओं को अपनी प्रखर व तार्किक लेखन के द्वारा उठाया।

इस दौर के समाचार पत्र प्रकाशन की एक अन्य प्रमुख प्रवृत्ति सामाजिक-धार्मिक संगठनों द्वारा मुखपत्रों का प्रकाशन है। ऐसे समस्त मुखपत्र सुधारवादी एजेण्डे से निकाले गए थे। सांस्कृतिक राष्ट्रवाद सर्वाधिक प्रखरता से आर्य समाज आंदोलन में मुखरित हुआ। 19वीं शताब्दी के उत्तरार्द्ध में आर्य समाज ने बीसियों समाचार पत्रों का प्रकाशन प्रारंभ किया। मुंशी बख्तावर सिंह का **आर्य दर्पण**, मिर्जापुर का **आर्य पत्रिका**, क्षेत्रपाल शर्मा का **आर्यावर्त**, स्वामी श्रद्धानन्द का **सधर्म प्रचारक** आदि प्रमुख हैं।[15] इसके अतिरिक्त डॉ. सच्चिदानन्द सिंह की **कायस्थ समाचार**, बाबू रामदीन की **क्षत्रिय पत्रिका**, पं. बल्लभ मिश्रा का **काव्य कृष्ण समाचार**, मेरठ से प्रकाशित **वैश्य हितकारी** इत्यादि जाति-समुदायों के अखबार ही किसी ना किसी रूप में सामाजिक परिवर्तनों के माध्यम से एक नवीन समाज बनाने के उद्यम में जुटे हुए थे।

हिन्दी के समाचार पत्रों के संपादक जानते थे कि जब तक हम अपने समाज का पुनर्निर्माण नहीं करेंगे तब तक राष्ट्र के रूप में भारत का उदय संभव नहीं है। इससे प्रेरित होकर समाचार पत्रों ने प्रत्येक सुधारवादी स्वर को समर्थन दिया। सामाजिक सुधार आंदोलन के तहत बंबई के एक पारसी सज्जन मिस्टर एम.बी. मालावारी ने 'नोटिस ऑन इन्फेंट मैरिज इन इंडिया' और 'एनफोर्स्ड विडोहूड' नाम से दो नोटिस प्रकाशित की और इस कुप्रथा को बंद करने हेतु सरकार से एक कानून की मांग की। इस प्रस्ताव का समर्थन प्राय: सभी प्रगतिशील संस्थाओं और पत्रों ने किया, किन्तु कुछ रूढ़िवादी हिन्दुओं ने उसका घोर विरोध किया। हिन्दी प्रदीप में संपादक बालकृष्ण भट्ट ने उन विरोधियों को जवाब देने के लिए लिखा, ''धर्म महामण्डल के मोटी तोंदवाले पंडितों को यह क्या सूझी जो दक्षिणा कमाने की फ्रिक छोड़ बड़ी-बड़ी सामाजिक तथा राजनीतिक बातों में हाथ डालने का साहस करने लगे और गवर्नमेंट को एक मेमोरियल देना चाहते हैं कि जो लोग हिन्दू न हों हमारे धर्म तथा समाज के संबंध में दखल न दें। हम महा मण्डल के अगुआ पण्डितों से पूछते हैं कि धर्मशास्त्र के किस टकसाली ग्रंथ में बाल्य विवाह धर्म लिखा है प्रत्युत् महा अधर्म और अन्याय। अलबत्ता निश्चय किया गया है, कन्या को अलबत्ता योग्य वर के साथ विवाह देना कह है सो तभी जब वह विवाह के योग्य हो।''[16]

19वीं सदी के उत्तरार्द्ध में जातिवाद एवं अस्पृश्यता की कटू आलोचना साहसिकता का कार्य था। उच्च वर्णों में वैवाहिक सुधार इत्यादि ऐसे विषय थे जिन पर सहमति थी परन्तु सदियों से चली आ रही जाति व्यवस्था पर अंगुली उठाना अब भी दुष्कर था। भारतेन्दु युगीन पत्रकार जानते थे कि सच्चे अर्थों में राष्ट्र का निर्माण तभी संभव है, जब जातिगत वैषम्य समाप्त हो। देश में सुधार पर बल देते हुए उसके लिए जातिवाद की भावना के त्याग का आह्वान निम्नलिखित पंक्तियों में देखिए—

''भाइयों स्वदेश बीच पूर्ण प्रीति कीजिये,
सर्वदा परोपकार में स्वचित दीजिये।
जाति-पांति की प्रथा वृथा न अब बढ़ाइये,
शुद्ध प्रीति रीति नीति में प्रतीति लाइये,
देश में सुधार के सदा उपाय सोचिये,
देश हानि कारिणी कुचाल शीघ्र मोचिये।''[17]

भारतेन्दु युगीन अखबारों ने राष्ट्र निर्माण हेतु समाज का नवोन्मेष करने के लिए जाति व्यवस्था, बाल विवाह, स्त्रियों की दोयम स्थिति आदि के विरुद्ध तो जनमत तैयार किया ही साथ ही साथ राष्ट्र निर्माण के एक आधारभूत तत्व-भाषा पर भी अपने विचार रखे। केशवचंद्र सेन के आग्रह पर स्वामी दयानन्द सरस्वती ने अपने लेखन के लिए संस्कृत के स्थान पर हिन्दी को अपनाया; आगे उन्होंने अपना सर्वाधिक महत्वपूर्ण ग्रंथ 'सत्यार्थ प्रकाश' हिन्दी में ही लिखा। जब 1884 में हिन्दी के लिए आंदोलन चला तो 'आर्य मित्र' ने स्वामी जी को उद्धृत किया''नागरी के अक्षर थोड़े दिनों में ही सीखे जा सकते हैं। आर्य भाषा का सीखना कोई कठिन काम नहीं है। फारसी और अरबी के शब्दों को छोड़कर ब्रह्मवर्त की सभ्य भाषा ही आर्य भाषा है। जो इस देश में उत्पन्न होकर अपनी भाषा के सीखने में कुछ भी परिश्रम नहीं करता उससे और क्या आशा की जा सकती है? आप तो अनुवाद की सम्मति देते हैं, परन्तु दयानन्द के नेत्र तो वह दिन देखना चाहते हैं, जब कश्मीर से कन्याकुमारी तक और असम से कटक तक नागरी अक्षरों का ही प्रचार होगा।''[18]

स्वामी जी के इस विचार को कि सम्पूर्ण देश की एक भाषा हो राष्ट्रीय आंदोलन के संदर्भ में महत्वपूर्ण माना जा सकता है; हालांकि भारत जैसे बहुभाषी देश में यूरोपीय राष्ट्र-राज्यों की भाँति एक भाषा का आदर्श संभव नहीं था और ना ही भारतीय राष्ट्र की अभिव्यक्ति के लिए एक भाषा की आवश्यकता थी फिर भी हिन्दी और देवनागरी को लेकर प्रारम्भिक अखबारों का यह आंदोलन राष्ट्रवाद के प्रति उनकी प्रतिबद्धता को प्रकट करता है। 1884 में ही भारतोद्धारक ने लिखा''भारतोद्धारक का मुख्य उद्देश्य मात्र भाषा (देवनागरी) के प्रचार करने का है। हमारे तन मन में धुनि लगी हुई है कि किसी प्रकार से हिन्दी महारानी का गौरव बढ़े अर्थात जिस प्रकार से हमारी नागरी सर्वगुणागरी के शील स्वभाव की शिक्षा कमीशन ने अनादर कर इसको रसातल भेजना ठाना है, अब हमारी भी यही टेक है कि जहाँ हिन्दी का स्वेद बिन्दु पड़े हम अपना रक्त देने को उपस्थित हो। विशेष क्या कहें ? इस देश की बोली हिन्दी/अक्षर इस देश के हिन्दी परन्तु ना जाने शिक्षा कमीशन ने इसको क्यों टाल दिया।''[19] दरअसल 1884 में 'वुड डिस्पैच' नामक शिक्षा आयोग की रिपोर्ट में देवनागरी लिपि को महत्व नहीं दिया था और निचले दर्जे के सरकारी कार्यों के लिए फारसी लिपि की वकालत की थी। इसके विरुद्ध हिन्दी के समाचार पत्रों ने कड़ा प्रतिकार दर्ज किया था।

एक स्तर पर प्रारम्भिक पत्रकारिता भारतीय समाज को आधुनिक राष्ट्र के अनुरुप ढालने का प्रयास कर रही थीं; वहीं दूसरे स्तर पर लगभग प्रारम्भ से ही पत्रकारिता राजनीतिक प्रश्नों पर भी सचेत थी। राजा राममोहन राय जैसे प्रारम्भिक सामाजिक सुधारवादी नेताओं ने भी उस समय के महत्वपूर्ण राजनीतिक प्रश्नों को उठाया था। 1821 में अंग्रेज जज द्वारा एक भारतीय प्रतापनारायण दास को कोड़े लगाने की सजा दी गई; जिसके परिणामस्वरूप जेल में उसकी मृत्यु हो गई। इस बर्बरता के विरुद्ध आवाज उठाते हुए राजा राममोहन राय ने अपने लेख में न्यायपालिका के सम्बन्ध में निम्नलिखित मुद्दे उठाये[20]—(1) जूरी प्रथा आरम्भ की जाये, (2) न्यायाधीश और दंडाधिकारी के पद पृथक किये जाएं, (3) न्यायालय की कार्रवाई आम जनता के लिए खुली हो, (4) उच्च पदों पर भारतीयों की अधिकाधिक नियुक्ति हो, (5) पंचायतें कायम की जाएं और (6) भारतीय जन मानस पर आधारित विधि का निर्माण हो। उपर्युक्त समस्त मुद्दे अत्यन्त आधुनिक राजनीतिक बोध को रेखांकित करते है।

हिन्दी की प्रारम्भिक पत्रकारिता साहित्योन्मुखी थी परन्तु उसमें प्रबल राजनीतिक स्वर नजर आता है। प्रथम स्वतन्त्रता आंदोलन के नेता अजीमुल्ला खाँ ने 1857 में **पयामे आजादी** का प्रकाशन किया। आन्दोलन की विफलता के कारण यद्यपि यह पत्र बन्द हो गया, परन्तु पत्र में प्रकाशित निम्नलिखित पंक्तियों द्वारा जन-मानस उद्वेलित हो उठा—

हम हैं इसके मालिक, हिन्दुस्तान हमारा।
पाक वतन है कौम का, जन्नत से भी प्यारा।
ये हमारी मिल्कियत, हिन्दुस्तान हमारा।
इसकी सहामियत से, रौशन है जग सारा।
कितनी कदीम, कितना नईम, सब दुनिया से न्यारा।
करती हैं जरखेज जिसे, गंगा जमन की धारा।[21]

उक्त काव्य पंक्तियों में राष्ट्र का स्वरूप स्पष्ट है और ना केवल राष्ट्रीय दर्प को उकेरा गया है, वरन् एक साझा राष्ट्रीय संस्कृति की अवधारणा की आंरभिक झलक हमें इन काव्य पंक्तियों में नज़र आती है।

भारतेन्दु युगीन पत्रकारिता में राजनीतिक चेतना एवं राष्ट्रवाद

भारतेन्दु सच्चे अर्थों में नवजागरण के सूत्रधार थे। उन्होंने ना केवल हिन्दी साहित्य को दरबारी प्रवृत्तियों से निकाल कर जनोन्मुख किया; वरन् जनता को भी बड़े उद्देश्यों और राष्ट्रीय चेतना की ओर उन्मुख किया। 1884 में बलिया में एक व्याख्यान देते हुए उन्होंने कहा—''इस महामंत्र का जाप करो, जो हिन्दुस्तान में रहे, चाहे किसी रंग, किसी जाति का क्यों ना हो, वह हिन्दू है।''[22] यह राष्ट्रीय चेतना की सच्ची अभिव्यक्ति थी। इस जातीय एकता और स्वाभिमान को बढ़ाने का आह्वान अपने अखबारों के माध्यम से भी किया। उनका नारा था—

''चहहुँ जो साँचहु निज कल्यान।
जपहुँ निरन्तर एक जबान।
हिन्दी, हिन्दू, हिन्दुस्तान॥''

भारतेन्दु की नज़र में राष्ट्रीय एकता में सबसे बड़ी बाधा शिक्षित वर्ग की ब्रिटिश राज के प्रति भक्ति और चाटुकारिता वृति थी। कवि वचन सुधा ने अंग्रेजों के गुणगान में लिप्त भारतीयों को सचेत करते हुए लिखा, ''निश्चय रखो यह साहिब की मुलाकात कोई काम नहीं आयेगी और यह लम्बी-लम्बी बातों वाली कमेटियां देश के हित में कुछ हित ना करेंगी।''[23] भारतेन्दु ने अपने अखबारों के माध्यम से राजनीतिक प्रश्नों को बड़ी चतुराई से उठाया। उनका कथन था—**अंग्रेजी राज सुख सजै सब भारी, पै धन विदेश चलि जान इति अति ख्वारी।** वे निरन्तर कवि वचन सुधा, हरिशचन्द्र मैगजीन इत्यादि में स्वदेशी के संरक्षण विलायती वस्तुओं का बहिष्कार आदि का आह्वान करते रहते थे। 23 मार्च, 1874 को उन्होंने कवि वचन सुधा में लिखा कि—''आज के दिन से कोई विलायती कपड़ा नहीं पहनेंगे और जो कपड़ा पहले से मोल ले चुके हैं उसे जीर्ण हो जाने तक काम में लावेंगे पर नवीन मोल नहीं लेंगे और किसी भी भाँति का विलायती कपड़ा नहीं पहनेंगे, हिन्दुस्तान का ही बना कपड़ा पहनेंगे।''[24] गांधीजी ने राष्ट्र से लोक को जोड़ने के लिए जिस असहयोग तथा सत्याग्रह की परिकल्पना की थी; वह हमें भारतेन्दु के **'स्वदेशी के प्रतिज्ञा पत्र'** में 50 वर्ष पूर्व ही दृष्टिगोचर हो जाती है। इस प्रकार भारतेन्दु ने साहित्यिक पत्रकारिता में भी उन राजनीतिक मुद्दों को उठाया जो औपनिवेशिक सत्ता के हितों पर सीधे प्रहार करते थे। कहने की आवश्यकता नहीं है कि भारत में कालान्तर में राजनीतिक चेतना का उद्भव धन गमन और स्वदेशी के सिद्धान्त के इर्द-गिर्द ही हुआ।

हिन्दी पत्रकारिता में आधुनिक राजनीतिक चेतना सर्वप्रथम प्रजातीय विभेद के विरुद्ध प्रस्फुटित होती है। भारतीयों को बड़े अंग्रेज अधिकारियों से मिलने से पूर्व जूता उतारने का आदेश था। भारत जीवन ने अंग्रेजों के इस अमानवीय कृत्य पर तीखी प्रतिक्रिया व्यक्त करते हुए प्रश्न पूछा कि ''क्या देशी मनुष्य, मनुष्य नहीं होते? क्या देशियों को मारने पर चोट नहीं लगती? आश्चर्य है कि इन बातों को देखकर भी गर्वमेन्ट पूछती है कि प्रजा असन्तुष्ट क्यों है?''[25] रेल व्यवस्था में भी अंग्रेजों के लिए अलग व्यवस्था और अलग सुविधा थी। हिन्दी प्रदीप ने लिखा ''क्या कारण हैं कि गोरे मुँह वालों के लिए एक अलग कमरा कर दिया जाता है और कोई काला आदमी उसमें नहीं जा सकता। यह रेल वालों का निरा अविवेक और अन्याय है। जो साहब बहादुर को काले आदमियों के साथ बैठने में घृणा है तो क्या हिन्दुस्तानियों को अंग्रेजों के मुख की शराब और कच्चे मांस की भभक पोसाती है।''[26]

जब 1883 में इल्बर्ट बिल विवाद हुआ तब अंग्रेजों का प्रजातिय श्रेष्ठता का दम्भ खुलकर सामने आ गया। इस घटनाक्रम ने सम्पूर्ण भारतीय समाज में राष्ट्रवाद के बीज बो दिए। अंग्रेजों के स्वामित्व वाले पत्रों यथा लाहौर के **सिविल एंड मिलिट्री गजट**, इलाहबाद के **पायोनियर** तथा मद्रास से प्रकाशित **मद्रास मेल** ने विधि समानता के आधुनिक आदर्श के विरुद्ध जाकरजिसका अंग्रेज प्रजाति संरक्षक होने का दावा करती थीइस बिल का घोर विरोध किया। हिन्दी समाचार पत्र भी पीछे नहीं रहे। प्रयाग समाचार पत्र ने 1 अक्टूबर, 1883 को इलाहाबाद में इल्बर्ट बिल के समर्थन में हुई सभा का समर्थन किया। कवि वचन सुधा ने 'ब्रिटिश बोर्न की जबरदस्ती' नामक अग्रलेख में डॉ. बेकस की मुकदमे में अन्याय और पक्षपातपूर्ण फैसले के विरुद्ध आवाज उठाई।[27]

19वीं शताब्दी के उत्तरार्द्ध में प्रजातीय विभेद की एक और नीति सिविल सेवा परीक्षा प्रणाली के रूप में थी। भारतीयों को इस परीक्षा में सफल होता देखकर पहले तो परीक्षा में सम्मिलित होने की अधिकतम आयु 21 वर्ष कर दी गई, इसके बाद भी भारतीयों को सफल होता देखकर 1869 में ब्रिटिश सरकार ने अधिकतम आयु 19 वर्ष कर दी। ज्ञातव्य है कि भारतीयों को यह परीक्षा इंग्लैण्ड जाकर देनी होती थी। हिन्दी समाचार पत्रों ने खुलकर इसका विरोध किया और भारत में ही इन परीक्षाओं को कराने की सुरेन्द्रनाथ बनर्जी की बात का समर्थन किया। काशी पत्रिका ने भारतीयों के लिए सिविल सेवा परीक्षा के सभी दरवाजे बन्द करने की अन्यायपूर्ण नीति का विरोध किया। इस प्रकार हिन्दुस्तान, मित्र विलास, भारत-बन्धु आदि पत्रों ने सभी सिविल सेवा परीक्षा की प्रणाली के विरुद्ध तीव्र अभियान चलाया। भारतीय जनमत के दवाब के कारण 1886 में लार्ड डफरिन ने सर चार्ल्स एचिसन के नेतृत्व में एक आयोग का गठन किया। एचिसन आयोग ने यद्यपि सिविल सेवा प्रवेश की आयु 19 वर्ष से 23 वर्ष कर दी परन्तु इंडियन सिविल सर्विस को भारत में भी आयोजित करने की माँग को अस्वीकार कर दिया। सिविल

सर्विस के दो भाग कर दिए गए, जिसमें ऊँचे और महत्वपूर्ण विभाग इंपीरिल सर्विस में सिर्फ अंग्रेज तथा निचले (प्रोविंसियल सिविल सर्विस) विभाग में इने-गिने भारतीयों की बहाली होने का सिद्धान्त स्वीकृत हुआ। इस कूटनीतिक चाल का पर्दाफाश करते हुए हिन्दी प्रदीप ने लिखा—''लीजिये, वर्षों तक नगर-नगर सिविल सर्विस कमीशन बैठ इतना रुपया स्वाहा कर अंत को यह निचोड़ निकला कि सिविल सर्विस के दो भाग कर दिये जाएं। एक, इंपीरियल सिविल सर्विस जिसमें केवल अंग्रेज ही सिविल सर्वेंटी के काम में भर्ती किये जायेंगे। दूसरी 'प्रोविन्सियल सिविल सर्विस' जिसमें घास फूस के माफिक हिन्दुस्तानी भर दिये जायें। तात्पर्य यह कि काले-गोरे का फर्क अवश्य रहे न सांप मरा न लाठी टूटी।''[28]

हिन्दी समाचार पत्र जातीय विभेद, स्वदेशी इत्यादि मुद्दों तक ही सीमित नहीं थे, वे भारतीयों को लोकतांत्रिक प्रणाली में दीक्षित करना भी चाहते थे। इसलिए हिन्दी समाचार पत्रों ने स्थानीय स्वशासन की पुरजोर मांग की। उत्तरप्रदेश में प्रान्तीय लेजिस्लेटिव कौंसिल की स्थापना के लिए मांग करते हुए आर्य मित्र ने कहा—''बम्बई, कलकत्ता और मद्रास के समान यहाँ भी (संयुक्त प्रांत) लेजस्लेटिव कौंसिल स्थापित हो जाये। लेफ्टिनेट गर्वनर को प्रशासन चलाने में सहयोग मिल जायेगा।''[29] आन्दोलन के फलस्वरूप वायसराय ने सर सैयद अहमद खाँ और राजा शिव प्रसाद को लेफ्टिनेट गर्वनर का सलाहकार नियुक्त किया। ये दोनों ही ब्रिटिश नीति के समर्थक थे। हिन्दी पत्रों यथा कवि वचन सुधा, काशी पत्रिका, हिन्दुस्तान, हिन्दी प्रदीप आदि ने इनकी चाटुकारिता वाली वृति का विरोध किया। इन दोनों को भारतीय हितों के लिए आवाज उठाने में सर्वथा असफल पाकर हिन्दी प्रदीप ने कटाक्ष किया—''यह कैसा अन्याय है हर एक मुल्कि इन्तजाम में वही लोग पूछे जाते है जो हर एक कसौटी में कस लिए जाते हैं। उसमें भी तुर्रा यह कि सरकार तो हर बात में हिन्दुस्तानियों को पूछने लगी है। हम तो पहले ही अपना माथा ठोक कर बैठ गये थे जब सुना था लोकल सेल्फ गर्वमेन्ट की प्रोविन्सियल कमेठी में कई राजा-महाराजा भी ठूस दिये गये।''[30]

यह आश्चर्य मिश्रित हर्ष का विषय है कि भारतेन्दु युगीन समाचार पत्रों की दृष्टि राष्ट्रवाद को लेकर कितनी स्पष्ट थी। वे भारतीयों को विभाजित रूप में देखना नहीं चाहते थे और औपनिवेशिक सत्ता के हथकंडों और षडयंत्र की उनमें गहरी समझ थी। समाचार पत्रों ने अंग्रेजों द्वारा फैलाये ऐतिहासिक भ्रम का जबरदस्त खण्डन किया कि मध्यकाल में आये आततायी मुसलमान ने भारतीय जीवन, धर्म और संस्कृति को हर स्तर पर नष्ट कर दिया था। सभ्य एंग्लो सेक्सन प्रजाति ने भारत में आकर सुशासन स्थापित किया। हिन्दी प्रदीप ने लिखा—''जैसे कोई चिड़िया अपना बच्चा जन्म देने के लिए कोई घोसला बना लेती है और जन्म देने के बाद चली जाती है। इसी प्रकार अंग्रेज इस देश को अपना घर समझते ही नहीं। मुसलमानों के राज्य में भारतवासियों के मन में यह आश्वस्ति थी कि एक राजसिंहासन को छोड़कर बाकी पद उन्हीं के अधिकार में है। उन्हें यह भी सन्तोष था कि मुसलमान चाहे कितना ही स्वेच्छाचरण करें वे हिन्दुस्तान को छोड़कर कही ओर नहीं जायेगे। जो भी वह विलासिता में खर्च करेंगे वो यही खर्च करेंगे। यही के लोगों को रोजगार मिलेगा।''[31] दरअसल हिन्दी प्रदीप दादाभाई नौरोजी के उसी तर्क को आगे बढ़ा रहा था जिसमें उन्होंने अंग्रेजों को इस आधार पर धन निष्क्रमण का दोषी माना था कि उनके शासनकाल में भारत का धन भारत में नहीं भारत के बाहर व्यय किया जा रहा है। सारसुधानिधि ने द्वितीय अफगान युद्ध के बारे में लिखा—''काबुल का युद्ध भारतवर्ष के विशेष हित के लिए न होकर इंग्लैण्ड के हित के लिए हुआ था। अब इंग्लैण्ड गवर्नमेंट ने अपनी मर्यादा ओर गौरव वृद्धि के लिए काबुल युद्ध का सूत्रपात किया तब उसका यावतीय व्यय भार भरी इंग्लैण्डीय गवर्नमेंट को न्यायानुसार उठाना उचित है। जो रुपये भारतवर्ष से प्रति बरस इंग्लैण्ड में जाते हैं वे रुपये इस तात्पर्य से जाते हैं कि भारतवर्ष की रक्षा के लिए वहाँ सेना रहती है उसमें व्यय होते है और कुछ इंग्लैण्ड में जो इंडिया ऑफिस है उसमें व्यय होते है और कुछ यहाँ के भूतपूर्व राज कर्मचारियों को पेंशन दिये जाते हैं। इन्हीं तीन कार्यों के लिए अन्दाज बीस करोड़ के भारतवर्ष से प्रति बरस विलायत में रुपये भेजे जाते हैं उनमें से इंडिया ऑफिस और पेंशन का देने के बाद जो रुपये सेना के लिए जो कि केवल भारतवर्ष की रक्षा के लिए नियुक्त है, उसमें व्यय होते हैं। उसमें से काबुल युद्ध का व्यय निर्वाहार्थ रुपये दे देने चाहिये। इसमें हमारे वर्तमान राजमंत्री और इम्पीरियल गवर्नमेंट की मर्यादा की रक्षा होती है और इंग्लैण्ड को व्यय न देना पड़ा, पक्षान्तर में भारतवर्ष से काबुल का व्यय लिया भी गया और भारतवर्ष को व्यय भार भी न जान पड़ा।''[32] सारसुधानिधि ने धन निर्गमन के सबसे बड़े स्रोत 'होम चार्जेज' का यहाँ विस्तारपूर्वक खुलासा किया है। 'होम चार्जेज' में जो व्यय थे उनका भारत से कोई संबंध नहीं था।

ज्ञातव्य है कि आर्थिक प्रश्नों को सबसे मुखरता से हिन्दी प्रदीन में बालकृष्ण भट्ट ने उठाया। भट्ट जी का मानना था कि सरकार ने हमारे देश में स्वतंत्र वाणिज्य (फ्री ट्रेड) की जो व्यवस्था की है, वह भारत को चूसने का एक तरीका था, क्योंकि हमारे देश के व्यापारी बिल्कुल पिछड़े हुए हैं। उनके पास सिर्फ कच्चा माल है, उससे वस्तुएँ बनाने के लिए न उनके पास हुनर है और न ही व्यापारिक प्रोत्साहन। अत: बाध्य होकर अपना कच्चा माल खरीदार की शर्त पर देने के लिए वे विवश हैं। फ्री ट्रेड समर्थ व्यापारियों के लिए है जो आधुनिकतम टेक्नालॉजी के सहारे सुन्दर और आकर्षक सामान तैयार करने की स्पर्धा में माहिर हों। इस स्थिति की ओर संकेत करते हुए भट्ट जी लिखते हैं, ''जिस देश में कारीगरी की तरक्की है और जो देश (कम्पीटिशन) आपस की उतरा चढ़ी में पार जा सकता है, उसके लिए स्वतंत्र वाणिज्य बड़ी बरकत है। लेकिन जो कृषि प्रधान देश है, जो सिर्फ कच्चा बाना (रॉ मैटेरियल) पैदा करता है, उसके लिए फ्री ट्रेड जहर है। हिन्दुस्तान जो कच्चा बाना पैदा कर इंग्लैण्ड के बड़े-बड़े कारखानों और मिलों को मुहैया कराता है, सब भांत घाटे में रहता है।''[33] यहाँ पर विचारणीय है कि आर्थिक राष्ट्रवाद के पहले चरण में प्रत्येक देश ने अपने उद्योगों को संरक्षण दिया है और जब उद्योग मजबूत हो गए तभी मुक्त व्यापार या विदेशी वस्तुओं के आयात को अनुमत किया था।

तत्कालीन पत्रों ने विनोद और व्यंग्य से समन्वित दमदार 'अभिधानों' के माध्यम से पश्चिमोन्मुख युवावर्ग, विदेशी सत्ता, भारतीय दुर्बलताओं और युगीन विषम परिवेश पर कटाक्ष करने का विलक्षण ढंग निकाला था। हास्य-व्यंग्यपूर्ण अभिधानों की मीठी-चरपरी चुटकी की चुभन पाठकों को अंदर तक हिला जाती है।

हिन्दी प्रदीप में दिसंबर, 1880 में प्रकाशित नए लफ़्ज़ों के नए मायने[34]—

अमीर	:	हिन्दुस्तान के गदहे।
आलस्य	:	हम लोगों की जन्म-घूँटी।
एका	:	जिसका बीज यहाँ बोया नहीं गया।
पढ़े-लिखे	:	कुलियों से भी सस्ते, कौड़ी के तीन-तीन।
बेरोजगारी	:	अंग्रेजी राज की शोभा।
साहब लोग	:	दोगले, किरानी यूरेशियन।
राजा	:	शतरंज के मोहरे।
पण्डित	:	फूल्स ऑफ नाइन्टींथ सेंचुरी।
जाति	:	हिन्दुस्तानियों को अंधी कोठरी में बंद रखने की तदबीर। नये गढ़न्त के नये-नये अर्थ—
कलयुग के देवता	:	विलाइत की स्वर्ग-भूमि के निवासी।
भाग्य के सिकन्दर	:	मैनचेस्टर के जुलाहे।
नरक	:	दुर्भिक्ष, कर पीड़ित भारत की वसुंधरा।
लायक होने की पहचान	:	गोरा चमड़ा
लायक	:	अंग्रेज ओहदेदार
नालायक	:	हम सब इसलिए कि हिन्दुस्तानी हैं।

शब्दों के नये अर्थों के माध्यम से ना केवल भारतीय समाज के विभिन्न वर्गों को झकझोरने का प्रयत्न किया गया है; साथ ही अंग्रेजों पर भी कटु परन्तु सार्थक ओक्षप लगाए गए है।

समाचार पत्र इस बात से भी सजग थे कि वास्तविकता का चित्रण पाठकों को हीनता बोध और जातीय संशय से ग्रस्त ना कर दे। इसलिए उनमें आत्म गौरव जगाना भी आवश्यक था। इसके लिए हिन्दी के समाचार पत्रों ने भारत की ऐतिहासिक उपलब्धियों और समृद्ध अतीत का सहारा लिया। उन्होंने जातीय अभियान को जगाने के लिए प्राचीन अतीत के वैभवशाली पृष्ठों को पुन: पाठकों के सामने रखा।

''भारत जननी और इंग्लैण्डेश्वरी का संवाद'' शीर्षक एकांकी में कुछ इसी तरह के ऐतिहासिक स्वाभिमान के भाव हिन्दी प्रदीप में संपादक भट्ट जी ने प्रदर्शित किए हैं, जिसकी एक संक्षिप्त झांकी यहाँ प्रस्तुत हैं[35]—इंग्लैण्डश्वरी (भारत जननी से)—बहन, तुमने तो बड़ी गहरी नींद लिया। अब तो उठो, देखो इतने दिन की कमाई जो कुछ तुम्हारे पास थी, सब गवांई। असभ्य, अर्द्धशिक्षित, वन्ध और दास की पदवी पाई, तो भी तुम्हारी आँख नहीं खुलती। अब क्या रखा है, जिस पर तुम भरोसा किये हो।

भारत जननी (चौंककर)—ऐं, यह तुमने क्या कहा, तनिक फिर तो कहो। असभ्य, अर्द्धशिक्षित और दास की पदवी क्या मेरे ही लिये नियत की गई है? मेरी सभ्यता और बुद्धिमानी की याद क्या तुम भूल गई कि किसी समय मैं गुरुओं की गुरु, उस्तादों की उस्ताद मुअल्लिम की मुअल्लिम और राजाधिराजों की भी महारानी थी। मेरी सभ्यता का प्रकाश और मेरा नाम सभी दिशाओं में उस समय से उजागर हैं, जब तुम्हारा नामोनिशान और पता भी न था।

भारतेन्दु युगीन पत्रकार तथा पत्रकारिता 20वीं सदी के पहले दशक तक विद्यमान रहे। राष्ट्रीय आंदोलन के साथ पत्रकारिता का स्वर भी बदल रहा था। बंग-भंग के बाद उग्र राजनीति और क्रान्तिकारी आंदोलनों का जोर था। बंगाल में युगान्तर तथा वंदे मातरम जैसे पत्र थे; महाराष्ट्र में मराठा और केसरी थे जो क्रांतिकारी आंदोलन को नैतिक समर्थन दे रहे थे। पत्रकारिता में हिन्दी प्रदीप जैसे पत्रों ने भी क्रांतिकारी आंदोलनों का इस आधार पर बचाव किया कि अंग्रेजी सरकार ने ऐसी स्थितियां पैदा कर दी हैं। हिन्दी प्रदीप में सन् 1910 में पं. माधव शुक्ल की कविता 'बम क्या है' का प्रकाशन हुआ। इस कविता में सरकार विरोधी विस्फोटक शब्दों के प्रयोग हुए थे। सरकार की सतर्क दृष्टि से वह कविता बच नहीं सकी। तुरंत संपादक भट्टजी बुलाए गए, कैफियत मांगी गई। इस संबंध में 'अभ्युदय' की टिप्पणी थी, 'पंडित जी को गत शनिवार के दिन यहाँ के कलक्टर मिस्टर मैक्नेयर ने अपने बंगले में बुलाया। वहाँ उनसे गवर्नमेंट की ओर की ओर से कहा गया कि अप्रेल की संख्या में 'बम क्या है?' इस शीर्षक की जो कविता 'हिन्दी प्रदीप' में छपी थी, वह राज विद्रोही है और यहाँ आगाही दी कि यदि फिर इस पत्र मे इस तरह के लेख निकलेंगे तो उनके ऊपर मुकदमा चलाया जायेगा।''[36] परन्तु सरकार ने चेतावनी देने तक ही नहीं रूकी। भट्ट जी से तीन हजार रुपए की जमानत मांग दी गई, जो भट्ट जी के लिए असंभव थी। परिणामस्वरूप सन् 1910 ई. में अप्रेल का चौथा अंक निकलकर 'हिन्दी प्रदीप' का प्रकाशन बंद हो गया।''

1910 में हिन्दी प्रदीप के बंद हो जाने के साथ भारतेन्दु युगीन पत्रकारिता अस्त हो गयी; परन्तु भारतेन्दु युगीन पत्रकारिता ने राष्ट्रवाद के विभिन्न आयामों को जिस प्रकार वाणी दी वह भावी पत्रकारिता के लिए एक प्रेरणा पुंज बन गयी। कालान्तर में हिन्दी प्रदेशों से जो बड़े अखबार निकले उनमें अभ्युदय, अर्जुन, विश्वमित्र, प्रताप इत्यादि प्रमुख थे। ये सभी नाम भारतीय परंपरा में तेजस्विता के द्योतक रहे हैं। ऐसा प्रतीत होता है कि इन अखबारों का काम समाचार छापना नहीं था, वरन स्वाधीनता के संघर्ष में ओज भरना था। समाचार पत्रों के नामों का चयन इसी उद्देश्य से किया गया था। इस समाचार पत्र ने सही अर्थों में अकबर इलाहबादी के शेर को सार्थक किया—

खींचो कमानो को न तलवार निकालो
जब तोप मुकाबिल हो तो अख़बार निकालो।

वस्तुतः भारतेन्दु युगीन पत्र हिन्दी पत्रकारिता ने राष्ट्रवाद की जिस चेतना को जगाया था, वह 20वीं सदी की हिन्दी पत्रकारिता के लिए एक आदर्श मापदण्ड सिद्ध हुई।

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

B.R. AMBEDKAR'S CONTRIBUTION TO SOCIAL DEVELOPMENT OF INDIA

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Abstract

A well-known politician, scholar, and civil rights activist, B. R. Ambedkar significantly influenced India's socio-economic progress. He fought against caste-based discrimination and inequality, advocated for women's rights and access to education, and worked towards political representation for all communities. He emphasized the importance of economic development and land reforms to uplift marginalized communities. His ideas and teachings continue to influence Indian society today, and he remains an important figure in India's struggle for social justice and equality. His contributions to India's social development were significant and have had a lasting impact on Indian society. His ideas and teachings continue to influence the fight for social justice and equality in India and worldwide.

Keywords: B.R. Ambedkar, social justice, social development and women's rights.

Introduction

B.R. Ambedkar was a prominent Indian social crusader, economist, and politician who played a substantial part in the social development of India. He was born in 1891 in a caste considered at the bottom of the Hindu caste hierarchy, and he faced discrimination and social exclusion throughout his life. Despite these challenges, Ambedkar received an education and became a leader of India's Dalit community **(Cháirez-Garza, 2014).** Ambedkar's most significant contribution to India's social development was his work towards caste reform**.** He believed that the caste system was the root cause of social inequality and oppression in India and worked tirelessly to eliminate caste-based discrimination. He also advocated for the complete abolition of the caste system **(Jaffrelot 2005)**. He was a key player in drafting India's Constitution, which provided for the political representation of all communities. Ambedkar supported women's rights and thought they should have equal access to political, economic, and educational opportunities **(Raghavendra, 2016; Lone, 2022).** He fought against discriminatory practices such as child marriage and dowry and advocated for women's empowerment. In addition to his work towards social and political reform, Ambedkar emphasized the importance of education as a means of social upliftment and empowerment. He established

educational institutions for Dalits and other marginalized communities and believed education was the key to breaking the cycle of poverty and inequality. Ambedkar also recognized the importance of economic development in improving the lives of marginalized communities. He advocated for land reforms, workers' rights, and other measures to improve the financial status of Dalits and other marginalized communities.

Ambedkar's contributions to India's social development can be seen in several areas:

Caste Reform

B.R. Ambedkar, popularly known as Babasaheb, is considered the father of the Indian Constitution and is also known for his immense contribution to the caste reform movement in India. Born in a lower-caste family, Ambedkar faced discrimination and social injustice from an early age **(Datta, 2019).** Justice is a process, multifaceted, and a fluid balance between numerous circumstances; it cannot be encapsulated in a formula once and for all. The duties of justice include "justly distributing benefits and burdens, preventing the abuse of authority, preventing the abuse of liberty, justly resolving conflicts, and adjusting to change" **(Dias, 1985; Sahadevudu et al., 2015).** Dr. B.R. Ambedkar's name will be written in gold letters in Indian history as a champion of social justice. He was not just a significant contributor to the Constitution but also a supporter of social justice for the disadvantaged. He dedicated his entire life to assisting the deprived and oppressed untouchables in Indian society **(Raghavendra, 2016; Mukerji, 2020).** He devoted his life to the cause of ending caste-based discrimination and untouchability and worked tirelessly to uplift the marginalized and oppressed sections of Indian society. Here are some of his contributions to the caste reform movement:

1. The Annihilation of Caste: Ambedkar's famous speech on the Annihilation of Caste is a landmark in India's history of the caste reform movement. In this speech, delivered in 1936, Ambedkar argued that caste was a social evil that needed to be eradicated **(Ambedkar, 2014).** He also criticized the Hindu religion for sanctioning the caste system and called for creating a new society based on equivalence and social justice.

The Poona Pact: The Dalits (formerly known as untouchables) in British India were given distinct electorates under the Communal Award, which was declared by the British government in 1932. Ambedkar backed this idea, but Mahatma Gandhi fasted till he died in opposition to it. This led to negotiations between Ambedkar and Gandhi, and they eventually reached an agreement known as the Poona Pact, which granted separate electorates for the Dalits but within the Hindu community.

Dalit Empowerment: Ambedkar thought that the Dalits could be empowered via education. He founded the Bahishkrit Hitakarini Sabha in 1924, an organization that worked towards the education and socio-economic upliftment of the Dalits. He also started the People's Education Society in 1945, establishing schools and colleges for Dalit students.

Reservation System: The reservation system, also known as affirmative action, was first introduced in India in 1950 through the Constitution of India. Members of historically underprivileged communities, such as Scheduled Castes (SCs), Scheduled Tribes (STs), and Other Backward Classes (OBCs), were guaranteed a specific proportion of seats in educational institutions and government positions. Ambedkar was instrumental in the inclusion of reservation provisions in the Indian Constitution. He argued that the reservation system was necessary to address the historical and systemic discrimination faced by lower castes and untouchables. In his book, "Annihilation of Caste," Ambedkar highlighted the need to break down the caste system and create a more equitable society.

The reservation system has been a contentious issue in India, with some arguing that it perpetuates caste-based divisions and prevents merit-based selection. However, supporters of the system argue that it is a necessary step towards achieving social justice and equality. B.R. Ambedkar's contributions to Indian society and the reservation system's establishment have significantly impacted India's social, political, and economic landscape. His advocacy for social justice and equality continues to inspire generations of people to fight against discrimination and oppression.

Ambedkar is credited with introducing the reservation system in India. He believed that affirmative action was necessary to uplift the marginalized sections of society and bring them into the mainstream. The reservation system provides quotas for Dalits, Adivasis, and other backward classes in education and government jobs.

Hindu Code Bill: Ambedkar served as the chairman of the committee that drafted the Indian Constitution, and he was instrumental in creating laws governing all people' access to property, marriage, and divorce. In addition, he put up the Hindu Code Bill, which intended to modernise Hindu law as it related to inheritance, marriage, and property rights. The bill faced strong opposition from conservative Hindu groups but was eventually passed in 1956. Ambedkar was a strong advocate of caste reform and worked tirelessly to eliminate caste-based discrimination and inequality in India. He believed the caste system was the root cause of social inequality and oppression in India and called for its complete abolition.

2. Women's Rights: Ambedkar supported women's rights and thought they should have equal access to political, economic, and educational opportunities **(Garai, 2023).** He worked to abolish child marriage, dowry, and other discriminatory practices against women **(Lone, 2022).**

Women's Suffrage: Ambedkar was a strong advocate of women's suffrage, and he fought for women's right to vote during the drafting of the Indian Constitution. Thanks to his efforts, the Constitution granted women the right to vote in all elections, whether they were national, state, or local.

Women's Education: Ambedkar believed education was vital to women's empowerment. He founded the Women's Education Society in 1941, establishing schools and colleges for women in India. He also advocated for compulsory education for girls and worked to ensure that women had equal access to education as men.

Marriage and Divorce: Ambedkar was a vocal advocate for women's rights in marriage and divorce. He believed women should have the right to choose their partners and advocated for inter-caste marriage. He also pushed for legal reforms to make divorce easier for women and give them greater control over their lives.

Property Rights: Ambedkar recognized that women in India often faced discrimination regarding property rights. He worked to ensure that women could have equal rights to inheritance and property ownership, and he fought against the traditional Hindu laws that denied women to enjoy these rights.

Women's Labor Rights: Ambedkar believed women should have equal rights in the workplace. He advocated for equal pay for equal work and worked to ensure that women could have access to safe and dignified working conditions. He also recognized the importance of protecting women from sexual harassment in the workplace.

Widow Remarriage: Widows were often shunned and discriminated against in traditional Hindu society. Ambedkar believed that widows should have the right to remarry and advocated for legal reforms that would make it easier for them to do so.

3. Education: Ambedkar emphasized the importance of education as a means of social upliftment and empowerment. He was highly educated and worked to establish educational institutions for Dalits and other marginalized communities. B.R. Ambedkar, the architect of the Indian Constitution, firmly believed in the transformative power of education **(Gunjal, 2012).** His thought on education was vital to overcoming social inequality and empowering marginalized communities. Here are some of Ambedkar's contributions to education in India:

Access to Education: Ambedkar was a vocal advocate for education for all, regardless of caste, gender, or socio-economic status. He founded the People's Education Society in 1945, establishing schools and colleges for the Dalits (formerly untouchables). He also pushed for compulsory education for all children, including girls.

Higher Education: Ambedkar recognized that higher education was critical to creating a new generation of leaders and change-makers. He himself earned multiple degrees, including a law degree from Columbia University in the United States. He worked to ensure that Dalit students had access to higher education and established the Scheduled Castes Federation to promote their interests.

Reservation System: Ambedkar introduced the reservation system in India, which reserved some seats in educational institutions for members of marginalized communities, including Dalits, Adivasis, and other backward classes. The reservation system aimed to provide equal opportunities for education to these communities and promote their socio-economic advancement.

Curriculum Reforms: Ambedkar strongly advocated for curriculum reforms that better reflect India's diverse cultures and histories. He argued that education should be more than just rote learning and should encourage critical thinking and creativity. He also advocated for including teachings about the Constitution, democracy, and human rights in the school curriculum.

Women's Education: Ambedkar believed education was vital to women's empowerment and worked to ensure that women had equal access to education. He founded the Women's Education Society in 1941, establishing schools and colleges for women in India. He also pushed for compulsory education for girls and worked to eliminate gender-based discrimination in the education system.

Adult Education: Ambedkar recognized that many adults in India were illiterate and lacked primary education. He advocated for adult education programs to provide adults with basic literacy and numeracy skills. He also believed that education should be lifelong and that adults should have access to continuing education programs.

4. Political Representation: Ambedkar played a vital role in the drafting of India's Constitution and worked to ensure that it provided for the political representation of all communities, including Dalits, women, and other marginalized groups. Ambedkar recognized that political representation was crucial for the empowerment of the Dalits and other marginalized communities **(Sahadevudu et al., 2015)**. He believed that the electoral process was meant to ensure their voice could be heard and their rights protected. He strongly advocated for reserved seats for Dalits and other marginalized communities in the legislative bodies **(Guru, 1998; Sahadevudu et al., 2015).** Ambedkar's efforts culminated in including provisions for reserved seats for Scheduled Castes (the official term for

Dalits) in the Indian Constitution. Article 330 of the Constitution provides for reserving seats for Scheduled Castes in the Lok Sabha (the lower house of the Indian Parliament). In contrast, Article 332 provides for reserving seats for Scheduled Castes in the state legislative assemblies. Ambedkar also played a crucial role in forming the All India Scheduled Castes Federation, a political party that represented the interests of the Scheduled Castes. He believed that political representation was essential for the Dalits to participate fully in the democratic process and secure their rights

5. Economic Development: Ambedkar recognized the importance of economic development in improving the lives of marginalized communities. He advocated for land reforms, workers' rights, and other measures to improve the financial status of Dalits and other marginalized communities. As the first Law and Justice Minister of independent India, he was instrumental in drafting the Indian Constitution, which enshrined the principles of democracy, equality, and social justice. Ambedkar believed that economic development was essential for the social upliftment of the marginalized and oppressed sections of Indian society **(Nancharaiah, 2020)**. He advocated for land reforms, industrialization, and establishing a welfare state to promote economic growth and address the issues of poverty and unemployment. He was a strong proponent of agrarian reforms, including the redistribution of land to the landless, tenancy reforms, and the abolition of the Zamindari system. He argued that these measures would lead to increased agricultural productivity, higher rural incomes, and reduced rural poverty. He also emphasized the need for industrialization to generate employment opportunities, increase productivity, and promote economic growth **(Dhote, 2017).** He believed that the state should play an active role in promoting industrial development and called for the establishment of public sector enterprises. In addition to these measures, Ambedkar also stressed the importance of social security and welfare programs to protect the vulnerable sections of society from economic insecurity and distress. He advocated for introducing a comprehensive social security system that would provide a safety net for people experiencing poverty, older, and people with disabilities.

Conclusion

In conclusion, B. R. Ambedkar was a visionary leader and social reformer whose contribution to India's social development was immense and far-reaching. His tireless efforts to eliminate caste-based discrimination and inequality, advocate for women's rights, and promote education and economic development for marginalized communities have impacted Indian society. Ambedkar's ideas and teachings continue to inspire social justice movements in India and worldwide. He remains an important figure in India's history and a symbol of hope and progress for those fighting against discrimination and inequality. His vision of a just and equal society, free from caste-based discrimination, remains relevant today and continues to shape the discourse on social justice in India. B.R. Ambedkar's contributions to women's rights in India were numerous and significant. He recognized the importance of gender equality and worked tirelessly to ensure women had equal rights and opportunities. His ideas and activism inspire social and political change in India and beyond, and his vision of a just and equal society remains relevant today. Overall, Ambedkar's economic ideas were driven by his commitment to social justice and his belief that economic development was necessary for achieving equality and freedom in Indian society. His ideas continue to inspire policymakers and social reformers in India and worldwide.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

EVOLUTION AND GROWTH OF INTERNATIONAL ORGANISATIONS

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Abstract

Almost all the nations of the world community are the members of the United Nations organisation. The predecessor of UNO was the League of Nations. Before the formation of the League of Nations, various conferences, conventions, treaties and the ideas of political philosophers played important role in the development of the international organisation. The peace of Westphalia initiated the state system and the concept of sovereignty in the international relations. After the Napoleon war the congress of Vienna was convened to set the rules for states to maintain peace and security in Europe. The Hague Conferences in 1899 and 1907 further strengthen the idea of international organisation. The Paris conference was arranged after the end of first world war and the League of Nations came into existence in 1919 through the treaty of Versailles.

Key Words: Peace of Westphalia, Sovereignty, Vienna Congress, The Hague Conferences, Peace and Stability, Territorial Boundaries.

Introduction

Both conflict and Corporation are essential phenomena of international politics. To develop Corporation, Nations also form organizations. Sometimes these organizations are formal and sometimes informal. International treaties, International organizations, bilateral and multilateral agreements are the result of formal Corporation among countries. International organizations are "rationally ordered instruments for the achievement of stated goals,"[1] Although some types of international organizations were presented throughout the history, yet in the present form, we see it today it developed in the 19th century in Europe. The most influential blueprint for the world organisation can be seen in Kant's essay 'perpetual peace' from 1795.[2] During the 18th and 19th century the international politics was revolved around the Europe. The process of nationalism was started after the peace of Westphalia in 1648. After that the countries of Europe developed as Nation state. Germany, Britain, Russia, Austria-hungry and Italy were the major players of European politics as well as International politics. Diplomats were plotting against each other, secret treaties were signed between Nations. Every Nation was suspicious about the decisions of other Nations. In the 19th century to resolve these problems and maintain peace and stability, the idea of International

Organisation was developed among European Nations. That time USA had adopted the policy of isolation and kept himself from the wars of Europe. And Asian, African and Latin-American Nations were the colonies of European imperialist powers. Philosopher such as Pierre Dubois, Emric Cruse, J.J. Rousseau and Jeremy Bentham presented the idea of International Organisation in the 17th and 18th century. After the Napoleon wars, the countries of Europe Assembled in Vienna, the capital of Austria, to discuss the issues of European politics and to develop cooperation among them. In 1815, the congress of Vienna was the first international conference attended by representatives of various nations. The Vienna congress tried to develop the rules and regulations of international behaviour for nations. In 1899 and 1907, the Hague conferences were the step forward in the direction of the establishment of International Organisation.

After the world war in 1919, a conference was convened in Paris. In this conference the treaty of Versailles was signed. Through this treaty, an international Organisation, The League of Nations was established with great hope that it would be capable to stop the war in future. Due to some constitutional weaknesses and new developments in international politics, League of Nations could not be succeeding to achieve its goals. The provisions or regulations of this organization were not respected by its members and finally the utter failure of this International Organisation. The Second World War exploded in 1939, which continued till 1945. Even before the end of Second World War, the alliance powers again started to work for the formation of new international organization. And finally, in 1945, United Nations organization came into existence with the goal of not only to maintain the peace and stability but also to develop economy of the word community and to develop Corporation in various fields such as cultural, educational, Science and Technology etc.

Before the formation of UNO, various treaties, congresses or conferences as ideas of political philosophers played important role in the development of international organization.

The Peace of Westphalia

The thirty years war ended with the signing of the Treaty of Monster between the holy Roman Emperor and France, along with their respective allies and the Treaty of Osnabruck between the Holy Roman Empire and Sweden, along with their respective allies. The principles to maintain peace and stability in Europe were discussed. The Peace of Westphalia was considered by various historian and political scientist as the origin of sovereignty, generally called the Westphalian sovereignty. The Congress of Westphalia was a notable milestone in the development of International Organisation, as it was in the evolution of modern state system.[3]This treaty ensured the inviolability of borders and non-interference in the domestic affairs of the States. In the Peace of Westphalia the powers of Ferdinand III were transferred to the rulers of Imperial States. The rulers of Imperial states were authorized to choose any religion for their states. The 109 delegates, represented European states and imperial States, took part in talks. The delegates never met in a plenary session. Instead they arrived between 1643 and 1646 and left between 1647 and 1649. The Peace of Westphalia was the common effort of European leaders to develop corporation and maintain peace and stability in Europe.

Congress of Vienna 1815

Napoleon Wars disturbed the peace and stability of Europe. Napoleon finally defeated in 18

June 1815 in the battle of Waterloo. The congress of Vienna met to deal with the European political problems which remained after the defeat of Napoleon.[4]To rearrange the European nation system, the delegates of European Nations started to reach Vienna in September 1814. And finally the congress of Vienna was concluded in 9 June 1815. The congress was chaired by Australian statesman Kiemens Von Metternich. Austria, Prussia, Russia and Great Britain played important role not only to defeat Napoleon but also in the decisions of congress of Vienna. This Congress tried to maintain balance of power system which continued till the First World War 1914. The political boundaries lay down by the Congress of Vienna lasted for more than 40 years however the nationality of people did not considered by Statesman. The wishes of inhabitants did not take into account when territories were transferred to various States. The idea of democracy, liberalism and nationalism were crushed. This Congress played important role in the development of international cooperation and in the evolution of international organization. It initiated the concert system. It recognized the view that some Institutions are required to maintain regular multilateral negotiation.

One of the most promising developments in the history of international organizations was the emergence of a multitude of international administrative agencies in the latter half of 19th and in the early 20th century. Among the organisational set up were the European commission for the Danube (1856); the international Geodetic Association (1864); International Bureau of telegraphic administration (1868); Universal postal Union (1875) etc.[5]

Concert of Europe

After the Vienna Congress, a General consensus was emerged among States that to maintain peace and security in Europe, the system of balance of power should be maintained and the integrity of territorial boundaries should be respected. After 1815, the Congress system was developed and was mainly dominating by Austria, France, Prussia, Russia and Britain. The members of Holy Alliance such as Russia, Austria, and Prussia tried to crush the revolutionary and liberal movements in their states. They also tried to weaken the sentiments of nationalism. But the idea of nationalism gained popularity and became stronger and ultimately brought the first phase of the concert of Europe an end. After the unification of Germany, it sought to revive the concert of Europe to protect Germany's gain and security and to play a leading role in the politics of Europe. The holy Alliance was not signed by United Kingdom because of its constitutional monarchy and liberal ideas. Britain signed the quadruple alliance with Russia, Austria and Prussia in November 1815, which developed as Quintuple alliance in 1818 after the treaty of Aix-la-Chapelle, through France joined the alliance.

The Hague Conventions

To pave the way for international organization, The Hague conferences in 1899 and 1907 played important role. To determine the behaviour of nations in international relations various International laws were framed by these conferences. Only two conferences in 1899 and in 1907 could be convened. The third conference could not be organized because of the outbreak of First World War in 1914. The member Nations of these conferences were agreed to sign the treaties regarding the conduct of nations during war, deal with war crimes and process of disarmament. The major outcome of The Hague conferences was the creation of International Court for compulsory arbitration to settle International disputes. But this effort could not be succeed. Instead voluntary form of arbitration, the permanent Court of arbitration was established. During the first convention

of 1899- convention for the settlement of international disputes, convention with respect to the laws and Customs of War on land such as treatment of prisoners of War, treatment of wounded, forbid use of poisons, looting of towns and not killing of enemy combatants, who have surrendered, and convention for the adaptation of Maritime Warfare of the principles of Geneva convention. The second conference in 1907 focused on the regulation of naval warfare. In this conference Britain sought to limitation of armaments but it was rejected by Germany.

Paris conference and formation of League of Nations

First World War (1914-1919) shattered the balance of power system established by congress of Vienna in1815. After the end of First World War, the victorious Nations convened a conference in Paris to discuss the issues of peace in international relations. Treaty of Versailles was signed at the end of the Paris conference. And through this, League of Nations came into existence. The covenant that finally emerged after long and bitter argument provided for a league of nations with three main organs: the assembly, the council and the secretariat.[6] The League of Nations was first International Organisation comprised the countries from all over the world, not only from the European continent. American President Woodrow Wilson played crucial role in the formation of League of Nations, yet America could not join the league because of rejection by American Congress due to American policy of isolation. The League of Nations was established with the vision of collective security and to stop war in future among Nations through collective efforts of its member Nations. Secretary of state Cordell Hull said that "the league of nations has been responsible for more humanitarian and scientific endeavor than any other organisation in history."[7]

Objective of League of Nations

The League of Nations was established to ensure peace and security among Nations. It was the primary and foremost aim of the league. The nation wanted to develop such a mechanism which could be capable to resolve the issues among Nations without indulge into war. The member states wanted to develop and motivate International cooperation not only in political field but also in economic and social fields. The Convent (the constitution of the League of Nations) made various provisions to resolve the disputes through peaceful methods. It increased the feeling of mutual cooperation among its members. To put an effective check on the arms race and encouraged disarmament were also the objectives of League of Nations.

Membership of the League of Nations

Only forty three Nations became the original members of the League of Nations, who signed the Treaty of Versailles. The membership of League of Nations was opened to all Nations those were ready to accept the rules of the league and ready to take international responsibility. In 1935 the membership of league was reached at sixty three. Germany joined the league in 1926 and remains its member till 1933. USA never became its member and USSR became its member in 1933 but when she attacked on Finland it was expelled from the league. The Convent allowed the members to left the league with prior intimation of two years.

Structure of the League of Nations

There were three main organs of the League of Nations- the Assembly, The council, and the secretariat. All the members of the league were the members of the assembly. One member state

could send the delegation of three members. But the one vote would be counted for one Nation. There was a provision of annual session of the assembly in the month of September. All the decisions in assembly over taken by unanimously that means every member nation enjoyed the veto power. All the decisions of the assembly were suggestions in nature. The Assembly performed its functions through various committees such as constitutional and legal committee, committee of political affairs, budget related committee and disarmament committee etc. The convent entrusted some important functions to the Assembly such as to pass budget of the organization, to make amendment in the Covenant, to allow new members to join the league, election of temporary members of the Council and the appointment of the judges of the permanent Court of Justice and Secretary General of the league.

While the Assembly performed as the legislature of the league The council acted as the executive of the league. This was the more important and more powerful organ of the league. At the initial stage there were the five permanent members and four non permanent members of the Council. The assembly was authorized to increase the number of the permanent members as well as non-permanent members. So the number of its members was up and down between two world wars. To resolve the disputes between Nations, through peaceful methods and to protect the Nations from external aggression was the primary responsibility of the Council. To fulfill these responsibilities and to maintain peace and security the Council was authorized to impose economic sanctions against the aggressor and could take the military action to stop the aggressor. To implement the Recommendation of the Assembly was also the responsibility of the Council.

The secretariat was the administrative organ of the league that was situated in Geneva. The secretary general was the head of the secretariat and also the League of Nations. The secretary general was elected by the Assembly on the Recommendation of the Council. The main functions and responsibilities of the secretariat were to collect the information regarding various issues, to provide assistant to the other organs of the league and the Secretary General, in performing their responsibilities and duties, to maintain the record of the activities of the Council and the assembly and to register the international conventions or International treaties.

The League of Nations took various types to resolve the international disputes yet it could not be succeed to develop a safe environment and to provide the security to the weak Nations. The causes of the failure of the League of Nations were some provisions of the Convent such as to take decisions unanimously or to provide Veto power to all of its members. America remained outside the league. There was a lack of universality in the composition of the league. Economic recession in 1930 and emergence of dictatorship were also the causes of the failure of the League of Nations. A major cause of the League of Nations' failure was its lack of universal membership.[8]

United Nations Organisation

The League of Nations could not survive for long and finally it was dismantled and a new international organisation named United Nations Organisation was formed after the end of Second World War. The framers of the UNO learnt from the experience of the league of nations and constitute the charter (the constitution of the UNO) of the UNO in such a way that it could be succeed to perform its responsibility without failure. Initially fifty one Nations became the members of the UNO but it developed as a Universal organisation which comprises 192 Nations as its members

today. The main objectives of the UNO were to establish peace and security at international level, to develop friendly relations among Nations and to promote the human rights etc. It ensured its members that it will not interfere in the internal matters of any member state. Any state is allowed to join the United Nations if it is capable to take the responsibility of charter, has faith in peaceful means and approved by the Security Council and majority of the general assembly.

There are six main organs and various specialized agencies of the UNO. Its area of concern and its membership are much wider than of its predecessor the League of Nations. Although it is dominated by five permanent members of the Security Council it is performing its responsibilities much better than the League of Nations.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

INDIA AND AMERICA: AN EMERGING RELATIONSHIP

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Abstract

The aim of this study was to explore the relationship between India and America. India - American ties have undergone a substantial shift in recent years, developing into a new partnership marked by strategic alignment, economic cooperation, defense cooperation, and cultural interaction. The importance of tighter ties based on similar principles and mutual interests has been acknowledged by India and America, two varied nations with different cultural origins and geopolitical interests. The two nations' collaboration in solving global concerns, including as counter terrorism, regional stability, and maritime security, has been bolstered by their strategic alignment. India and America's economic links have become stronger in terms of commerce and investment. With partnerships in industries like the digital economy, cybersecurity, and clean energy, technology and innovation have also emerged as important areas of cooperation. With the US identifying India as a Major Defense Partner, cooperation in the fields of defense and security has accelerated. People-to-people interactions have been extremely important in promoting understanding and cross-cultural dialogue between India and the United States. With its accomplishments in a variety of disciplines, the Indian diaspora in the US has strengthened links and acts as a bridge between the two countries. India and America now have a growing connection that cuts across the geopolitical, economic, defense, and cultural spheres. Shared ideals, same interests, and an understanding of the importance of each other's positions on the international stage are the driving forces behind this expanding partnership.

Keywords: India, America, Relationship, Economy etc.

Introduction

India is a nation in South Asia that is formally referred to as the Republic of India. With more than 1.3 billion inhabitants, it is the second-most populated country in the world and the seventh-largest country by land area. India has a long, rich history that dates back thousands of years. Ancient civilizations and empires left a profound cultural impact in their wake. In 1947, the nation declared its independence from British colonial administration and enacted a democratic form of government. With many different languages, faiths, and traditions coexisting inside its borders, India is recognized for its cultural variety. The Taj Mahal, the palaces of Jaipur and the sacred Ganges River are just a few of the internationally renowned sites that call this nation home. The United States of America

with a population of more than 330 million, it is the third-most populous and fourth-largest country in terms of land area. The United States of America is a federal republic made up of 50 states, Washington, D.C., a federal district, and a number of territories. In comparison to many other countries, the United States has a more recent history because it declared its independence from British domination in 1776. Since that time, the nation has developed into a global superpower and a dominant influence in a number of industries. It is renowned for placing a high value on democracy, individual freedom, and pursuing the "American Dream." The economy of the United States is very advanced and diverse, including industries like manufacturing, banking, entertainment, and technology. Some of the best colleges and research institutions in the world are located there, fostering creativity and progress in science. America is well recognized in popular culture, and its entertainment sector, notably Hollywood, has an impact on international trends in television, music, and film.

On the political, economic, cultural, and strategic levels, there are joint ventures and partnerships between India and the United States. Both nations are well-known for their thriving democracies, technical advances, and contributions to international development. India and America each have unique identities and relevance on the global arena due to their varied histories, cultures, and geopolitical influences.

India and America: An Emerging Relationship

Over the past few decades, India and the United States' relationship has seen considerable changes, and it may now be considered an evolving partnership. Although there have traditionally been ups and downs in India's relations with the US, there has been a discernible trend in recent years towards closer ties. Several factors have contributed to this evolving relationship:

1. Strategic Partnership: India and the US upgraded their bilateral ties in 2016 to a "Strategic Partnership." This classification highlights the strengthening relations between the two countries in a number of areas, including trade, energy, defense, and interpersonal contacts. The title emphasizes the shared aim to increase collaboration and tackle common problems.

2. Climate Change and Clean Energy: To address the global issue of climate change, India and the US have started collaborating. To advance clean energy and lower carbon emissions, they have joined together to develop projects like the India-US Clean Energy Finance Task Force and the Partnership to Advance Clean Energy (PACE). The US has contributed to renewable energy projects in India and supported India's attempts to expand its renewable energy potential.

3. Climate Change and Sustainability: On reducing climate change and promoting sustainability, India and the US have been cooperating. Collaborations in sustainable development, clean technology, and renewable energy have been formed. The two nations have agreed to work together to address climate concerns and have stressed the significance of moving toward a sustainable, low-carbon future.

4. Counterterrorism Cooperation: In the fight against terrorism, India and the US have been working closely together. In order to combat terrorism, both nations have strengthened intelligence sharing, joint training exercises, and law enforcement collaboration. Together, they have addressed the risks posed by terrorism on a global scale, dismantled terrorist networks, and supported regional stability.

5. Cultural Exchanges: Promoting cross-cultural understanding and exchanging cultural experiences have also helped to fortify India-US ties. Cultural festivals, film collaborations, and exchanges of artists, musicians, and performers have all helped to promote intercultural understanding and human connections.

6. Defense and Security Cooperation: There has been a noticeable increase in recent years in India and US defense and security cooperation. The two nations have signed important agreements, like the Communications Compatibility and Security Agreement (COMCASA) and the Logistics Exchange Memorandum of Agreement (LEMOA), which have fostered tighter military collaboration. With increased defense commerce and joint exercises, the US has also grown to be an important provider of defense to India.

7. Defense Technology Cooperation: The India-US relationship has placed a lot of emphasis on cooperation in the field of defense technology. India now has more opportunities for expanded defense technology transfers and co-production thanks to the US's designation of India as a Major Defense Partner. Due to this, defense equipment such as the MH-60R Seahawk and Apache helicopters have undergone collaborative development and manufacture. The US has also encouraged India to join various export control systems, promoting knowledge transfer and commerce in the defense industry.

8. Diplomatic Engagements: The relationship between India and the United States has been significantly strengthened via high-level visits and diplomatic interactions. The importance of the bilateral ties is evidenced by the leaders of the two nations exchanging visits. These trips have given rise to discussions on a range of topics and the signing of significant declarations and agreements.

9. Economic Cooperation: The United States and India now have stronger economic connections. One of India's main economic partners, the US has seen a huge increase in bilateral trade. The two nations have held trade discussions, signed agreements on investments and technology, and tried to get trade and investment obstacles down. The economic changes and initiatives India has taken to enhance the business climate have also received backing from the United States.

10. Education and Research Collaboration: Collaborations in education and research have greatly improved ties between India and the US. One of the greatest international student populations in the US is made up of Indians, which promotes cross-cultural interactions and mutual understanding between the two nations. Academic and research collaborations between Indian and American universities have grown, promoting innovation, knowledge sharing, and team research initiatives.

11. Healthcare and Pandemic Response: During the COVID-19 pandemic, India and the US worked closely together, underscoring the value of international cooperation. In order to develop and distribute vaccines, the two nations collaborated. During the second wave of the pandemic, the US helped India by sending aid and medical supplies.

12. Infrastructure Development: Infrastructure development and connectivity are becoming increasingly important in the relationship between the US and India. With regard to smart cities, transportation, and digital connectivity, the US has expressed interest in assisting India's infrastructure initiatives. This kind of cooperation attempts to advance economic development, boost connectivity, and raise living standards in both nations.

13. Innovation and Startups: The thriving startup ecosystem in India and the innovation-driven economy in the US have made collaboration and trade possible. Through programs like the US-India Strategic Energy Partnership (SEP), the Global Entrepreneurship Summit, and partnerships across startup ecosystems, the two nations have been promoting innovation and entrepreneurship.

14. Multilateral Engagements: In global forums and organizations like the G20, the World Trade Organization, and the UN, India and the US have enhanced their cooperation. On a number of international problems, such as trade, global health, and climate change, they have adopted similar stances.

15. People-to-People Contacts: An important link between the two nations is the Indian diaspora in the US. Indian Americans have made significant contributions to the economic, cultural, and technological environment of the US and have found success in a variety of professions. This community has been essential in promoting intercultural exchange and fortifying relations between the US and India.

16. Regional Cooperation: Recognizing the value of regional stability, India and the US have worked together on a number of regional initiatives. They have collaborated to advance economic growth and security in the Indo-Pacific region. To address shared concerns and strengthen regional cooperation, both nations have participated in trilateral discussions with Japan and other regional partners, including as the Quadrilateral Security Dialogue (Quad).

17. Space Cooperation: A prospective area of cooperation between India and the US is space cooperation. In the fields of satellite technology, space exploration, and research, both nations have started collaborative projects. Agreements for cooperation in space-related activities, such as satellite launches and scientific study, have been struck by NASA and the Indian Space Research Organisation (ISRO).

18. Strategic Alignment: In addition to counterterrorism, regional stability, and maritime security, India and the US have similar strategic priorities. Both nations are aware of how crucial cooperation is in addressing these global issues. They have collaborated on military exercises, inked defense contracts, and improved intelligence sharing, all of which point to a growing strategic alignment.

19. Technology and Innovation: There has been more innovation and technology cooperation between India and the US. Collaboration in fields like the digital economy, cybersecurity, space exploration, and clean energy has been prioritized by both nations. Partnerships between Indian and American universities, research institutions, and technology firms have been developed, and the US has shown support for Indian efforts like Digital India and Skill India.

20. Trade and Investment: Trade and investment between the US and India have been improving. Both nations have had talks to address trade-related issues, lower trade barriers, and encourage fair and reciprocal commerce. Market access has been increased, investment flows have been encouraged, and trade facilitation measures have been promoted.

Conclusion

India and America's strengthening relationship is evidence of their two unique countries' rising convergence and increasing engagement. This relationship's development shows that there

are common values, similar interests, and opportunities for cooperation on many levels. In terms of strategy, India and the United States are increasingly working together to handle global issues including counterterrorism, regional stability, and maritime security. They have improved their capabilities and shown a shared commitment to preserving peace and security through combined military exercises, intelligence sharing, and defense technology collaboration. India and America have prospered economically as a result of both nations' recognition of the value of a strong economic alliance. In an endeavor to lower trade and investment obstacles, the US has grown to be one of India's biggest commercial partners. Collaboration in fields including technology, healthcare, energy, and infrastructure has boosted innovation and growth while also strengthening their economic links. With India being named a Major Defense Partner by the US, defense cooperation between India and America has reached new heights. This has made it possible to share defense technology and conduct joint military drills and co-produce defense gear. Defense cooperation between the two nations has improved, improving their capacities and capacity to effectively address common security problems. The strengthening of the relationship between India and the US has also been greatly aided through cultural exchange and interpersonal contacts. Through their accomplishments and active participation in a variety of professions, the Indian diaspora in America has helped to deepen ties. Cultural festivals, film collaborations, and artist and performer exchanges have promoted respect for and understanding of one another's cultures.

Even if there are obstacles and disagreements in areas like trade conflicts and geopolitical issues, the India-US relationship is developing as a partnership overall. It is distinguished by the acceptance of one another's importance on the world stage, the pursuit of common goals, and the escalating convergence on many regional and international concerns. The relationship between India and America is changing, and there is a lot of room for future collaboration and cooperation in many areas. Both countries are well-positioned to influence the global landscape and contribute to a more prosperous and secure future for their citizens and the entire globe as they continue to deepen their engagement, establish trust, and work together to address difficulties.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

NEWSPAPER COVERAGE OF COMPETITIVE EXAMS IN INDIA-EMPOWERMENT OR ENSLAVEMENT?

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Abstract

India is referred to as a transitional country straddling modernity & tradition in equal measure. The people of India invest considerable time and importance to issues related to social mores & standards, seen as a fulcrum of the society; while at the same time stressing on the need to get a good education which will culminate into gainful employment. The two hundred years of colonial rule and the resultant importance given to government jobs are unique to India. For most Indians, success is often perceived from the purview of having the coveted 'government job', which essentially means employed in an organization that is partially or wholly owned by the government of India(central/state) and the process of recruitment is pan Indian via competitive exams. There are numerous competitive exams spanning varied domains that must be considered by the applicant. Media, especially newspaper coverage of the competitive exams provide information to the prospective applicant about the date, venue, cost and procedures of application, subjects offered, scoring process, likely date of results and other details. While newspaper coverage of the competitive exams have always been lauded in the past, there have also been criticism leveled at the quality and style of reporting issues related to competitive exams. Increasing stress levels, building unrealistic expectations, unfair comparisons of candidates who have taken the exams and fared well; all these are points of negation aimed at newspaper coverage of the said exams. For greater focus and specificity, the present research will focus on JEE & NEET. Using content analysis, primary data will be obtained. Max McCombs and Donald Shaw's Agenda Setting Theory will provide the theoretical heft where needed. The study attempts to understand the phenomenon of newspaper coverage of competitive exams in India with a view to decide whether the coverage may be seen as a source of empowerment or enslavement.

Key Terms: competitive exams, media/newspaper coverage, public perception, empowerment

Introduction

Popularity of Competitive Exams in India

With a sizeable student population graduating every academic year in India it is but natural for people in India to feel the pressure of competition on them. Parents and students alike go through a considerable amount of emotional churning with regard to the future of the young in India, both in terms of educational prospects and employment thereafter. A developing country like India has its fair share of stress points chief of them happen to be education (the higher the better) and employment (government jobs being the most coveted), which is elevated because of the inflated population. With jobs being limited and number of aspirants being more, competition is rife with immense pressure on the competing candidate. The relevance of competitive exams is extensive since filtering the many for the few finally chosen becomes easy via competitive exams (The Hindu, 2019). The process of recruiting the ideal candidate to government jobs, initially, began before Indian independence through the process of competitive exams. The best candidates with highest scores were chosen to work for the British government in India. The entire process was undertaken by the Civil Service Commission set up in India by the British in 1850. Post Indian independence, a similar process continued under the aegis of the Union Public Service Commission. (HISTORICAL PERSPECTIVE-Civil Servants for the East India, 2016.PDF).

For many years now Indian education has been viewed as decidedly leaning towards theoretical understandings instead of practical skills. This invariably means knowledge creation in institutions of higher education/learning too is tilted more towards theory than skill. Students are familiar with handling tedious theoretical study material from school to university education. Competitive exams come as no surprise to students in India. Exposure to such competitive exams help in creating focus in the minds of students while at the same time building their confidence. Pitching one's intellect and hard work in return for a coveted seat in a reputed institute of greater learning or an enviable job makes the competition and grueling work worth it. (Ronak, 2020). For many, the process of preparing for competitive examinations paves the way for creating other options for study and employment as well. Since competitive exams are played out on a larger canvas exposure to newer and broader ideas of personal growth are natural. This is the reason why many students appear for one or more of the competitive exams-the exposure in itself is good. The deeper knowledge developed while studying for the competitive examinations helps students decide on a career or fix on a decided future, which is in contrast to their earlier confusion and ambivalence. (Ronak, 2020).

Newspaper Coverage of Competitive Exams in India

While there are several newspapers both English and regional that cover competitive exams extensively there are some select newspapers that are considered to be the most comprehensive presenters of competitive exams showcasing and providing an almost 360-degree perspective about the said entity. The Hindu in the south of India and Indian Express in the north of India are two such newspapers, which happen to be the focus of this study. (Pranjal Singhal, 2021). Others such as Economic Times, Manorama, Business Standard provide considerable information about competitive exams, being of help to the aspirants who are constantly on the lookout for additional inputs. While some newspapers provide information considered very basic to the examination itself like the date, venue, syllabus and portions covered, date of likely results and so on, other newspapers help in

providing study material for current affairs, logic and reasoning, mathematical calculations, explanations for concepts, critical essays and so on. (Bobby, 2020). Newspaper coverage of competitive exams come as a huge benefit to students who would otherwise have struggled to access the same information from other sources which would have been expensive and come questionable credibility.

However, there is a flip side to this issue of newspaper coverage of competitive exams as well. While many parents of aspirants and aspirants themselves are thankful to newspapers for providing clarity about the exams, there are many who feel demotivated by the style and nature of some newspaper articles that deify select candidates while demonizing or ridiculing or downsizing the importance of some candidates. In recent years, newspapers have covered select pieces reflecting in part their bias. A case in point is the coverage of a young girl's suicide on the eve of NEET in Tamil Nadu's rural district. While the piece in question was well written it did not deter from the fact that there were other suicides in urban centers of India brought on by the immense pressure of NEET but they did not merit a mention in newspaper columns. This is an example of reverse snobbery; usually, urban news gets picked up sooner than later, in this case it was different with urban news being ignored in favour of rural colour. Similarly, pointlessly emphasizing on the importance of clearing NEET or JEE creates insurmountable stress on aspirants, who take drastic steps like attempt suicide and other harmful acts.(Hindustan Times, 2021).

Methodology

The present study will gather primary data using content analysis. Research is considered rich, and the data derived there-of credible, when the methodology in question is appropriate. When it comes to understanding the agenda of the media, content analysis affords a clear path to understanding the premise established by the concerned media in question, in this case newspapers. By studying the 30-day coverage of two English newspapers like The Hindu & The Hindustan Times related to competitive exams 2021, the researchers will be in position to state whether the coverage was unbiased, neutral and comprehensive and in consequence of help to the aspirants/ students. Agenda setting Theory will provide the theoretical grounding for the present study since the manner of newspaper coverage of competitive exams is being studied.

Data Analysis

1. Civil Services Exam

With the onset of COVID-19, and the UPSC Prelims deferred, the aspirants moved the Supreme Court seeking the postponement of the civil services exam scheduled for October 4 and clubbing it with the prelims of 2021. The Supreme Court, however, struck down the petition while instructing the Commission to provide concession for those considering to take the last attempt for the exam due to the COVID-19 pandemic and ensuring that the candidates who possessed admit cards were able to find suitable accommodations near their respective centres. The Supreme Court justified its decision by stating that the postponement of the UPSC Exam would have a cascading effect on the future exams referring to the affidavit highlighting instructions from the cabinet secretary to the State Chief Secretaries to make special provisions to avoid any inconvenience to the candidates and exam functionaries. The UPSC had assured the court of all the logistical arrangements and requested

the chief secretaries to ensure the running of public transport on October 3 and 4, while also asking the railway board to ensure train operations across sectors to ensure the transportation of 10.58 lakh candidates who have enrolled for the civil services.

The commission justified that any further postponement of exams will affect the already postpones main exams and interviews. The court emphasised the need to carry out necessary activities amidst the pandemic so that the career of the aspirants is not put in peril. The following news article brings to light the influence of the current government on the decisions of the judiciary, despite being regarded as an independent institution without taking into account the points of the petitioners. The decision rather seems to be an outcome of a monologue, depriving the candidates of the right to life, which is a fundamental right of the citizens

The coverage by The Hindu dated August 18, 2020, covered appeal by the candidates to postpone the civil services due to the hardships faced in preparation of the civil services exam was dismissed by the Supreme Court on the grounds of maintaining the reliability and credibility of the institution. The candidates also appealed for the postponement of exams on the ground of violation right to life guaranteed by the constitution as the exam would be held amidst the pandemic. The Union Public Service Commission which is the apex body for conducting various civil service exams emphasised the resources spent in the preparations of the exam and the risk of jeopardizing the career of lakhs of aspirants if the exam was to be further deferred, it would not only have a cascading effect on the future schedule of exams and also nullify the objective of holding the exams. One has to note that the following decision comes to post the second wave of corona which witnessed a high death rate, despite which the government decided against the safety of the aspirants and their relatives and going ahead with the schedule citing the jeopardization of future recruitment schedules and huge costs involved in conducting the exam.

The Hindustan times in its coverage dated April 20, 2020 discussed the Union Public Service Commission moving ahead with its preparations for the exam amidst the uncertainty. About 2500 centres for exam were chosen. One of the challenges posed to the exam was the lockdown that was in effect at that point of time and the other reason being the schools being turned into quarantine centres. Crowd is also one of the factors as close to 1.6 functionaries at the commission level, central and state level and the 10 lakh aspirants who apply for the exam. Similar concerns were raised by students, many of who were first time examinees

2. National Eligibility Test

The National Eligibility Test is an annual exam held every year for Research Fellowship and Assistant Professor. Due to the disruptions caused by the covid pandemic the National Eligibility Test had to be postponed and conducted from September 24 onwards. This was attributed to a multitude of exams that are conducted by the National Testing Agency, the apex body which conducts the UGC-NET Exam. The agency is also responsible for conducting the ICAR exams, which were scheduled from 16th- 23rd September, post which the UGC-NET exams would be conducted from September 24th onwards

3. National Eligibility cum Entrance Test

The National Eligibility cum Entrance Test is the national test conducted by the National Testing Agency for one lakh medical and dental courses. The article by The Hindu reported on

September 12, 2020, of the exam witnessing an attendance in the range of 85-90 per cent amidst the covid pandemic. However, cases of students reporting coughing, high temperature were found at some of the centres while students who tested positive for COVID -19 were barred from writing exams with the government assuring of re-examination to students who missed their exam due to COVID-19 induced illness or due to last-minute changes or local lockdowns. Many students and parents protested against the holding of examinations amidst the pandemic. To ensure the adherence to covid protocols, the number of centres was increased from 194 to 298.In a report covered by the Hindustan times dated September 12, 2020, the report covered on the increased number of exam centres in the light of covid spread to help maintain social distancing. The report covered the Standard Operating Procedures to be followed by the candidates when reporting to the exam centres for exam. In another report dated September 13, 2020 reported attendance by 15 lakh students. The reason for the turnout for the exam was attributed to the exam being held twice a year. The report also mentioned resistance by the leaders of opposition amidst the pandemic surge. This has been justified by the Ministry of Education as the year being declared a zero academic year which would be against the interest of the students.

Analysis of the Coverage

In the media coverage covering the three important exams – National Eligibility Test, National Eligibility cum Entrance Test and the Union Public Service Commission Exams, the main theme that formed the basis for the argument included the safety of students amidst the pandemic and the hardships faced by students lacking facilities such as access to the internet, books and other learning materials. The protests involved appeals in courts countered by the apex bodies and institutions with concerns over the cascading effects of postponing effects and wastage of resources invested in preparation for the exams leading to a deadlock between the candidates and the government over the feasibility of holding exams in such adverse situations. The Union Public Service Exams received maximum coverage with four reports, while the least coverage was given to the UGC-NET exams with just one report by The Hindu. The Hindustan Times covered articles related to the difficulties faced by the students in terms of the exam preparation. The reports highlighted on the challenges faced by students due to the inequities in terms of access to internet and study materials. It was observed that the students residing in remote towns and villages had a more difficult time preparing for the exam compared to the students who were placed in the urban region.

Despite the challenges posed by the pandemic, the government was inclined towards the conduct of exams, especially the National Eligibility cum Entrance Test for the undergraduate and Postgraduate courses citing the interest of the students. The National Eligibility Test remained the least covered report during the period of the pandemic.

Conclusion

The Indian education system has been heavily dependent on exams as an instrument of measuring the student's intellectual abilities. Given the large population of aspirants on one hand and limited seats on the other hand has been a driving factor in increased stress and anxiety amongst the students. The pandemic has been a tough phase for all sectors including the academia with increasing concerns over the waste of an academic year on one hand and the resistance to the idea of attending exam in the absence of study materials and accommodation in the cities away from the

candidate's city of residence. The emphasis on the exams is also indicative of the system's inability to formulate new approaches to selecting candidates for positions in the government jobs or securing seats in prestigious institutes for medical and engineering courses. The continuous coverage of media and fear mongering amongst the aspirants through fake news of announcement of dates through unverified sources points out to the enslavement of the Indian population to competitive exams rather than adopting new approaches to complete the formal process of securing positions to meritorious candidates apart from the formal exams conducted every year.

It is clear from the present study that newspapers have a specific agenda and most news coverage, especially, with reference to that of competitive exams in India, the agenda is an expected one. In this case The Hindu is informative with a questioning stand. Newspapers represent the fourth estate meant to question the policies and stand of the government and others. Competitive exams need to be covered comprehensively, which The Hindu has done and also shown the lacunae in government moves regarding the handling of competitive exams. The Hindustan Times has always been compliant and conciliatory to the government of the day. This is clear in the approach resorted to by the Hindustan Times in merely providing the information without adding any judgmental comments, lest it create a bias. It may be seen as a 'safe' option. Not wanting to agitate the government of the day by being critical of the government treatment of competitive exams. While The Hindu is willing to take on the might of government heft, The Hindustan Times is content in providing the basics without getting embroiled in content that may be seen as contrarian. The Agenda Setting Theory states that media (the 2 chosen newspapers) does not report the "reality", it only acts as a filter allowing some aspects of the "reality" (Drew, 2021) to reach their audience. The theory further states that there are two levels to media information. The first level is media's stating of certain facts indicating that it is indeed important for people to know about the covered content. This is referred to as the salient stage. Merely drawing public attention to content that media considers important. The second level is media's attempt to influence audiences' opinion of the said news. In other words, media tries to influence audience perspective or how people think about certain issues, having already articulated what to think about in the first level (Drew, 2021). In this case, both the newspapers though have provided news regarding the competitive exams have chosen to do so in a manner conducive to the respective organizational stand. The Hindu-comprehensive coverage while questioning, touches both levels indicated by the Agenda Setting Theory; The Hindustan Times-comprehensive coverage without contrarian content, articulates only on the first level. Despite the lapse of many years since its inception, The Agenda Setting Theory resonates with relevance to this day.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

IN THE SHADOW OF SANCTIONS: BOLSTERING IRAN-CHINA RELATIONS AND IMPLICATIONS FOR INDIA

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Abstract

The formalization of Iran and China's political and economic relations has consolidated through much delay, but it is a positive development in international relations. It is an outstanding example of national interest dominating and thus bringing two ideologically disparate and politically estranged regimes together. The study is significant because it has a tremendous impact on international relations in South Asia in general and India in particular. Due to Trump administration's aggressive strategy against Iran has effectively cut off the country from the international community, it has been brought Iran even closer to China, which in the long run, has the potential to alter the Persian Gulf's regional security architecture fundamentally. This study will look at their mutual interests in terms of strategic objectives and Iran's attitude toward China, which has become more assertive in recent years and also examine the plausible challenges to the future of bilateral relations in general and India's constraints in particular. The methodology of the paper is descriptive and analytical, which will critically reveal Chino-Iran relations in different ways and its implication for India.

Keywords: Strategic Cooperation, US Sanctions, Iran, China, India.

Introduction

In the contemporary era, the isolation of nations is no longer feasible, a circumstance evident even prior to the current level of interdependence among states. It is now incumbent upon each nation to safeguard its national interests and foster robust connections across various spheres, including economic, social, political, scientific, and cultural dimensions, with other countries. The establishment of international relations has become an indispensable function for every state, serving as a vital imperative. The articulation and implementation of a state's approach to managing its interactions with other nations, all the while safeguarding and advancing its national interests, are commonly denoted by the term "foreign policy." However, its importance has increased in recent years as interstate ties have gotten more intricate. The present study reveals China's connection with Iran from the resumption of diplomatic relations in the 1980s to the conclusion of the Iran–Iraq

War, focusing on the political and ideological grounds that allowed the two countries to rekindle old ties, direct and indirect military agreements during the internecine conflict, and important areas of economic and strategic cooperation in the twenty-first century.

The relationship between Iran and China has been expanded in recent years, with China becoming Iran's most important strategic partner, commercial partner, energy importer, and investor. The two countries have a long history of close military cooperation, including military exchanges, drills, and port visits. The 25-year agreement between China and Iran reflects their growing relationship and collaboration on matters of shared interest. Despite this expanding strategic cooperation, China has regulated the growth of bilateral connections to balance its other geopolitical goals. China has downplayed the significance of the new cooperation agreement, while Iran has praised it as a historic moment in their relations. Iran has become economically, diplomatically, and militarily dependent on China, despite its desire for freedom from sanctions and leadership in the region. China considers Iran a significant strategic ally and a source of leverage in its relationship with the United States, while Iran's natural gas and oil reserves could benefit China's economic growth. A robust economic, diplomatic, and military relationship with Iran helps China counterbalance the USA hegemony in the region.

The China-Iran relationship is built on pragmatic cooperation in areas where the two countries have mutual interests. However, in recent years, it has evolved into a more openly hostile partnership to the US-led global order and universal values such as human rights issues, terrorism, and so on. While the relationship seems to have a clear anti-US dynamic, it has become more prominent as China has insistently presented itself as a global power alternative to the United States. The US-led international order is frequently criticized by Chinese and Iranian elites, who perceive it as unfairly unipolar and perhaps harmful to their national interests. Iran consider China as one of the few global powers capable of providing diplomatic and economic protection against US pressure, recalling China's early support for the Islamic Republic. In disputes with the United States, China has consistently sided with Iran.

For various reasons, the 25-year 'strategic pact' between Iran and China should compel India to reassess its policy toward Iran. China's $400 billion deal with Iran creates the framework for the two authoritarian States to strengthen their present ties. The agreement comes as the United States begins to show signs of easing sanctions against Iran. The Biden administration was anticipated to reverse Trump's policies and take a moderate approach to Iran. The strategically located 'Bandar Abbas Port', which overlooks the 'Strait of Hormuz and carries the bulk of India's cargo, was restricted to Indian trade, resulting in a considerable increase in trade expenses. Iran is India's third-largest source of energy supplier, but sanctions have halted these supplies, causing a spike in the prices of oil and a shift in the trade balance. India has expressed its dissatisfaction with US sanctions against Iran on several occasions.

Historical Overview of China-Iran Relations

The formalization of Iran and China's political and economic relations has consolidated through much delay, but it is a positive development in international relations. It is an outstanding example of national interest dominating and thus bringing two ideologically disparate and politically estranged regimes together. The relationship between states may be continuous or sporadic, or they may not

remain the same forever. Before the communist takeover of mainland China, China and Iran had intermittent bilateral interactions for over a thousand years, but Cold War concerns dominated their relationship for over two decades. Most of the developments in the Gulf happened after the 1967 war, wherein defeated Arabs created a new power balance in the region. Iran acquired a strong position in the emerging situation and relaxed to devote more serious attention to its relationship with China. Although Iran and China managed to revisit diplomatic ties in August 1971, political and economic connections between the two countries did not improve that much throughout the 1970s.

Furthermore, after the Pahlavi dynasty fell and the Iranian Islamic Republic was established in 1979, the two countries took their time resuming diplomatic relations, despite China quickly recognizing that the new Iranian government had just overthrown the old regime in February 14, 1979. The schism between China and Iran could not persist long since both countries had significant reasons to reestablish bilateral relations in 1980 when China deployed its ambassador to Tehran. China saw Iran as an 'financial asset' with substantial energy reserves and a probable market that China leveraged from its potential resources market. China backed Iran diplomatically in the international arena; for instance, the Iraq-Iran war was the worst experience for Iran, where China militarily supported Iran and was against the UNSC resolution to place an arms ban on Iran. This role brought China and Iran together. In this area, China is benefitted from its connection with Iran.

Contemporary China-Iran Relations

The nature of China-Iran relations should be examined in the context of two parallel processes: the convergence of the two governments' foreign policies and a new emerging situation in the global arena in general and the Gulf in particular. The specific compulsions of the national interest of Islamic Republic Iran and China driving one in the direction of other have been outlined earlier. Their mutual perceptions and expectations determined the course of bilateral relations. In their historical milieu, although the political, commercial, and cultural contacts between the Chinese and Iranians had an ancient origin and their experiences were identical in many respects, there was little continuity and relevance of the distant past with the present. China has never been at war with Iran nor exhibited any imperial aspirations in Iran. The foundation and driving force behind the bilateral interaction between the two nations were rooted in their shared opposition to unionism and shared desire for a multipolar world. Iran's international isolation following the 1979 Islamic Revolution was exacerbated by the imposition of a continuous international ban over the past five decades. In this context, it appeared rational and vital to replace Iran's strategic connections with the USA by backing a big non-western state with veto power in the UN Security Council.

Since the 1990s, the relationship between China and Iran has witnessed substantial growth in political, economic, and diplomatic spheres. Particularly noteworthy is China's substantial investment in Iran during periods of international isolation. These investments encompass various sectors, including infrastructure, nuclear technology, oil and gas and general trade. Notably, China's assistance has been acknowledged in facilitating Iran's access to civilian nuclear technology. China-Iran connection began maturing into their present condition. The United States' compulsion on other nations, including India, Russia Japan, and Europe, to bring down business and investment Iranian Republic due to its nuclear program gave China greater room to join Iran's underserved internal

market and improve its energy resources. China's business and investment connection with Iran enlarge so greatly that in the year 2007 China become Iran's number one business partner.

Moreover, as a perpetual member of the UNSC, China has against ban on Iran during the 2000s to diminish the latter's nuclear program. China has also participated in the Iranian Nuclear Deal, generally known as the JCPOA, which was the product of lengthy discussions between Iran and the P5+1 nations from 2013 to 2015.China appeals other endorser of the deal UK, Russia, France, and Germany, to carry on it and denounced the Trump administration when it discontinuation from the agreement. On numerous occasions, China has provided its support to Iran within the UNSC. A notable recent instance of such support occurred in July 2020 when the United States amazed to extend the UN arms interdiction on Iran indefinitely. However, the US proposition encountered significant opposition from China and Russia, resulting in only one vote in favor of the extension. This outcome dealt a considerable setback to the USA's endeavors to reinforce and prolong Iran's isolation, as it highlighted the robust resistance to the US stance on China and Russia.

Prospects of China-Iran Relations

Geostrategic Context

Islamic Republic of Iran erected out striking in the region because of its size, population, history, and enormous oil and gas resources; despite having these geostrategic locations, Iran, surrounded by as many nations, made significant attention from the major powers in history and contemporary times. The geostrategic position of Iran has earned it various geo-economics advantages. Its rail network has the potential to be connected to rail connectivity to Central Asia and West Asia to the extent of Southern and Northern Europe. Iran provides a safe air corridor for many states after the Arab Spring.China has maintained strong military and defense ties with Iran. From China's standpoint, assisting Iran in developing sufficient military capability to confront US domination of the Persian Gulf has strategic importance. China is concerned about the United States and Russia's further expansion in the West Asian region.

China perceives the USA as a unilateralist force deeply entrenched in various global regions, particularly South Asia, Central Asia, the Caucasus and the Middle East. The US's assertive actions in the Gulf are viewed by China as an belligerent bid to control the region's oil and energy resources. China, faced with growing energy demands, is strengthening ties with Iran, which the USA considers a sponsor of terrorism and a disruptor of the established world order led by the single 'Super Power.' As China's reliance on overseas oil and natural gas rises, it will likely challenge US unilateralism, exemplified by trade wars, which could impact its relations with Iran.

Economic Context

Despite comprising only one percent of the global population (approximately 84 million people), Iran possesses a substantial seven percent share of the world's natural resources. Throughout their relations, energy has served as the cornerstone of China-Iran ties. In the early 2000s, Iran, along with Saudi ArabiaAngola, consistently ranked among China's top three oil suppliers. However, international deterrent on Iran since 2018 have hindered its oil supplies to China, leading to a decline in imports. Despite this, both nations are believed to be engaging in clandestine strategies for supplies. Recent agreements have been signed to develop Iran's oil and gas sector, with China

overtaking the European Union as Iran's primary petroleum trading partner. Significant Chinese investments have focused on upstream development, infrastructure projects, and participation in the Belt and Road Initiative (BRI), providing Iran with an opportunity to enhance its economic growth and industrial development amidst historical financial limitations due to tensions with the USA.

Implications for India

In the new power balance, India and China emerged as the dominant power in the subcontinent. However, in this context of West Asia, the entry of China is seen late in the region's energy security (especially since 1993 when it became a net importer) and economy-centric foreign policy. President Xi Jinping announced the Belt and Road Initiative (BRI) in 2013. Since then, it has become the driving force and model for how China works with energy-rich Iran. China's involvement and India's intensification of its relations in West Asia were interesting parallel developments. Iran enjoys historical ties with India, and China has been a leading trading partner. The rising collaboration between Iran and China, notably in the military and economic spheres, has unique ramifications for India. As China's presence in the region grows, its connection with Iran will undoubtedly influence the interests of other regional powers, particularly those with which China has close relations. Immediately after the United States' withdrawal from the Joint Comprehensive Plan of Action (JCPOA, Iran Nuclear Deal) in 2018, fresh sanctions were placed on Iran, including a complete ban on imports and only a six-month reprieve for eight nations, including India. Although Iran supplied around 10% of India's oil imports before the sanctions, several other variables work against India's strategic and security objectives.

The beginning of the second ten years of the new century saw a change in the regional dynamics of West Asia. In the midst of a territorial conflict between India and China, China is increasing its footprint in Iran. India's relations with its neighbours have been deteriorating, which is advantageous to China. In terms of regional competition, India is unrivalled by China due to the latter's enormous potential. India's Chabahar Port in Iran is expected to be affected by the China–Iran agreement. India is working to develop the Chabahar Port in order to compete with Pakistan's Gwadar Port. The Chabahar Port is a key strategic port for India, offering a route to Afghanistan and Central Asia. Due to the US' maximum pressure campaign' on Iran, India can still not develop the Chabahar Port, allowing China to take advantage of the gap. By signing the agreement with Iran, China will invariably gain an advantage, increase its geopolitical and geo-economic influence, and challenge India's hegemony in the region.

India's geo-economic and geostrategic interests are at risk, and India's goal to sidestep Pakistan via the Chabahar Port looks to be nothing more than craving thinking. However, there is rising allegation that India has been excluded from the Chabahar-Zahidan railway line development process and retards the construction of the port for several reasons showing a severe worry for India's national interest. It is estimated that the tripartite relations between China, India, and Pakistan further jeopardize India's regional interests, putting India in a tricky situation. Iran and Pakistan are becoming closer under the Chinese umbrella in the current geopolitical scenario. India is sceptical of recent Iranian moves and is wary of developing diplomatic and economic ties between Iran and Pakistan.

The geopolitical landscape has now changed with the rise of China. Iran is currently utilizing China's options to obtain maximum benefits. The China-Iran deal has numerous implications for

India. In addition, gigantic Chinese investments in Iran's energy market would be disastrous for India's oil imports from Iran. In 2005, India voted against Iran at a session of the 'International Atomic Energy Agency.' Iran will never forget this. Against this backdrop, China has a significant edge over India. The China-Iran agreement is escort Iran and Pakistan closer together, and Iran is eager to engage in CPEC in the future.The involvement of Iran in the CPEC will negatively affect Pakistan's archrival India, which has no desire for cordial relations between Pakistan and Iran. China's trans-Himalayan Quad and the planned coalition of five nations, including China, Iran, Pakistan, Russia, and Turkey, would likely push India to restrict its regional outreach options. In fact, Iran previously proposed a five-nation alliance, which could pose a future national security threat for India.

As far as sanctions on Iran is concerned, India is walking a tightrope. Today, for many economic and strategic reasons, the USA has to rethink sanctions on Iran. However, future strategic alignments and re-alignments could pose dilemmas before India, and it might have to make some difficult strategic choices. If there are emerging issues of a balance of power between the US and China, both Iran and India will find each other on either side. India will again have to face tricky situations and demonstrate more outstanding acumen in balancing its extensive range of interests with a large number of allies. India will be required to navigate its regional relationships more carefully and also independently of the US agenda.

The interactions between India and the larger West Asian area have been peculiar and uneventful. Walking on the tightrope will not cease for India, as it must carefully balance its ties with Kingdom of Saudi Arabia, Israel, and Iran—all of which are archrivals. Developing relations independently with each of them will necessitate strong skills in diplomacy and statecraft. India's interests diverge on certain matters, such as segregating Iran and restricting oil imports from the country. Consequently, adopting a cautious approach and keeping a safe distance from the USA concerning various regional issues would be prudent for India.

Conclusion

Over the last three decades, relations between Iran and China have grown and strengthened significantly and steadily, overcoming challenges such as ideology, differing geostrategic goals, and shifting leadership agendas. China and Iran's relations are expected to improve or remain stable continuously. Despite historical and political commonalities as well as shared strategic goals in confronting US unilateralism in the region and establishing multi-polarity for better regional collaboration, both countries confront hurdles in turning their relations into a significant strategic alliance. Nevertheless, India is likely to start operations in the Chabahar Port very soon, enabling India to enter Afghanistan without having to depend on an antagonistic Pakistan.

China has been cautious in its strategic initiatives in order to establish that a positive relationship with Iran will not jeopardize its developing interests in the Gulf Cooperation Council and other significant parts of West Asia. Since many Arab countries have increasingly moved toward cooperation with China, China may effectively address its expectations by hedging through strategic ambiguity. Like many other Western countries, China believes in a power balance in the West Asian region between Iran and its Arab adversaries. Although this may not please many in Iran, China's strategic ambiguity can serve to maintain balance in West Asia.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

THE ROLE OF GOVERNMENT INTERVENTION IN SECURING LOW COST AFFORDABLE HEALTHCARE SERVICES

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Abstract

The epidemiological shift, the demographic shift, ecologicalfluctuations, and economic circumstances all fall within the new public health program in India. To face issues, there is acrucial urgency to revitalize primary health care in harmony with the concepts articulated at Alma-Ata in 1978. Governments may affect public health in many ways, some of which have nothing to do with healthcare at all. This paper provides an overview of the Indian government's current apparatus for public fitness requirements, including the achievements, shortcomings, and potential growth. Important issues within the health sector include improving health schemes, developing human possessions, increasing measurements, and regulating public health. Communalelements of well-being, such as housing, food availability, water purity, sanitation, early childhood education, and social security, also contribute to the health of a people. Improvements in community engagement and governance, as well as population stability, gender mainstreaming and enablement, and mitigating health effects of weatheralterationalso natural catastrophes, are also crucial. It is politically difficult to make public health a priority for all sectors, but this kind of concerted effort is essential.

Keywords: Health sector, inter sectoral issues, public health, the role of government.

Introductioon

As the field of health care in India has grown, experts have faced numerous challenges. Since autonomy, several serious problems with public health have arisen, including HIV/AIDS, leprosy, tuberculosis, malaria, high rates of mother and infant death rates, and leprosy. Social development, scientific advancements in medicine, and improved access to health care have all contributed to declining death and birth rates.

Struggles in Public Health

The Ministry of Public Health in India has established new objectives according to epidemiology modifications (such as the rising incidence of long-term, not transmissible illnesses), demographic shifts (such as population aging), and changes in the environment. Unfinished work in the battle against HIV/AIDS, maternal and child mortality reduction, and other infectious diseases place additional pressure on already overworked healthcare systems.

There are enormous social and economic costs associated with India's tobacco-related mortality, which are estimated to be between 800,000 and 900,000 annually. Disease and disability are also heavily impacted by mental, neurological, and drug use problems. Over 100,000 people lost their lives on America's roads in 2005, making this a new silent plague to add to the growing list. There is human pain behind these cold statistics.

For health care providers, reappearance and developing disorders provide a significant issue. For instance, the present H1N1 a global epidemic, the illness, SARS, which is drug-resistant TB, and the bird flu. Health inequities have been associated with insufficient resources for the healthcare system and improper use of those funds. While issues are being discussed at global forums, long-debated topics like intellectual property rights associated with the trade may nevertheless exert an impact on healthcare systems.

The financial, social, and political variables that lead to the segmentation of society along lines like wealth, schooling, work, sex, and ethnic background are the root causes of health inequities. One of the most significant shortcomings in the discipline of health care is the inability to tackle the financial and social problems that have such an important effect on the well-being of individuals.

In this age of globalization, changes in political, financial, and social circumstances across the globe are going to have an impact on the cost of food and petrol. We are still dealing with the long-lasting effects of the 2008 worldwide financial meltdown.

TACKLING COMMUNITY-WIDE HEALTH PROBLEMS : THE APPROACH AND INVOLVED PAPERS

To tackle these massive problems, we must immediately reinvest in basic health care following the ideas established at Alma-Ata in 1978. Health care should be available to everyone, at no cost, and everyone should have a voice in setting and carrying out health care priorities. Although fundamentally correct, these ideas need reevaluation considering the tremendous advances in medical knowledge over the last three decades. The "Millennium Development Goals" is a continuous campaign whose aim is "Health For All."

The main objectives of public health are disease prevention and population control. To achieve this goal, the government, NGOs, corporations, and individuals must work together and make educated judgments. But to solve these issues and promote health fairness, the government must take a significant role. The management of India's healthcare system is the responsibility of the Ministry of Health and Family Welfare (MOHFW).

There is growing recognition across the globe that systems other than the traditional healthcare system may make important contributions to community health. Therefore, the government's ability to affect public health is not confined to the health sector alone but rather extends to a wide range of non-health sectors as well.

GOVERNMENT'S PART IN THE HEALTH INDUSTRY

Treatment Method

Enhancing Health Care Systems

Health systems confront significant hurdles, including a lack of resources (both financial and material) and worries over the health workforce as the oversight issue is associated with applying

pro-equity health policy in various settings.Successfully combining and integrating medical care, as well as the correction of the underlying architectural defects in India's health care delivery system, are significant accomplishments of the National Rural Health Mission (NRHM) of the Indian government.

Information Technology in Healthcare Systems

Due to insufficient efforts to include crucial actors outside of the government, the Combined Infection Monitoring Project, which was which seeks to develop an exclusive route of knowledge regarding the development of illnesses that is essential to detection and control at the grassroots level, is beneath the timetable. Government-released health assessments may help societies better prioritize health issues and make knowledgeable decisions. The insufficient utilization of health department laboratories for governmental diagnostics and investigation operations in the field of health entails an enormous cost. There is currently no comprehensive tracking of epidemiology issues such as psychological wellness, workplace safety, and dangers associated with the environment.

The Health Care Analysis and Research System

Institutes' community medicine departments require better research infrastructure and more collaboration with state health services.

The Role of Law and Order in Protecting Public Health

The achievement of desirable results in public health depends on a robust regulatory framework. Just a few examples of how this protects public health include laws on slaughterhouse cleanliness and food handling practices. Because of these failures in enforcement, monitoring, and assessment, the public health system is in disrepair. This is caused in part by a lack of public health funding, insufficient leadership and dedication from public health professionals, and insufficient participation from the general population. The government's attempts to revive public health regulation might include revising and enforcing public health legislation, communicating with relevant parties, and raising public knowledge of current laws and their enforcement mechanisms.

Improvements in Health

Important objectives include lowering the rates of STDs and HIV/AIDS, getting more young people to quit smoking, and getting more people moving regularly. Bringing health education to more remote areas may significantly boost the program's effectiveness. Events like "Diabetes Day" and "Heart Day" may be held in rural towns to increase awareness among the general populace.

Strengthening Organizational Capabilities and Training Staff

Many gaps must be filled to improve public health care human resource development. Public health professionals are in high demand, therefore it's important to set up training programs for them and determine how they can best contribute to the sector. Since India's public health training, research, and policy formulation suffer from a lack of resources, the Public Health Foundation of India is encouraging development. Public health leadership and practice skills must be taught to medical personnel before they enter the field. Capacity development in developing areas including geriatric care, adolescent health, and mental health requires adjustments to the undergraduate

curriculum. Medical officers must get ongoing training that emphasizes the development of managerial and leadership abilities. Increasing the availability of paramedical professionals and educational opportunities in India is also crucial.

Agenda for Public Health

The "Healthy People 2010" project in the US is one of the most popular methods for directing the healthcare industry's operations. It sets objectives for health in a way that allows many organizations to coordinate their endeavors and work as collaborators.A similar plan for "better health for all" that can be implemented by all levels of government, non-profits, and businesses is required in India. It will provide a forum for coordinated action across sectors, allowing for more consistent public health policies, and it will help reallocate funds for public health treatments.

Opportunities for Health Care Improvement

Notwithstanding being mentioned in the public health plan, urban wellness, school fitness, psychological wellness, and the referral system are all still India's healthcare department's weak points. Medical school programmes are practically gone as a result of problems with leadership, and logistical. The National Mental Health Program has not been successful in improving mental health. In good development, public-private partnerships are being used to test out novel referral promotion programs in different regions of the nation. Equally promising for improving city dwellers' health is the long-awaited National Urban Health Mission.

INTERAGENCY COORDINATION FOR PUBLIC HEALTH PROBLEMS AND THE ROLE OF GOVERNMENT

Because numerous variables influencing medical results fall beyond the purview of the Department of Medicine, they must work more closely together. Throughout all sectors, putting the general population first is an electoral problem but one that must be overcome.

The impact of socioeconomic determinants on health

The state of Kerala has become a worldwide role model for improving public health because of its investments in primary care, public health, and basic education.

Standard of Living

With improved access to clean water and sanitation, the global burden of communicable illnesses might be reduced by as much as 70–80 percent. Access to clean water and sanitation in all regions of the world, whether rural or urban, is within reach and budget with the help of current initiatives.

Planned Development

Water distribution, sewage collection, and waste management are all crucial metropolitan services that need special attention. To achieve the Millennium Development Goal of creating financially secure cities, it would be beneficial to expand the Jawaharlal Nehru National Urban Renewal Mission, which is now working in 35 cities. There are more serious issues, such as housing and combating urban poverty.

Restoration of Community and Economy in Rural Areas

Promotion of agricultural automation; improvement of investment efficiency; rationalization of subsidies; and diversification of, and improved access to, land, financing, and skills are all areas in which change is needed.

Education

The Sarva Siksha Abhiyan has provided a significant boost to primary education. A goal for secondary education is necessary to maintain the progress made. The goal of the "Right of Children to Free and Compulsory Education Bill 2009" is to guarantee that all broods in India, between the ages of six and fourteen, have access to a quality education.

The Role of Diet in Prenatal and Infant Development

Inclusionary development may be seen in recent initiatives under the 11th five-year plan. Mini-Anganwadi centers and the expansion of Integrated Child Development Services (ICDS) are two examples of these novel approaches. Improvements in ICDS in low-performing states should mirror those seen in Tamil Nadu (providing households with LPG connections, stoves, and pressure cookers). Governments must work together cross-cuttingly to forestall shortages of micronutrients using strategies including varied diets, horticulture assistance, enhancement of food, mineral-taking supplements, and additional initiatives about public health. (like those concerned with women's and children's welfare, public health, agriculture, and rural/urban planning).

Safety net programs

MREGSmight have far-reaching social and economic consequences, altering the face of rural India. The idea of citizenship and entitlement sets it apart from previous poverty-reduction initiatives. However, the focus has shifted from developing infrastructure and community assets to improving job and pay possibilities. This plan has the workforce to carry out cross-cutting initiatives such as the construction of roads and water pipes as well as social forestry, agriculture, erosion control, and rainwater collection. The government must do a better job of tapping into social capital's limitless potential.

Safety precautions for food

To reduce the frequency of admission and rejection mistakes and enhance the number of individuals who are granted access to essentials, the public supply network needs to be improved. For the agricultural industry to be profitable, government officials should take steps to increase local grain production, increase revenue from consumers for food consumption, and strengthen the agricultural industry.

Other forms of government-funded welfare

The unorganized sector employs 91% of India's workforce, hence the government has implemented programs like the Rashtriya Swasthiya Bima Yojana and the Aam Admi Bhima Yojana to ensure their safety and well-being. The National Old Age Pension Scheme has protected India's fast-growing elderly population from economic and social hardship.

Stabilization of the Population

The importance of population stability in ensuring a high standard of living for all residents is well acknowledged. The government is serious about addressing population growth, as seen by the creation of the National Commission on Population and the Janasankhya Sthiratha Kosh. Future population control, however, rests on advancements in women's empowerment, the rise of institutional births, and the fortification of health services and infrastructure.

Equal opportunity and gender empowerment

Helpful measures for women should be included in all policies, programs, and structures. The administrationmustyield measures to raise provisionbreadwinners' and other service providers' knowledge of women's issuesThe Ministry of Women and Child Development has to implement the required actions, such as educating security guards, creating counselling facilities for women who have experienced assault, and raising the public's consciousness, to carry out the mandates of the "Protection of Women from Domestic Violence Act, 2005." Efforts to reduce poverty and increase access to microcredit must be increased if women are to attain economic and social autonomy.

The effect of climate change poses a hazard to public health in several ways, including the spread of diseases transmitted by insects, economic-borne, and water-borne diseases, food insecurity and famine, and poor air quality. Other effects include the decreasing supply of petroleum and coal, contamination of the environment and water, and the loss of several species. To better comprehend climate change, renewable energy generation, energy efficiency, and the preservation of resources, India's "National Action Plan on Climate Change" identifies eight key "national missions" across numerous ministries. India has promised that its emission of carbon dioxide will not be higher than the median per person emission of industrialized nations as it works to accomplish its economic and social growth objectives, even though there are many worries surrounding the country's position within UNFCCC.

The Ministry of Health works with various organizations to provide support services for preparation for emergencies and disaster administration. There is space for improvement in the transparency and efficiency of post-disaster relief management, as well as in the rapid evaluation of needs and the transmission of information on post-disaster health, food safety, and environmental health. The effective execution of the Disaster Management Act, of 2005 is crucial for launchingofficial frameworks for disaster management, providing an intersectoral method to extenuation, and carrying out a comprehensive, synchronized, and rapidreply to catastrophic circumstances.

Involvement in the Community

The increased communal engagement has been linked to greater sustenance for strategies and lineups, greater acquiescence with laws, and improvements in individual well-being practices. Premeditated initiatives beneath NRHM are Rogi Kalyan Samitis, a mechanism for fostering responsibility and clearness via grassroots involvement. The Ministry of Health should lay out an open plan for citizen participation and outline specific steps for putting public health improvement programs into action. Active community-based initiatives, such as awareness building and behavioral

interventions, and lifestyle modification in chronic conditions, such as increased physical activity and nutritional adjustments, may benefit from community engagement.

Issues in Governance

Low-income families and other groups that were eligible for social security benefits must be included in the official count. Checks and balances to prevent the misuse of public funds and anti-corruption measures are only two examples of governance issues that require addressing. The government must act immediately via law enforcement, public education, and compensation processes when money or goods are taken from social security programs. Social audits of MREGS in Andhra Pradesh and Rajasthan done by the Directorate of Social Audit are early attempts to draw attention to shaky governance in both states. If this process had access to dedicated resources, a secure location to keep audit results, and the power to implement corrective steps, it might be enhanced. Through increased transparency, accountability, and community participation, social auditing approaches help improve service delivery and can be duplicated in other states and government programs like ICDS.

CONCLUSIONS

New health and safety issues in an ever-changing world need creative answers from governments and communities that are all-encompassing, easily accessible, and sustainable. To tackle social and economic difficulties, there must be consensus on ethical values such as diversity, fairness, pride, safety, and human rights. This methodshould be immensely helpful in realizing the concept of the Right to Health. If people throughout India, from remote villages in Bihar to the hustle and bustle of Mumbai, feel the benefits of the change, then we can declare it a success.

Much has been accomplished in the past, such as the introduction of the Expanded Programme of Immunisation in 1974, the enunciation of Primary Health Care at Alma Ata in 1978, the elimination of Smallpox in 1979, the beginning of polio eradication in 1988, the ratification of the Framework Convention on Tobacco Control in 2004, and the COTPA Act in 2005. If India is to continue to thrive in the years to come, the public health agenda must be positioned higher on the sustainable development priority list. A great country is one where all its citizens have access to quality healthcare, education, and transportation; where there is less of a wealth gap between rural and urban areas; when impoverishment, inefficiency, and dishonesty are nonexistent; where there is illiteracy and crimes against women and children have been eradicated, where the nation as a whole is prosperous and secure.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

पाकिस्तान में क्षेत्रवाद की राजनीति

डॉ. सुरेन्द्र सिंह
आचार्य, राजनीति विज्ञान, श्री राधेश्याम आर मोरारका राजकीय महाविद्यालय, झुंझुनूं
डॉ. ममता डांगी
सहायक आचार्य, राजनीति विज्ञान, महारानी गर्ल्स कॉलेज, महेन्द्रासेज, जयपुर

सारांश

दक्षिण एशिया का प्रत्येक देश एक भिन्न प्रकार के क्षेत्रीय विरोध का सामना कर रहा है जो अधिक स्वायत्तता की मांग से लेकर पृथक राष्ट्र की मांग तक है। भारत ने पंजाब, जम्मू व कश्मीर, असम तथा उत्तर-पूर्वी राज्यों में क्षेत्रवादी आन्दोलनों का सामना किया। पाकिस्तान में क्षेत्रवादी आन्दोलनों का स्वरूप अनूठा है। पाकिस्तान अभी भी अपनी राष्ट्रीय पहचान और राष्ट्रीय संस्कृति के लिए संघर्ष कर रहा है जबकि इसमें शामिल प्रान्तों की संस्कृति सदियों पुरानी है चाहे वह सिन्धी हो, पंजाबी हो, पठान हो, बलूची हो या बंगाली हो। पाकिस्तान के नेताओं को 1971 में गहरा सदमा लगा जब धर्म के आधार पर बनाये गये द्वि-राष्ट्र सिद्धान्त को चुनौती दी गई तथा बांग्लादेश का निर्माण हुआ। अत: धर्म के आधार पर पाकिस्तान एकजुट नहीं रह सका जैसा कि वह 1947 में था।

मुख्य शब्द : द्वि-राष्ट्र, नया पाकिस्तान, धरती पुत्र, मोहाजिर, सराईकी, पोतवारी।

परिचय

दक्षिण एशियाई देशों में प्रत्येक राष्ट्र किसी न किसी रूप में क्षेत्रवाद की समस्या से ग्रस्त है। पाकिस्तान में क्षेत्रवादी प्रवृतियाँ प्रारम्भ से ही राष्ट्रीय एकीकरण की दिशा में चुनौती बनीं। धार्मिक राष्ट्रीयता क्षेत्रवादी हितों का समन्वय करने में असफल रही। विभिन्न प्रान्तों में स्वायत्तता की मांग दृढ़ होने लगी। पाकिस्तान के सर्वाधिक समृद्ध पंजाब प्रान्त के शासक वर्ग ने प्रान्तीय स्वायत्तता को अपने राजनीतिक एवं आर्थिक हितों के लिए अहितकर माना। पंजाब के सत्ता एवं प्रभुत्व में केन्द्रीय भूमिका निभाने के हठाग्रह से अन्य क्षेत्रीय समुदायों (बलूची, पठान एवं सिन्धी) को भारी हानि हुई। ये सभी गैर पंजाबी क्षेत्रीय समुदाय पंजाब के एकाधिकार के विरूद्ध तथा पाकिस्तान में सभी प्रान्तों की स्वायत्तता के समर्थक हैं।

1971 से पूर्व तत्कालीन पूर्वी पाकिस्तान ने अपने सांस्कृतिक एवं क्षेत्रीय हितों की रक्षा के लिए सतत् संघर्ष किया। पंजाबी शासक वर्ग की निरंकुश एवं दमनात्मक नीति के कारण बंगला क्षेत्रवाद का नकारात्मक पक्ष इतना सशक्त हुआ कि पाकिस्तान राष्ट्र के अनन्य समर्थक पाकिस्तान से पृथक होकर एक नये स्वतंत्र राष्ट्र 'बांग्लादेश' के निर्माता बने। बांग्लादेश का राष्ट्रीय पक्ष अवशिष्ट पाकिस्तान की तुलना में अधिक सशक्त है। इसका मूल राष्ट्रीय आधार सांस्कृतिक है। अवशिष्ट पाकिस्तान का शासक वर्ग राष्ट्रीय विघटन के कटु अनुभव के बावजूद भी राष्ट्र निर्माता के सांस्कृतिक आधार के प्रति जागरूक नहीं है।

शासक वर्ग अब भी द्वि-राष्ट्र सिद्धान्त को राष्ट्रीय एकीकरण की प्रमुख आधारशिला मानता है। इसके विपरीत पाकिस्तान में विभिन्न प्रान्तों में क्षेत्रीय स्वायत्तता की मांग चरम सीमा पर है। शासक वर्ग के द्विराष्ट्र सिद्धान्त के खण्डन के लिए 'चार-राष्ट्रीय संकल्पना' अधिक सशक्त होती जा रही है। पंजाबी एकाधिकार का विरोध पाकिस्तान में आज जितना सशक्त रूप में दिखाई देता है वैसा पहले दिखाई नहीं दिया। वर्तमान पाकिस्तान में अन्तर प्रान्तीय क्षेत्रवाद के अतिरिक्त अन्त्रा प्रान्तीय क्षेत्रवाद भी अपने उग्र स्वरूप में उभरा है।[1]

पाकिस्तान निर्माण के कुछ समय बाद पाकिस्तान के पंजाबी गवर्नर जनरल गुलाम मुहम्मद ने समस्त पश्चिमी पाकिस्तान को 'एक इकाई' व्यवस्था में गठित किया। यह व्यवस्था 1955 में लागू की गई थी। इसका प्रमुख उद्देश्य पूर्वी पाकिस्तान के बांग्ला एवं पश्चिमी पाकिस्तान के सिन्धी, पख्तून एवं बलूची क्षेत्रवाद को अवरूद्ध करना था। पंजाबी नेतृत्व पाकिस्तान की विभिन्न संस्कृतियों एवं उपराष्ट्रीय समुदायों की जागरूकता से पाकिस्तान की राजनीति में पंजाब की निर्णायक भूमिका के समाप्त हो जाने की स्थिति से आशंकित था। यह एक इकाई व्यवस्था प्रशासनिक रूप से अवश्य उपयोगी रही, लेकिन क्षेत्रवादी प्रवृत्तियों को समूल नष्ट करने में सक्षम नहीं हो सकी।

जनरल याह्या खान ने क्षेत्रवादी जागरूकता एवं क्षेत्रीय प्रभाव के कारण 'एक इकाई' व्यवस्था को समाप्त कर दिया तथा पश्चिमी पाकिस्तान में पुन: चार प्रान्त पंजाब, सिन्ध, खैबर पख्तुनख्वा एवं बलूचिस्तान अस्तित्व में आये। 1970 में हुए प्रथम आम चुनावों में क्षेत्रवादी राजनीति स्पष्ट हो गई। कोई भी राजनीतिक दल अपना राष्ट्रीय स्तर एवं लोकप्रियता सिद्ध नहीं कर सका। शेख-मुजीब की आवामी लीग पूर्वी पाकिस्तान में ही विजयी हुई। भुट्टो की पी. पी. पी. केवल पंजाब एवं सिन्ध में समर्थन प्राप्त कर सकी। खैबर पख्तुनख्वा एवं बलूचिस्तान में खान अब्दुल वली खान की नेशनल आवामी पार्टी विजयी हुई। यदि पाकिस्तान के राजनीतिक नेतागण 1970 के आम चुनावों के क्षेत्रीय परिणामों को स्वीकार करके पाकिस्तान में मिली जुली सरकार की शुरूआत करते तो वहां क्षेत्रवाद की नकारात्मक प्रवृत्तियों के निराकरण के साथ-साथ राष्ट्रीय एकीकरण की प्रक्रिया सुदृढ़ होती। राजनीतिक नेतृत्व के हठाग्रह एवं संकुचित दृष्टिकोण के फलस्वरूप पाकिस्तान के राष्ट्रीय स्वरूप में बिखराव बढ़ता गया।[2]

पाकिस्तान का विघटन

ज़ुल्फिकार अली भुट्टो पृथक 'बांग्लादेश' के जन्म से अधिक दुखी नहीं हुए, अपितु पूर्वी पाकिस्तान के अलग हो जाने से उनका पश्चिमी पाकिस्तान की राजनीति में एकाधिकार सुनिश्चित एवं स्पष्ट हो गया। पाकिस्तान में राष्ट्रीय विघटन को छोटी सी घटना इंगित करते हुए उन्होंने अवशिष्ट पाकिस्तान को 'नया पाकिस्तान' कहा। 'नये पाकिस्तान' में भुट्टो ने जनतांत्रिक नेतृत्व एवं राष्ट्रीय एकीकरण का आश्वासन दिया था। कालान्तर में भुट्टो ने पाकिस्तान में सिर्फ पंजाब एवं सिन्ध को ही निर्णायक माना।

इन दो समृद्ध प्रान्तों में भुट्टो ने शक्ति सतुंलन के माध्यम से क्षेत्रवादी प्रवृतियों को नकारात्मक दिशा में जाने से रोके रखा। दूसरी ओर, उन्होंने पाकिस्तान के अन्य दो प्रान्तों खैबर पख्तुनख्वा एवं बलूचिस्तान में क्षेत्रवादी प्रवृत्तियों को कुचलने के लिए प्रशासन एवं सैनिक बल का अमानवीय एवं निरंकुश रूप में प्रयोग किया। इन दो प्रान्तों में 1970 में आम चुनावों में विजयी नेशनल आवामी पार्टी की सरकारों को असंवैधानिक रूप से भंग कर दिया गया तथा इन प्रान्तों को केन्द्र में सतारूढ़ दल, नौकरशाही एवं सेना के शोषण का शिकार बनाया गया। भुट्टो के तथाकथित जनतान्त्रिक नेतृत्व में क्षेत्रवाद की चुनौती ज्वलन्त बनी रही। प्रान्तीय समन्वय के प्रति भुट्टो ने सकारात्मक नीति नहीं अपनाई। जिसके फलस्वरूप चारों प्रान्तों में अन्तर प्रान्तीय एवं अन्त्रा-प्रान्तीय अलगाव बढ़ता ही गया।

जनरल ज़िया के सैनिक शासन में क्षेत्रीय मांगे और प्रखर हो गई। जिया ने अपने शासन के ग्यारह वर्षों के दौरान पाकिस्तान की सामाजिक-सांस्कृतिक एकता के प्रति यथार्थवादी दृष्टिकोण अपनाने के स्थान पर इस्लामी कट्टरवाद के आधार पर पाकिस्तान का इस्लामीकरण करने में व्यतीत किए। जनरल ज़िया ने पाकिस्तान के बहु-जातीय तथा बहु-क्षेत्रीय मुद्दों को अनदेखा कर सदैव द्वि-राष्ट्र सिद्धान्त की प्रासंगिकता को उचित ठहराया। पंजाबी होने के कारण जनरल ज़िया ने पंजाब प्रान्त के हितों को सर्वोच्चता प्रदान की जिसके कारण शेष तीनों प्रान्तों में अलगाव की भावना बढ़ने लगी। यद्यपि क्षेत्रीय मांगे तथा जातीय तनाव

ज़िया के शासनकाल में नियन्त्रण में रहे लेकिन अगस्त 1988 में ज़िया की मृत्यु के पश्चात् ये मुद्दे पाकिस्तान की राष्ट्रीय राजनीति में पुनः उभरकर सामने आने लगे।[3]

1990 का दशक पाकिस्तान में लोकतन्त्रीय आधार पर निर्वाचन वाली सरकारों का रहा। इस काल में चार सरकारें सत्ता में आई तथा किसी भी सरकार ने अपना कार्यकाल पूर्ण नहीं किया। जनरल ज़िया के लम्बे सैनिक शासन के पश्चात् पाकिस्तान पीपुल्स पाटी (पी.पी.पी.) की बेनज़ीर भुट्टो प्रधानमंत्री बनी, लेकिन वह अपने कार्यकाल में इस दुविधा में ज्यादा रही कि भारत विरोधी दृष्टिकोण अपनाया जाय अथवा पाकिस्तान में निरन्तर बढ़ रही स्थानीय समस्याओं का समाधान करें। बेनज़ीर भुट्टो के पश्चात् पाकिस्तान मुस्लिम लीग (पी.एम.एल.) के मियां नवाज़ शरीफ पाकिस्तान के प्रधनमंत्री बने। नवाज़ शरीफ ने विभिन्न जातीय तथा क्षेत्रीय मांगों को सेना की सहायता से दबाने की कोशिश की।

सेना पर अत्यधिक निर्भरता तथा क्षेत्रीय मांगों को सुलझाने में नाकाम होने के कारण, सेना जिस पर वे अत्यधिक निर्भर थे, ने नवाज शरीफ का तख्ता पलट दिया और 12 अक्टूबर 1999 को जनरल परवेज़ मुशर्रफ एक मोहाजिर सैनिक तानाशाह पाकिस्तान का शासक बन गया। पाकिस्तान एक बार पुनः सैनिक शासन की गिरफ्त में आ गया तथा क्षेत्रीय स्वायत्तता, वित्तीय अधिकार, कर संग्रह में ज्यादा हिस्सेदारी जैसी प्रान्तों की विभिन्न मांगों को गहरा झटका लगा। पाकिस्तान में लोकतंत्र की पुनः बहाली के पश्चात भी अभी तक शासक वर्ग एवम् क्षेत्रीय नेतृत्व के मध्य पाकिस्तानी राष्ट्र से सम्बन्धित विचारधारा पर टकराव की स्थिति यथावत है। क्षेत्रीय नेतृत्व पाकिस्तानी राष्ट्र से जुड़े रहना चाहता है, लेकिन वह क्षेत्रीय स्वायत्तता को कदापि दाव पर लगाना नहीं चाहता।

पाकिस्तान में 1971 के पश्चात् क्षेत्रवादी प्रवृत्तियाँ अपेक्षाकृत रूप से अधिक बलवती हुई हैं। पाकिस्तान के प्रत्येक प्रान्त में अन्त्रा एवम् अन्तर क्षेत्रवादी प्रवृत्तियां गहन रूप में दिखाई देती हैं।

सन् 1971 से अवशिष्ट पाकिस्तान के चारो प्रान्त पंजाब, सिन्ध, खैबर पख्तुनख्वा तथा बलूचिस्तान लगातार क्षेत्रीय स्वायत्तता की मांग कर रहे हैं। इन क्षेत्रवादी आन्दोलनों को आम जनता का सहयोग प्राप्त है। चाहे वह खैबर पख्तुनख्वा हो, बलूचिस्तान हो या सिन्ध हो सभी को पंजाबी प्रभुत्व के खिलाफ शिकायतें हैं। एक तरफ तो पंजाबियों के द्वारा पाकिस्तानी राजनीति का राष्ट्रवाद के नाम पर इस्लामीकरण और पंजाबीकरण किया जा रहा है तथा दूसरी तरफ क्षेत्रीय तत्वों के द्वारा यथार्थवादी दृष्टिकोण के आधार पर पाकिस्तान में बहु-जातीयता की सच्चाई को स्वीकार कर राष्ट्र निर्माण की मांग की जा रही है। पाकिस्तान में निवास कर रहे विभिन्न क्षेत्रीय तत्वों की जातीय-सांस्कृतिक पहचान 7 दशक पुराने पाकिस्तानी राष्ट्रीय पहचान से ज्यादा पुरानी और गहरी है।

पाकिस्तान में अन्त्रा-राज्य क्षेत्रवाद

स्वतन्त्रता के बाद दक्षिण एशियाई देशों में राज्यों का भाषायी एवम् क्षेत्र के आधार पर पुनर्गठन करने की मांग ने जोर पकड़ा। भारत में इस दिशा में शासन द्वारा उचित समुचित कदम उठाए गए, लेकिन पाकिस्तान में इस दिशा में उचित नीति निर्मित नहीं की गई। परिणामस्वरूप पाकिस्तान में अन्त्रा-क्षेत्रवाद की समस्या काफी गहन रूप में उभर कर सामने आने लगी। पाकिस्तान में शासक वर्ग ने राज्यों का पुनर्गठन ब्रिटिश शासन में प्रचलित प्रशासकीय दृष्टिकोण से ही किया। 1955 में लागू की गई एक इकाई योजना ने क्षेत्रीयता की भावनाओं को भड़काने का कार्य किया तथा 1971 में पृथक बांग्लादेश के निर्माण का मार्ग प्रशस्त किया। जनरल याह्या खान के द्वारा 1969 में एक इकाई योजना को समाप्त कर दिया गया। इस एक इकाई योजना की समाप्ति के बाद अन्त्रा राज्य क्षेत्रवाद पुनः उभरकर सामने आने लगा। सिन्ध प्रान्त में मूल सिन्धियों (धरती पुत्र) तथा उर्दू भाषी मोहाजिरों (वे लोग जो ब्रिटिश भारत में मूलतः मुस्लिम अल्पसंख्यक राज्यों के निवासी थे जैसे उत्तरप्रदेश, बिहार, बम्बई, दिल्ली एवं गुजरात तथा 1947 के विभाजन के बाद सिन्ध के शहरी क्षेत्रों में बस गए) के मध्य संघर्ष बांग्लादेश के निर्माण के बाद और तीव्र हो गया। उर्दू भाषी मोहाजिरों के द्वारा अपनी जनसंख्या के आधार पर यह मांग की जाने लगी कि सिन्ध प्रान्त के कराची तथा हैदराबाद शहरों को मिलाकर पृथक मोहाजिर प्रान्त की स्थापना की जाये। मोहाजिरों की इस पृथकतावादी मांग का ''धरतीपुत्रों'' के द्वारा विरोध किया गया। सिन्ध के मूल निवासियों ने मोहाजिरों को शरणार्थियों के रूप में सदैव बहिष्कृत किया।[4]

पंजाब में भी अन्त्रा प्रान्तीय क्षेत्रवाद चुनौती के रूप में उभर कर सामने आया। वहां पर बहावलपुर व मुल्तान क्षेत्र के निवासियों ने अपनी सराईकी भाषा के आधार पर पृथक सराईकी सूबे की मांग प्रस्तुत की। पंजाब के अन्य क्षेत्र जिसमें रावल पिण्डी एवं झेलम क्षेत्र शामिल है में अपनी पोतवारी भाषा के आधार पर पृथक पोतवारी क्षेत्र की मांग की।[5] सरहदी सूबे जिसे खैबर पख्तुनख्वा के नाम से जाना जाता है में भी अन्त्रा क्षेत्रवाद के बीज दिखायी दिये। खैबर पख्तुनख्वा में अजारा, चितराल, डेरा इस्माइल खाँ तथा पेशावर में गैर-पश्तों भाषी लोगों का बाहुल्य है। इन क्षेत्रों के निवासी खैबर पख्तुनख्वा से अलग होने की लगातार मांग करते रहे। बलूचिस्तान में भी कई क्षेत्रों में गैर बलूची जातीय समुदायों का बाहुल्य होने से वहां आन्तरिक क्षेत्रवाद ने जन्म लिया। बलूचिस्तान में कुछ क्षेत्र ऐसे हैं जहां पठानों का बाहुल्य है उदाहरणार्थ क्वेटा, पिशिन, झोब एवम् लोरालाई में पश्तों भाषी पठानों का बाहुल्य है। काछी एवम् लासबेला दो ऐसे जिले हैं जिनमें विभिन्न गैर बलूची जातीय समुदायों का बाहुल्य है जिनमें पंजाबी, मोहाजिर, गिलकित, जाट एवम् राजपूत रहते हैं में जातीय समुदाय अपने आपको बलूचिस्तान प्रान्त में अभी तक आत्मसात नहीं हो पाये। वे बलूची कबीलों के आक्रमणों से सदैव भयाक्रान्त रहते हैं। बलूचिस्तान में बलूची भाषा बोलने वाले केवल पांच जिले हैं सीबी, छागी, कल्लत, मकरान तथा खारान इन पांच जिलों में भी ब्रोही भाषी जातीय समूह रहते हैं।

उपर्युक्त विवरण से यह सिद्ध होता है कि वर्तमान पाकिस्तान के चारों प्रान्तों में अन्त्रा प्रान्तीय क्षेत्रवाद के तत्व गहराई से मौजूद हैं जो राष्ट्रीय एकीकरण एवम् प्रान्तीय एकीकरण की दिशा में गहन चुनौती प्रस्तुत करते हैं।

पाकिस्तान में अन्तर-प्रान्तीय क्षेत्रवाद

जब पाकिस्तान में एक इकाई योजना लागू की गई, तब पूर्वी एवं पश्चिमी पाकिस्तानी भागों के मध्य तनाव की स्थिति बनी रही। पूर्वी पाकिस्तान के निवासियों ने सदैव स्वयं को पश्चिमी पाकिस्तान द्वारा शासित समझा। उन्होंने पश्चिमी पाकिस्तान पर बंगला भाषा एवं संस्कृति को नजरअंदाज करने का आरोप लगाया। इसके अतिरिक्त पश्चिमी पाकिस्तान द्वारा पूर्वी पाकिस्तान का आर्थिक रूप से शोषण किया जाता रहा, जिससे अंतर प्रांतीय क्षेत्रवाद प्रखर होता चला गया। अन्ततः 1971 में पाकिस्तान का विभाजन हुआ और नये स्वतंत्र राष्ट्र के रूप में बांग्लादेश का निर्माण हुआ। 1971 के बाद अवशिष्ट पाकिस्तान में अंतर प्रांतीय क्षेत्रवाद और सशक्त तथा चुनौतिपूर्ण रूप में पनपता हुआ दिखाई देने लगा। पंजाबी सेना तथा नौकरशाही के संस्थागत प्रभुत्व के कारण पाकिस्तान के गैर-पंजाबी प्रांतों सिंध, खैबर पख्तुनख्वा तथा बलूचिस्तान में पंजाबी प्रांत के प्रति वैमनस्य एवं तिरस्कार की प्रवृत्ति उग्र होती हुई दिखाई देने लगी।

पाकिस्तान में अभी भी पंजाबियों का प्रभुत्व बना हुआ है। नौकरशाही तथा सेना में अधिसंख्य भर्ती पंजाबी मध्यम एवं उच्च आर्थिक वर्गों से होती है। केन्द्रीय स्तर पर नौकरशाही तथा सेना के इस गठजोड़ के कारण ही गैर-पंजाबी क्षेत्रीय हितों की पूर्ति नहीं हो पाती है। पंजाबियों ने अपनी जनसंख्या के बाहुल्य एवं आर्थिक समृद्धि में स्वयं को अन्य तीनों प्रांतों से श्रेष्ठतम समझा, जिससे छोटे प्रांतों के पठान, बलूची एवं सिंधी स्वयं को राष्ट्रीय धरा से कटा हुआ महसूस करने लगे।[6] भुट्टो शासन (1971-77) में पंजाब एवम् सिंध प्रांत में कुछ हद तक संतुलन की स्थिति बन पाई थी तथा अपेक्षाकृत रूप से इनका आर्थिक विकास भी हुआ, लेकिन बलुचिस्तान तथा खैबर पख्तुनख्वा स्वयं को मुख्यधरा से कटा हुआ महसूस करते रहे। इन प्रांतों में आर्थिक पिछड़ेपन की मानसिकता और भी अधिक बलवती हुई।

अंतर प्रांतीय क्षेत्रवाद तभी सशक्त होता है, जब केन्द्रीय सरकार द्वारा असंतुलित नीति अपनाई जाती है। यदि केन्द्रीय सरकार सभी प्रांतों को बिना किसी प्रकार के भेदभाव के विकास के समुचित अवसर प्रदान करे तो अंतर प्रांतीय क्षेत्रवाद को नियंत्रित किया जा सकता है। वर्तमान पाकिस्तान में पंजाब के प्रति अन्य तीन प्रांतों का दृष्टिकोण अधिक आशाजनक नहीं है तथा उनमें पंजाब के प्रति शंका एवम् अविश्वास की भावना अधिक बलवती होती दिखाई देती है। कुछ विपक्षी नेताओं ने मिलकर एक नये संगठन ''सिंध-बलूच-पख्तून मोर्चे'' की स्थापना की है। जिसका एकमात्र लक्ष्य पंजाब के बढ़ते हुए वर्चस्व एवं शोषण को चुनौती देना है।[7] सिंध, बलूचिस्तान एवम् खैबर पख्तुनख्वा पाकिस्तान की सरकार पर बराबर यह दबाव डाल रहे हैं कि उनको प्रशासकीय सेवाओं में तथा सेना में न्यायसंगत अवसर प्रदान किए जाएं एवं पंजाबियों के बढ़ते हुए वर्चस्व को नियन्त्रित किया जाए।

केन्द्र में सेना-नौकरशाही-औद्योगिक धुरी तथा प्रांतों में प्रभावशाली वर्ग एवम् भू-स्वामियों के मध्य संधि स्थायित्व का दिखावा मात्र है। जब तक क्षेत्रीय विषमताएं विद्यमान हैं तथा सिंध, बलूचिस्तान एवम् सरहदी प्रांत में कमजोर वर्ग शक्तिहीन हैं, पाकिस्तान का संघीय असमजंस देश के भावी स्वरूप को बिगाड़ता रहेगा।[8]

पाकिस्तान में अधि-राष्ट्रीय क्षेत्रवाद

पाकिस्तान में अधिराष्ट्रीय क्षेत्रवाद खैबर पख्तुनख्वा एवं आजाद कश्मीर क्षेत्र में दिखाई देता है। सरहदी प्रांत में डूरेण्ड रेखा के दोनों ओर बसे हुए पख्तून जातीय समुदाय के लोग विशाल पठान राष्ट्र ''पख्तूनिस्तान'' की मांग प्रस्तुत कर रहे हैं। यद्यपि वर्तमान समय में अफगान संकट के कारण वृहद् पख्तूनिस्तान की मांग कमजोर हो गई है। अवामी नेशनल पार्टी (ए.एन.पी.) के नेता खान अब्दुल वली खान की वृहद् पख्तूनिस्तान की मांग तालिबान के उदय के कारण धुंधली हो गई है।

यहां यह याद दिलाना उचित होगा कि सन् 1894 में ब्रिटिश प्रशासक मोर्टिमर डूरेण्ड ने पख्तून क्षेत्रों को दो भागों में विभाजित कर दिया था।[9] इस रेखा के उत्तरी भाग को खैबर पख्तुनख्वा या सरहदी प्रांत का नाम दिया गया तथा पश्चिमी भाग में बसे पठान क्षेत्र को अफगानिस्तान में शामिल कर दिया गया। डूरेण्ड रेखा के दोनों ओर बसे पठान असमंजस की स्थिति में हैं तथा पाकिस्तान एवम् अफगानिस्तान की सरकारों से जनमत संग्रह कराने का आग्रह कर रहे हैं, जिसके फलस्वरूप उनका जातीय आधर पर पुनर्गठन हो सके। डूरेन्ड रेखा के दोनों ओर बसे पठान परस्पर अपने विभाजन को अप्राकृतिक विभाजन मानते हैं। उनकी दृष्टि में डूरेन्ड रेखा ब्रिटिश शासन की उपनिवेशवादी नीति का परिणाम थी। पठान इस रेखा को पूर्ण रूप से मिटा देने के लिए कृत संकल्प दिखाई देते है।। इसी प्रकार कश्मीर में रहने वाले मुसलमान जनमत संग्रह या आत्मनिर्णय के सिद्धांत के आधार पर स्वयं को एकीकृत करना चाहते हैं। भारतीय एवं पाकिस्तानी कब्जे को वे अप्राकृतिक कब्जा स्वीकारते हैं।

इस प्रकार अधिराष्ट्रवादी क्षेत्रवाद पाकिस्तान के आजाद कश्मीर क्षेत्र में तथा खैबर पख्तुनख्वा में गहन रूप में विद्यमान है। अधिराष्ट्रीय क्षेत्रवाद अंतर एवम् अन्त्रा प्रांतीय क्षेत्रवाद की तुलना में अधिक चुनौतिपूर्ण क्षेत्रवाद है क्योंकि यह एक राष्ट्र राज्य की सम्प्रभुता को सीधे चुनौती देता है।

निष्कर्ष

पाकिस्तान की राष्ट्रीय नींव के इस्लाम धर्म आधारित होने के कारण वहां राष्ट्रीय एकीकरण का प्रश्न जटिलतम बना रहा। धर्म के साथ-साथ राष्ट्रवाद अन्य तत्वों पर भी आधारित होता है, उदाहरणार्थ भौगोलिक क्षेत्र, सामाजिक एवं सांस्कृतिक तत्व, राष्ट्रवाद केवल धार्मिक भावना पर ही केन्द्रित नहीं होता अपितु इसमें उपर्युक्त सभी तत्वों का सामंजस्य होना आवश्यक है। इस्लाम धर्म किसी राष्ट्र विशेष की बपौती नहीं है, अपितु यह राष्ट्रों की सीमा से परे एक विश्व व्यापक धर्म है, जिसे किसी राष्ट्र विशेष की परिधि में नहीं बांधा जा सकता। पाकिस्तान में मुसलमानों की संख्या भारत में रहने वाले मुसलमानों से काफी कम है। भारत जैसे धर्मनिरपेक्ष राष्ट्र में रहने वाले मुसलमान पाकिस्तान की धर्मान्धता की राष्ट्रीय संकल्पना से प्रभावित हुए बिना भारत को ही अपना राष्ट्र मान रहे हैं। धार्मिक भावना एवं राष्ट्रीय भावना में भारत में स्पष्ट अंतर देखा जा सकता है। जबकि पाकिस्तान ऐसा नहीं कर सका तथा क्षेत्रवाद की विभीषिका से संत्रस्त दिखाई देता है।

वर्तमान समय की यह प्रमुख मांग है कि आधुनिक राष्ट्र राज्य में धर्म को राजनीति से पृथक किया जाए, लेकिन पाकिस्तान के शासक वर्ग ने अभी तक ऐसा नहीं किया। दुर्भाग्यपूर्ण स्थिति यह है कि बांग्लादेश बनने के बाद भी पाकिस्तान के शासक वर्ग ने कोई उचित शिक्षा नहीं ली। पाकिस्तान को अभी तक ''वैचारिक राष्ट्र'' (आइडियोलॉजिकल स्टेट) के रूप में प्रस्तुत किया जाता है। इस्लाम आधारित विचारधारा के संदर्भ में पाकिस्तानी राष्ट्र निर्मित तो अवश्य हुआ, लेकिन यह परिपक्व एवम् सुदृढ़ राष्ट्र के रूप में नहीं उभर सका। वर्तमान पाकिस्तान के राष्ट्रीय स्वरूप को बनाये रखने के लिए आर्थिक समानता क्षेत्रीय संतुलन एवं सांस्कृतिक सामजंस्य को उचित महत्व देना अनिवार्य है। धर्म के नाम पर देशभक्ति या राष्ट्रभक्ति तो सुदृढ़ की जा सकती है, लेकिन सम्पूर्ण राष्ट्रनिर्माण की प्रक्रिया इससे सुचारू एवं दृढ़ नहीं की जा सकती। इसके लिए क्षेत्रीय संतुलन एवं स्वायत्तता का होना जरूरी है। पाकिस्तान में सुदृढ़ राष्ट्रीय स्वरूप की स्थापना हेतु धार्मिक एकीकरण के साथ-साथ सांस्कृतिक एवं क्षेत्रीय एकीकरण की प्रक्रिया का सुदृढ़ किया जाना अधिक व्यावहारिक होगा। पाकिस्तान के विशेष संदर्भ में

कहा जा सकता है कि वहां क्षेत्रवाद की समस्या काफी चिंताजनक है तथा पाकिस्तान के दूसरे विभाजन का कारण बन सकती है।

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

BOLLYWOOD, HINDUTVA, AND THE POLITICS OF HATE: AN ANALYSIS OF 'THE KERALA STORY'

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Abstract

The twenty-first century has unleashed a post-truth society in which those conferred with power manipulate the masses through misinformation and deception to legitimize their authority. Such a scenario has been primarily attributed to the rise of right-wing populism worldwide. Along with mass media, the entertainment industry—for example, the film industry—has also entered this paradigm. The Hindi film industry, popularly considered the manufacturer of national movies, has a long history of promoting state-sponsored ideologies in India. Many Bollywood movies based on ultra-nationalism and historical biopics have been released during the last decade, marked by the upsurge of Hindu nationalism. Based on such an understanding, the paper intends to explore how movies like *The Kerala Story* disseminate the Islamophobic discourses harboured by right-wing ideologues.

Keywords: Right-wing Politics, Hindu Nationalism, Bollywood, The Kerala Story, Islamophobia.

Introduction

Entertainment is considered a crucial component of an individual's as well as public life. In today's globalised world, entertainment is often expressed in an organised way, commonly known as the industry. The entertainment industry offers multiple tools of amusement, of which cinema is the most important one. Despite the significant presence of regional movies, the popular imagination recognised Bollywood—a buzzword for the Hindi film industry—as the production hub of the national films of India. Cinema has an intimate relationship with South Asian society, by virtue of which movies act as 'metaphors' in India that can be meaningful in interpreting and understanding its culture, society, and politics (Ahmed, 1992).

The wider reception of Bollywood and its ability to shape the national culture by penetrating the popular psyche makes it a perfect medium for propaganda. The 'propaganda model' given by Edward Herman and Noam Chomsky in their co-authored book titled 'Manufacturing Consent: The Political Economy of the Mass Media' (1988) is still relevant in exploring the operations of propaganda, not only across the different terrains of mass media but also the entertainment sector.

Based on the neo-Marxist mode of thinking, Herman and Chomsky concluded that "the societal purpose of the media is to manufacture consent for elite policies and decisions" (MacLeod, 2019).

Apart from mainstream media, the model is also useful in scrutinising 'screen entertainment'—in this case, movies. Cinema has had a very close association with propaganda. From the First and Second World Wars to till date, it has been extensively used to spread state-sponsored ideology. The fear of 'flak', one of the five filters given by Herman and Chomsky, has always been instrumental in sustaining a symbiotic relationship between Bollywood and the government, where the former gets considerable financial benefits with a greater extent of mobility, and the latter gets the space to propagate its ideas to the masses (Rasul, 2019). Therefore, the study reveals how national movies like *The Kerala Story (2023)* are propagating the manufactured discourses of the Hindu nationalist forces.

Hindu Nationalism and the 'Muslim Representation' in Hindi Cinema

Before delving into an in-depth content analysis of *The Kerala Story*, an intersectional prelude is necessary that inevitably deals with the spillover effect of right-wing politics in Bollywood and the otherisation of Muslims both in the sphere of political Hindutva and Hindi films. The Hindu nationalist movement—a struggle for imaginative Hindu *Rashtra*—essentially excludes the Indian Muslims based on a monolithic and majoritarian logic. Mob lynching in the name of cow protection, coercive conversions and reconversions of Muslims to Hinduism, hate speech and derogatory remarks against Islamic culture and practises are some of the indicators of the Islamophobic design of political Hindutva (Waikar, 2018).

Similarly, the Hindi cinema in post-colonial India can be characterised as bourgeois colonialism suffering from caste, patriarchal, regional, and religious biases (Deshpande, 2007). Though overt Islamophobia in Hindi films is a phenomenon of recent times, the problematic representation of Muslims in Bollywood has been going on since its formative days. From *Raja Harishchandra (1913)* and *Mughal-E-Azam (1960)* to films like *The Kashmir Files (2022)* and *The Kerala Story (2023)*, the changes occurred that the stereotypical representation of Muslims became Islamophobic, and the use of Hindu religious myths transformed into an explicit parade of masculine Hindutva. In Bollywood movies, Muslim characters in stereotypical attire are generally shown as anti-social and anti-national or as villains and terrorists (Islam, 2007). Most Hindi films based on a nationalistic outlook place Muslims within the binary of 'good Muslim vs. bad Muslim' and convey the idea that a good Muslim must be a 'nationalist Muslim'! The growing presence of nationalistic agendas in movies is fueling such processes.

The resurgence of Hindu nationalist forces during the 1990s was the watershed moment of right-wing intervention in Bollywood (Kumar, 2013). During the last decade of the twentieth century, the Bombay film industry witnessed a heavy materialistic and ideological investment from the Hindu Right, mainly by the Bharatiya Janata Party (BJP) and the Shiv Sena (Bose, 2009). The legacy is continuing in the form of the production of hyper-nationalistic and historical biopic movies like *Bajirao Mastani (2015), Padmaavat (2018), Panipat (2019),* and *Tanhaji: The Unsung Warrior (2020).* Using myths as history, filtered and distorted usage of historical facts, portraying mediaeval India as backward, irrational, and foreign, and otherisation of Muslims are some of the common characteristics of these films (Gopinath & Deshmukh, 2023).

The Kerala Story: A Tale of *Love Jihad*

The Kerala Story, a Hindi film released on May 5, 2023, started making headlines in the media immediately after its premiere. The movie's storyline is discussed and debated everywhere, from social networking sites to public and political spaces. There was a mixed reaction regarding the screening of the movie: the Kerala and Madras high courts rejected the pleas demanding the ban on the movie in the states (The Times of India, 2023); the West Bengal government initially banned the film, though the ban was lifted after a judgement given by the Supreme Court (BBC News, 2023); and the state governments of Madhya Pradesh, Uttar Pradesh, Uttarakhand, and Haryana made the film tax-free (The Economic Times, 2023). In order to comprehend what makes the movie so controversial, one needs to go through the plot of the movie, which goes like this:

The movie starts with the interrogation of Fatima Ba, rescued at the Afghan-Iran border by the US-Afghan forces and arrested by them on suspicion of being an ISIS terrorist. As she narrates her journey to becoming an ISIS operative, she reveals that her real name is Shalini Unnikrishnan, a Hindu girl from Kerala, India. When she went to study nursing at a medical college, she met Nimah, Geetanjali, and Asifa—three other students of that college—and after that, her life took some unexpected turns. Shalini and Geetanjali were Hindus, Nimah was a Christian, and Asifa was a Muslim and an active ISIS recruiter. Asifa first tries to brainwash the girls with Islamic teachings; then, with the help of some radicalised Muslim men, she creates an unpleasant situation that forces Shalini and Geetanjali to wear *hijabs*. Later, two radical Muslim guys, pretending to be doctors, manipulate Shalini and Geetanjali, making them fall into the 'trap of love'. After her premarital pregnancy, Shalini was forcibly converted to Islam, following which she was trafficked to Syria and forced to become a sex slave. Geetanjali also converted to Islam, but when she objected to going to Syria, her Muslim boyfriend made her sex tapes go viral online, which led to her suicide. On the other hand, Nimah was drugged, kidnapped, and gang-raped when the radicals failed to brainwash her. In a nutshell, the movie depicts how radical Muslim men are trapping the girls of Kerala through *love jihad* for the cause of terrorism.

Decoding the Narratives

Considering the abovementioned theme of the movie, it can be tagged as an oversimplified visualisation of complex subject matter with calculative agendas. The problems with the movie are many folds: (a) the actual situation of ISIS activities in India, specifically in Kerala, has been over-exaggerated to instigate Islamophobia; (b) the threat coming from terrorism has been moulded into a threat from Islam; (c) the movie treats a contested notion like *love jihad* as the sole means of recruiting terrorists; and (d) besides being Islamophobic, the movie severely damages women's basic rights and dignity, mainly by upholding conservative right-wing values.

The first teaser of *The Kerala Story* claimed that 32,000 girls from Kerala had been converted to Islam and made to join ISIS, but following a petition filed in the Kerala High Court, the movie makers reduced the number of girls to only three, as there was no evidence to support such an unrealistic claim (Scroll.in, 2023). The movie conveys the idea that ISIS terrorist activities are going on in India, particularly in Kerala, at a mass level, which is erroneous. Despite having the third-largest Muslim population, India witnessed a significantly lower level of ISIS activities. According to an estimate, the number of pro-ISIS cases registered in India from 2014 to 2018 was

between 180 and 200, and as per the Indian Home Ministry, a total of 155 people have been arrested relating to ISIS activities till 2019 (Taneja & Siyech, 2019). Financial difficulties in travelling abroad; the importance of kinship in family structure; the anti-terrorism stance taken by Indian Muslim organisations; racism within the organisational structure of ISIS; the inclusivity of Indian society; and the fruitful initiatives taken by the Indian government are some of the leading factors that prevent Indian Muslims from joining terror organisations like ISIS (Siyech, 2021).

Another serious issue with the movie is that it blames a misguided idea *of love jihad* as the root cause of terrorist activities overlooking the genuine factors. The growth of the ISIS network in the state of Kerala lies in the trade relations and migration patterns between Kerala and the Gulf countries; the exponential growth of the internet and social media; extremist activities by Muslim and Hindu fundamentalist organisations; and intra-regional differences and heterogeneity among the Muslim communities of Kerala (Taneja & Siyech, 2019). *Love jihad* is an Islamophobic narrative constructed by right-wing propagators motivated by demographic fear (Rao, 2011), primarily to counter the religious conversion from Hinduism to Islam.

The movie loosely (irresponsibly) cites distorted and unexamined statistics, resulting in audiences getting messages like *'Kerala is going to be an Islamic state in the future' (because of the rapid rise of the Muslim population).* While it is true that, in Kerala, the growth of the Muslim population is proportionately higher than that of the Hindu and Christian communities, the reason is not 'forced conversion'; instead, the main contributing factors are voluntary inter-caste marriages, the low fertility rate among the non-Muslim communities and the higher fertility rate within the Muslim community, social and economic backwardness, and intra-regional and intra-community differences. At the same time, it is also important to note that not all religious conversions are forced and do not serve the cause of terrorism. A few bad apples are indeed a threat to national security, but using the same to generate fear and hate targeting a particular community is more problematic than that.

From the above discussion, it is clear that *The Kerala Story* is a prime example of the on-screen advertisement of communal narratives assembled by the Hindu Right. The Hindu nationalists have long been employing strategies filled with hatred and fear—two important ones are *Ghar Wapsi (reconversion)* and anti-conversion laws—to counter the demographic influence of Muslims. Besides, the movie is also antithetical to women's emancipative values. The very concept of *love jihad is,* at the same time, Islamophobic and misogynist. *The Kerala Story* represents women as vulnerable, easily manipulative, and incapable of making independent decisions, identical to the *Manuvâdi* position taken by the Sangh Parivar. Unfortunately, a movie like this is a threat both against minority rights and gender equality.

Conclusion

Despite having several drawbacks, the movie has now proved to be a massive box-office success. Social media and news channels were flooded with videos containing hateful speeches against the Muslim community by the audiences of *The Kerala Story* immediately after its release. The situation worsened with the state-sponsored promotion of the movie. All of these signify the successful execution of the narratives the movie wanted to convey; nevertheless, for the future of the Indian state, this is a matter of great concern. The growing saffronisation of the silver screen and

the public sphere can lead to a cultural genocide, an imminent threat to the democratic and multicultural ethos of the country. That is precisely why a more responsible art form, coupled with alternative strategies, is necessary to counter the propagation of hateful propaganda that exploits the provision of freedom of expression.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

SOCIAL STATURE OF WOMEN IN D.H. LAWRENCE'S THE RAINBOW: A STUDY

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Abstract

Human being is a part and parcel of society where he craves for belongingness, identity honour and status. The social stature is the proportional rank that an individual holds, with supporting rights, duties, and lifestyle, in a social hierarchy rooted upon honour or prestige. Women's status describes women's situation in both complete terms and in terms relative to men. It can be measured through women's possession to, and utilization of, information and resources for example, reach to education, access to cash employment, ingress to health services, participation in public sectors, etc. This paper is an honest attempt to examine the social stature of women depicted in D.H. Lawrence's novel *The Rainbow* (1915). There are three major women characters in this novel-Lydia Lensky, Anna Lensky, and Ursula Brangwen. Lawrence's novels discuss about the stature of modern woman who is presented as an individual, self-dependent, socially responsible with positive attitude. He delineates the vigour, dignity and vitality of his female characters that carry on reconnoitre for the self.

Keywords: Social stature, hierarchy, education, employment, self-responsible, assertive, etc.

Introduction

Social stature is the level of values, existing in a society, a person is supposed to possess. It renders to the relative strata of respect, honour, competence, and deference provided to people, groups, and organizations in a society. Status is decided by the belongings of various traits culturally believed to denote superiority or inferiority. It is based in extensively shared convictions and beliefs about the members of a society where they hold comparatively more or less social value. Status hierarchies seems to be universal across human societies, affording valued benefits to those who occupy the nailing reaches, such as better health, social endorsement, resources, prestige, and freedom.

When it comes to the social stature of women, it can be easily observed that their place in the society was unequal and is still unequal to men. Traditionally, they were caretaker of home. They had to look after the running of the family, aged in laws, and nurture the child. Tennyson wrote in *The Princess* (1847) about the women:

"Man for the field and woman for the hearth
Man for the sword and for the needle she
Man with the head and woman with the heart
Man to command and woman to obey;
All else confusion."

Virginia Woolf writes in her *A Room of One's Own* (1929), "*Women have served all these centuries as looking-glasses possessing the power of reflecting the figure of man at twice its natural size."* They were supposed to follow instructions of their husband, the elders of the family, but kept in isolation when it came to take decision related to the family. Women had not proper reach to education; many of them would uneducated in past eras. They were supposed to be the *Paraya Dhan* which would be married off one day or the other to someone so their education, their employment, their liberty were sacrificed at the altar of male dominant society. There had been some educated women in every era who led the paths of transformation and brought about a change in the way people saw women in the society but up to the level of nothing.

D.H. Lawrence, one of the greatest English writers, is deeply aware of female psyche and the important role of women in this cosmos. He himself has been highly influenced by some women in his life and these undeletable effects always affect his writings in some or the other ways. He was profoundly impressed by several women in his life. His mother Lydia, his friend Jessie Chamber and Frieda whom he eventually married, had left a deep influence on the mind of Lawrence. The impact of his age and of the women in his life had made him recognise himself with the female principles. In the era he lived, firm movements for the liberation of women were in full swing. Women Suffrage Movement, Women's Right Movement, Equal Rights Movement etc. engaged lots of women and men during 1920s and 1930s. Lawrence writes boldly against established conventions and beliefs. His novels deal with the themes deeply related to the women and their status in the society. In many of his novels, women are superior to men; the sphere of consideration for women is wide. They are not the doll of the kitchen and an object of sexual satisfaction rather they are the strong enough to take important decisions for their love, education, employment, liberty, and identity. They are self-conscious and believer of material and spiritual love.

The novel *The Rainbow* (1915) describes the story of three generations of the Brangwen family living in Nottinghamshire. The focus of the novel is on the individual's diligent endeavour to growth and fulfilment within the confining strictures of English social life. Tom and Lydia, Anna and Will, and Anton Skrebensky and Ursula are the major characters of three generations of the Brangwen family respectively. In the novel, the women are depicted with much power and modernity. Lydia Lensky is one of the leading characters in the novel. She is a Polish emigrant who lives near Marsh Farm. She is widow of Paul Lensky, a patriotic doctor. The daughter of a Polish landowner, Lydia married Paul at quite young age. She learnt nursing and became a liberated woman who ignores current cultural taboos. She follows her husband in every aspect of life like a shadow. She is patriotic by nature even the death of her two children from diphtheria did not deter her from her patriotic pursuits. When Paul died untimely, Lydia was left alone in in a foreign land with the people around her apparently cold and hostile. She suffered a lot after the death of her husband but she did not lose the heart. She kept on trying her best to establish herself along with her child Anna. Lydia's early life was full of pains and sufferings. What greater disaster can overtake a woman than the death of her husband and her children? This coupled with misfortune of having been left all alone in

a foreign land, could have unsettled any woman. For some time, she is passive, dark, and in the shadow of mourning. She is overtaken by a sort of mystic fear of death. Still Lydia does not lose heart and wages a heroic struggle against her miseries. She gets a job as a nurse to an old and ailing rector in Yorkshire. After the death of the rector, when she takes up her present job at Cosset hay, she is first overwhelmed by a sense of nothing but gradually, she is once again aroused to a desire of life.

Lydia, married to Tom Brangwen has been described senior, and more capable than her husband. She has been depicted as a superior female character to her male counterpart. On the first night after marriage, when Tom takes her up in his arms, she is soothed by the flexion of his embrace and stands still, relaxed, against him, inter-fusing into him. They are together in an elemental clasp beyond their foreignness. But this feeling does not last. The very next morning, they feel foreign and unknown to each other. This attitude, on the one hand shows Lydia's dedication and wish to live life even after so many sufferings that occurred in her life; other hand, it draws attention that to continue a relationship, there are certain social, and cultural aspects which are to be maintained. But despites several contrasts in between, she manages that relationship with Tom.

Whenever, Tom and Lydia quarrels, Lydia is not silent and subservient. Answering to Tom's furious behave, she too does not take it lying down; she turns on him like a tiger but each quarrel ends in a sweeter reconciliation. Lydia's pregnancy works as a spell of silence upon her. As the months of pregnancy advance, she leaves Tom more and more alone; during the last months she almost forgets him. Sometimes, she wails without any ostensible reason. Thus, it can be summarised that Lydia is educated woman who has guts to live pleasant life even after lots of miseries and disaster occurred in her life. She is aware of cultural and social differences and manages them magnificently. She is an inspiration for many women of the locality in which she lives.

Anna Brangwen, the daughter of Ldia Lensky, is the main figure in the second generation of the Brangwen family. She is the main figure with a view point of feminism and women empowerment in this novel. When we first meet her as a little girl, living at the vicarage with her mother Lydia, she is very shy and wild and has a curious contempt for ordinary people. Lawrence writes: "*She deeply hated ugliness, intrusion, or arrogance. As a child, she was proud and shadowy as a tiger, and as aloof. She could confer favours, but save from her mother and father, she could receive none. She hated people who came too near to her. She mistrusted intimacy."* (P.109 *The Rainbow: A Critical Study* by Rajinder Paul). She is sent to school but shows no interest in learning. Nor does she appreciate how it will affect her life if she fails to cram a few lines from a Shakespearean play. She seems to be obsessed with her ideal of being a splendid woman, free from petty ties, existing beyond petty considerations. She wants to be a royal woman. She is very ambitious and that makes her very sensitive to the shortcomings of her family. She feels humiliated and infuriated by the fact that her father usually gets drunk. Despite not having higher education, she is intelligent and aware of her family stature. She seems to be very practical woman.

While living with her parents, she also feels hostile to them. She even feels that her parents are against her. She tries many ways of escapes. At first, she becomes frequent church goer. It also shows her knowledge about religion and spirituality. She stays out with her friends to liberate her from the pettiness of life. When Anna gets married to William, she does not change her temperament. She acts independently while William follows like a long, persistent, unswerving black shadow. She is very vocal in that relationship. Immense sensuality of Will is disliked by her. She wants something

unwillingly in outer world. When Anna gets pregnant, she put off her all clothes and dance to celebrate her freedom. (P.110 *The Rainbow: A Critical Study* by Rajinder Paul) Will becomes numb on her act of naked dance. But he is unable to do anything; he is just observer of the seen. In married life, Anna attempts to establish dominance upon Will and she succeed in her endeavours. She behaves as per her will; even during pregnancy, she insists on sleeping alone. It there is any dispute between husband wife, she is not subservient or miser; instead, she pounces upon Will and obey her own rules of life. Her awkward behaviour hurts Will but she does not care about that and lives happily with child. She is very much pleasant in bearing child. She enjoys the pregnancy and gives birth to four children within the span of first five years of her marriage. She loves motherhood.

When William, who is very much voluptuous and want to be with his wife all the day, tries to seduce a girl, Anna keeps herself unaffected. She senses a challenge to her supremacy and willingly goes to meet Will who can be met through the sensual gratification of the self. They get lost in a sensuality which is par common. She lets him come out into his real self. Thus, Anna emancipates her husband and makes him convenient to find real sense of life through his work. She herself becomes the gateway, the source from which her children would stride towards the bright future.

Ursula Brangwen, the eldest daughter of Will and Anna, is the major figure of the third generation of the Brangwen family. The desire for an individual fullness of being can be seen in her personality. She may be called the most important figure in the novel. Ursula along with Skrebensky carries on the enunciation of a new connection between man and woman in the third generation of Brangwens. She shows the most acute inclination in her for an individual completeness of being. In childhood, Ursula learns the sense of responsibility. Being the eldest child of the family, she must share the responsibility of looking after her siblings. When she is just eleven, she was compelled to escort three younger sisters to school. She enjoys this act of responsibility and the love of parents and siblings. She has a passion for learning. Whenever she learns something new, whether it is mathematics or Greek alphabet, she trembles with excitement. In teenage, Ursula is a free, indisputable being, respecting no laws, existing for herself alone. Then follows a long struggle with everybody in which after having resisted for a long time, she ultimately breaks down. Although such experiences make her wiser.

Religion also offers her a healthy escape. While on weekdays, she is constantly haunted by the peril of authority and the fear of coming in confrontation with it, on Sundays, she seeks refuge in the sanctuary of her home and get involved in the study of Christian myths and legends. She gets a weird thrill from the application of salvation to her own case. Advancing to womanhood from childhood, Ursula realised that she was a separate entity amongst an unseparated obscurity, that she must go somewhere, she must become something. She perceives a great disparity between the reality and the ideals preached by religion. She soon realises that the material world cannot be reconciled with the world of religion, religion loses its charm for her. It becomes a tale, a myth, and an illusion, which however much one might state it to be true as historical fact, one knows is not true.

Ursula gets attracted by the beauty of Anton Skrebensky and they soon start loving each other. Anton Skrebensky is in Army and is on leaves. Frequent outings with Anton introduce, Ursula to a new world of sexual awakening. She feels her adventure in life is going to begin and it all looks very marvellous to her. But very soon, she feels stuck in her love affair with Anton as he is not sufficiently a personality in this eroded age, to impress himself on Ursula. She even does not get metal satisfaction in the relationship with Anton. Despite several disparities in attitude, Ursula and Anton Skrebensky

continue their love affairs. During the time of Anton's leaves, they consummated the love in full swing and when Anton proposes Ursula to get married, she denies. "*Ursula can look into the future hopefully because she has not given up her search for an individual fullness of being*." (p. 121 *The Rainbow: A Critical Study* by Rajinder Paul)

Ursula wants to live with Anton but does not want to be married with him. Rejection of marriage proposal unsettles Anton mentally; he wails for some times and then recovers himself. This incident shows that Ursula is very much cautious about her career. She is not sure if marriage would be good step in the life. But she feels agony as Anton leaves her back to his duties in Army. Now she feels that separation and gets disturbed. After Anton's departure, Ursula makes a lesbian attachment with her mistress Winifred Inger. In her company, Ursula develops quite rapidly. She gets rid of many dogmas and even religion is humanised. She is not frightened from this relationship. Her subjection to Winfred Inger is a kind unconscious retreat to her minimum self after her expansion with Anton. This relationship indicates that Ursula is not frightened of any social or family pressure. She does whatever she likes. Ursula wants to dominance men's world. When Ursula gets a job as a teacher in Brinsley Street School at Ilkeston, she is confronted with a very harsh, impersonal, and mechanical atmosphere and her desire to be personal is ridiculed. She decides to become harsh as per the requirement of the time and subdue the situation with the use of power. All these actions delineate her competency and social status.

Conclusion

Lawrence is successful enough to delineate his ideology pertaining to women in this novel. He has depicted the successful feministic stories of the three generations. Through this novel, the author tries his best to make the women aware of their rights, power, and sensibilities. His female characters are individual, self-responsible, capable to take initiation. All the three main female characters in the novel got recognition of their otherness from the respective men in their lives. They have their own existence and have faith in their own ideas. Their first criterion of success in love is the capacity of the man to satisfy them physically. They do not easily surrender themselves to men in their life. Undoubtedly, they have been delineated as self-conscious individuals who look towards another form of life beyond blood intimacy.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

TRANSGRESSING BORDERS: GLOBALIZATION VIEWS AND LONDON'S IMMIGRANTS IN ZADIE SMITH'S WHITE TEETH

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Abstract

Readings from the novel *White Teeth,* Zadie Smith's used "Transgressing Borders: Perspectives on Globalization and the Immigrants of London," which focuses on the significant differences between the two immigrant communities. British culture is changing as a result of globalisation and the Large-scale resulting migration of individuals from the formerly marginal Colonies to the global metropolis of London, the former center. Smith illustrates in White Dentition, due to the infiltration of other cultures, the idea of British the essentialist and organic nature of society has drastically changed in the idea of "purity" and a greater emphasis on flexibility has have progressively replaced path to multiculturalism acceptance and tolerance.

Keywords: Immigrant, Globalisation, Multiculturalism, Culture, Tolerance.

The term "globalisation," which refers to a group of ideas that, the authors have observed, historically been most closely related to the social sciences. Recently, disciplines of humanities are underappreciated, especially literature and art. The realisation of globalisation in various narrative forms and the "narrative construction of the numerous discourses or 'fictions' of globalisation" are necessary for understanding its true importance in literature. *The South Atlantic Quarterly* (2001), expresses the view about globalisation.

> One of the first things to realize about globalization
> Is that its significance can only be grasped through its realisation
> In a variety of narrative forms, spanning the range from accounts
> Of the triumphalist coming-into-being of global democracy to
> Laments about the end of nature; literature no doubt has a role to
> Play in how we produce these often contradictory narratives
> About globalization. (O'Brien 604)

A connection between globalisation and literature can be found by concentrating on its narrativizations, narratives, and fictions. The literature of globalisation should engage in a literary discourse that is very different from the factual analyses of the material, technological, and social processes carried out by economists, sociologists, and political scientists, According to literary scholars who have started to suggest the direction literary criticism may take in this regard.

Globalization has primarily been linked to spatially extended forms of production, rapid capital, information, and good mobility, deterritorialization of culture, and the transnational reach of global media networks, or, to put it another way, the convergence of a number of factors that give the impression that the world is more open and connected. However, polarisation, marginalisation, and intricate forms of servitude and relocation are also associated with globalisation. Although the amazing changes brought about by globalisation are becoming more widely recognised, there is little agreement on how it will manifest itself.

In the article New York Times Yasmin Alibhai-Brown captures Smith's view about Multi-culturalism,

> This emerging London is sharp and cosmopolitan. It is where
> Many of the young love Fun-Da-Mental, a multiracial group of
> Musicians led by the devout Muslim Aki Navaz, who emerges
> Rap with Sufi and hip-hop music…. Their songs are raw and real;
> They rail against racism, exclusion and all inherited categories and
> Celebrate instead the essential hybridity of their own lives.
> (25 June 2000)

Others believe that chronological phenomenon focus the past history of the sixteenth century and encompasses the past events of colonization, postcolonial and decolonization. Some scholars see it as a contemporary phenomenon connected to the improvements of economical situation of Globalization, multinational corporations, and enlargement of entertainment that move across the national boundaries. People view that globalisation primarily in terms of cultural theory, while some see it primarily in economic and political terms.

Others view it as an oppressive, homogenising force that encourages neocolonialism and new kinds of agencies. Some critics see it as a force that benefits everyone. The paper focus that, how literary works examine the ways in which the social, cultural, and economic forces unleashed by globalisation and it has been staged by the twenty first century, immigrant writers in literature. Zadie Smith's writes the famous novel called White Teeth (2000). The novel explains the modern experience of universal the characters. She exposes the culture and mixed identities. They do this by examining issues related to displacement, migration, labour, and mobility that are heightened by globalisation and combining them with the effects produced by colonialism and postcoloniality. Although the last three decades of the 20th century, the main plot explains the novels. The article primary focus, aspects of colonialism and post colonialism relating to a much earlier era are also discussed.

There are arguments against the idea that globalisation will be a homogenies civilizations because no culture can be considered to be quite independent. Furthermore, the study challenges the idea of the center-periphery model, which holds that power, resources, and the authority flow from metropolitan areas in the West to supplement areas in the evolving world. This is because it can be seen that globalisation fosters change, migration of people, and the emergence of cultural forms like music, film, food, and fashion that are rarely rigid in nature. The rise of minority and multicultural studies, which pay attention to the borders as well as multi-cultural and multinational experiences. It has an impact on critical studies, which are undergoing a fundamental reorientation as a result of contemporary globalisation.

Zadie Smith's *White Teeth* (2000) is a Tragicomic generational saga honouring London's globalised urbanism and is widely praised for its brilliant satire and skillful depiction of the Multicultural London metropolis. Smith considers the transnational understandings of same-other and order-disorder negotiations, which form the main tenets of the globalisation rhetoric, by projecting London as a multicultural contact zone. The metaphorical depictions of the story centre on networks of interaction and a tangled cohabitation of various elements and characters. In Zadie Smith's book, children of immigrant parents who are both white and non-white symbolise London, which is home to a bewildering variety of cultures, customs, languages, religions, and former nationalities. White Teeth explores the impacts of migration related to extending globalisation on the Western country and it happened in modern period in London.

Smith's novel undermines this central dichotomy, in contrast to some other works that support it by referencing the balance of power that emanates from industrialised Western centres.

We discover in the book that colonization's imperial mechanism has slowed down. In order to retrace the steps taken by those who conquered their forebears, the mobility of the coloniser has evolved into the mobility of the colonised. The novel reveals that the descendants of those uprooted by colonial subjugation have moved to London, major colonial power, and complications in Englishness rather than native identity. White Teeth addresses issues relating to cultural and individual identity by examining the effects of globalisation related to colonialism.

Smith highlights multiculturalism and fundamentalism. She reframed fundamentalism which is the two most significant cultural reactions that developed in Britain and uses them as a way to manage the challenges brought on by globalisation, particularly its tendency towards homogenization. On deeper inspection, the novel's portrayal of fundamentalism as a response to Western imperialism is misleading. It takes on a newer, different form that is referred to as "neofundamentalism" by one of the renowned contemporary authors on Islamism, Olivier Roy. Neofundamentalism is a product of the Deterritorialization of Islam in a globalised world, which led to the globalisation of Islam. London is a multicultural society which exposes the result of these forces, the end product of difficult historical process with roots in the colonisation of South Asia, and British multiculturalism is essentially a product of colonisation and decolonization. African and Caribbean regions; the upheaval in slave, Anglo, and native identities; postcolonial identities after independence; and, lastly, former migrated people are colonised.

White Teeth observes the how all the complex forces have changed Englishness. It's not modify the Anglo characters in English, but it's also the South Asian and Caribbean characters in London. In London, It focuses South Asian and Caribbean characters, and the structure of Post-colonial subjectivities. Smith's novel thus goes beyond the definitions of "British" or "postcolonial" literature. It undoubtedly taken the both cultural traditions. Asian and Caribbean cultural framework are considered as the roots in the odd fusion. It has been developing in London, and other countries since the late 1980s.

In the last two decades of the 20th century, Smith's views the postcolonialism, and her novel filled with the cultural dynamics. The novel *White Teeth* is happened in Willesden, a diverse neighbourhood in North London. London is the place where the author lives. It explains the plot of three different families from multi cultural backgrounds. Jones' belong to English-Jamaican, Iqubals belong to the Bangladesh, and Chalfens belong to the Jewish . It is set in the last three decades of the 20th century.

By examining the lives women who belong to four different background. Ambrose Bowden, who is a slave. She is saturated by a White man. She has one daughter, Hortense. Hortense migrated to Britain where she got married and her too has one daughter, Clara. Then, Clara got married a white man and they have a daughter, Irie. Bowden family have clearly exposed by Smith and also reveals their identity. Smith explored the Jamaican immigrants who have settled in London. The South Asian diaspora has been expressed in the Iqbal family, a Bengali household, establishes the existence. Samad Iqbal and his wife Alsana moved to London in 1972, where they raised identical twin sons named Magid and Millat.

Samad, Alsana, and their young sons all hold competing identity models, which Smith depicts as a family trying to reconcile. These models of identity are disrupted by migration, modernization, and secularisation. A Bowden Additionally, two Anglo Families, the Jones' and the Chalfens', are intertwined with the Iqbal families in the book. Samad Iqbal and Archie Jones meet while serving together in World War II, and after the Iqbals relocate to London, they develop a strong friendship. Archie Jones encounters Clara Bowden right away after the book starts, and they get married. Paul Jay expresses his view in Global Matters that,

> Samad's paradoxical experiences as a Bengali Muslim fighting to the British crown in World War II, his agonised responses to the forces of assimilation in London, and his struggle to reconnect his twin sons with a Bengali identity, culture and religious perspective that he believes the West has corrupted are all central to Smith's larger ambitions in the novel.... For all of their differences, the Iqbals and the Bowdens suffer through the same kind of historical experiences, and in contemporary London their children confront many of the same challenges: how to imaginatively construct English identities that are both rooted in and routed through the complex histories of their families and the nations that produced them. (Jay 159-160)"

Magid and Millat have closed with Chalfen's. They are upper middle class family and they belong to White community. Their son Joshua, become close friends of their daughter Irie. The final chapters of the book are told from Irie's point of view, and it is she who metaphorically links the three families by transcending the past. In order to express the past histories of colonisation and globalisation, she has ruined cultural roots of immigrant and Anglo characters. Smith constructs her plot over different generations through the attractive lives of families from various places of Britain. In order to merge the past history of colonialism, multicultural British society and iterations of religious and scientific fundamentalism, Smith thus historicizes them in a trajectory that exemplifies the process of globalisation.

In order to ensure themselves a control over identity issues in the randomness they are caught in, a medley of characters are constantly engaged in manipulations, negotiations, and protracted quests, which Smith has deftly portrayed. But in spite of the characters' planning, questioning, and probing, randomness ultimately triumphs over order and becomes the dominant ideology in the United Kingdom's globalised new century.

Since the first three of the novel's four parts have a chapter on "root canals," a device that serves to remind us that we are all the same underneath the surface, the title "White Teeth" is

symbolic of both individual and communal memory. By embracing the distorted nonlinearity of erratically entwined geographic and historical signifiers and ensuing personal and social relations moving from one ancestral account to the next in White Teeth, Smith establishes herself as a typical transcultural writer of the millennium.

It becomes clear from both of the novels selected for a study that it is impossible to construct a single, consistent culture within the confines of a country.

The early sociological theories of society that placed a strong emphasis on the idea of an organic and integrated system have been vigorously challenged by the process of globalisation. The complexity of change, the permeability of boundaries, and the fluidity of identities have all become more apparent as a result of the connections between different economic and political systems and the greater mobility of people.

The current perception of globalisation as a restless shark on a merciless route of destruction contributes significantly to misconceptions about either the autonomy or dependency of cultures. The main focus of the discussion on how globalisation affects culture is whether or not non-Western ideas and practices will be eradicated by the predominately Western global forms. As both novels make clear, the coordinates of the center-periphery grid of political economy cannot be used to map modern culture. This model assumes that electricity is distributed concentrically from a central point and is concentrated.

The idealized concept of the center also fixes the direction of change, with innovations condensing in the middle and spreading linearly outward. Many third-world critics fiercely oppose the base-superstructure models, which supplied the twin axioms of the earlier theories of culture, according to which the periphery is forever condemned to experience a belated modernity. The idea of polar domination or a linear progression of culture falls short of explaining the relationship between the global and the local, which is also framed by the histories of colonialism. As global migration increases, it is impossible to disentangle the local and the global.

In today's globalized world, it is impossible to disregard the juxtaposition of various viewpoints and the intertwining ties between various orders. Because of the infinite number of practices and concession in which cultural invention, political advantageousness, and economic essentialness have intertwined, the worry that the global empowerment of a particular order will result in the homogenization of all cultural systems cannot hold. A rolling, hybridizing impact leads to newer confrontations and deeper levels of meaning as a result of the ongoing reabsorption or enfolding of the past in the present, the foreign in the familiar, and the self in the other.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

DALIT RESISTANCE: A SOCIAL FUNCTION IN THE ERA OF CASTE XENOPHOBIA

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Abstract

Considering Dalits as hereditarily impure has been prevalent in India. They are humiliated because of the social circumstances inflicted upon them. Dalits are deprived of opportunities and restrained with menial caste-specific jobs and forced into caste obligations by categorizing them as lower caste. The cruel caste system purposefully turns Dalits into poor and illiterate, fostering caste hegemony. However, with an increasing literacy rate, Dalits become aware of oppression; start to share their experience and develop a tendency to resist and refuse caste obligations. The anthology titled the ichi tree monkey by Bama shows how Dalits' cease their dependency that has been pretext for exploitation. This paper employs James C. Scott's Resistance Theory to substantiate how Dalit confront and refrain from being submissive, manifesting their social function. Therefore, they are no longer victims but rebels, which could lead them to opportunities that have been constrained by subordination before.

Keywords: Dalit, Caste Obligation, Hegemony, Exploitation, Resistance.

Dalit Resistance: A Social Function in the Era of Caste Xenophobia

Ambedkar in his book *The Untouchables* said, "untouchability is an aspect of social psychology. It is a sort of social nausea of one group against another group" (2017, 168). The conception of untouchables starts with one group of upper caste people push other group of people to menial occupations and periphery and distorted them as apartheid. They are segregated as socially ostracized and inherently inferior to others as they are lower caste. Accordingly, the upper caste elated as superior, exploiting lower caste to their advantage. Upper caste manipulates the psyche of Dalits as untouchable; religious ideas like fate, karma, and moksha validate these conceptions. Bheemaiah discusses that "caste is not physical monster. It is more of a psychological phenomenon. Every Indian is imbibed with belief in fate and implanted with caste consciousness." (2011, 457)

The caste consciousness indicates the vicious reason of exploitation is being unpretentious. However, the caste consciousness slowly revives Dalit consciousness –of unjust ill-treatment and to realize the social purpose of Dalits – towards resistance and rescue from the position of inferiority. According to Article 17, Abolition of Untouchability, is implemented to eradicate 'untouchability' and its practice is considered illegal. Enforcing any restriction adhering to 'untouchability' is considered as an offence and punishable by law. However, the prospect of untouchability never fades in our society.

People referred to as 'untouchable' before chose to call themselves 'Dalits,' which means 'oppressed people, broken,' and they stopped referring them as 'untouchable.' Dalit fight against discrimination that forced upon them. Though they comprises of great population of India, they live outside of village, occupation, livelihood etc. They are not only placed in outside of the village but also outside of knowledge. They are restricted not only by spacial but also by intellectual means which turns them into laborers of upper caste to exploit them by making them as lower caste labour class.

The form of subordination with labour extraction, senseless violence, and the ability to ignore the true brutality relegates people. Through restrictions such as entering the temple, fetching water from the well, and even being forbidden to face straight upper-caste people, this approach schemes Dalits to stand away from the upper caste, marking Dalits as untouchable. Kancha Illaiah, in his book *Why I am not a Hindu* says, "A community that has lived for thousand years with no notion of private property will quickly dispossess themselves of it, even if it's given to them in charity or by welfarism". (2019, 42)

Manual scavenging, eradication, and burial of dead creatures, including humans, barely rendered arduous labours like agricultural labour, bonded labour, and pushes to breed illegal alcohol; these are the only way they could earn money and keep them survive and these mark their social functions before. In this way, they gain control over a vast population of people who are constantly under their superiority, ready to do any labour assigned. The Dalit's predicament never changes, and it is still ingrained in the consciousness of people, as said by Kancha Illaiah while talking about the difference seen even in an educational institution like school where upper-caste students have the privilege of fine dress and wholesome food, "These differences are not the difference of individual tastes, they are difference created as part of our upbringing" (2017, 11). Dalits, for centuries living inferior to the upper caste, slowly searched for liberation with the help of the collective Dalit consciousness gained by the whole Dalit community when they knew of the exploitation. Dalit's eagerness for liberty becomes evident in their resistance against domination.

The term 'resistance' has been used extensively in subaltern studies. The origin of the word can be traced from the Latin word *resistere*, which means 'to take a stance'. The term resistance is used in Ghassan Kanafani's work of Palestinian literature. This literature is a work of art with solid resistance towards oppressors. In Dalit texts, the ordinary person can combat oppression and reform the oppressive order through moderate and nonviolent ethical opposition. Through the work, the writer plays the role of a resistance figure.

Dalit are discriminated and exploited by reasoning religion, they are not aware of this practice is injustice against them, until they get education. Only after colonial rule Dalit get education and

that made them to observe other parts of world and influenced by the other countries. One such influence is the Black Panther Movement happened in North America; where black people fight for their liberation. Educated Dalit influenced by Black Panther Movement and started Dalit Panther movement to liberate Dalit from suppression.

The pioneers of the Dalit Panther Movement include social reformers like Jyotirao Govindrao Phule, Iyotheedas Pandithar, B.R. Ambedkar, Rettamalai Srinivasan, Periyar, and many others. They developed self-consciousness and began to reform people socially and psychologically, where they no longer tolerated the suppression but stood up against it. This political movement influenced people, later articulated in aesthetic art, including literature in many regional languages. The act of writing is a public declaration, "small act of symbiotic defiance, seemingly trivial but giving evidence off an enlarged political space, touches of a flurry of bold assertions and claims" (Scott 1992, 225). The narration of Dalit literature acts like a testimony of Dalit life since their sufferings are hidden well without any confrontation. The narration is an act of courage, social morality, and sacrifice.

Bama is one such writer who brings out the evils of society like caste discrimination to limelight. Her book *the ichi tree monkey* is an anthology containing stories that disclose the state of people from the Dalit community being considered inferior and living a life of subordination under the wealthy upper-caste employer. Purposefully depriving Dalits of any aspect of possession, owning land, starting a business, and pursuing education to become independent made them poor.

Dalits in *the ichi tree monkey* are rebellious; they are forced into caste obligations by tagging them as lower-caste and induced poverty; upper caste and wealthy exploited them. The author of *the ichi tree monkey* has set the stories in rural Tamilnadu, where Tamil Dalits have been agricultural laborers for generations. The upper caste with acres of land made the lower caste landless and moneyless Dalits into labour and, in some cases, bonded laborers. The large masses of lower caste people become poor labour and abundant source for production; the upper castes become the rich and beneficiary of the production at the cost of these Dalit labor. James. C. Scott, in *Domination and the Arts of Resistance: Hidden Transcripts*, discusses domination exercised through the everyday practice of subordination results in a custom of discrimination. This everyday practice of subordination privileges the upper caste with surplus sites to exploit:

> …relation between masters and slaves, between Brahmins and untouchables, are not simply a clash of ideas about dignity and the right to rule; they are a process of subordination filmily anchored in material practices… Dominant elite extract material taxes in the form of labour, grain, cash, and service in addition to extracting symbolic taxes in the form of deference, demeanor, posture, verbal formulas, and acts of humility. (Scott 1992, 187–188)

Bama brings out the cruelty imposed by the upper castes on the Dalit laborers, which have been comprehended for centuries as caste obligation which entitles respect and duty concerning Dalit; however, many labours are forcefully made to comply by taking advantage of their privilege.

The lower caste characters in *the ichi tree monkey* are rebellious and intensely pose their opposition through their actions as resistance. This study is based on the select short story namely, *Pongal, Annachi*, *Half-sari*, *Chilli Powder*, *Ponnuthai*, and *Single* from the book, *the ichi tree monkey*. The story *Pongal* is about a family that visits their landlord with gifts worth vast amounts of money for the auspicious festival of Pongal – a harvest festival celebrated in Tamilnadu – to pay

tribute to them. The elder son Esakkimuthu who is literate, says that the landlord does not deserve their compliance. They do not receive any generous behavior from the upper-caste landlord in return. He insists that behaving inferior is unnecessary though his father insist on being obliged to the landlord he refuse to do so. Esakkimuthu contradict to his father, he believes that he is educated and needless depends on the upper caste. So he never fails to talk back against his father and made his father realize he is being exploited and eventually his father confront the upper caste, which is not possible for a dedicated lower caste to speak up without educated son. In the story, Madasami later questions why he should act vulnerable to the landlord. He restrains from doing business because it is the job of Parayan – a name of scheduled caste which is considered inferior – when he tries to break from the caste-specific job and sell goods no one buys because of his caste, "these people gobble up whatever the other caste fellows sell, but when I try selling the same, people say this is a Parayan teashop, this paniyaram is made by a Parayan, and they won't buy anything" (8). Madasami has no other place to work, and he eventually leased land from the landlord, which designated him submissively. They gain utter humiliation in exchange for these submissions and bow their heads to the landlord. Their efforts seem nothing to the landlord, and he does not even appreciate him for bringing gifts in return; they only gave them a small amount of Pongal. Ultimately, he realises their discrimination against him, and they do not deserve this ill-treatment when he pays enough for the lease. At the end of the story, he asks his wife to stuff the Pongal to their buffalo, where he rebels against getting the offer that labels them as subordinate. Then he decides to have boiled Raagi, which is comfort food for the poor, "Listen, Rakku, dumb that Pongal in the cows' feeding tub and boil some ragi. I will go and buy some dried fish. Boiled ragi with dried fish curry will taste good!"(12)

In the story, *Annachi* from *the ichi tree monkey,* the young rebel working as an agriculture labourer, is a lower-caste character ready to do his job even if it is arduous. However, he refuses to be inferior to the landlord. Once he calls the Landlord' Annachi – meaning older brother – the upper-caste employer finds it offensive. Even though calling someone 'brother' is a way of showing respect, the employer felt this categorizes him along with the lower caste. Though he is his employer, he does not remain quiet, argues back that every man is equal, and nothing wrong in what he says, "There's nothing wrong with what I said. Did I call him mama or machan, trying to create a relationship by asking for the hand of his daughter or sister? I only called him Annachi politely, respectfully—and you raise hell?" (20)

Half-sari is the story from the book *the ichi tree monkey* portrays the revenge of a victim's father, who dreams that her daughter Chellakkili will study in school and become empowered. She is the epitome of hope for their family, and the little girl dreams of pursuing an education in the city and wishes to wear a half sari. Nevertheless, the landlord forces Chellakkili to work in his daughter's house as a maid, and her sons abuse her, and she eventually dies. They did not even give the corpse to her family and cremated it alone, saying she suffers from severe illness and died, blaming her fate for dying early. Chellakkili's father and uncle could guess the cause of her death. He yells at the landlord, "Don't try to fool us with all this pretense. I know everything about all the cruelties you inflected on the child, I know that you killed her. don't show me your chameleon character" (84). The landlord does not even feel sorry about what happens. He gives a small amount of money as compensation to shut Kaliappa's mouth, "Etho, it was her fate, she departed! Here, take this, there are two thousand rupees in it" (84). Kaliappa becomes furious on hearing this, "You said you would

send the child to school, but you sent her to the cremation ground instead! And you still have the nerve to speak! We know what happened there" (85). His landlord later murdered by hanging in a tree behind his house using the same half-sari that Chellakkili's father brought her, leaving the reader to guess who could have caused it. It is apparent from the story that her father and uncle caused the death. Though this story has an obnoxious conclusion, this is justice from the victim's point of view, where punishment is necessary when someone is guilty regardless of how wealthy he is or which higher caste he belongs.

Women in *the ichi tree monkey* are revolutionary; they are poor and dependent on men and landlords, but still, they could do anything to feed their children. Their survival depends upon their small wages as agricultural laborers and the little milk their cows yield them. Since Dalits are mostly landless laborers, they rely on the landlords for grass for their cows. However, only some of the landlords are sympathetic enough to permit them to take grass from their land, some will not allow grabbing even weeds around their fields. Pachayamma, in the story *Chilli Powder*, does not get enough grass to feed her cow, which forces her to steal hay from the landlord's area so that she can feed her cow and earn little to survive. "We steal because that is the only way we will not starve even though we need the only little bit of kanji" (43). Once, Pachayamma, along with some women, went to steal grass from Gangamma's field, and she flew chilli powder in Pachayamma's eyes as a punishment.

Once Pachayamma is stealing a hand full of cotton buds to get some money by selling them, she is caught by, Gangamma. Gangamma takes her and her fellow women to the police station and makes a complaint about them as thieves. The police fine them ten rupees and they cannot even afford ten rupees. If they could, why would they steal cotton and think they are not guilty enough to be held in the police station? At last, the police officer takes pity on them and releases them. When Pachayamma returns home, she gets provisions on credit from a local shop to cook food. Their circumstances force them to steal for survival. It is also evident how upper-caste landlords are superior with no empathy toward lower-caste women who are more vulnerable in the lower ladder of society. Though poor and illiterate, Pachayamma never lets the landlord or the police officer humiliate her. When the police officer asks her in disrespectful tones, she demands respect, "What do you mean by shouting ei and oi? Are you our husbands to call us 'ei'?" (45) When the husband asks why she keeps on making trouble. However, Pachayamma, who knows the importance of speaking, says, "What do you know? These days, if we don't speak up, they'll come and fart right in our faces, aama" (47)

Ponnuthayi is a rebellious and revolutionary thinker from the story *Ponnuthayi*. Even though she is illiterate, she is toiling in the field as the rest of the women in the village do, where domestic abuse is common among other women. However, she becomes resilient to the violence and abuse caused by her husband. She complains to the police about her husband's abuse, which no other woman in the village irrespective of their caste would dare not to get to the police station and complain about domestic abuse. Nevertheless, she dares to say that she no longer tolerate his abuse. She is a strong woman to go against her husband and gains the self-assertiveness to know where her life is going wrong and when she should stand up. She moves out of her husband's house and is confident enough to live a single woman's life without her husband's support. Even her mother redeemed her decision, saying, "made of stone or made of grass, for a woman, her husband is everything" (75).

Nevertheless, Ponnuthayi evolves as a revolutionary woman when she feels it is not sole responsibility of children is on women, "Don't fathers know how to bring up their children? Let them try. It's enough that we have lived by marrying stones and grass" (75). She gets liberated from married life and the stereotypes that cause her to abate while expecting women to be humble, obedient, and responsible, which permanently restricts their opportunities to become empowered. Ponnuthayi felt that marriage without love and freedom is meaningless. She removes Thali from her neck and pawns it to put up a shop. She starts to yearn and independent, not lay back, blaming social barriers.

Illamalli, in the story *Single,* is a victim of open defecation. When a pig bites one side of her breasts during her childhood, it becomes a big wound and eventually develops into a significant scar resulting in her having only one breast. She remains unmarried since no one is willing to marry a woman with one breast. Another villager calls her 'single,' pricking her difference, but she is never distressed with people but tolerates it. Since she is unmarried, she has no one around her to support her. She has seen as vulnerable to men, especially men of the upper caste. When her landlord tries to abuse her, she does not keep quiet even though, she knows going against him might make her work-life stumble. However, she never hesitates to defend herself and attacks him to safeguard her. "Single looked around and realised that he was doing this only because he knew no one was around. She raised the sickle with which she was cutting the grass and slashed at his hand." (131). That hit his eye, and he eventually lost sight, which marked her rebellious woman who dared to fight for herself, and no one called Illamalli' single' again.

Both male and female characters in the short stories are revolutionary and do not succumb to caste obligations in any way. This way of encountering the limits will provide the future with opportunities to liberate from subordination. As James C Scott says, "A small act of symbolic defiance, seemingly trivial but giving evidence of an enlarged political space, touches off a flurry of bold assertions and claims" (Scott 1992, 225). This tendency to fight back against suppression will allow them to overcome centuries of oppression and caste obligation, eventually opening up access to opportunities that are restricted before. This resistance becomes a social function of Dalits indeed for promoting their entity and liberating them from the shackles of society.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

(RE)LOCATING THE SELF: DALIT OF URBAN SPACE IN DALPAT CHAUHAN'S *FROZEN BLOOD*

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Abstract

Gujarati Dalit short stories are platforms expressing anguish and inveigh experienced by the Dalit community in individual and social life while struggling for uphill entitlements. Dalpat Chauhan's *Frozen Blood* is a moving account of a man living with the burden of caste and an ambivalent crisis of identity in the Dalit middle class. This paper tries to explore the various shades and stigmas of Dalit identity faced by its middle classes in post-independence Indian urban spaces. The burden of caste crumbles their empowerment at education, professional, economic and social grounds. Thus, their self after many struggles of identity formation falls into the labyrinth of caste system making them traumatic subjects. This study tries to analyze how and why these ideologies construct identity which are also the true source of depression from – and for – the self. It will focus upon the methods of control found within fundamentalist ideology and how they presume to segregate boundaries which dictate appropriate behaviors in such society. Both cursed and empowered with education they become at once victim and survivor in their journey of self formation. Gujarati Dalit writing has been translated a lot for popularizing their ideology and they can be examined here as sites of reclaiming their history, culture and politics in the contemporary society. Hence, they become a tool for resistance to tyranny and recovery of texts in the process. This story is also a re-telling of inter-cultural communication in the migrated lands.

Key words: Dalit, identity, middle class, migration and solitary subjects, translation

In Indian culture, caste represents continuity and social structures of its society. Though these identities may undergo change with space and time as they do not function as pure ideological systems. Unfortunately caste still survives as a source of identity in this neo- modern world. Every caste follows a caste hierarchy which is constantly contested by other castes. According to Dumont, caste ranking is based on purity and impurity and levels of purity are defined and maintained by strict control over formal ritual transactions. Thus caste as a system and as an ideology is omnipotent and omnipresent even in Gujarati society. This social discrimination strongly affects the everyday lives of the Dalit community across all sections and classes.

Gujarati Dalit short stories are potential sites of anger and protest transferred by certain locale and language. These stories present how oppression and injustice are an inevitable part of their life.

A Dalit's sentiments, feelings, socio-economic dilemmas, political and cultural problems form the centre stage in these stories. A native language peppered with unique words, proverbs, imagery and figures of speech form the characteristic feature of these writers. They try to establish certain social nuances as well as bring forth innumerable hidden aspects of the customs, experiences and ways of life. Thus the hopes, dreams and aspirations of the Dalit community weave a different world altogether. In the words of Shalini Ramachandran, the Dalit writers 'have been able to access the apparatus of modernity, in education, work and the political process, and demonstrate a responsibility to make known through their literary expression the difficult passage into material and social equality that the majority of Dalits continue to face' (Ramachandran 2004, 42). Consequently a reading of these stories makes one restless and pave for a social change and solidarity. It attempts to thrust an establishment of egalitarian society which is exemplified in Dalpat Chauhan's stories.

Chauhan (1940), a poet, novelist, playwright and short story writer has been one of the forerunners in the struggle of Dalit emancipation in Gujarat. He also initiated the Gujarati Dalit literature with the publication of Dalit Panthers's *Kalo Suraj*. Born as a Dalit in Gujarati society he has faced the first hand experiences of agony and sufferings which is voiced in his writings. He has raised this voice of pain and anguish in all genres of literature. His characters portray the inhumanness surrounding the Dalit society. They are shaped by the concepts of caste, class and social prejudices that are preponderating in their society. He uses a wide variety of metaphors and imagery to project their dilemma and complex issues as seen the story *Frozen Blood*.

This story presents a moving account of a man living with the burden of caste and an ambivalent crisis of identity in the Dalit middle class. The protagonist in the story takes up a new surname after gaining high degree of medicine. But his being a doctor does not shed away his real name 'Bhala's son Dayo. The doctor mumbles, "Can Bhala's Dayo never become a Devendra? Has he to always remain Dayo ?" (77). This identity clings to him like a second skin and this curse of caste hounds him wherever he lives. He realizes that no matter whatever heights he might mount his caste is never cast off as it becomes an inseparable part of his self. Thus, the story depicts the wrestling with one's self using techniques of stream of consciousness and internal monologue. Like after remembering the conversation between Hemraj and his Bhabhi, Doctor Parikh shivers and stands up from the chair. Again, he is lost in thought: "Bhala's dayo! I am Bhala's Dayo. I am doctor, but that doesn't mean I am not Bhala's Dayo. Everybody in the village knows me by that name only…even though I have become a doctor.""I am Devendra Parikh. Bhalabhai's Devendra."(81) Dr.Parikh has changed his surname to conceal his identity though he is not free from his old name. The story uncovers his quest of identity and recognition of human dignity but his journey marred by harsh experiences.

The protagonist in the beginning of the story has had a sleepless night because of some guests from his village. Doctor tries to scribble with a costly pen on his prescription pad at five in the morning. He is thinking about his early life, his villagers, his studies(struggling days and nights) and later achieved a medical degree and job in a city hospital near his village. He stays in the second floor of PG hostel room no 40 with a name board Dr. D.B. Parikh (Devendra Bhalabhai Parikh). After arriving in the city and becoming a doctor, he changed his his surname from Parmar (lower caste) to Parikh (higher caste). The sarpanch of village after hearing the news met his father and humiliated him in the village saying he is no longer a Dhedh (dalit) and has reached a Bania Brahmin. He says "Oh! Parikh saheb! You have become bania-brahmins all of a sudden. Not dhedhs any longer? Let me spread out a cot for you, respectable that you have become overnight!"(82). However

later he begged for forgiveness to the doctor when his son was cured for convulsions within two days.

When the story starts doctor tries to reach a diagnosis of a disease (caste discrimination) but fails. His facial and physical restlessness display his last night's eerie experience. He has not changed his formal dress after coming from hospital. He remembers the conversation which he overheard yesterday: "Hemrajbhai! Velo has gone to call the doctor I hope nothing…!" Hemraj's bhabhi was talking to him,"He is a native of our village. You remember Bhala. He is Bhala's son Dayo.""Bhalo?" "Miyor…His is the last house in Miyorvas. His son is a doctor here." "I had forgotten him completely."(81) He constantly stares at the clock, ceiling fan, walls, fridge, a glass of water on the table, his face and eyes in the mirror, his toothbrush, sky stars and so on. In the morning the cook brings tea and breakfast. He picks up the tea cup and sees the colour of tea changing from brown to red. He feels as if it is overflowing from the cup and goes to wash is face. He looks at his numb face, red eyes and freezing body in the mirror. He thinks as to why his being a doctor cannot be acknowledged by his villagers.

Last night he had Hemraj and his two companions of his village visit him for help. Hemraj's son had met with a fatal accident with much blood loss. Dr.Parikh himself donated some blood to which his friend Dr. Desai was shocked to see his compassion for his villagers. Hemaraj, too, a Chaudhari had readily accepted a Miyor's blood for his son. After the hectic operation Dr. Parkih reached hostel and informed Hemraj that his son was in stable condition and shifted to the ward where his sister-in-law is a bystander. He offered to call the cook for them to which they denied as no having any appetite. He later offered a glass of water to which coldly replied of not being thirsty.

His words started ringing in Doctor's head. "Oh! no. I am not thirsty. Oh no!" The words echoed in his ears at the thought of sleep. Oh! These were Hemraj's words; the Choudhary Patel of his village. (77) He imagined those shadows dancing in front of his eyes. He climbed down the staircase and saw at the corner of square a common water tap dripping. He saw these shadows cupping hands and drinking water from the tap after assuring themselves of no one being around. He saw a bee buzzing around the tap and this made him more restless and ill. He felt instead of water blood dripping out of the tap. He shrieked and stood motionless feeling the numbness of body and blood.

Here the three wings of the ceiling fan symbolize Hemraj and his companions who are constantly staring at doctor and enjoying his agitated and anxious mind. He looks at the name board and everything around which have no movement and are standstill making him realize his mobility and has no effects on the society and its mentality. Hemraj and his companions symbolize castiest attitudes of the society which are unaltered. The bee too symbolizes his own self where his constant buzzing (struggle for emancipation) is ineffective on the tap which is only dripping (sucking blood out). Hemraj needs his blood but not the water offered to him.

A prudent reading of the story brings forth the different dimension of the image 'hunger' that depicts the plight of Dalits assertion of identity. This image is elevated to a higher plane because it can be interpreted as the identity crisis and the resultant hunger for ascertaining a specific identity in society. The images of dried mouth, pale eyes, donating blood cold pal and frozen body – all denote his struggles for hunger of identity. Images of covering the cup with palms, finger in it and clutching it, glass of water on the table, dripping water from the tap, drinking water from the fridge – all these

reinstate his drive for hunger and incessant efforts to tackle the dilemma of identity crisis. For Dalits hunger is not just a physical need but a struggle for status, survival and a question of social identity which holds a significant place in their lives. Thus on a broader perspective it acquires a philosophical dimension. Hence this hunger is directed towards making of self which is on individual, familial, religious, economic, social and political grounds. Even the 'hunger' of other castes takes a toll on their lives which is burdened by their craving for survival and appreciation. Thus the life of a Dalit revolves around the axle – hunger.

The miseries and crisis undergone by the narrator is both representative and solitary experiences of the dalits in their society. They are common to the whole Dalit community as well as his solitary and individual life experiences present his own struggles with self. Thus caste discriminations and the question of identity are the major themes in the story. In the process of speaking in the collective, the Dalit writer has lost his space within the urban middle-class community. The ending is that point in the story when the narrator is contemplating on his struggles against caste, and wonders why he feels lonely even after thinking in the collective in all his struggles. Doctor makes his journey a universal one where his memories of castiest attitudes from the villager's part haunt him even to the city life. His revisiting after several years of struggle and achieving success in professional and economic status does not bring appeasement to his body and soul instead leaves him into a more traumatic state of mind. He tries to locate his self in this process of discontentment and endures unbearable pain even at the cost of his family though assuming anonymity.

Thus caste acts as a regressive factor in society which spreads mental stigma of inferiority complexes and marginalisation. An economic or political progress could not bring in social upliftment in the mentalities of the people. As seen here Dr. Parikh's economic forwardness, enlightened education, political (social upgradation) cannot claim the status of social forwardness. Even though one tries to escape or forget one's caste identity the people around would not allow to do so. Dr. Parikh veils caste by changing his surname but his villagers consistently remind him of his status. The Dalits having moved to urban spaces for job, education and empowerment have increased the economic status but their status in the society has not seen any considerable better prospects. They remain helpless and hence try not to disclose their identity. They forever live in fear of revealing their anonymity. In this process they become stranger to their own families and undergo various psychological pressures. The narrative trope of journeys from rural to urban as a metaphor of self transformation has been a common one in both western and non-western literature since the advent of the city itself. Brueck says that in these generations of literature, the metropolitan and the pastoral have been opposed as contradictory poles of the self (137). The experiences of village life and city life are not outright contradictory poles. On the contrary, the contradictory poles exist within the city space (as it does in the village space) in those who have claims to modernity and those who need validation for modernity.

These middle class Dalits face many discrimination and disadvantages in their social relation and career prospects. These classes in pursuit of a self formation in their urban spaces dream of different ideology, values and politics but end up facing emotional dilemma and crisis making them vulnerable in their journey of self-respect and elevation. According to V. Geetha, when one's corporeal and spiritual existence is itself considered evidence of one's lowness, when being (as in the self) is disallowed the knowledge of its integrity, it's claim of self-respect, then a profound crisis besets the

self—a crisis which the American philosopher Cornet West describes very aptly as an 'ontological wounding'(95).

This story exemplifies how even after relocating or social mobility, acquiring literacy status or securing heightened employment cannot ward off the evil hands of caste discrimination irrespective of rural or urban settings. While the protagonist has migrated metaphorically with surname changing and other transformations (economic, intellectual, social) his self is tormented by the sarcasm, ridicule and prejudices of the society making him solitary traumatic subjects. Guru asserts that "These kinds of dalits are ready to make huge sacrifices like snapping all emotional and cultural ties with the family and finally the entire community" in their mindless pursuit of modernity (126). In the process, love is replaced with contempt, disdain and personal hatred towards members of his/her community.

The mindless pursuit of modernity by the Dalit middle class makes them believe that their migration from an utterly casteist setting to a caste-free one is complete. This is a rupture in the move towards dignity and liberation, and this bothers the Dalit protagonist. Dr. Parikh has struggled several years for self-respect and dignity but as seen in the end of the story there is no sense of fulfillment, satisfaction, elation, grandiosity or success. Instead a sense of heaviness haunts his soul screeching his heart and sucking the blood (energies). Thus his migration from a poverty stricken status to a liberated space is unfulfilled and incomplete. His status is infact a challenge to the concept of Indian modernity as the sense of betrayal, disappointment and disillusionment comes from the so-called Indians itself rather than outsiders. His symbolic social strata also pose a question to the idea of migration and caste in urban spaces. A Dalit writer exposes their daily ordeals as well as their multi-coloured art thereby instilling a new social and cultural dimension. Thus their writings converge on little narratives, identity crisis in self and groups alongwith politics of marginalized power centres. The question of Dalit aesthetics is also raised at multiple levels in their writings. Their literature of protest is experience based and ways of bringing out the clear picture of the contemporary society. This also poses the most important idea that if casteless India is impossible then freedom and empowerment is far away in the same scenario.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

CHANGING SELVES: MAKING LESBIAN IDENTITY OF SUNITI NAMJOSHI

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Abstract

In the new millennium, especially in the second half of the twentieth century with the emergence of new literary and critical theories feminist writings and women's emancipation movements have been enriched and empowered. New perspectives have been used in breaking the shackles and forces that bind, making women subservient and marginalized in society. Feminist writings have appropriated a variety of literary forms and deployed them effectively for conveying feminist thoughts and ideologies. Feminist writers have erased patriarchal literary canons and mapped out new literary territories and paradigms marked by women-centered tales told from women's perspectives. The formation and evolution of subjectivity, according to Li Zehou are products of the dynamic and historical process of human practice, which embraces the interaction and integration of these aspects. Suniti Namjoshi a radical feminist poet, fabulist, and re-visionary mythmaker of the Indian diaspora is critically acknowledged as a lesbian feminist writer among a few Indian authors. Through her literary oeuvre, she has tried to introduce alternative perspectives to the existing patriarchal order.

Keywords: Identity, identity formation, "feminist fabulations", metamorphosis, separation, self, Subjectivity, and totality, etc.

Introduction

In the new millennium, especially in the second half of the twentieth century with the emergence of new literary and critical theories feminist writings and women's emancipation movements have been enriched. New perspectives are being used in breaking the binding forces that have made women subservient and marginalized in society. Feminist writings have appropriated a variety of literary forms and deployed them effectively for conveying feminist thoughts and ideologies. Feminist writers have erased patriarchal literary canons and mapped out new literary territories marked by women-centered tales told from women's perspectives. Feminists are employing new techniques and approaches to critique and analyze canonical texts and conventional narratives. These alternative narratives which function as a counter-discourse and offer correctives to "Patriarchy's problematic depictions of humanity," are often described as "feminist fabulations" (Barr XII).

Gone are the binary oppositions dear to the nationalist and imperialist enterprise. Instead, we begin to sense that old authority cannot simply be replaced by a new authority, but that new alignments made across borders, types, nations, and essences are rapidly coming into view, and it is those new alignments that now provoke and challenge the fundamentally static notion of identity that has been the core of cultural thought during the era of imperialism. In her 1989 collection of selected poems and fables entitled *Because of India*; Indo-Briton author Suniti Namjoshi addresses the complexities of defining her particular identity as a diasporic, Indian lesbian, and transgressive feminist in relation to others' variously particularized identities. "Identity is not only a matter of self-definition it also depends on the identity that other people attribute to one. As a creature, a lesbian creature, how do I deal with all the other creatures that have their own identities, or perhaps I mean their own identifications? It's apparent that the components of the core identity change from place to place and period to period. Today the main components seem to be based on social status, wealth, power, gender, skin, colour, and sexual choices, as well as other factors such as wealth, nationality, and religion. Any threat to the sense of self causes a violent reaction. But then how are we to live" (BI 84)?

The debate about human nature and natural differences between men and women spurred a self-conscious feminist interest in identity and in contemporary times emerged the concept of "identity" as central to the social sciences and humanities. Feminism is one of several social movements that contributed to the rise of identity studies. Historical and intellectual development of self and identity in a basic sense has always been a central issue for feminism. Identity issues are one of the central issues among the other major issues and subjects of feminism. Feminists believe that gendered identities are part of social construction and are determined by complex socio-cultural processes. Feminist psychology has emerged out of liberal feminists' perspectives and emphasized socio-cultural forces and structures, sex-linked behavioural and emotional norms in producing characteristic "masculine" (usually represented by strength, courage, independence, leadership, and assertiveness) and "feminine" (usu. associated with nurturance, sensitivity, sweetness, supportiveness, passivity, cooperativeness warmth, modesty, humility, gentleness, tenderness, kindness, helpfulness, devotion, expressiveness, empathy, affectionate, being emotional, and understanding) identities in men and women. Shalmalee Palekar writes, "Namjoshi's characters implicitly or explicitly map out how identity is not an ontological 'given', but is a kaleidoscopic construct, constantly reproduced by the intersection of socio-cultural, historical-political forces, and the subject's conscious creation of self" (3).

If compared the current status of women in contemporary times to the past definitely women have gained a considerable amount of freedom to choose and opt-in life, get an education, travel freely without a male, to take control of reproduction, sex, and family planning and get a decent wage for their work. There is still much improvement that has to be done in several countries where women still suffer from unacceptable low levels of gender equality and human rights. The discussion will throw some light on the methods and strategic approaches used by the post-structuralists and the post-colonial feminist writers specifically Suniti Namjoshi to formulate their own selves and identities. As one of the earliest Indian women to declare publically herself a lesbian, Namjoshi's approach to lesbianism in the *Feminist Fables* can be summed up in Charlotte Bunch's words:

> In our society, which defines all people and institutions for the benefit of the rich, white male, the lesbian is in revolt. In revolt because she defines herself in terms of women and rejects the male definitions of how she should feel, act, look, and live. To be a lesbian is to love oneself, woman in a culture that denigrates and despises women. The lesbian rejects male sexual or political domination; she defies his world, his social organization, his ideology, and his definition of her as inferior. Lesbianism puts women first while society declares the male supreme. Lesbianism threatens male supremacy at its core. When politically conscious and organized, it is central to destroying our sexist, racist, capitalist, imperialist system. (Qt. in Crow 332)

Self and Identity

Within the social sciences and humanities, the terms 'self' and 'identity' are used in very specific, yet inconsistent and contested ways. In general, 'identity' is used to refer to one's social 'face' – how one perceives how one is perceived by others. Self and identity are formed in social groups. There exists a reciprocal relationship between self and society. The self uses social entities that it already has participated in its creation, while on the other hand, society uses the culture to help or force the self in identity formation. It is very clear that to understand better the self and identity we also need to understand and investigate the society that took part in the identity formation process of the self. As cited in Hitlin (2003), Joas (2000) believes that the self is "one of the greatest discoveries in the history of the social sciences" (118, 2). Since the self is the primary actor in the identity formation process, one should also learn how sociology and social psychology define the self. According to Stets and Burke (2000) self "is reflexive in that it can take itself as an object and can categorize, classify, or name itself in particular ways in relation to other social categories or classifications" (224). Actually, it is this categorization that will produce identity in the end. In their definitions, Stets and Burke (2000) believe that the self is seen as the conscious essence that has a meaningful and effective relationship with other social entities. And self is a dynamic entity with the ability to interpret and re-interpret its environments and eventually transform itself into something that we could identify as the next step which is identity.

Identity Theory

Sociology is one of the rare sciences that have multiple explanations for identity (Stryker and Burke, 2000). Due to sociology's arguable totalistic nature, some sociological perspectives see identity as the result of a collectivist process. So, the identity becomes the offspring of the culture (Nagel, 1995). An intensive literature review yielded that there are three basic angles through that scholars approach identity and identity formation. The first one is from a social identity (Social Identity Theory) perspective, where identity as a concept is explained through group membership. According to the proponents of the second perspective (Identity Theory), identity is a phenomenon that could be explained away using the roles that individuals take on or are assigned. The third theory (Personal Identity theory) somewhat differs from the first two in its priority of placing the bulk of the importance over the values. However, the third theory (Personal Identity Theory) is also significant since it provides an individual look and draws our attention to personal inputs in the identity formation process. Serena Guarracino writes in "Identity, Language, and Power in Suniti Namjoshi," "the complexity of her interests makes her a restless traveler among different potentialities

of being; her poetry, often entwined with prose, is a continuous contrapuntal attempt to make sense of the multiple resonances emerging from the English language she uses, together with her Hindu milieu and suggestions from various theoretical backgrounds, from feminism to postcolonialism" (134).

Sexual Orientation and Self Identity

Some of the feminist lesbian friends of Suniti Namjoshi are Gillian Hanscombe and Christine Donald with whom she often visited Centre of lesbians and gay men like Sapho and the Gateways and was in contact with Lesbian Feminist Organizations such as LOOT and National Lesbian Forum fighting for the rights of lesbians in society. *Feminist Fables* (1981) is a result of the Canadian feminist and lesbian-feminist ideals interwoven with her Indian heritage" (Puri 98).

In "We Can Compose Ourselves" from the collection *Because of India* where the two lesbian partners Suniti Namjoshi and Gillian Hanscombe propose to "invent" a country where lesbians can stay separately:

> We can compose if we like.... Or we can compose ourselves. But a politics? To invent, just we two, a view? How to think? What to do? And a country?... In yours (your country India)... though even the rocks have names, we wither, having no word. And in mine (England) the word is so raw it bleeds; and from fury of pain, it attacks; and would maim us daily. (BI 122)

Lesbian Identity

Namjoshi's *The Jackass and the Lady* (1980) spells out her position as a lesbian writer. Namjoshi's *Because of India: Selected Poems and Fables* (1989) and *Goja: An Autobiographical Myth* (2000) are considered autobiographical and they show her development as a third-world lesbian poet. She also explores "the different facets of lesbian desire and identity" within the framework of postcolonial discourse (Rath 143). Suniti Namjoshi established herself as a writer and specifically a lesbian feminist while her mother didn't approve of it. In an interview with Christine Cryoden, she puts before us her mother's point of view, "She has never, been particularly happy about that I'm a writer, or, a lesbian feminist. She sees these as notoriety, tarnishing the good name of the family" (Gupta 121). She discards the traditions which confirm the subordination of a woman. According to her, heterosexuality gives a man the whole-sole right to a woman and it supports only male domination, instead of love, mutual respect, concern, and support. For her lesbianism seems to be providing a sense of relief and contentment: And if the sun is too strong, should burn too much, will you walk with me to where the light is calmer ("Well, then let slip the masks" 18-20).

Namjoshi's search for identity and her wish to act according to her inner compulsion leads her to lesbianism. In her world, a lesbian life is considered a perfect life. The life of a woman is majorly male-dominated. Where she has to bend before the egos of males, whether she is a working woman or confined to the four walls of her house, a mother or a sister, a wife or a daughter, an Indian, a European, or from any part of the globe. She is the second sex, the other. Her suffering is the inner suffering of suppressed emotions and reckoning discomfort of broken self-respect. Though she bears the domination of males and smiles yet the agony of submission exists. Namjoshi's lesbianism is a solution to establish female self-respect, identity, and a life of freedom. Lesbianism, the alternative model of female identity as highlighted in the poetry of Suniti Namjoshi has a

psychological background too. It must be noted that Suniti Namjoshi indicates no trace or need for a man in her life to support her emotionally, psychologically, financially, physically, and sociologically. In her world a woman is complete. She is a great barrier buster who goes beyond boundaries in her imagination, sense, and sensibilities. She indicates a complete and satisfied life but if we try to go deeper with the meanings of words used by her, we see psychological elements in her life. A lesbian woman experiences a sense of relief. She doesn't approve of social taboos and rejects a compulsory way of life. She develops the poem around a popular poetic line, "But Stone Walls do not a Prison Make," by Richard Lovelace. On one hand, she longs to establish peace, harmony, acceptance, inner freedom, and liberty, on the other hand, she is unable to do it in the natural way. Her solution to this inner longing was external. Though living in a patriarchal society, she didn't accept any kind of suppression, authority, order, pressure, etc. In the poem, the word 'Police' symbolizes all such agencies that control the freedom and life of a woman. On one hand, where we find an instinct of revolt against society in the poetry of Namjoshi, on the other hand, she exhibits a powerful outburst of passion in many of her poems. She is a passionate lover, a lover of that senses excites. She loves a warm touch of a lady, she loves the smell of a lady, she loves the colour of her skin, etc. She is transported to the world of ecstasy when she is absorbed in lovemaking with a lady of her taste. Will you take to the sea, my darling? Will you let me caress you? The tips of your feet, your legs, your sex? Will you let my tongue caress you? Will you lie in my arms? Will you rest? ("Well, then let slip the masks" 14-18). She forgets manliness as masculine does not exist for her. She is contented with the soft tender carnality of a female. In the following verses, she reveals her heart and her sensuous art of love in a beautiful manner:

> I give her the rose with unfurled petals,
> She smiles and crosses her legs.
> I give her the shell with the swollen lip She laughs.
> I bite and nuzzle her breasts. I tell her,
> "Feed me on flowers – with wide open mouths,"
> And slowly, she pulls down my head. ("I Give Her the Rose" 1-10). (JL 32)

C. Vijayasree defines a lesbian as "the rage of all women condensed to the point of explosion. She is the woman who, often beginning at an extremely early age, acts in accordance with her inner compulsion to be a more complete and free human being than her society – perhaps then, but certainly later – cares to allow her into painful conflict with people, situations, and the accepted ways of thinking, feeling and behaving until she is in a state of continual war with everything around her usually with herself" (72).

What is striking about Namjoshi's work is the way she always looks at identity collectively and does not treat religious, sexual, racial, class and caste identity as separate strands. She understands their intermixed nature and the predicament it creates for an individual. It has been observed that identity is formed through politically engaged action. If gender is sociopolitical, then perhaps, is sex or sexuality. Judith Butler believes that gender is not always constituted coherently or consistently in different historical contexts. Gender intersects with racial, class, ethnic, sexual, and regional modalities of discursively constituted identities. Thus, 'women' have been designated as "the other," "the second sex," "the third world," "the Orient" or women are the negative of men or opposed to men. Gender does not denote a substantive being but a relative point of…

> [I]dentity isn't only a matter of self definition. It also depends on the identity that other people attribute to one… [A]s a creature, a lesbian creature, how do I deal with all other creatures that have their own identities, or perhaps their own identification? It's apparent that the components of core identity change from place to place and period to period. Today the main component seems to be based on gender, skin colour, and sexual choice as well as other factors such as nationality and religion…. Any threat to the sense of the self causes a violent reaction. But how then are we all to live? (Namjoshi BI 84)

The female sex is the subject that is not one but multiple. She asks to rediscover the hidden tradition of women's writing and the rediscovery and republication of numerous novels and other writings by women. Poststructuralism claims that words and texts have no fixed or intrinsic meanings, language is used to create binaries – these binaries are artificial constructs created to maintain the power of dominant groups.

In "From the Panchatantra" Namjoshi calls our immediate attention to the desire for a male child that runs through the country and through its tales. Our protagonist—the standard protagonist of Hindu folk tales in India - a 'brahmin', starts with "I, myself, am indisputably male." But his ideas and identity which were fixed in a conception of the male that he had imagined for himself dismantled when he is reborn as a woman. The need for sons is no longer a priority; it is the want of "human status". But alas, it escapes his – *her* - grasp.

Suniti Namjoshi's work is all about celebrating the woman - the queer woman and the straight woman. She celebrates women but doesn't elevate them to a celestial pedestal. She re-writes the overwhelmingly masculine canon and in that re-writing, she again goes to Shakespeare. Through Caliban and Sycorax, Namjoshi erects a female ancestry and thus a female history (*herstory*?) where women own their lives, their histories, and their selves. It is not bound to an external thing - to a *man*. In *The Fabulous Feminist,* we get to see how Namjoshi mixes genders, and genres and dismantles conventional ideas of the genre across her work. She questions fixed ideas of identity and allows us to explore an alternative terrain, an alternative history/herstory where things acquire new meaning because of the new signification attached to them. This new meaning reflects a larger need for the reader to adopt the practice of searching out new histories/herstory and alternative histories and is a call for social change. There is an urge to inculcate in oneself the need to question everything 'fixed' - stories, histories, and identities. It is not in the fixed, not in the particular but in the constant change, in the constant metamorphosis that we will find ourselves.

Conclusion

In conclusion, it can be said that individuals are a constantly changing and shifting mélange of selves and identities. Though we like to think that we have fixed and sharply defined identities, we are coherent, 'normal', and unified beings. Suniti Namjoshi through 'feminist fabulation' questions the normative representation of women by the dominant discourses and narratives and reverses the roles of women and gives them new perspectives and identities. She portrays an image of a woman struggling for self-identity, equality, justice, autonomy, and self-affirmation.

Thus, Suniti's psychological and spiritual journey, her process of constructing self, and self-discovery are one filled with clash, contradiction, and reversal rather than a smooth continuity. But finally, Suniti Namjoshi defies and challenges all forms of barriers, obstacles, hardships, and

boundaries and emerges with a self, self-identity, winning self-respect, and dignity in a hetero-normative society as a re/visionary, lesbian, fabulist feminist. All fables and poems of Namjoshi explore the self-definition and self-affirmation of a woman.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

BREAKING THE SURVEILLANCE: A FEMINIST CRITIQUE ON PATRIARCHAL PANOPTICISM OF POWER POLITICS IN NAWAL EL SAADAWI'S *THE FALL OF IMAM*

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Abstract

Women are discriminated in the male dominated society. Women have to resist and rebel against it. Masculinity uses power over women to surveil, confine, punish and discipline the femininity. The domination functions like Panopticon; it is the system of surveillance and confinement in prisons. The patriarchy exercises repressive apparatuses over the 'docile body' of women, as a result the entire society becomes a prison for women. Literature is a platform used as a tool by women writers to voice out for justice by destroying the patriarchal panopticism through which they try to create a world for women to have a feasible and just society. Bint Allah is the protagonist in the novel who undergoes sexual violence and confinements by the powerful man Imam and his men. She becomes a dissident to break the patriarchal panopticism.

Key Words: *Patriarchy, Power politics, Panopticism, Ideological State Apparatus, Political State Apparatus.*

There has been an urge for women to rebel against the gender constraints from the gender walls that favour the masculinity with power while granting the femininity with supplementary space in the society. Body of the female therefore becomes the hardcore target of patriarchy that makes the feminine body as the means of its masculine exercises and executions. Feminist writers especially novelists have the responsibility of exposing the games of power politics performed by male dominated society and redeeming the female society by making feminist consciousness and resistance through writings.

According to Mitchell, hysteria is the discourse of novel. Women should be hysteric as she accepts and rejects the organization of sexuality simultaneously under the capitalism of patriarchy

(Mitchell 389). *The Fall of Imam* written by Nawal El Saadawi is hysteric, subversive and transgression by nature that deals with brutalities left untouched and unnoticed. The body of the oppressed becomes the arena for the voice of dissidence and struggle for justice.

The novel *The Fall of Imam* depicts the reality that the masculinity uses certain apparatus of power politics to execute its destructive superiority. It voices out feminist revolt that tries to break the male-centred confinement and patriarchal surveillance. Under the realm of patriarchal surveillance, the space of women is peripheralised as the Other in the binary opposition. According to Marlene, the binary oppositions is a key factor in the system of patriarchy in which the oppositions are hierarchic and the female is pushed to weak and negative. (100) These binary constructs create a negative image for femininity or feminine values by which the entire female community is confined and controlled in all corners of life.

The novel is an experimental Avant-garde feminist narrative constructed in non-linear meta-fiction with multi-layers of narrations. The story is about the character Bint Allah who is the protagonist of the novel whose name signifies 'Daughter of Allah'. She is allowed to stay in the orphanage under the governance of the Imam, after her mother who was raped and killed by the Imam and his men for the fear that she would reveal the truth of their real faces. After revealing the secret that the Imam is her biological father, the Imam's men chase her away, cut her tongue and either stone or stab her to death. The Imam as a patriarchal ruler has been a vindictive figure exploits the power politics and executes the religious law of Sharia, by keeping everything under his control including the political parties Hizb Allah and Hizb al Shaitan.

The other male characters like the Body Guard, the Great Writer, the Philosopher, the Judge, the Baba, the Chief of Security and Political Party Leaders are politically subordinate to the Imam and they are partly identical to their supreme ruler. They are not less brutal and hegemonic to that of the Imam. All the other dominant characters also sexually exploit women especially the girls kept in Bayat al-Atfal, the House of Children by which their very state of life itself becomes helpless. Bint Allah is not silent but a rebel to revolt explicitly against the power of patriarchy to break the patriarchal confinement by articulating the truth that threatens the power of the Imam and hence shoots down the Imam with a gun.

The novel is a microcosmic example to be analyzed on the ground of Arab world. The absolute hegemony of despotic surveillance of patriarchal power politics over women should be taken for analysis. The patriarchy exploits power politics as a hegemonial apparatus to keep women under its watch and confines the body of the female in all the institutions like family, society, law, education, attire, morality and religion. The concept surveillance is one of the post-modern topics and a part of contemporary theories. The dominance of masculine superiority manipulates the method of surveillance as a hegemonial tool to control women into patriarchal confinement.

Surveillance literally signifies 'to watch from the above' with the help of all kinds of electronic equipment such as CCTV, retina scanning and facial recognition cameras, biometric, RFID chips and body-interfaced IoT gadgets controlled by artificial intelligence of Quantum Computers to keep human subjects under the complete watch to trespass their public and private spaces. While the political system of legislature executes its power over people as subordinates by the means of judiciary and law enforcements, the patriarchal system of male-centred society uses its power over women to control them as secondary / the Other by the means of phallocentric ideologies.

Feminist writers, critics and activists have studied the discipline of surveillance which was predominantly concentrated by Michel Foucault, the post-modern French philosopher and critic. He brings down 'people' to the state of 'docile bodies' under the modalities of power executed by the disciplinary system of government. While focusing on the subjects of disciplinary system and punishment apparatus, Foucault uses the modalities of Panopticism that prevails in the society and institutions that controls all the realms of patriarchy.

Panopticism is a system of surveillance, confinement, power and control imposed over submissive or repressive section of the power hierarchy executed by the power centre. The idea of Foucaultian Panopticism was originally designed by the British social critic Jeremy Benthem. For Foucault, the prison institutions are Panopticon. It is an architectural structure that contains a watching tower; at the centre of which a supervisor would be watching prisoners, patients, workers and students. (360) The panoptic system has a mechanism that denies the possibility of being watched by the confined bodies, whereas the docile bodies peripherized and isolated have the ongoing consciousness of being watched under omniscient surveillance. He adds that the ambience of panopticon gives the consciousness of being watched, as a result of which power has the easy access to the execution of power. (361) Foucault's concept of Panopticon is primarily focused upon Benthem's description of prison-panopticon while besides which there are three more spaces such as pauper-panopticon, designed for indigents, chrestomatic-panopticon, formulated for day school to inspect pupils and constitutional-panopticon, primarily for constitutional and legislative codes. (Maša Galič 11) The Benthamite Panopticon is a strategy of surveillance that limits physical boundaries and therefore the sovereign power becomes the deciding factor in the power structure which is replaced by other institutions like police, military, schools, colleges, hospitals, religious places in which the every move is watched.

Totalitarian State controls people in two different ways. On the one hand people are monitored controlled and governed by Ideological State Apparatus such as religion, education, family, trade unions, and political parties; on the other hand people are confined, expelled and punished by Repressive State Apparatus like government administration, army, police, judiciary and prison with the functions of violence in case of disobedience. (Althusser 79) Foucault says that the panoptic society was executed for the establishment of coercive modalities of power in all corners of Egyptian society. (Foucault 16)

It is concerned to explore how the power operates to dominate, watch, confine and punish the body of the other by which the oppressed being is subjected to become more docile in the symbolic order. The female body becomes a target of disciplinary power of phallocentricity; as a result of which the patriarchal system of Panopticon becomes a form of social order. According to M.E. Bailey, women are arbitrated against the patriarchal standards. She is considered to be biologically inferior to men and measured as a necessary evil for childbirth. (31)

In this duality of power politics, 'the Body' is considered to be a crude container, inferior and fragmented. It is not merely her presence but her voice itself is forbidden in that dominant space because it shakes the very centre of patriarchal power by questioning the authority. Bint Allah answers the men of Imam who have arrested her, "I said, 'Before I was born my father abandoned her and ran away'. They said, 'And who might you father be.' And I said, 'My father is the Imam.'

They cut off her tongue first and later came the rest." (Imam 12) The patriarchal power takes advantage of the sexualized fragmentation of the female body to get punished and disciplined. Jurists do not allow women to pray in front of men but to pray behind the men. In spite of one man and one woman, she has to pray behind the man; it is believed that her body would stimulate sexual feelings in him. (Tucker 180) The female body is restricted and disciplined into a ritual periphery in the name of religious obligation. In the House of Children known as Bayt al-Atfal, the orphan girls and young women are molested, raped and killed by the men of Imam. All forms of punishments are levied on them in the name of God, Law and the Imam himself. When they enquire her about the child, she tells the truth that the child was born to the Imam but they condemn her as an adulterous whore. (Imam 28) The female body is demoted in association with other peripheral paradigms as the body is limited to the source of reproduction and sexual pleasure.

The patriarchal order or the symbolic therefore naturally becomes the domain of confinement, surveillance and punishment by the laws and ideologies in terms of its fragmented nature. The orphans were admitted in the nursing school in the old buildings with huge walls blackened over the years. Next to the school there was a military hospital. (Imam 68) While patriarchy becomes omnipresent in all the social, political and religious institutions, the repressive ideologies use coercive means to confine and control women to be disciplined right from their childhood under the law of the symbolic father. Bint Allah and her sister Nimat Allah along with other girls are confined within the huge walls to control their contacts with outside world under the surveillance of Imam and his men.

The power of patriarchy at the centre watches over all institutions by taking coercive measures to make them assimilate phallocentric doctrines right from their childhood. For Haggerty, Panopticon and Benthamite principles are cruel; their prison architectures are interpreted by Foucalut as manifestations of power/knowledge because they are beyond brick and wall. (23)

Body of the female is an arena of dominance and repressive methods. The children's house had large windows surrounded by lengthy iron bars. It was possible to see the faces of ladies peering out from behind these iron bars. Despite being called the Prostitutes' House in the Chief of Security's papers, the location known as the House of Joy (Imam 68-69) In the realm of power politics, the execution of violence is exercised either by the means of social, cultural and religious modalities known as ideological state apparatus or by the means of state, legislative, judiciary and military strategies known as repressive state apparatus. The House of Joy is a commonly known for young women and children, whereas the patriarchal confinement is known as the House of Prostitutes in the register of the Chief of Security.

Bint Allah says that She was not permitted to stare out the windows because the military hospital's terraces fronted the dorm rooms' windows. (Imam 69) In this novel there are similarities in the architectural formations which could be explicitly observed among the House of Joy, Nursing School and the Military Hospital and hence the execution of punishments in the forms of surveillance, confinement, limitation, violence, rape and murder is also similar. According to Foucault the institution that is erected on the periphery of society turns inward and performs negative tasks like arresting evil, mutating communication and suspending time. (366-367)

The political power and religious fundamentalism confine Bint Allah's mother by labeling a prostitute under social and religious surveillance who gives birth a child to the Imam and condemn her to death to bury the truth within her. The Devil should be stoned to death at this point. They competed with one another to throw the most stones at her as they stood in a circle around her after tying her up with hemp lord and marking her with Satan's mark. (Imam 23) The religious fundamentalism is no exceptional from patriarchal domination to rule and punish women.

The power structures are identical. The Baba who controls the Nursing School shouts in a loud voice, "To obey is an unbreakable law and without obedience to father and husband there can be no obedience to God." (Imam 35) All the three images such as father, husband and God are male figures which rule the women all the phases and corners of their lives. Galiè states that the sovereignty is not visible and its power structures are relocated and replaced by other institutions such as schools, and hospitals where their behaviour is monitored. (17)

The places such as the House of Joy the nursing School, the Punishment Cell, the Court are indistinguishable and the characters such as the Imam, Baba, the Chief of Security, the Bodyguard, the Great Writer, the Philosopher and the Judge are either the symbolic of ideological state apparatus or repressive state apparatus. The patriarchal confinement and the ideologies of repressive apparatus are not just simply architectural but social, cultural, religious and domestic where the docile body of women is imprisoned, watched and punished.

The patriarchal power has penetrated in all the socio-political spaces and projects the dominance by its omnipresence, but the spirit of revolt that lurks into Bint Allah breaks the patriarchal prevalence by questioning the politics of surveillance. She asks the men of Imam, "I looked up and said, 'Who is he?' They gasped. 'Don't you know who he is? His picture hangs in every place… His name is the Imam and he is everywhere.' 'But', said I, 'he who is everywhere is nowhere.'" (Imam 18-19) By questioning the omnipresence of power politics the feminist revolt breaks through the hypocritical myth of patriarchal existence.

The protagonist of the novel is not a submissive character to be slavish but vows for the chance to annihilate the Imam and his men. She believes that killing Babha is the only way that brings freedom and security to Nemat Allah, Fadhl Allah, herself and all the other women in the House of Joy. Syarifuddin states that Bint Allah's resistance against the oppression of patriarchal system is a radical act of feminism. The patriarchal system is the source of oppression that puts man as a head in the family. (120) The vengeance which gives Bint Allah the courage of killing the Imam and his men as retaliation is for the sex crimes that they commit against women.

More the patriarchal power centre surveils, confines and punishes the female body more the repressed docile body retaliates and protests back and even the very existence of her being becomes the conscious reality and fear of dominant masculinity. The narrator says that the fear is lurking all the day and night without a break. It haunts them completely like a ghost that follows them everywhere. They are afraid of her spirit as if they are afraid of God. (Imam 110)

As the novel moves toward the end, the falsified ideologies of masculinity are exposed, demystified and destroyed completely. On the course of the novel Bint Allah along with her brother Fadl Allah goes out to kill the Imam; she hold her gun in her right hand and clasps his fingers in her left hand. Her brother whispers that she has fired the gun at the Imam and he has fallen to the

ground. (Imam 98) Bint Allah confronts the situation, fights the power struggle and annihilates the supreme leader of unquestionable power the Imam with a gun. The feminist resistance has gone to the state of hysteric which has the capability to revolt and destroy the patriarchal power centre.

Conclusion

The novel exposes patriarchal brutalities executed over the body of the female. The novelist deals with feminist dissidence that struggles to break away the shackles of male dominant society and the cruelties of patriarchal injustice. The protagonist haunts the patriarchal power centres in the novel.

The novel shows the culture that is hostile to the existence of women in social spaces. The patriarchy women suffer by dominating them in political norms. The power politics takes the advantage of authority to execute its power with apparatuses.

It is not the freedom of women alone but of readers from traditional and stereotypical believes they have adapted. It insists the readers to ignore the norms and principles which are not feasible for women but phallocentric and dominant. The writer shows Bint Allah as hysteric to shoot down the supreme leader Imam. Her resistance is radical to break the shackles of patriarchal confinements. The confinement and violence inflicted by the masculinity have permeated in the levels of her life but the prolonged tyranny induces her to take vengeance against the dictatorship.

Arab is not just the centre for confinement where the injustice is religiously recognized but many practice it. The female also resists with radicalism. The feminist dissidence is executed against the male dominant attitude alone; it represses women as sexually subordinates. and sexual objects to be abused to any extreme.

The power dominates all the spheres in which women are confined under surveillance and punishment. The docile bodies are not in silence but they rebel and struggle to destroy the patriarchal watch tower.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

THE PORTRAYAL OF CONTEMPORARY WOMEN IN JHUMPA LAHIRI'S NOVEL *THE LOWLAND*

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Abstract

The paper is about the patriarchy, equality, and identification of women in today's world, how it affects their daily lives and how they revert back to the conventional environment. With the help of ***The Lowland*** by **Jhumpa Lahiri**, the transformation of Gauri's travels "in-between the two worlds" is examined. *The Lowland* was written by Jhumpa Lahiri in the year 2013. The book describes the realities and emotions that a woman seems to have in a lifetime. Regardless of gender, freedom should be granted to all people in society. Through this work, we see the emergence of new woman. A new woman is a woman who is empowered and ready to change her life on her own terms. Gauri, the protagonist, represents the lives of Indian women residing in other countries. *The Lowland* is a powerful book that speaks about the life of Gauri in India and the U.S. Jhumpa Lahiri is a popular writer, widely recognised for her diasporic work globally. The story illustrates several aspects of a woman who is struggling with orthodox patriarchal culture and her existence in an immigrant area. The paper will emphasise diasporic studies and intriguing family relationships via the characters of Gauri and Udayan. The paper will depict how a traditional lady transforms into a New Woman. The paper will put light on the differences between first- and second-generation American immigrants, and marriage problems. The representation of contemporary women and their identity problems mirrored in *The Lowland* will be the focus of the paper.

Keywords: Freedom, Patriarchy, Individualism, Diaspora, Rights, Women's writing.

Introduction

The change in the attitudes of women has been really significant in framing them as individuals. It helped them in express their opinions, articulate their concerns, and speak against violence. The Victorian era bought several advancements that favoured women. Contemporary women aided the society by re-establishing self-identity for all women. They encouraged them to concentrate on themselves rather than on family dynamics and patriarchal society.

But things were not the same before. Women had to struggle hard to get to where they are now. Women were viewed indoors as financially reliant on men. Men have always ruled the world, and women have always been second-class citizens. There was no singular "woman" identity. Gender subjectivities are socially constructed, and the overlap of these identities exposes women to many forms of oppression.

The orthodoxy of conventional society persisted in the 10th century, when the authority of father/spouse was crucial. However, due to labour shortage in the market, women were relegated to domestic and productive tasks such as wet nurses and healers in the 16th century. Also, with the French Revolution, women gained a few rights, such as divorce, private property and a legal identity of their own. Even industrial revolution created more opportunities and wages for workers but it was still divided on the gender basis. Men were called the productive unit and females were the unproductive ones. After all the developments, the family patriarchal unit became the standard anthem for a long time, where males were permitted to be family's support. The ideal "house wife" concept became the hegemonic model.

Gradually Indian contemporary women writers started writing about how one change affected the another in the world rapidly. There's always been a narrative of how excellent male writers' works are, but after twentieth century, there were more female authors who gained respect and recognition for their works. We have seen the rise of the "New Woman" in India and around the world. The Victorian Era was the beginning of it all. The phrase "new woman" was used by the Irish writer Sarah Grand (1854-1942) in the year 1894 to describe the autonomous women demanding drastic change.

To name a few, the writings of Bharati Mukherjee, Jhumpa Lahiri, Anita Desal, Kavita Dasvani, M.G Varsanji, and Shashi Deshpande provide an inside view of the problem faced by displaced people in their adopted home, also the evolving status of women in society. The Indian Writing in English has undergone a quick transformation from being heavily influenced by the monarchy to the language of people, awareness of life, adding to the feminine dimension in their writings.

Jhumpa Lahiri

American novelist Nilanajana Sudeshna Jhumpa Lahiri, is well known for her English language short stories, novels and essays. Born to Bengali parents She has a reputation for doing ground breaking work on immigrants. Jhumpa Lahiri is an English major with a master's degree. Her doctoral work in Renaissance studies is complete. Her instructors were unable to pronounce Nilanajana, so she was known as Jhumpa.

Her writing career began in 1999 with the short story collection *Interpreter of Maladies*. The stories dealt with odd family dynamics. The stories dealt with odd family dynamics, the differences between first- and second-generation American immigrants, and marriage problems.

She said that she never gave her experiences as an Indian American any thought.

> *"When I first started writing I was not conscious that my subject was the Indian American experience. What drew me to my craft was the desire to force the two worlds..."* (Lahiri, http)

Lahiri received the Pulitzer Prize for fiction, becoming first Indian to receive this great honour. She published The *Namesake* in 2003. It is based on how parents attempt to bridge any gaps while also attempting to maintain the Indian Diaspora. *The Unaccustomed Earth*, the second book collection by Lahiri, focuses on the difficulties of raising a family when living outside of one's country. The book demonstrates the preservation of Indian Heritage.

Lahiri's work *The Lowland* was named to the Man Booker Prize shortlist in 2013.

The Lowland which follows two brothers, Udayan and Subhash, as they grow up in Calcutta in the 1960s, is determined by the time following partitioning. The plot continues with Gauri, Udayan's expectant wife. Udayan was assassinated by the military because he was a member of the Naxalite Movement. When Subhash discovers how poorly his parents and neighbourhood treat Gauri, he marries her and take full responsibility for Gauri and her daughter, Bela. The novel *The Lowland* explores themes such as family dilemmas, sacrifice, husband-wife relationships and lives of immigrants. The novel chronicles Gauri's life, from the agony of leaving India following her husband's death, to her self-discovery in America and Gauri's transition into a contemporary woman.

Jhumpa Lahiri is a diasporic writer. Her writing style is quite straightforward. She wants her readers to connect with her writings so that they can focus on the story's facts and specifics. Her stories are full of drama yet appear to be genuine. She strove to strike a balance between the old and modern worlds. As she wandered between two cultures, her feelings of desire, isolation, and marginalization intensified, highlighting the difficulties of diasporic existence. Her personality mirrored her sense of belonging and stress.

Jhumpa Lahiri, in this book, talked about the issues that were formerly considered to taboo. Second marriage, for example, is considered shameful. Marriage is perceived as lifelong commitment in India, a remarriage here is something looked down upon and is not handled decently. But in this case, the second marriage turns out to be a fresh chapter for the protagonist, almost a rebirth. Her second marriage provided her with the independence, prospects and new self that radically revolutionised her life. The primary goal of this paper is to demonstrate Gauri's portrayal of contemporary women in the novel *The Lowland.* It will show how she entirely switches herself via exposure to Western society.

Gauri is the main character of *The Lowland*. She came from a lovely household with older sisters and brothers. She was the youngest of all, and her parents never gave her any authority. She was afterwards given to her grandparents, causing her rootlessness; she had no emotional tie to any of them. Gauri's grandfather, a Sanskrit scholar, was her only source of inspiration in her life. She was informed, like any other girl, that her skin was dark, and her confidence was crushed at an early age.

Udayan was the only one who accepted her just as she was. They were quite close. He never questioned her or misrepresented her facial traits. Udayan's parents disapproved of Gauri, so he married her against his parents' wishes. She had no freedom after she entered the house of a Bengali family. Her independence was eroded and altered by the typical obligations of a perfect wife and a perfect daughter-in-law. She was undoubtedly Udayan's wife, but she was never warmly received. Household responsibilities oppressed her. The killing of Udayan complicated the problem. He was killed by paramilitary troops because he was a member of the Naxalite movement. The government

outlawed the movement. Her in-laws began misbehaving with her after Udayan died. Nobody sympathized with her and instead blamed her for Udayan's death. Her life had been a mess until Subhash came to her aid.

Udayan's younger brother, Subhash, was diametrically opposed to his elder brother. He was reticent by nature. He went to America to enhance his education. He was missing his family's love and compassion after being alone in America for so long. Subhash learns about Udayan's marriage to Gauri when he was working.

> *"For a year and a half, he had not seen his family. Not sat down with them, at the end of the day… …. In Tollygunge his family did not have a phone line. He'd sent a telegram to let them know he'd arrived. He was learning to live without hearing their voices, to receive news of them only in writing."*

Things were fine for Subhash when he departed for America, except for the lack of homeliness. He was ready to go to India as soon as he learned of Udayan's death. He was completely stunned and shattered after hearing the news. He met Gauri and was concerned about her position in his home. Gauri was confined for two years due to traditional ancient Indian widow rituals. She is not permitted to eat or sit with the rest of the family, no joy in food or clothing. We can observe how society digs further into the sadness of women after their husbands die; they are expected to chop their hair and wear white sarees. Gauri was pregnant with her first child at the time she lost her husband. Even though she had lost everything, she received no pity from the patriarchal culture. She was emoSubhash wanted to assist Gauri; he wanted to give the baby she was carrying a fresh life.

Subhash marries Gauri. Gauri leaves for Boston with Subhash. Their relationship was bounded by responsibilities. Due to circumstances, it was awkward for both them to have any sexual relationship. Gauri views this union as "a way to remain in touch with Udayan" (Lahiri 2013, 150).

Gauri as a New Woman

Gauri suffers from feelings of isolation as soon as she arrives in Boston. She gave birth to a lovely daughter, Bela, when she was five months pregnant. Pregnancy away from home may be really difficult at times. She is continuously thinking about her past. The process of transition is both psychological and physical. To escape her anguish, she adopts the American lifestyle, ripping her saree and getting a short haircut.

Subhash returned home to discover her hair, saris, and other items all chopped and out. He believes Gauri is not the woman he married. When questioned why she did such a thing, she simply stated, "I was tired of it" (Lahiri 2013, 167). Cutting her hair short represents her developing strength as a woman and equality with males, as well as a sense of grieving her loss, which was the death of her spouse, Udayan.

Gauri wanted to pursue her studies since she felt isolated. Oppressed by her in-laws in India, she didn't want to miss out on the opportunity to study and develop her own identity here. She began taking philosophy courses because she never wanted to be an ideal housewife and mother again. Her separation was so severe that even when Bela was born, the isolation remained. She even began to hold resentment against Subhash since he had advised Gauri to prioritize Bela above her education.

Despite the fact that Gaur had to shift from Calcutta, the dislocation was traumatic for her. For the sake of her kid, she had to accept Subhash's lack of a romantic connection. Subash was originally quite encouraging, but he didn't enjoy her secluded personality. Gauri was enjoying the liberated version of herself that was devoid of any human dynamics; she was maturing as a person. She was thinking as if she were a distinct soul.

The novel also has elements of escapism. Her delight came at an unusual time, but she eventually became well-known on campus, with her lecturer describing her as "ambitious material" (165) and "an intellectual" (165). Gauri was encouraged by Weiss to continue her studies and earn a Ph.D. Gauri ran away to California. Meanwhile, Subhash's father died, and he and Bela returned to India to attend his father's final rites. Gauri has refused to travel to Calcutta. She departs for California, where she has been employed as a college lecturer. In her search for her identity, she abandons her six-year-old daughter and even Subhash. Only a modern lady can take this step; a conventional woman would never even consider it.

Her challenges did not make her a good mother, but owing to these circumstances, Bela was also a very tough girl. Even though Bela and Gauri were not the best mother and daughter duo, Gauri always wanted her to be a strong girl who was fearless, resolute, and not let down by the world, as old Gauri was. Bela's shallowness affected her marriage as well. Because of her parents' difficult marriage, she rejected the fundamental concept of marriage in her thoughts, rebelled against the patriarchal society, and raised a kid alone.

Conclusion

Gauri's character represents the novel's New Woman, who stands alone for herself. Not every mother has to remain with her daughter to toughen her up; sometimes the experience speaks for itself. Gauri demonstrated a woman does not have to be bound by a marriage in which she is unhappy. She should fly instead of having her wings clipped by the traditionalists. According to contemporary women, a person's genders should not determine a woman's or man's function in society. Gauri's life was drastically altered by education in the long term. Gauri had a prosperous life; she had published three novels. She undoubtedly regrets not taking care of Bela, but she is content with her independence. She was successful in life despite her loneliness and identity issues.

Gauri's daring portrayal of a woman who defines her existence is a terrific illustration of a modern lady. Certainly, marriage is difficult, but making such standards mandatory is also incorrect as a society. As previously stated, a "new woman" is a woman who accomplishes things on her own terms and stands firm in her individuality. Gauri is an example to all women who strive for their rights, equality, independence, and individualism. She is the new woman envisioned by Jhumpa Lahiri in *The Lowland.*

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

NEGOTIATING ENVIRONMENT: A STUDY OF RUSKIN BOND'S *THE CHERRY TREE*

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Abstract

In this paper, Ruskin Bond—a well-known story-teller of Indian English literature—will be studied in relation to environmental issues. The stories of Ruskin Bond are examples of his love of the outdoors and the environment. They convey the author's positive inclination towards people and the environment. Humanity now stands on the verge of peril as a result of widespread resource depletion. Today's atmosphere is deteriorating. Due to the environment's marginalisation, literature has a greater opportunity to save humanity from the effects of environmental catastrophe. Literature may be a valuable tool in negotiating the environment since it views the environment as an interaction between man and nature. The deterioration of the environment by people today limits the potential for discussion, and it is known that only discourse can resolve any problems, whether they be sociopolitical, religious, or environmental. The "realms of gold," Ruskin Bond's magnificent stories that might be seen as dialogues, must be visited in order to redefine dialogues. Being a lover of nature, Bond's short story T*he Cherry Tree* accurately captures how a child's awareness of the environment develops as a result of his direct interaction with the natural world. This paper aims to examine this lovely tale within the Green lens surveillance.

Keywords: Environment, Nature, Literature, Green Lens, Ruskin Bond, marginalization

Introduction

Environment can be viewed from the perspective of literature as a conversation between an animate entity and an inanimate object. Literature is essential in reframing discourse so that people can comprehend the underlying message of their surroundings. The deterioration of the environment by people today limits the potential for discussion, and it is universally acknowledged that only discourse can resolve any problems, whether they be sociopolitical, religious, or environmental. As a result, it is necessary to reinvent the dialogues by reading and interpreting Ruskin Bond's magnificent stories which might be read as dialogue.

Ruskin Bond, who has a deep love for nature, has been dubbed the Indian Wordsworth. Ruskin Bond writes with a sincerity and emotional involvement about the land and individuals that comprise the Himalayas and small-town of India because he has spent most of his life in locations like Shimla,

Dehradun, and Mussoorie. Ruskin Bond, like most Indian English writers, is caught between two cultures: post-Independence India and the British, who abandoned him. Bond chooses nature since he is excluded from the Indian milieu. Therefore, Bond's attraction for nature is a necessity for his existence. He is accepted without condition by nature. His short stories, which explore all facets of this location from its scenic splendour to current environmental devastation, are a testament to his passionate love of nature.

According to Ruskin Bond, all living beings and the environment they inhabit on Earth, including people, have significance, value, and even ethical obligations. Man and nature do not always oppose one another in his short works. In contrast, these two things are linked and indispensable to one another. Bond's idea of self is influenced by his roots in Mussoorie. Each person is ultimately bound to a certain place where other living creatures cohabit with humans in dependency and reciprocity. This place is known as the environment. This paper aims to examine how his short-story, *The Cherry Tree* shows his focus with ecological issues and in this way the investigation will try to negotiate Ruskin Bond's concept of environment along with major environmental issues in this short-story.

Discussion of the Problem

One of Ruskin Bond's short stories, *The Cherry Tree*, explores the unique bond between man and nature. Rakesh, a six-year-old child, is the main character of the story. He resides in Mussorie with his grandfather. For his grandfather, he reads the newspaper. His grandfather rewards him by sharing fascinating tales with him. He purchases some cherries one day on his way home from school. He finishes them all. Afterwards, he buries a cherry seed in the garden's shaded area following his grandfather's advice. Eventually, he loses all memory of it.

Rakesh discovers a cherry tree with strong roots one spring morning. He feels great about it. His curiosity in the plant is obvious. All the leaves are devoured by a goat one day. Rakesh is furious right now. But his grandfather reassures him that one day he'll see growth. The cherry plant is later divided in half by a lady who mows the lawn. All of his hopes are dashed. The cherry tree, however, is not going anywhere. Alongside the tree, Rakesh develops.

The cherry tree has reached his chest by the time he is eight. He discovers some tree visitors. Birds, bees, and tiny insects make up the group. He gets shown blooms by his grandfather as well. Rakesh and even his grandfather are dwarfed by the tree after a year. Rakesh enjoys playing with the cherry fruits and climbing the tree. Under the protection of the tree, his grandfather rests. The tree's mere presence delights Rakesh and his grandfather. Rakesh enquires one day when the grandfather and grandchild meet beneath the cherry tree:

"There are so many trees in the forest. What's so special about this tree? Why do we like it so much? "(Bond 2009: 605)

The grandfather's response is profound:

"We planted it ourselves. That's why it's special" (Bond 2009:605).

Rakesh experiences a sensation of astonishment. He cries out:

"Just one small seed; I wonder is this what it feels to be God? " (Bond 2009:605).

The delight of making that Rakesh has discovered is evidence of Ruskin Bond's ecocentric philosophy.

For the cherry tree's growth, Rakesh serves like a father. He covers the seed with mud and rocks as soon as he realises it has blossomed. He explains that the stones are there for isolation when his grandfather asks him about them. This indicates how thoughtful he is. He examines the tree every morning to see if it is sprouting leaves, but it is not. As a result, he only occasionally sees it out of the corner of his eye. After a week or two, he finally allows himself to look at it and sees that it has grown by at least one inch. Thus, he frets over the plant in the same manner that a parent frets over a child. When the goat eats the tree's leaves and the grass cutter splits the tree in half, Rakesh is clearly agitated, as can be seen from one's observation. Rakesh occasionally waters the tree even when it is raining once it sprouts anew. He desires for it to understand his support. Rakesh and grandfather both regard the appearance of a light pink flower as a miraculous occurrence. By the time the narrative comes to a close, Rakesh is lying beneath the cherry tree and has come to understand its significance for him. He touches the silky bark of the tree, traces his hand up its trunk, resting his finger on the leading edge of a leaf, and murmurs, "Is this how it feels to be God?" He genuinely is the Cherry Tree's caretaker in addition to being.

The Cherry Tree explores themes of hardship, tenacity, devotion, conflict, progress, accountability, and pride. The reader realises that Bond might be examining the issue of struggle after finishing the story. Before it develops into a cherry tree, the seed Rakesh plants faces numerous challenges. The cherry tree faces challenges throughout life in a same way as people do. The cherry tree's stability is what one finds most intriguing. It is as though the cherry tree refuses to let life overwhelm it. The narrative emphasises young readers the importance of preserving ecosystems since doing so benefits to everyone. Children enjoy reading and hearing the narrative as a discourse between a grandfather and grandchildren negotiating environment, vis a vis, to help them understand the benefits of planting trees.

In course of investigation, it is also found that Ruskin Bond tells the story of the trees he and his father planted in a deserted riverbank in Dehra Dun right before his father's passing in the autobiographical work *Once Upon a Mansoon Time*. After coming back from England, he saw the same landscape had grown larger and the trees appeared to be wishing him a good day. In the hopes that the saplings would be left alone and that the floods won't sweep them away, the main character and his father plant trees on an unstable island in a dry riverbed (Bond 2002:48). n addition, the protagonist of the book *My Father's Trees in Dehra*, who is now an adult, visits this location and is shocked to see the trees prospering and that his father's wish has been fulfilled.

In his poem, essays, and short stories, Ruskin Bond frequently depicts trees and creeping vines reaching out to his father and grandfather in an effort to communicate. Bond thinks that before being rooted in one spot by a spell, trees formerly moved about like people. He eagerly awaits the day when trees can move about freely once more. Unmistakably, this is an analogy for the reckless logging in the region of the Himalayas. Trees, according to Bond, are essential for humans as well as birds and other forest-dwelling species because they supply fruit and timber, draw rain, stop soil erosion and maintain the desert at away.

Bond's affinity for nature can be attributed in large part to his long-standing ties to Mussoorie, a beautiful location, and his study of Henry David Thoreau, Richard Jefferies, and H. E. Bates, "who lived close to nature and made it part of their creative work" (Bond 2004:7). Bond's innocent curiosity leads to a sophisticated animistic comprehension of the hidden locations of the foothills of the Himalayas. He discusses nature meditation with Nilima Pathak:

"For me nature is very personal. That's because I have lived very close to it up in the mountains for the last 35 years. But even before that I was quite in kinship with forests and the general flora of the country. In India, and particularly in the Hindu religion, there's a very strong element of nature. In my case, I feel since I've lived so close to it, the influence shows in my work. Many of my books and stories have for the last many years had the strong element of the natural world" (quoted from Nilima Pathak).

Conclusion

In the course of investigation, it is seen that environmental issues in Ruskin Bond's *The Cherry Tree* is not remote phenomena but part of the mounting consciousness and of the magnitude of safeguarding our emerald environment. Ruskin Bond provides a full explanation of trees, their uses, effects on people, associations with daily tasks, and related mythology in his book, *The Book of Nature*. He expresses gratitude to the woods for moulding his entire self. The benevolent presence of trees brightens his lonely and hectic life. He claims he may "try to avoid the trivial and the banal" as long as he is "aware of their presence". The phrase "the guardians of my conscience" is used to invoke them. In addition, he acknowledges that trees are his best critics and exercise "the generous but highly principled supervision of the trees" (Bond 2004:7) over his work and personal life.

The Cherry Tree is a short story about Rakesh, who grows a cherry tree and cares for the delicate sapling throughout its difficult initial year, through which a goat nibbles it and a grass cutter cuts it in half. Despite these setbacks, the hardy tree matures over the course of the year and bears fruit. As frequently as Rakesh and his grandfather, it is visited by birds, cicadas, and bees. Rakesh realises his grandfather is rearing him with affection as he watches proudly and in awe of his unique tree. Like the tree, Rakesh has developed strength and height, and he is able to assist his father in the fields. However, a close, adoring attachment keeps Rakesh connected to his grandfather.

Therefore, Ruskin Bond is miraculously receptive to environmental degradation resulted by mankind vis a vis the danger in human life on earth caused by this environmental imbalance. The present story provides the mankind a spiritual vision, the knowledge of Pantheistic philosophy, to experience the mutual relationship between man and environment, an inner dialogue between man and nature from the view point of environment something like that of English Romantic poet William Wordsworth who says:

"And I have felt
A presence that disturbs me with the joy
Of elevated thoughts: a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean, and the living air,

And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things." ((Wordsworth, 1994: 207)

Likewise, Bond demonstrates a pledge to accomplishing transformations in the activities of mankind and to reconstruct their mutuality on nature from an environmental view point. *The Cherry Tree* tries to reconstruct a communal community between man and nature where there is no alarming issues of environmental degradation. That's why, the stories of Ruskin Bond are very relevant in present time when environmental degradations become a parameter for civilization and for the sake of rescue the entire civilization is deadly in need of negotiating environment what Bond prophesizes in his writing.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

INDIAN ETHOS, EXPRESSIONS AND SENSIBILITY IN THE DIASPORIC CONTEXT: A STUDY OF INDIANNESS IN ANITA RAU BADAMI'S *TAMARIND MEM*

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Abstract

Anita Rau Badami is a prolific writer of Indian diaspora living now in Canada. As a contemporary writer of Indian diaspora, Badami subtly captures the Indian ethos and sensibility in her novels. Indian life and culture with its myriad aspects and diversity is realistically and meticulously presented in Badami's *Tamarind Mem* (1996). The paper seeks to explore various facets of Indianness – Indian culture, ethos and sensibility as reflected in the novel. The novel traces the journey of Kamini and Saroja, the daughter and the mother through their different trials and tribulations in life. Kamini's shift to Canada makes her nostalgic about India and Indian culture, where she grew up. Both Kamini and Saroja recall their familial life, patriarchal norms and expectations, beliefs and rituals of people etc. through their respective recollections. *Tamarind Mem* is saturated with Indian words and expressions, personal and place names, Indian myth with its gods and goddesses, Indian festivals and foods, Indian scenes and situations etc. Through detailed textual analysis of the novel, the paper attempts to delve deep into Badami's portrayal of Indianness in the diasporic context.

Keywords: Diaspora, Indianness, ethos, sensibility, culture, nostalgic, myth.

Introduction

Anita Rau Badami, born on 24 September, 1961, is a writer of Indian diaspora living now in Montreal, Canada. She was born in Rourkela, Odisha, India. Although her family roots are in the south, she spent most of her life in cities throughout the northern and eastern parts of the country, moving every two or three years because of her father's job as an officer in the Indian Railway. Badami always loved writing and sold her first short story when she was eighteen. Inspired to pursue a career in writing, she earned a bachelor's degree in English from the University of Madras and went on to study social communications media at Sophia College in Bombay. After graduation, Badami worked as a copywriter for advertising agencies in Bombay, Bangalore and Madras and as a freelancer for major Indian newspapers for several years. She also published stories in children's magazines.

Emigrating to Canada in 1991 with her husband, Badami enrolled in creative writing classes and by 1995 was awarded a Master's degree in English literature from the University of Calgary. Her postgraduate thesis became her first novel, *Tamarind Mem*, which was published worldwide in 1996 and landed her firmly on the map as a talented new Canadian writer to watch.

As a creative contemporary writer of Indian diaspora, Badami's novels highlight various diasporic themes and issues like alienation, displacement, rootlessness, nostalgia, cultural hybridity, orientalism, confusion, generation gap etc. Badami lives outside her homeland but remains related to it through her works. As an Indo-Canadian writer Badami expresses her diasporic dilemma and cultural hybridity. In all her novels, *Tamarind Mem* (1996), *The Hero's Walk* (2000), *Can You Hear the Nightbird's Call?* (2006) and *Tell It to the Trees* (2011), Badami has depicted the confrontation and clash of two cultures and its impact on the expatriate people. Her novels are full of characters who move or are forced to move to foreign lands and begin to live there permanently. Herself an expatriate, she knows very well how to paint the picture of two cultures. In all her novels Badami shows how Indian diasporic women are to struggle "in negotiating, resisting and creating alternative social networks and organizations to fulfil their objectives…" (Das Gupta, 225). The scenes and situations in her works are full of realistic and throbbing details. The characters are true to life and lively. Badami has nostalgic feelings for her home, family and life in India. She has a deep attachment to the Indian life, society, culture, psyche and ethos. Consequently, Indianness is one of the major themes in Badami's novels.

Discussion

Badami's first novel *Tamarind Mem* (1996) is a realistic portrayal of Indian life and culture and its difference from Canada. The story is a nostalgic depiction of the relationship between a mother, Saroja, and a daughter, Kamini, who are trying to make sense of their past with different perceptions. Interestingly, the novel begins in Calgary, Canada, where the chief protagonist Kamini Moorthy is pursuing her doctorate in Chemical Engineering. Feeling alienated and lonely in the North Pole, she nostalgically recalls her home in India. Through telephonic conversations with her mother, she revisits her family, home, domestic life and Indian culture nostalgically. Being homesick at Calgary, Kamini recollects her childhood through various cities of India. Her father, Vishwa, whom she fondly calls 'Dadda', was an engineer in the Railways. As a result, there were frequent shifts from Guwahati, Lucknow, Ratnapura and Calcutta due to his transfers. After the death of her father, Roopa, Kamini's sister, leaves India to get married to an unknown person and settles in the US. In spite of her mother's objection, Kamini also leaves for Canada for her higher studies. Now the mother, Saroja, left alone relieved from the domestic duty, travels endlessly on pilgrimage trips to different parts of India. She even does not tell her daughter about her whereabouts and never lets her daughters intrude with the new liberation she is enjoying with.

Badami presents the typical Indian culture and sensibility with realistic touch and minute details in all her fictions. Through the mother-daughter relationship in *Tamarind Mem*, she delves deep into the Indian ethos and society. At the beginning of the novel, when Kamini told her mother that she yearned to get away from this cold city, Saroja replies like a typical Indian mother: "Well, who asked you to go? ... Did somebody tie your hands behind your back and say 'Go-go to that Calgary North Pole place?'" (Badami, 6). Saroja's motherly love and the loving relationship between

the mother and the daughter is indicated again and again in the novel. As a child Kamini could understand her mother's constant unhappiness due to her father's regular transfer and also due to his sisters' visit during the summer months. When they had to shift to a new place Saroja had to take all the responsibilities. She would guide and protect her two daughters like a typical Indian mother under all circumstances.

Indian people are deeply engrossed with the stories of the *Ramayana*, the *Mahabharata*, *Panchatantra*, Indian mythology etc. and places mentioned in them. This is also indicated at the opening by the mentions of Araku Valley, Dandakaranya forest where 'Sita was kidnapped by the demon Ravana', River Ganga, Lakshman-jhoola bridge, man-eater of Katabhanji etc. Indians, particularly Indian villagers believe in luck and bad-luck in relation to the myth of Vasuki, the king of serpent, anthill, cobras etc. "Nobody in their right senses destroys the home of a cobra", said Dadda (Badami, 34). Gods and goddesses are intimately associated with Indian life and culture. There are numerous references to Indian myth in the novel. Gods and goddesses like Vishnu, Krishna, Arjuna, Ganesha, Hanuman, Lakshmi, Durga, Kali et. al. are mentioned again and again, which show how they are deeply woven into the Indian psyche and culture. In Saroja's room Hanuman occupied a prominent place. Roopa "believed unquestioningly in the monkey-god Hanuman" who was her "talisman, her protection against Linda Ayah's *bhoots* and *rakshasas*" (Badami, 42). She also wrote "Hanuman" under her pillow.

Tamarind Mem portrays Indianness though various ways. Indian indigenous culture, people's deep faith in luck, gods and goddesses, religious beliefs, rituals and superstitions, festivals are all represented in the novel in a convincing manner. Chinna applied warm coconut oil into Kamini's hair to keep them night-black. Someone advised Saroja to try the 'dual purpose' castor oil for Kamini instead of coconut oil, "and what was left over from applying to the hair could be drunk to clean out the bowels" (Badami, 55). Thus, it will help from inside as well as outside. Linda ayah prescribed a paste of 'besan', sandal and milk for Kamini and Roopa's arms and legs. Saroja asked Kamini to drink some 'amruth-dhara' as a cure to loose-motion. Badami light-heartedly suggests how people in India never tire of gossiping and giving free advices. Side by side, Badami shows how common people believe in the power of indigenous ayurvedic products, herbs and horoscope. Saroja believed that Kamini's thin hair would turn thick and luxuriant if it is often washed with 'shikakai'. Indian people have the habit of chewing betel and khaini. They firmly believe in horoscope and astrology: "your horoscope was supposed to predict your future" (Badami, 11). Saroja could not marry Bheema, their neighbour because their horoscope did not match. Many people believe that if lizard makes noise when one says something, it means that the words will come true. But Kamini appears to be sceptical of all these.

Indians deeply believe in rituals and rites. When Mrs. Bano gave birth to a new baby she arranged some red chillies "to make sure that the evil eye does not touch our son" (Badami, 70). People in the village believe in herbal treatment, magic and witch doctor. Diseases like "malaria, cholera, broken bones, coughs and colds" (Badami, 96) get cured out of the paste made of mixing herbs. Some believe in offering coconuts at the temple of Pir Baba grave. One cannot simply dismiss these practices and rituals as superstitions or illogical. These things point to a culture based on belief, spirituality and power of herbs and ayurveda. India has its own unique socio-cultural system and religious background which is markedly different from the Western civilization. Though Western

culture is heavily influencing the Oriental culture, Indian indigenous culture is unique and has nothing to do with the Occidental culture. *Tamarind Mem* depicts Indian ethos and sensibility in these myriad manners and points to its distinction.

Indian family, familial relationships and domestic life have been truthfully and lively painted by Badami in *Tamarind Mem*. When Saroja went to her mother's home to give birth to the second baby, the typical Indian extended joint family is depicted realistically: "My grandmother's house was full of people, some of whom lived there and others who visited for a couple of days, caught up on all the family gossip and left…Ma was a different person here, giggling with her sisters, allowing her aunts and cousins to pamper her" (Badami, 8). A married woman's stay at her mother's home, her change of mood and other people's attitude towards her, have been nicely indicated here. Even the span of time is fixed by the conventional Indian society as three months: "That was the amount of time a daughter stayed with her parents after the birth of a child" (Badami, 9). Ajji firmly announced that she was not willing to keep a married daughter in the house for longer than that and after the completion of that time the daughter is bound to return to her husband. The way the newly born baby girl was treated, shows the patriarchal attitude and expectations of Indian society. All the relatives were surprised at the dark complexion of the baby girl. Ajji, Kamini's grandmother said, "She looks like a sweeper-caste child" (Badami, 8). Initially the girl was named as Meghna by Ajji because she was "like a dark, rain-filled cloud" (Badami, 9). However, the mother came to the rescue and declared that the two daughters are Kamini and Roopa – wealth and beauty. The loving mother-daughter relationship and a mother's care for her children is also highlighted here.

It is interesting to note that in *Tamarind Mem* Badami does not waste the opportunity to subtly point out the status of women in Indian society and patriarchal pressures on and expectations from women. In spite of being good at study, Saroja had to abandon it due various reasons. She could not marry a man of her own choice. Even her near relatives were against her studying in the college. The patriarchal society domesticized her by forcing her to marry a railway officer against her will. Another problem in India, as pointed out by Badami, is related to begging. Sometimes, people are surrounded by a whole host of beggar-children who create real nuisance. Foreigners often face problems with swarms of beggars who make them confused and awkward.

The typical Indian personal names are used by Badami in the novel. The chief protagonists are named as Kamini, the daughter whom her father fondly calls as Noni and Saroja, the mother (Ma). Roopa is the younger daughter. Kamini's father is Vishwa whom she fondly calls as Dadda. Kamini's grandfather is also called as Thatha, while the grandmother's name is Ajji. Saroja's grandmother's name is Putti. Chinna is Saroja's widowed aunt who permanently resides at the household of Ajji. All these personal names are typically Indian. Not only the personal names but so many Indian place names find their way to *Tamarind Mem*. In Badami's *Can You Hear the Nightbird's Call?* (2006) Bibi-ji chooses the name Delhi Junction for her restaurant in Canada "deliberately to represent the multitude of ethnic identities that exist both in India and in the diaspora" (Sur, 44-45) and to form an affective community of diasporic South Asians in Vancouver.

Tamarind Mem is saturated with Indian words and expressions which subtly highlight the typical Indianness – Indian culture, ethos and sensibility. Indian words and expressions abound in the novel. Some of them are 'lehenga', 'gad-bad', 'Rama-Rama', 'sari pallav', 'ayah', 'hubshi',

'khusur-phusur', 'junglee', 'pujari', 'dhobhi', 'khaini', 'baap-re-baap', 'arrey-baba', 'akshathey', 'bauni rate', 'pakora', 'samosa', 'tikka', 'puri', 'aloo-dum', 'paratha', 'hot phulkas', 'bhooths and rakshasas', 'darbha grass', 'shaitaan', 'daayin', 'phata-phat', 'jamoon fruit', 'kaali-kalooti', 'Shani', 'dal', 'bak-bak', 'khus mats', 'tong-tong of bells', 'maya', 'doctor wallahs', 'halwa', 'payasa', 'kheer', 'cobra-mitthai', 'ghee', 'rotis', 'ganji-bhaath', 'dhothi', 'juttu', 'rakshasi', 'cutlet-mutlet', 'egg-bhujiya', 'aloo subzi', 'laddoos', 'bidis', 'shikakai', 'baka-baka', 'besan', 'chooridar', 'salwar-kameez', 'kurta', 'dupatta', 'cholis', 'zari', 'begum', 'badmaash', 'arrey', 'Hai-Ram', 'miyan', 'jahannum', 'acchooth', 'maali', 'ayas', 'sanyasi', 'saala', 'mother-chooth', 'chhee', 'chee-chee', 'jadoo-mantan', 'pukka-perfect', 'masala', 'chhoti', 'bitiya', 'shabaash', 'maharaja', 'maharani', 'chhota-mota', 'thheek-thhak', 'apsaras', 'goonda', 'trishanku', 'namaskaara', 'shubh kamnaye', 'paan', 'chuna', 'thulasi', 'haiyan', 'chhammak-chhammak', 'callij', 'thheek-thhak', 'kula-gothra', 'jataka', 'burfi', 'kumkum', 'bhabhi-ji', 'shamianas', 'tukur-tukur', 'garam-thaaja', 'chana choor', 'chudail', 'amda fruit', 'kursi', 'bazaari', 'chhata-chhat', 'kaala billee', 'bhindi', 'jhinga', 'bechaara', 'chughal-kore', 'chaichaichaichai-chaaii', 'bakhsheesh', 'jatra' etc. These words and expressions are not there for their own sake but they point to a typical Indian culture and lifestyle which is unique and very different from the rest of the world. All these exemplify how "the relationship of both writing and culture with the socio-economic environment is crucial" (Jain, 44).

In *Tamarind Mem*, Badami meticulously depicts the typical Indian market with its details of shops, shop keepers, vendors, customers and commodities, dirty and unhygienic condition of the 'bazar' "with several narrow alleys branching out haphazardly" (Badami, 63). Dust and noise, traffic blocking by cows, stray dogs, piles of garbage, vendors occupying the pavements and "selling everything from American visas to fountain pens that stopped working as soon as you took them home" (Badami, 63), shop keepers sitting inside windowless stores, 'sabji-wali gully', stink of ripened fruit, flies and insects buzzing around the pyramids of fruit, risk of stepping on banana-skin or a pile of rotting papaya inside the fruit market, are some of the familiar scenes in an Indian market. Badami does not spare to make fun of the Indians while they buy oranges as Saroja "usually wanted the ones at the bottom of the pyramid and the vendor would glare at her, reluctantly dismantling the tower of fruit" (Badami, 64). The glittering jewellery and cosmetic shops and the gathering of women there, are described by Badami with minute details and realistic touch. Shiny ribbons, stringed beads, 'Anarkali necklaces', Hyderabad earrings, 'Sholapuri bangles', nose-pins and hair-clips take the readers to the core of an Indian market.

Conclusion

Indianness runs through the veins of *Tamarind Mem*. Crowded Indian stations and roads, frequent road accidents, railway colonies full of people, beggars who ask for pity everywhere and endless gossiping all around, highlight the essential diversity and Indianness of the novel. "Indianness possesses traits that reflect the rich culture of India as well as the diversity of life and unity in diversity" (Nashrin, 4). Throughout *Tamarind Mem*, as has been discussed, Badami has depicted Indian culture with its entirety – both the positive and negative sides. The portrayal of Indian life in the novel is realistic and true to life. Representation of Indian life, sensibility, ethos and consciousness in the novel shows Badami's concern for and minute observation of India and Indian traditions.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

EXPLORING THE INNER AND OUTER WORLDS: A JOURNEY OF SELF-REALIZATION

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Abstract

The basis of spiritual experience is the state of no-mind or timeless dimension, which is to be found somewhere between the visible and the invisible worlds or say inner and outer worlds. When one approaches this dimension, one goes through the scrutiny of the two worlds by passing through the concept of Mâyâ, Time, Thinking, Oneness etc. The present paper is an attempt to decode this dimension through the critical study of mind, thoughts and time. Self-realization is the keyword to all esoteric texts and contexts. The paper studies how moving through two different worlds which are inherently born out of one human beings have delved into the mystical universe and how each text they use to carve out their perception help in reading out the symphonic and harmonized entity behind all seemingly discordant and opposite yardstick.

Keywords: *Inner, Outer, Self-realization, Tense, Time, Thinking*

"What You Think You Create. What You Feel You Attract. What You Imagine You Become."
—**Buddha**

When we open our eyes in the morning after a night of sleep, what we see is the external world, the "other." We engage with the world outside of us, but often overlook the world within us. This daily activity is a common experience for all of us. It forms the foundation of the inner and outer worlds, which are essentially interconnected but perceived differently. The inner world reveals deeper truths related to human consciousness, while the outer world provides space for scientific advancements. Although the dichotomy of the inner and outer worlds appears simple, it is actually quite complex. Simplicity, paradoxically, is the most challenging aspect to achieve. Studying Indian classical texts, particularly epics like the Mahâbhârata or Râmâyana, is very simple if we have a comprehensive understanding of the entire gamut of the inner world. However, without such knowledge, these texts become elusive and enigmatic. To comprehend them truly, we need to explore certain aspects of life and reflect upon them. Only through this process can we develop the ability to understand and appreciate these texts.

In our daily lives, we all go through the cycle of sleeping and waking. When we are awake, we encounter numerous things, observe and experience them until we sleep again. During sleep, what we see and experience are faded or fading versions of reality - dreams that reflect our everyday lives. This implies that despite the distinction between day and night as two complementary yet opposing aspects of life, we experience the same world. Consequently, the significance of the inner world may appear negligible compared to the tangible experiences of the outer world in our daily lives (Fort, 1984). It is only when we realize the existence of the other side, the inner world that we begin to explore the depths lying beneath our general consciousness (Balslev, 2013). The other side refers to the inner dimension of our being. To access this realm, a natural course of action is to turn our attention inward when our eyes are closed. When we are awake, we perceive the outer world, and when we are asleep, we either disconnect from the inner world or experience the same world in a different format. Therefore, in our transition from day to night, although two opposing worlds exist simultaneously, we often have a one-sided experience. It is only when we recognize the existence of the other side that we start delving into the world that lies beneath our ordinary consciousness.

Now, the question arises: what is meditation? Is it merely concentration? The answer is a resounding "no". Meditation involves relaxation, whereas concentration entails focused attention on a single thought. Concentration requires strenuous efforts to channelize and unify our scattered attention, whereas meditation eliminates all forms of focused attention. Meditation is an integral part of our daily lives, while concentration demands a specialized focus. We can be in a meditative state at all times, but maintaining a concentrated state constantly is not feasible as it induces stress and pressure. Thus, meditation is synonymous with pure awareness (Comans, 2000).

And, then, what is awareness? It is the quality that humans cultivate to lead happier and more fulfilling lives. Every living being on Earth desires happiness without exception. It is a universal aspiration. However, each individual's path to happiness differs, based on the unique imprints on their psychic landscapes. We are born as blank slates, and our life experiences shape our paths, which are primarily oriented towards the outer world, mistakenly believed to be related to the inner world. This misconception arises because we coexist in two different worlds but primarily inhabit and prioritize one over the other, obstructing our journey towards self-realization (Sinha, 1954).

As a result, we can see that human beings have created hundreds of structures that we call temples, churches, mosques, etc., which are the outcomes of what people on the inner path have realized and articulated for the inner world to be realized by every single person on this earth. This means that the sacrosanct structures we see around us are a kind of laboratory where experiments of realizing one's own being could be done. But do you think they are used as such? The answer is a clear-cut 'no.' All these pyramids are used for the sake of prosperity in the inner world, with which it currently has no connection whatsoever. The question is why it happens so. It happens because of multilayered human consciousness.

We all know that consciousness has many layers. When going to the roots, it is consciousness, unconsciousness, sub-consciousness, collective unconsciousness, and cosmic consciousness. As Saksena (1971) mentions about this particular idea, when going higher, it is consciousness, super consciousness, collective consciousness, and cosmic consciousness. Until and unless we try to understand these different layers of consciousness through some relevant examples we all have a

connection with, it will not be possible for us to understand them in the correct order and the right spirit.

Ādi Śankarācārya of the 9th century mentioned that the world is a dream, which world does he seem to be talking about? The inner or the outer? You will be surprised to know that he is talking about none of the two. In fact, he is talking about the transient, the intermediate, and ephemeral, the one that connects the two or, more correctly, that disconnects the two. He is talking about the world of dreams that disconnects your outer world from the inner world when you are sleeping and thus disconnects you from realizing the actuality of the outer world when you are awake in your daily life. It disconnects you by way of dreams at night and does so by way of uninterruptedly floating thoughts during the day. So, it can be understood that it is thoughts that are the real hindrances to seeing what is what, whether it concerns the outer or the inner world (Sańkara, 1977).

Now, a natural question arises: what is a thought? A thought is a product of imagination. The capacity to imagine is one of the greatest attributes gifted to humanity by existence. In no other species can such potential or power of imagination be found. If it is found in some of them, it is less developed, almost equivalent to naught. It is the imagination that has made the world of human beings full of exuberance and richness of all kinds. It has the ability to create endlessly. Out of the imagination comes all creativity in the world of literature, architecture, science, and so on; but it is also a catastrophe, as Plato once remarked that only the idea is an original thing (Fine, 2000). The real chair that we see is thrice removed from its reality. Where does an idea come from? It comes from the capacity to receive, perceive, and then conceive through imagination. So, when you see something, you do not see it only. What you do is to imagine it, to create an idea of it. This does not let you see and know the thing itself in reality. J Krishnamurthy (1971) once said in one of his discourses, "If you see a red cloth and you say that this is red, it means you have not seen the cloth itself. To see the reality of the cloth and what the cloth is in its actuality, you need to see it without the interruption of any idea given to you by your society, your culture, and your environment. All ideas, without exception, are impediments on the path of realizing what is what, what is the inner world" (pp. 10-15).

It is evident that the central issue in grasping truth lies within the realm of ideas. For instance, when one possesses food or drink, there is no need to idealize or contemplate it extensively. Instead, the act of eating or drinking directly satisfies hunger or thirst. This implies that when food is readily available, there is no necessity to engage in imagination or speculation. However, the scenario changes when one fasts. During periods of starvation, individuals tend to imagine, dream, and conjecture about food. Consequently, this analogy reveals that imagination serves as a barrier between an individual and the reality of life. When one fully experiences life, excessive contemplation becomes unnecessary. Overthinking creates individualized worlds for each person, leading to the proliferation of countless personal realities. This construction of subjective worlds aligns with Ādi ŚaCkarācārya's assertion that the world is akin to a dream (Pande, 2011).

So, what exactly constitutes a dream? A dream represents an unfulfilled truth. On the other hand, an idea denotes an unrealized reality. Genuine experiences do not generate ideas, imaginings, or thoughts. Authentic experiences only acknowledge the encounter itself, devoid of verbal expressions or similar constructs. Therefore, both the external and internal worlds possess truth, while the transient intermediary realm is referred to as Māyā. By eliminating Māyā, one can

comprehend the world in its true form. This naturally raises the question of how to eliminate Māyā, the perception of a pseudo world.

If imagination or ideas distort our perception of the world, we must break free from the method that perpetuates this distortion to actualize genuine experiences. This method is none other than the process of thinking itself. Our thoughts give rise to imagination and ideas. However, does this mean we should abstain from thinking? Living a life devoid of thoughts about the world might be impossible. Thinking serves as a necessary tool, but its significance lies in its purposeful application. It becomes perilous when thinking uses human beings as its instruments. This implies that human beings and the thinking processes are distinct entities. Consequently, thinking occurs within human beings, while human beings themselves remain detached entities.

The body represents the superficial aspect of the mind—the visible realm—whereas the mind constitutes the subtle aspect of the body—the invisible realm. Although they appear as two separate entities, they are ultimately different manifestations of the same essence. When one moves from one place to another, they employ their legs for mobility. However, when one sits in a chair, the legs remain relaxed and motionless. If someone who is relaxing keeps their legs in motion, it would be considered abnormal or crazy. Similarly, we seldom acknowledge that the same holds true for the human mind. Reflect on whether you are using your mind or your mind is using you. Who is the master in this relationship? Hence, the question arises: who should be the master, and who currently assumes that role? It is clear that we should be the masters of our own minds, not the other way around. However, in reality, the mind typically reigns over us, making us its slaves. It has been said that the mind can be a great servant but a terrible master. The crucial inquiry then becomes whether we can truly master our minds. The resolute answer is 'yes,' and this is precisely what classical texts advocate—the core message of 'Dharma'—which allows individuals to become masters of themselves. The key to self-mastery lies in self-inquiry. By exploring the concept of the self, one can attain self-awareness. Meditation serves as the path to awareness, enabling individuals to directly encounter reality without the interference of thoughts or ideas. How one can penetrate the cloud of incessant thoughts that pervade the mind is the real question to be addressed.

We have all studied three types of tense - past, present, and future, but we often overlook their deeper nuances. Without realizing it, we have categorized "time" into these three categories, although the present tense does not actually belong to time. This revelation may surprise you and pique your interest in understanding what the present tense truly represents. The present tense is a state in which you cannot actively think or act. Consider the concept of the present time: can you describe it? You might say it refers to something happening now or here. Have you ever noticed the unconscious use of two words - now and here? The present time is associated with the notion of being now and here. But what does it mean to be here and now? This question raises further inquiries. Can you talk, think, eat, dance, or sing now and here? You might answer, "Yes, I can." However, something that is now and here must also be nowhere else. Being nowhere is synonymous with being now and here, and this is what constitutes the present moment. However, let's reconsider and analyze these statements in relation to the past and the future.

The past refers to the time that has already elapsed, while the future represents the time that is yet to come. Between the two lies the present time, which neither belongs to the past nor the future.

Now, let's examine an example involving the act of thinking about love. As you think, each passing moment renders your thoughts part of the past. Every second, or even every nanosecond, what you have thought or are continuously thinking about becomes a fragment of the past. Once you have completed a thought, it immediately joins the past. On the other hand, any idea that has yet to occur to you, any thought that you are yet to imagine, belongs to the realm of the future. The moment any idea arises and you think about it, it promptly becomes part of the past. Can you discern any possibility of truly thinking in the present moment?

Consequently, a natural question arises: if you cannot even think about the present, what can you do in or about it? At the very least, it is evident that thinking is not possible in the present moment. Thinking is naturally associated with the past or the future. Therefore, the past and the future are part and parcel of time, which are experienced through thinking. Thinking is time, and time is thinking. Consequently, thinking ceases to exist in the present moment. This implies that the present is not a component of time; rather, it belongs to the timeless. Understanding the timeless experience that emerges when one enters the present moment is fascinating. We are all familiar with the theory of relativity, although it is said that only a select few can truly explain it. Even Einstein attempted to elucidate it using an interesting example. He likened the passage of time to sitting by the side of your girlfriend; time seems to fly by. Conversely, when sitting beside someone who is unbearable, time appears to move sluggishly. This example suggests that time is not a physical entity but a mental concept. It demonstrates that time can sometimes halt. When time stops, thinking also ceases because thinking is inherently tied to time. Since thinking is time, when thinking stops, the moment becomes timeless. Therefore, the timeless is an experience that occurs in the present moment, where all possibilities of thinking cease to exist, as all cognitive processes are inherent to both the past and the future.

Meditation occurs exclusively in the present moment, which exists outside the realm of time. Consequently, meditation stands in contrast to dreams, that detach us from reality. Meditation serves as a bridge connecting us with reality, leading to a natural outcome: the more we engage in meditation, the less we indulge in dreams. Conversely, the more we immerse ourselves in dreams, the less we embrace meditativeness. Ultimately, through absolute meditativeness, we achieve absolute awareness, happiness, and the vanishing of all dreams. Hence, awareness becomes the meeting point of the timeless present moment.

Meditation acts as a device that unifies the inner and outer aspects of our being. In fact, there is no true distinction or gap between the inner and outer realms. When we are immersed in dreams, we unconsciously experience ourselves as separate inner and outer entities. However, during meditation, we consciously recognize that the inner and outer are indivisible. To comprehend this concept, let's consider an analogy: Imagine sitting in a college room with a water bottle. Reflect on the inner and outer aspects of the bottle. Typically, we perceive the inside as the inner and the outside as the outer. However, upon closer examination, we realize that the outer surface of the bottle is, in fact, the inside of the room we are sitting in. Simultaneously, the room's outside space becomes the inside of the building, and the building's space becomes the inside of the entire college campus, surpassing the room's confines. This prompts us to question the true nature of what is inside and outside, inner and outer.

Ultimately, we come to understand that these distinctions are relative. There is no absolute inner or outer. By breaking down walls and boundaries, we can grasp the ultimate reality that transcends division. The examples provided thus far pertained to the outer world, where walls and boundaries define its existence. However, the inner world lacks such walls and boundaries. Humans have imposed these limitations through their perception of the external world.

In this sense, ancient mystics in our scriptures, such as the Vedas and Upanishads, have coined a term to describe the indivisible state of experiencing existential realities as a unified whole. They chose not to term it as "one" since the concept of one inherently implies the existence of two. In their profound realization of life's reality, they did not perceive any duality. All boundaries remained on the periphery, and what they experienced was an undivided and inseparable existence. Therefore, they referred to this Experience of the Advaita, to emphasize that it goes beyond the dichotomy of one and two (Mohanty, 1993).

In the context of time, it can be logically explained that the present moment is not a part of time. This understanding clarifies that activities such as singing, dancing, eating, and thinking are not truly possible in the present moment. It raises an interesting question: if nothing is possible in the present moment, then what is possible? Through these examples, we come to realize that the past and future are indeed part of time. The past is gone, and the future has not yet arrived; they do not exist in the present. However, we are aware that only the present moment exists. We exist solely in the present moment, and it is the only moment where we can be. Thus, engaging in any activity is not possible in the present moment. What is possible is to simply 'live' it with pure awareness, free from obstructive and polluted thoughts.

This indivisible form of life can be understood through various examples, all connected by the unexceptional presence of 'love'. Let us consider a simple question: Have you seen the sea? Those who have seen it may respond positively, without fully grasping the underlying implication of the question. In reality, nobody has truly seen the sea; what one sees are its waves. On the surface, only the waves are visible, while the stillness of the ocean can be experienced in its deepest depth. If each wave were to come alive, it could claim its uniqueness and distinction compared to other waves. However, if every wave were to delve within, it would realize that it is part of the same sea. Every wave, despite its apparent individuality, is interconnected. Thus, we observe that the waves on the surface and the absolute stillness at the ocean's bottom appear to be contradictory, yet they represent different forms of a single reality. They are intricately linked. Hence, we can see that a singular reality can manifest in two diametrically opposite directions, yet remain part of the same whole. This exemplifies how indivisibility and uniqueness coexist. It is the meeting point of the body and consciousness, where the singular sea has diversified itself into many waves. The wisdom passed down by ancient sages and elucidated in scriptures has revealed the path to realizing the cosmic universalism at the core of every single particle of this Brahmānda (universe). When we observe India, a country known for its unity in diversity, we see this truth from an external perspective. It is an attempt to acknowledge the symphony and harmony that exist among people with different thoughts, cultures, and etiquettes, as observed on the surface. However, when viewed from an intrinsic dimension, we discover that it is the singular reality of life that has diversified itself into many, much like the sea that continuously waves in countless forms. From the outside, it may appear as

numerous waves, but from within, it is one unified sea. The unity that manifests externally originates from within. Thus, it holds true that India possesses a culture that understands unity in diversity. More accurately, India can be described as a country that comprehends the singular, unified entity that has expressed itself in diverse forms. This inward realization, known to Indian mystics since time immemorial, establishes India as a country that truly comprehends diversity in unity—a notion that flourishes within Indian life and literature.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

EXISTENCE AS DISSENSION IN NAYOMI MUNAWEERA'S WHAT LIES BETWEEN US

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Abstract

Relationship could be termed as the inter connection between a group of people, members of the family or the society and it is the most meaningful aspect that provides deep fulfillment. Healthy relationship provides peace and happiness. On the other hand, unhealthy relationship brings about discontent, disagreement, dispute and destruction to the core. This paper highlights the insights on the conflicts in the relationship between rich and the poor, master and servant, mother and daughter in their native as well as the migrated land with particular reference to Nayomi Munaweera's *What Lies Between Us.* It also throws light on the sufferings of the poor in contrast to the sophistication of the rich, further leading to conflict. The paper attempts to bring out the oppression and denial of opportunities encountered by the servants under the clutches of the masters. Dispute arises when migrants shift from their own identity to the other and strive to accustom to twin culture. The paper also enumerates extensive consideration to the misunderstanding in mother daughter relationship where the migrated mothers cling to the culture and tradition of the homeland whereas the daughters get accustomed to the new culture and tradition. The paper probs into the relationship of the migrants and brings to light the measures to be accomplished to get rid of the existing conflicts between various relationship in the society.

Keywords: conflict, class, culture, discrimination, frustration

Immigration has become inevitable for the existence of human being in the age of global advancement. The migrants ought to undergo certain hardships amidst hoping their dreams come true. But when this hope tends to fail, the immigrants undergo deception. Few accept the acquired new culture and tradition. But some cling to the habits and behaviour of their homeland. When people migrate to alien land and settle amidst new environment, new culture, new behaviour, new group of people, they feel a sense of displacement and they are uncertain of their identity which thus

tends in the emergence of conflict. The new world experienced by the immigrants is chaotic and they become alienated giving rise to conflict there by the relationship becomes stained.

Conflict occurs in all walks of life. Conflict is the disagreement between people since they possess different ideas and ideology. Conflict is bound to occur when people vary in their needs, values, interest, attitudes and perception. The state of harmony is disturbed when perception differs between people which further leads to chaos, turmoil and conflict, thereby disrupting the stability of the independent society. Conflict might be positive or negative. Positive Conflict includes the dispute which proceeds positively by providing a desirable solution to the existing problem without afflicting the opinion of others. On the other hand, negative conflict disregards the notion of others thereby causing a negative impact. Unresolved problems within the society, community, work place as well as family leads to the outbreak of conflict. This paper attempts to bring out the conflicts based on society, class and family which includes the conflict between rich and poor, master and servant as well as mother and daughter figured out by Nayomi Munnawera in her novel *What Lies Between Us*. Born in Srilanka and settled in the United States, Nayomi had won Godage Award and Srilankan National Book Award Prize for the best English novel *What Lies Between Us*. Her novels revolve around the beauty, customs, tradition of her homeland Srilanka. *What Lies Between Us* follows the life of a Srilankan immigrant who enjoys her childhood pampered by her family and exposes her encounters with various conflicts in her family in course of migration and few other disputes she witnesses in her home and society.

Class discrimination is a serious predicament prevalent universally. Though people believe that everyone is equal by birth, it is not practically applicable. Being poor and rich is based on certain standards designated by the society. Our society acknowledge a person who is wealthy and have enormous amount of money as rich. In social hierarchy, these rich people lie above the middle class and the working class, whereas the poor are in contrast to the rich in accordance with wealth and money. This paper brings out the conflict between the rich and the poor people that last for centuries.

In general, rich people lead their life as per their anticipation, whereas the poor people are subjugated by the rich since they are dependent on the rich for their livelihood. They struggle hard to satisfy their basic daily needs, since they suffer economically. Poor people lack development when compared to the rich and they are not even acclaimed in the society they live. In case of match making, choosing a bride from rich family background is preferable to stabilize and to show off their status in the society. The rich deny to take a bride from a poor family. They never encourage their children to have intimacy with a poor person. This condition could be viewed in the Novel *What Lies Between Us*, where the protagonist Ganga's mother was rejected by her in laws since she was very poor. While inquiring her for marriage from grooms' side, it was revealed that she belongs to poor family and lives with her relatives after losing her parents in typhoid. On the other hand, Ganga's dad was rich, owns a house and works as a professor in University. Since the bride was poor, the members of his family including aunts, uncles and cousins refused to attend the wedding. While describing the status of Ganga's parents, Sita the servant says, "His people are different. They are rich people. Your mother's people were poor like me, like Samson. It's hard for her to fit into this life" (34). The unaccepted wedding of Ganga's parents reflects the conflict between rich and the poor that prevails in the society.

Apart from the societal condition of abhorring the poor, servant master conflict emerges on the backdrop of the controversy between the rich and poor. The maltreatment of the poor and the poor serving as servants continue from one generation to the other. Friendship is not encouraged between rich and the poor. Even if friendship emerges between rich and poor apart from the Societal class discrimination, rich remain as masters whereas the poor remains as servants. Similar plight could be sorted out in the life of

Samson too. Sita expresses her life experiences to Ganga saying that, "We came here together. My sister and I. From a village down south. We came to work for your father's parents. We were young then. My sister had Samson, and then your father was born and she was his ayah. So they were brought up together. But your father is the master now. And Samson is Samson, you see?" (34). Through these words the plight of the servants is exposed and it could be evident that even if the children of both rich and poor are brought up together under same roof, they would attain the pathetic fate of servants and masters respectively there by initiating indifference in the relationship between servant and master which further generates conflict.

The masters are inhumane at times as they oppress their servants to the core that they even don't even recognize the sadness imbedding in them. The masters are often selfish and they take no measure to fulfill the needs of the servants working for them. Instead, they want only their works to be accomplished on time. For instance, when the family was informed about the death of Sita's sister, Ganga's mother was not ready to send Sita wholeheartedly to attend the funeral. No sense of pain was felt by her nor did she comfort Sita with words of comfort. Instead, she just stares and ponder over the house hold works which would be pending if Sita leaves for funeral. Such is the inhumane nature secluded deep in the minds of the Masters. The servants work for the development of their masters in spite of their inhumane treatment. Servants are marginalized in their working atmosphere and they lose their self-esteem. Being dependent on the masters financially, they are unable to claim their needs or to raise their voice against their employers. This frustration is witnessed through the life of Samson, the servant of Ganga's family. Samson desired to go home to take care of his mother when he was informed that his mother was on her death bed. But unfortunately, being a servant Samson was unable to look after his mother since his job in Ganga's home was hectic. The in ability of the servants to fulfill their desires, affirm their identity, their powerlessness and the oppression they undergo alters their behavioral pattern which in turn turns out to be a dispute between masters and servants.

When the feelings and difficulties of the servants are not respected and considered, it would lead them to a state of depression which in turn ignites rebellious nature in them. The transformation of the character of Samson highlights the rebellious nature of servants. Samson's rebellious nature is triggered by the family where he is a servant. This turbulent nature of Samson gets lighted up by the way he was questioned by Ganga's mother after he returns from his mother's funeral. Filled with grief and guilt of his inability to take care of his mother, Samson returned back to his work place. His behaviour, manners and way of speech had undergone a tremendous change. On his return Ganga's mother questioned him, "Well, what the hell happened to you? Why didn't you just ask me if you could go? "(36). She further pretended saying that she would have permitted to look after his mother if he had informed her. Then when she asked him to continue his work, he busted out in rage

saying, "You think you own us? You think that just because we are your servants, you own us?" (36). This underlines the inner most pain of Samson for leading an oppressed dependent life and the innermost thought that he was owned by the rich masters. The Conflict theory propounded by Karl Marx depicts this concept stating that the society consists of two groups namely the oppressed and the controlling group who are termed as the Proletariat and Bourgeoise respectively. The dominating group oppresses the other group without being aware of the reality. On the other hand, the oppressed group will be constantly remained about how they lack opportunities and resources. They raise their voice against the dominating or the oppressing group and thus the cycle begins. Conflict theory believes in this cycle which foreshadows that the controlling group oppresses another group where in the oppressed group becomes frustrated giving rise to conflict. Thus, there emerges a new controlling group and oppressed group. As per this theory by Karl Marx, the cycle keeps on repeating with respect to that of the oppressing and the oppressed.

On the other hand, the harsh words of rich masters pierce the hearts of poor servants. Ganga's mother shows her dominating power through her oppressing words. She says, "I could throw you out at any time. And there are no jobs for people like you out there. Don't forget that. . . Servants, one has to know how to deal with them. Otherwise they can go out of control" (37). These words show how a master threatens the servants in such a way that a servant could never go beyond the warning of the masters. By insisting their power upon the servants through offensive words, by denying their basic needs, masters insist their power of domination over their servants to show themselves to be superior. Such behavior of the masters leads to conflict which could be rectified through understanding and recognizing the servants, treating the servants equally, indeed making the servants stop thinking that they are not inferior to the master and so they would not go rebellious against the masters.

Culture holds the diverse idea of art, religion, education and science including the values, customs, habits and behaviours which is followed by any group of people or society. T.S. Eliot defines culture in *Notes Towards the Definition of Culture* as, "Culture may even be described simply as that which makes life worth living" (13). Though the migrants settle down in alien land, the tradition and customs of their native land could never be erased from their mind and soul. They strive to advocate their tradition where ever they move, but when they could not uphold and advocate their customs in their migrated land, they become dismayed.

In America, it is the custom to wear white dress for wedding. But in contrast to this, in Srilanka white dress is own by woman during funeral. Ganga experiences an inner conflict when she wore white dress at her wedding. She remembers how the eyes of her relatives slided up at her viewing the pink saree she worn at her father's funeral and their voice uttering, "The father's funeral and the daughter is wearing pink? Really? What do they think this is? A Wedding?" (77) echoes deep in her heart. She expresses that during her wedding she is wearing a dress of mourning as per the tradition of her home land. She feels, "On this island, white like this, unembellished and not lit up with gold embroidery or jewelled sequins, is a symbol of death. This is something my American fiancé cannot know. White was the colour I should have worn to my father's burning. Instead I had worn the slightest shade of pink. Noe when I should be adorned as goddess, I am wearing the perfect white of mourning" (188-189). Marriage is the union between spouses which is culturally recognized. In *The*

Second Sex Simone De Beauvoir regards, "Marriage is the destiny traditionally offered to woman by society" (445). Ganga's mother urges her daughter to marry before getting "dried up" (147), since marriage is considered as an important aspect of the society as it gives recognition to a woman. Ganga feels relieved that, staying in America only her mom would force her to get married. But she says, if she in her homeland, "a hundred voices a day reminding me to find someone, to get married and settle down. Everyone from the aunties to the aunties to the fishmonger would be asking where my husband was" (147).

Impacts of modernization along with establishing one's identity is reflected through the adherence of migrants to modern lifestyle by adapting western outfits and by changing their lifestyle, behaviour, habits, values and tradition. On the other hand, mother's interference on the life style of the daughters leads to conflict. Ganga after moving to America searches her identity and she wants to feel a sort of belongingness in the alien land, where she is about to lead her life. She changes her lifestyle to be an American. After migrating to America on her first day to school, Ganga allows her mother to choose her first day's outfit. The dress chosen by the mother becomes a great failure and she says, "They have looked at me as if I am not just from a different country but from different planet" (95). Since Ganga had a bitter experience at school and felt alienated, then on she never allows her mom to choose dress for her. Instead, Ganga starts grooming herself to become an American without the knowledge of her mother. With the help of Dharshi, Ganga plucks and shapes her eyebrows, waxes the hair in her legs and starts wearing western outfits underneath her own dress, with the intention of not to be caught by her mother. Ganga admits, "I look different, better, more American. I start performing covert operations, hiding an entire outfit under my own, pulling clothes off in the girls' bathroom, displaying my new hairless calves. And it is true, Amma never notices" (98). Though Ganga's mother become furious in when she notices the change in her daughter in course of few days, she maintains herself to be calm just to avoid dispute with her daughter.

Migrants feel displaced and discontented which paves way for the budding conflict in the alien land. Frustration is caused when both mother and daughter fail to establish successful relation with each other. Women who perform multi-roles in the family and society are the epitome of kindness, gentleness, care taking and service minded and upholds the tradition and customs of their home land where ever they go. Migration questions the traditional role of the migrants especially the mothers. Daughters on the other hand are tattered between twin cultures and finally they try to cope up with the tradition of the alien land and to make their identity deep rooted in the alien land, so as to emerge out of the clutches of tradition. In such circumstance, if the mother imposes restriction or limitation on the behaviour of their daughters, it turns out to be a conflict between mother and daughter which further leads to disharmony in the family. Misunderstanding between mother and daughter occurs when they differ in their opinion on tradition. When the culture and tradition of the homeland hinders the identity of the children in alien land, it leads to conflict in the relationship between mother and daughter. Dispute also occurs when the mothers try to safeguard their daughters from the gossips of the society. In such case, harmony could be attained by assimilating oneself to the existing culture of the land where they settle. Oppression of the servants, disagreement on their needs, goals and interest, lack of communication and transparency leads to the outburst of conflict between servants and masters. Strong will power of the poor servants and proper recognition provided

to them by the society serves as the factor to avoid conflict. Communication and trust are alike the two sides of a coin which plays a key role in resolving the conflict between master and servants. Thus, it could be understood that conflict could not be avoided, but it could be resolved. So, its important to perceive the signs of conflict and resolve it accordingly.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

REPRESENTATION OF FEMALE MASCULINITY IN OCTAVIA BUTLER'S *WILD SEED*

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Abstract

Science fiction is the perfect platform to talk about the Other. All the exceptions against the rules, the norms can be projected as the Other in science fiction. Though the very term science fiction is a paradox, there is verisimilitude in each of the science fictional stories with an interesting novum. Some of the examples of novums are extraterrestrial beings, robots, space travel, time travel, environmental crisis, etc. The novums make the readers realize the similarity between the plot and the real world. Octavia Butler is one such writer who contrived such novums and characters that are allegories of the real world. Butler's *Wild Seed* was published in 1980; it is a part of the *Patternist* Series consisting of five novels. According to the internal chronology, *Wild Seed* is the first novel in the series. It is the origin story of the patternists world. Anyanwu is one of the protagonists of the novel. She is an immortal, a shape-shifter and a healer. Butler has raised some important questions regarding humanity and gender through Anyanwu. Her power as shape shifter enables Anyanwu to cross the threshold of gender and sexuality. Though her counterpart Doro is also equally powerful, Anyanwu seems to be the most powerful because of her abilities. Butler critiques the concept of heteronormativity, sexuality and gender through Anyanwu. The aim of this paper is to analyse the character of Anyanwu through the prism of Judith Halberstam's Female Masculinity.

Key words: Octavia Butler, Wild Seed, Female Masculinity

Masculinity Studies have been explored in the field of academia since 1970s. It has garnered much attention with the development of the Cultural Studies. It was only a little later with the discourse on gender performativity and queerness, female masculinity came into light. Judith Halberstam was one of the most prominent critics of female masculinity. She defines female masculinity as follows: "...conceptualizing masculinity without men" (2). This is what precisely the concept of female masculinity. The very term masculinity is associated only with men mostly and this itself is a construction that demands to be changed. And when a girl is found to be with the qualities associated with men, she is criticized as tomboyish. "…most obvious forms of female

masculinity (such as tomboyism and butchness…" (Halberstam 41). And when this continues, the conflict is extended towards adulthood and identity. Then there comes the real problem which is often neglected by everyone. The mere refusal to address about tomboyishness shows that masculinity is and can be perceived only in men.

Judith Butler has talked about this in her gender theory concentrating on performativity and socially constructed concept of gender. Any woman acting out against the conventions of traditional feminism is supposed to be queer; then the labelling begins. And then there is also a process of becoming when it comes to gender. Critics like Eve Sedgwick have also talked about this quality of females exhibiting masculinity. Female masculinity is criticised even in the current era.

Science fiction often plays with the threshold of sex, gender, class and race in particular. Many science fiction writers use the platform to talk about the themes of humanity, otherness, differences, intolerances that exist in the real world. Black science fiction writers such as Samuel Delany, Octavia Estelle Butler, Steven Barnes have laid the foundation where science fiction is used to talk about Afrocentricity. Many writers such as Nalo Hopkinson, NK Jemisin, Sheree Thomas have followed suit and created a very distinct space for Black science fiction.

Octavia Estelle Butler was the third point of origin of Afrofuturism. She created powerful black characters in her literary oeuvre that stand as a testimony of Afrocentricity. Her oeuvre consists of three novel series, two standalone novels and one short story collection. She bagged all the coveted literary prizes, awards and grants in the field of science and speculative fiction. The present paper deals about the novel *Wild Seed* (1980) which tells the story of two immortals and it is the origin story of Butler's famed *Patternist* Series. This paper seeks to analyse the character of Anyanwu through the lens of Judith Halberstam's Female Masculinity theory.

Halberstam uses the concept of Tomboy to show how labeling a girl begins even at a young age. She then goes on to describe the problems faced by ambiguous gender. "Ambiguous gender, when and where it does appear, is inevitably transformed into deviance, thirdness, or a blurred version of either male or female" (Halberstam 20). The very system of gender is flawed since even now there is no proper acknowledgment of third gender, queer genders. Marjorie Garber also addresses the same issue by talking about transsexuals and transvestites where they do not get confined to the binary gender system. Normally women tend to face this problem more. Added to this is their race which also plays an intersectional role. Black women are doubly oppressed in terms of race and gender. Butler's *Wild Seed* talks about all these issues in a relatable way.

Octavia Estelle Butler (1947-2006) was an American science fiction writer and received multiple prestigious awards in the field of science and speculative fiction. Her novel *Wild Seed* (1980) garnered much attention upon its publication for the female protagonist Anyanwu. Anyanwu is the strongest female character of Octavia Butler's oeuvre. Though Anyanwu is termed as a posthuman, she is incredibly feminine throughout the novel. She exhibits traits of masculinity when necessary. Butler has projected Anyanwu as the strongest being in the novel – she is an immortal, a shape-shifter who could change into any form – bird, animal, another human - and a healer of all.

Anyanwu is in a constant power struggle and a love-hate relationship with Doro, the male protagonist of the novel. Doro is also an immortal who has transmigrating power and telepathic skills. Though Doro could take her life any moment, as he is a spirit, he does not intend to kill her;

at the least not till her husband Isaac dies. But he knows that Anyanwu is a very rare wild seed (rare blood line) and more powerful than him in many ways.

Anyanwu never told Doro that she could jump all but the widest of the rivers they had to cross. She thought at first that he might guess because he had seen the strength of her hands. Her legs and thighs were just as powerful. But not used to taking her strength as she did about her abilities, granted. He never guessed, never asked what she could do. (Butler 32)

For most part of the novel, Anyanwu is described as the strongest being than Doro.

Anyanwu has chosen to stay in the male form for most part of her life. She firmly believes that this will lessen her problems. And she goes on deceiving others because she does not want to attract any attention towards herself. "In fact, she could have made herself as large as any man, but she chose to let her smallness go on deceiving people. Most often, it put strangers at their ease because she seemed harmless. Also, it caused would-be attackers to underestimate her" (Butler 12). The real problem comes only when Doro realises that Anyanwu would be hard to control. Anyanwu never believed in slavery and when she finds herself in such a situation, she immediately frees herself with her powers. Doro really believes that once she gets pregnant, then she would be easy to control. "But once she was isolated in America with an infant to care for, she would learn submissiveness" (Butler 29). Anyanwu joins Doro only to see her dream come true – to have immortal children and to live in a place where people like her are seen as humans and not as threats.

> Another instance when Isaac criticizes Anyanwu's femininity. Anyanwu is used to being naked in her native village with a single piece of cloth to cover her. But she has to learn to wear clothes in civilization. Isaac gets her clothes and jewellery and remarks: "You'll get used to it. Now you can be a real lady" (Butler 110). This is another attack on her femininity. Though Anyanwu is offended, she chooses to adapt to her new surroundings.

. . . linking of Black women and animals is evident in nineteenth-century scientific literature. The equation of women, Blacks, and animals is revealed in the following description of an African woman published in an 1878 anthropology text: She had a way of pouting her lips exactly like what we have observed in the orangutan. Her movements had something abrupt and fantastical about them, reminding one of those of the ape. Her ear was like that of many apes. . . .These are animal characters. I have never seen a human head more like an ape than that of this woman. (Collins 140)

Butler skillfully tackles this criticism while presenting the character of Anyanwu. She presents Anyanwu as a shape-shifter who can change into any form – animals, birds, humans, etc. Anyanwu is fearsome in her animal form. Most of the kills in the novel happens when she takes animal form in particular. Python, leopard, dolphin, eagle and werewolf are some of the forms that she morphs into when she senses danger.

Anyanwu escapes to Louisiana after Isaac's death. She knows that without Isaac, her survival chances are very less with Doro. She changes her form again into animals and birds alternatively and escapes Doro. She has learnt the hard way that Doro cannot track her down in nonhuman forms. When Doro finally finds her after two centuries, she is living as an old man in Louisiana plantation with her own family around her. "The old man had lived in Avoyelles Parish in the state of Louisiana for years, his neighbours told Doro. He had married daughters, but no sons. His wife was long dead and he lived alone on his plantation with his slaves – a number of whom were reputed to be his

children" (Butler 215). In order to maintain her family, she also changes into werewolf form often to scare her threats.

African sexuality has been the center of the debates whenever hetero and homo sexualities are discussed. Generally black women are stereotyped and are projected in the negative light. Patricia Hill Collins rightly observes:

> First, *African* or *Black* sexuality becomes constructed as an abnormal or pathologized heterosexuality. Long-standing ideas concerning the excessive sexual appetite of people of African descent conjured up in White imaginations generate gender-specific controlling images of the Black male rapist and the Black female jezebel, and they also rely on myths of Black hypersexuality. . . Within assumptions of normalized heterosexuality, *homosexuality* emerges as a second important category of "deviant" sexuality. (Collins 129)

Heterosexuality is considered to be the norm. But Butler portrays Anyanwu as a homosexual too in all majesty; she also portrays the love that exists between Anywanu and Denice. Anyanwu has always been against unnatural matings in the past; that is before meeting Doro. After meeting Doro, she is ready to experiment further, to expand her horizons; and this is what she does. She does mate with dolphins in her dolphin form; she marries Denice, another woman.

Butler again criticizes heterosexuality with Anyanwu's sexual choices. She marries Denice when she is in Edward Warrick form. "She was only sixteen when I married her. If I hadn't married her, I think she would have been put in an asylum eventually. People spoke about her in the way you just said my name" (Butler 230). Denice is also another outcast like Anyanwu during her initial days. Denice could see the people's past just by touching them. Denice's parents are convinced with Edward Warrick being rich and young, and get their daughter married to him. This is another typical instance of heteronormativity.

The next most important thing Butler throws light on is Anyanwu's ability to conceive child of her own choices. Even in male form, she can make Denice pregnant with girl children.

"I told her I could give her children who were not related to me at all if she wished. Her fear made me angry even though I knew the situation was not her fault" (Butler 233). If Anyanwu copies another man's shape, then she could give sons of that man. Butler is quite prophetic that if a woman wishes to conceive, she really does not need a man to be physically present with her. This is then again, a critique of heterosexuality and the masculine power over women.

Collins also talks about absent fathers and families headed by female figures in many works. She gives many real examples for her case too. Butler's Anyanwu is the head of her family. She needs no man to act as the head, take care of the family at all. Instead she becomes the core. Even when staying with Isaac and Doro, she assumes charge automatically without waiting for their assistance. Doro has a grudge over her on this since she is the caretaker of all his people. None waits for Doro when Anyanwu is there for them. Her role as a healer, a mother is of prominent importance. "No one in any of Doro's settlements was as good at helping people through transition as Anyanwu. Her body could absorb the physical punishment of restraining a violent, usually very strong person" (Butler 162).

Anyanwu is the bread-winner of her family in the Louisiana plantation. Here Butler again comments on heteronormativity, makes a Black woman as the head of the family, as the responsible one.

> That was especially important here, where there were no slaves, where people were paid for their work and supplied with decent housing and good food. It cost more to keep people decently. If Anyanwu had not been a good manager, she would have had to return to the sea much more often for the wearisome task of finding and robbing sunken vessels, the carrying away gold and precious stones – usually within her own body. (Butler 255)

Finally, an agreement is reached by Doro and Anyanwu. "She would welcome him now, in whichever body he wore. She would have her men, and if she chose, her women – husbands, wives, lovers" (Butler 279). Anyanwu has reached that stage where she no longer shies of her masculine nature and she embraces it completely. Halberstam talks about this in particular. A woman who is ready to embrace her opposite gender role is one who gets to be labelled as queer. Queer studies deals about the concept of female masculinity in detail. "Female masculinity within queer sexual discourse allows for the disruption of even flows between gender and anatomy, sexuality and identity, sexual practice and performativity" (Halberstam 139).

Butler mainly breaks the stereotypes of black women through Anyanwu in *Wild Seed*. "…stereotypical conceptions of black women as less feminine…" (Halberstam 29). Halberstam voices out the same. When a white woman is queer, she gets a different treatment than a black woman who embraces queerness. Similarly the stereotypes attached to a black woman are great in number. They are sexualized in general. The case of Sarah Bartmann, who was regarded as 'the Hottentot Venus,' is not easy to forget. She was displayed as an exhibit in various public gatherings in Paris because of her elongated genitals. The Nineteenth century Europe was fixated on the idea of hypersexuality of the Africans in particular.

> From the mammies, jezebels, and breeder women of slavery to the smiling Aunt Jemimas on pancake mix boxes, ubiquitous Black prostitutes, and ever-present welfare mothers of contemporary popular culture, negative stereotypes applied to African-American women have been fundamental to Black women's oppression. (Collins 5)

The same will not be the treatment for a white woman in all honesty. Butler just shows the discrepancy that exist in the real world where the factors such as race, class, gender, sexual orientations collide and contribute to oppression of those who are different.

Gayle Rubin's work *Thinking Sex* talks about the hierarchy in sexual orientations. Heterosexuality is always placed at the top and all other sexual behaviours and choices are at the bottom still. Halberstam details about all the terminologies involved in sexual choices of women who exhibit their female masculinity. Of these, 'lesbian masculinity' is observed in many women with masculinity traits. "For the moment, however, I use the term "lesbian masculinity" to refer to women who perform their masculinity within what are recognizably lesbian relations" (Halberstam 120). This queer subject is called by many terms by many literary theorists. For instance, Rosi Braidotti terms this queer subject as nomads, Neil Badmington terms this queer subject as posthuman, Donna Haraway terms this as cyborg, Gloria Anzaldua calls this subject without boundaries as mestiza identity.

Butler through Anyanwu throws light on the flawed concept of binary system in gender. If a girl exhibits characteristic features that are typical to a guy, then she is seen and treated different. If a woman who has sexual choices that are not expected of her, then she gets treated different. Female masculinity precisely talks about these – masculinity without men. Butler strongly advocates that one should think out of the binary system in order to understand that sex, gender, performance are all highly personal and subjective. It would be a welcome change to encourage a woman with female masculinity for a better progressive society. Thus Butler through the lens of Afrocentricity advocates for women with stronger female masculinity.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

RECONSIDERING NATION AND NATIONALISM

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Abstract

This article revisits the concepts of nation and nationalism. It does so by comparing and contrasting with other concepts like nation, state, and nation-state. Thereafter, this article tries to elaborate on the classical thinkers of nation and nationalism. Thereafter this paper delineates on the debate between "perennialists" and "modernists" whether or not nations have existed in the form of national consciousness even before the evolution of the modern nation-state. Finally this article tries to elucidate on the merit of these formulations of notions like nation, nationalism and the nation-state.

Keywords: Nation, nationalism, state, perennialists, nation-state.

'Nation' denotes a shared loyalty by the people of a demarcated geography through swearing of allegiance to the shared territory. Unlike the word 'state' that denotes the political power to enforce order for protecting a sovereign domain, 'nation' mostly stands for a socio-cultural community of people recognizing a shared identity. The combination of these factors – cultural commonality within a bounded terrain having a common government and laws - is denoted by the term 'nation-state'. According to Max Weber (1864-1920), "A nation is a community of sentiment which would adequately manifest itself in a state of its own; hence, a nation is a community which normally tends to produce a state of its own." (*From Max Weber*176).

In opposition to the kingdoms and princely states of earlier times, the modern nation-state is commonly considered to be a Western political construct. The principles laid down in the Treaty of Westphalia (1648; also known as the Peace of Westphalia) that ended the Thirty Years' War (1618-48) in Europe were traditionally held to be the basis of the modern idea of national sovereignty, although many contemporary political scientists dispute this view. Nevertheless, it is from the seventeenth century onwards that a considerable body of European political theory emerged on the nation, the state and the nature of sovereignty. The classical thinkers on nation and nationalism like Hobbes (1588-1679), Locke (1632-1704), Kant (1724-1804) and Rousseau (1712-1778), have mainly tried to address 'nation' on the basis of territorial sovereignty and the parameters of state power. Hobbes contributed most in fortifying the absolute authority of the ruler. Responding to Hobbes's idea in *Leviathan* (1651) of a civil state centering round a ruler vested with supreme authority

through a social contract, Locke in 1689 highlighted the issue of the consent of the people in obeying the laws of the state: "no one can be put out of this estate and subjected to the political power of another without his own consent" (*Second Treatise on Civil Government* 52). Kant's *Perpetual Peace* (1795) has time and again been read as anticipating a "league of nations". According to Sharon Byrd and Joachim Hruschka (2008) even Kant's *Doctrine of Right* (1797) can be interpreted as a plea for a "state of nation-states". For Kant, the establishment of the state is "in itself an end (that each *ought to have*)" (*Practical Philosophy* 289), and the first step towards the "ethical commonwealth" (*Perpetual Peace* 376). However, in the opening chapter of his *On the Social Contract* (1762) Rousseau framed the critique that although every human being has a right to liberty of thought and action, the civil state and its laws turn every person into a slave – "Man is born free, and everywhere he is in chains".

Both 'nation' and 'nature' are etymologically derived from the Latin *nat*, meaning birth, while the Latin word *natio* means 'the people' (of a particular tribe). Hence a nation can be an association of people related by kinship ties and race, or 'nation' can denote the diverse peoples who share a common landscape. The national song of America, "America the Beautiful", celebrates 'purple mountain majesties, and fruited plains, from sea to shining sea' while India's national anthem sings of 'Vindhya Himachal Yamuna Ganga'. Kant was a pioneer of an inclusive cosmopolitanism that accommodated intra- and international diversity - this broader concept has later been adapted by J. Rawls (1921-2002), J. Habermas (b 1929), Brian Barry (1936-2009), Onora O'Neill (b 1941), Martha Nussbaum (b. 1947) and Thomas Pogge (b 1953). By contrast, there are mainly two schools of nationalist philosophers who are exclusivist. On the one hand we have the German school of extreme pro-nationalist thinkers like J. G. Herder (1744-1803) for whom culture is essentially national; J. G. Fichte (1762-1814) who felt that though each community has its distinct attributes, yet one must inculcate the patriotic sense that one's nation is superior to all others; and Novalis (1772-1801) and Karl Wilhelm Friedrich Schlegel (1772-1829), both of whom propagated totalitarian nationalism. On the other hand philosophers like J.S. Mill of England (1806-73) and Ernest Renan of France (1823-92) contended that a nation should comprise those whose solidarity is based on common traits in their heritage. The debate continues to this day. 'Nation' as a polity with a 'national character' is suggested in the works of Isaiah Berlin (1909-97), according to whom a nation emerges out of the conviction of a group that "the characters of the individuals who compose the group are shaped by, and cannot be understood apart from, those of the group" ("Nationalism: Past Neglect and Present Power" 341). Similarly, opposing the liberal view that 'men are self-sufficient outside of society' (*Philosophy and the Human Sciences* 200) Charles Taylor has defended the Aristotelian observation that 'Man is a social animal, indeed a political animal, because he is not self-sufficient alone, and in an important sense is not self-sufficient outside a polis' (Ibid. 190).

The positive significance of the nation has been mostly derived from the premise that a communitarian attachment is needed for the sake of establishing one's socio-cultural identity: According to Avishai Margalit, "The idea is that people make use of different styles to express their humanity. The styles are generally determined by the communities to which they belong. There are people who express themselves 'Frenchly', while others have forms of life that are expressed 'Koreanly' or … 'Icelandicly'" ("The Moral Psychology of Nationalism" 80). Often people use

race as synonymous with nation. The Han race is believed to be the ancestors of the people of China, Israelites consider themselves to be the race of Abraham, and the Romanians feel that they represent the race of the ancient Dacians. But nations like the United States have demonstrated that there can be a nation of multiple races. David Miller avers that the 'nation' has not always been defined by race or ethnicity but on neutral terms like (1) possessing shared beliefs and mutual commitments (e.g. democratic institutions) (2) having a common history (3) connected to a particular territory, and (4) marked off from other communities by its distinctive public culture (*On Nationality* 27). Hans Kohn sees "two main factors" in the formation of nations – either "a rational and universal concept of political liberty" or "basically founded on history" (*The Idea of Nationalism* 574). Despite these differences among historians and philosophers in defining the nation, it is now mostly accepted that 'nation' is formed in and by time and through the people's inventing of a common past. According to Hegel (1770-1831), "Nations may have had a long history before they finally reach their destination - that of forming themselves into states" (qtd. in Herb and Kaplan, *Nations and Nationalism* 48). Modern Israel as a nation-state emerged out of the memories of Moses leading the exodus of Israelites out of Egypt in primordial times because they were God's chosen people is a case in point, According to Ernest Renan, a nation "presupposes a past" ("What is a nation?" 19), while for Hobsbawm (1917-2012), "nations without a past are contradictions in terms" ("*Ethnicity and Nationalism in Europe Today"* 255).

'Nation', therefore, may well be seen as a construct by certain historians to propagate nationalist ideology by projecting that all history is in fact histories of potential or emerging or existing nation-state. One is reminded of the controversies surrounding Fernand Braudel's *L'Identité de la France* [*The Identity of France*, 1986], or those around the multivolume nationalist historiography, *Les Lieux de mémoire* (usually translated as *Memory and History*) edited by Pierre Nora. However, other historians have critically exposed the historical inaccuracy of collective memory related to national identity. There are also historians who have denounced nationalism as leading to Nazism and fascism. There are historians like Ernest Gellner (*Nations and Nationalism*, 1983) and Benedict Anderson (*Imagined Communities*, 1991) who have been critical of nation and nationalism, and yet upheld them as necessary myths on the basis of their functionality. Max Weber too stated that 'nation' has always been seen as a 'value-concept': "There is no nation without national consciousness, i.e. an awareness of membership in the nation, coupled with a view that this membership is an inherently valuable quality" (*Social Preconditions of National Revival in Europe* 12).

Whether or not nations have existed in the form of national consciousness even before the evolution of the modern nation-state has spurred disputes between "perennialists" and "modernists". Adrian Hastings has shown how "nation-formation and nationalism have in themselves almost nothing to do with modernity", but have emerged out of "a typical medieval and early modern experience of the multiplication of vernacular literatures and of state systems around them, a multiplication largely dependent upon the Church, its scriptures and its clergy" (*The Construction of Nationhood* 205). He also claims that, "The Bible … presented in Israel … a developed model of what it means to be a nation - a unity of people, language, religion, territory and government … [I]t was … an all too obvious exemplar for Bible readers of what every other nation too might be, a mirror for national self-imagining' (Ibid. 18). Liah Greenfeld (1992, 2001) and Philip Gorski (2000) have tried to assert how nationhood emerged only after the invention of nationalism by the English and the Dutch.

Citing Massimo d'Azeglio's (1798-1866) famous utterance after the unification of Italy in the 1860s, "We have made Italy, now we have to make Italians" (qtd. in "*Ethnicity and Nationalism in Europe Today"* 256-7), Hobsbawm has affirmed that nationalism as a political agenda is "in historic terms a fairly recent one" that further gives scope to assert that "groups defined as "nations" have a right to, and therefore ought to, form territorial states of the kind that have become standard since the French Revolution" (Ibid. 256-7). Schieder (1991: 65, 89) has posited three phases in the trajectory of nation formation - the revolutionary struggle for emancipation; the unification and integration; and the 'secessionist' subnational movements. The delay in nation-building even among people who displayed a strong bonds of national identity has been documented by Eugen Weber (1976).

Many modern thinkers have tried to understand the nation from the manner of formation of the nation-state which they feel is a modern phenomenon based on bureaucratization, political and social emancipation and communications. According to Breuilly the nation has to be studied "in close association with the development of the modern state" (*Nationalism and the State* xii). "What makes the nation integral to the nation-state", writes Giddens, "...is not the existence of sentiments of nationalism but the unification of an administrative apparatus over precisely defined territorial bounds (*The Nation-State and Violence* 172). Through the works of Foucault (1926-84) we have also learned how, with the rise of nation-states, there evolved a necessity for the production of national citizenship through governmentality, where the state increasingly began to perform as an administrative machinery aiming to make populations socially and economically productive (Foucault 1991). The most recent notion of nation formation as an 'imagined community' underscores the significance of the circulation of ideas though print, the rise of a bourgeois class, Enlightenment ideas of popular sovereignty, imagined peace between republican nations and/or industrialization .

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

DISINTEGRATION AND SURVIVAL TACTICS IN ANITA DESAI'S WHERE SHALL WE GO THIS SUMMER

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Abstract

As a well-renowned Indian novelist, Anita Desai has no emphasis on intrigue construction with the traditional concept of having an appropriate beginning, and an apt end. Story, action and several genres are meaningful in so far as they originate directly from the characters she writes about. Desai lays utmost value on the form, pattern, rhythm and the singleness of vision in a novel. Desai the winner of countless prestigious awards for literature stimulates she is recognized not only as an Indian writer, but also a writer of international stature, and of universal significance. She has developed herself deep into the particular in order to reach the universal. She probes deeply into the specificities to facilitate our understanding of a multi-cultural plurality of her voices.

Key Words: Apparition of Female, Emancipation, Voice of Instinct and Multi-Culturalism

Introduction

To Desai, writing "is not an act of deliberation, reason or choice. It is a matter of instinct, silence, compulsion and waiting" (15). Anita Desai's one of the well acclaimed and highly resourceful and enlightening novels *Where Shall We Go This Summer?* is divided into three parts namely "Monsoon '67", "Winter '47" and "Monsoon '67". This section divisions refers to the present and the past of the novel and thereby the youth and childhood of the protagonist Sita. The structure of the novel has received critical attention, and one of the critics finds the novel "strikingly familiar to that of Virginia Woolf's novel, *To the Lighthouse.*

Key Concept

The three - part structure of the novel further illustrates the thematic pattern of the novel. The first section Monsoon '67" presents disintegration of the protagonist Sita is tossed about restlessly disintegration, in which the central protagonist Sita is tossed about restlessly on the waves of a monsoon sea. The Island home left for about twenty years becomes, according to D.S. Maini, "an

apt metaphor for her condition." The second part "Winter '47 ", which should essentially precede the first section chronologically, stands for integration, and the third and last part "Monsoon '67" is a continuation of the first part of the novel divided by a fixed hinge of the past and is suggestive of reintegration, as in Virginia Woolf's *To the Lighthouse*, integration, disintegration and reintegration form three integral parts of the novel structurally.

The structure also refers to the world of reality, the world of fantasy and the world of reality, again. Sita who is pregnant but does not want to deliver the baby and instead goes to Island of Manori where she has spent her childhood, thinking that the magical Island would somehow stop the biological process of delivery. She believes that she can perform the magic of "an immaculate conception in the reverse" through the miracles of her late father posthumously. Thus, the city of Bombay represents the world of reality and Manori Island the world of fantasy and then a medium of Sita's return to reality.

The themes like survival strategy, loneliness and depression is again repeated in Anita Desai's fourth novel *Where Shall We Go This Summer?* In it Desai returned to theme of alienation and lack of communication in married life. The novel is divided into three equal parts. It is once again planned as a dialectical exercise where perception (the present), memory (the past) and dream (the future) are sought to be structured in that order, and also coextensive units of consciousness and time. Anita Desai's novel, *Where Shall We Go This Summer?* begins abruptly without following the usual chronological order. The novel begins on a summer day with the arrival of Sita, the younger Sahib at Manori Island . Desai introduces the arrival of Sita, the heroine of the novel at the Island , dramatically through Moses, the family housekeeper's interaction with his neighbours and friends at the village teashop. The small talk of Moses with his friends provides sufficient build up and anticipation in the minds of the readers about who Sita is and why she is making to the Island . The conversation in the teashop touches upon Sita's father who held sway over the Island with his magic and miracles to care for the villagers of the Island . They recall with reverence the well he had dug for them by himself joining in the operation. The villagers reveal an element of displeasure towards Sita, the younger daughter of her legend - like father. Desai does not name the heroine until sometime when the narration builds

She is simply referred as the memsahib. Moses is a multi-tasker for the family. He is the boatman who ferries them to and from the Island , the manservant who attends to the needs of the household of his late master; he is their porter and the driver of the bullock cart and the housekeeper of the family house on the Island . He lives in his hut with his wife Miriam with his cattle - shed, goat - house and chicken - pen near the village well. The arrival of Sita on Manori Island , kicks up the past memories of the villagers of Manori about Sita's farther and he was almost a demi - god for them all nursing with care through his magic and miracles and has grown to be a legend. We come to know more about Sita's father, Sita and her two children, Menaka and Karan through the memories of the Moses and the villagers of Manori. Through them, we come to know that the old family house of her father has gone to seeds as it was kept locked for twenty years. It is Moses who gives us a glimpse of a rebel wife and a chaotic mother as revealed Sita's untidy appearance and her surly and nervous temper. Sita's arrival on the Island unlocks the past history of her life in the Island which has been frozen all these years.

This is the indicated through Moses' patient waiting for long at the beach with his dough. While Moses ferries Sita and her children on this boat from the beach, a lot of people watch them with curiosity. Desai touches upon the activities and preoccupations of various people who gather on the beach with their hustle - bustle. When Moses drives Sita and her children from the village to the house, we get a glimpse of the Villagers, the village pond with women engaged in washing their clothes and hailing and mocking at Moses and the passengers in his cart. He also comes to know about Moses' wife Miriam who scares Sita's child - son Karan by her unexpected hugging and kissing him. Moses is surprised at Sita coming alone with his two children only while she had four children. He is puzzled at the absence of Sita's husband.

He guesses that she might have quarreled with her husband and come alone as it happens in almost all families. Desai gives a graphic description of Sita's drive through the village in the bullock can with the rutty and uneven cart track. She and her children had to fight hard to maintain themselves in position as the cart lurched back and forth with the supporting planks rattling unevenly. However, the children enjoy the strange adventure. Moses Joes not take kindly to his memsahib. He is not happy with her sudden arrival he does not bother when she scolds him He takes her for granted and does things in his own relaxed way. Children become uneasy when they arrive at the family house in utter darkness. The contrast between their city life with electric lights and modern comforts and their life in this estranged Island house which is seedy and deserted with its kerosene lamps is deeply pronounced. Though they do not openly complain about their mother's hasty decision to come to the Island house alone, their looks betray their silent accusation of her rash conduct. Through Sita's stream - consciousness we come to know how a snowballing of' 'small incidents' that happened at her husband's house in her city's sea - side flat have culminated in her decision to escape from the oppressive atmosphere of the city to idyllic atmosphere of Manori Island with its magic and miracles performed by her late father in the Island who ruled it like a monarch with a crown for long. From Sita's narration we come to know about the *Where Shall We Go This Summer?* husband Raman, his very tolerant and uncomplaining family members' inspite of the temperamental and provocative behaviour of Sita.

This opening segment of the novel the following themes like survival strategy, marital discord and the alienation of the protagonist Sita, leading to her arrival in Manori Island . Sita had had four children with pride, with pleasure and all the sensual, emotional, Freudian and every kind of pleasure associated with pregnancy and child birth. But when she conceived her fifth child, she behaved restlessly revealing a show of rage and revolt. She protested that she did not want to deliver her baby. Her husband pointed out to her that it was too late to think of abortion as she was in the advanced stage of pregnancy and it might endanger the lives of both the mother and the child in her womb. But Sita said that she did not talk about abortion but desired to have her baby unborn. Raman was puzzled at Sita's illogical stand. There was a long argument between them about Sita's frenzied conduct. But Sita stuck to her guns and chose to come to Manori Island associated with magic and miracles to retain the child in her womb undelivered. She had come here in order not give birth. An explanation she had repeated to herself and her husband that, instead of acquiring lucidity.

This opening part of the novel indicates the rash conduct of Sita to have rushed to the Island with high hopes. Soon her high hopes are deflated when she notices adverse signs on Manori Island

contrary to her faith in the Island 's magic and miracles. It makes her question the wisdom of her decision to have escaped to the Island which is now torn of its magic and miracles. The uncooperative and surly family housekeeper cum servant, the devastated house with shattering doors and shutters requiring no keys to lock or open them and the inhospitable monsoon making her and her children confined to the ill - lit house with irregular and poor quality of food served them to Moses and his wife Mariam, and the silent rebellion of the children against their mother's foolish and mad foray into the Island .

This first part of the novel contains all the various stock elements that we look for in a Desai novel namely, the stock themes of family discord, feminism, effective characterisation, graphic description of men and matters in a unique poetic style, her symbolism and her narrative technique showing the interior landscape of her character's mental process through their stream of consciousness. Through this technique, she conveys her readers back and forth through the past and the present. Moses is a very important character in this chapter and a vital link in this novel between the past and the present by being associated with Sita's father in the past and with Sita and her family in the present. We have double authentications about Sita's father both through Moses and his neighbors and Sita's own reminiscences. This first part is directly linked to the title of Desai's novel, *Where Shall We Go This Summer?* Sita's husband Raman usually asks Sita at the outset of every summer where they will go for holidaying that summer.

The 'Second Part' of the novel, 'Winter '47' serves as a vital link to the 'First' and final 'Third Part' of the novel. In this Second Part of the novel, we move backwards in time by twenty years and come to know how Sits, her elder sister Rekha and younger brother Jivan led by their father arrive at Manori Island and settle down in a bungalow gifted to her father by one of his admirers by name Dalwala, one of the richest Parsi millionaire businessmen. The time frames of this chapter '1947' links the novel to the 'Freedom Movement 'and the Independence of India in 1947. Sita's father was a freedom fighter and had left school at the call of serving of Mother India. He had undergone long jail terms. Sita and her siblings had experienced the heat of the 'Freedom Struggle' by sharing the sufferings, sacrifices and inconveniences. In fact, Sita could not enjoy the protected childhood as other children of her age in view of their father's enfoldments in politics. Sita's father became quite a name because of his selfless devotion for liberating India and had won many friends and admirers. After India became independent, he chose to retire from active politics like Mahatma Gandhi and settle down quietly in a village.

Though Desai does not mention Mahatma Gandhi in the novel directly, Sita's father tries to experiment on some of the ideas of Mahatma Gandhi. His pure white homespun clothes, walking barefoot like the villagers of Manori and his principle of self - reliance and hatred for machinery are examples for this. He does not like to install taps in his house to draw water at his convenience. He does not like to install a tube well in the village as suggested by Dalwala. He chooses the spot near Moses' cottage in the village for digging a well for the village and he digs the well using the manual labour of himself, his chelas and the villagers. In view of great admiration for him, a band of his chelas accompanies him to Manori Island with him and his family. From Sita's recollection of the past, we also come to know of the problems arising out of the partition of India, soon after its independence. There was violence and bloodshed post partition and refugees were pouring in across

the borders of the country. So, of her father's friends chose to address them. Some other friends of father had returned to their routine lives as businessmen, journalists, editors and householders.

This article throws more intimate light on Sita's father and his magic and wizardry employed upon the village folk especially, the women. Sita felt that simple and unsuspecting village folk begun to look upon him as a saint and magician who could cure all ills, make infertile women become fertile and tame wild reptiles like scorpions and snakes and save the lives of the people. Though he had become a legend, Sita had her own doubt about it. She felt that her father had accepted that position to keep hisaura among the simple village - folk. Sita had her doubts about her father's medical prescriptions and cures. She had come to learn through her father's conversation with his friend Deedar that his father was relying on the faith of the people in the medicines rather than the power of them.

Though Sita leaves Manori Island after the death her father, she decides to return to the Island to gain a release from the oppressive life that she has led within the four walls of her flat in Bombay city facing the sea. She has lived with Raman and the couples have four children and when she becomes pregnant for the fifth time, she wants to return to the Island to keep her baby unborn through the posthumous magic of her father. Manori Island with its magic and miracles associated with Sita's father is used as a very important symbol by Desai. Sita's father calls it his 'paradise' with Moses and Miriam as its original inhabitants though Moses and Miriam strike a contrast to Adam and Eve, the original inhabitants of God's Paradise created for the Original Parents of humanity.

Part Three of the novel titled 'Monsoon '67' is a continuation of 'Part One' of the novel with the same title. This concluding part of the novel slowly prepares the readers for the change in the outlook of the protagonist Sita. The monsoon fury that Sita experiences in the Island is also symbolical of the mental storm and agony that is brewing within Sita. nightmarish. She recalls her husband's warning about her being caught in an unexpected emergency in the wild Island far away from the city and its conveniences.The arrival of the fisherwoman, Phoolmaya with basketsful of food for them revives her hope about the memories of the days that she had spent with her father.

When the monsoon abates, she takes her children outside, to the beach. She lets the children play on the beach and bathe in the sea. When she shows the children the jellyfish, she feels that she is also like it thrown on the beach of life by the waves of fate. She is suddenly reminded of the child in her womb and rushes back home hurrying the children.

Conclusion

Throughout the conversation between Sita and her husband, Raman tries to prevail upon her the wisdom of returning to the city to join her family and deliver her child safely under the care of their doctor and her team of nurses. Sita says that she does not want to return to the atmosphere of violence and disharmony. Much to the chagrin of Raman she says that she never had a moment of happiness in her long - married life with him. She says the she experienced happiness only once when she had been to the hanging garden with the children where she saw a young Muslim Woman who was pale and sick finding joy and love in the company of an old man who might be her father or lover responding to her love spontaneously.

Raman is painful with Sita that she was not about to find joy in her children or within her family but she was able to find it from some stranger in the park. Sita tells him that she does not find joy in her children because children mean responsibility and unnecessary bother. She adds to Raman that her mother had run away from her father probably because she was not able to compromise her life for something or someone just like her. Feminism in Desai's novel, *Where Shall We Go This Summer?* Becoming utterly weary and exhausted with such kind of arguments with Sita which he had enough, he eventually decides to leave her to herself and moves away from her permanently.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

THE ENGLISH LITERATURE PARADOX IN INDIA

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Abstract

The English Literature Paradox in India refers to the complex relationship between English literature and Indian literature, and the role that the English language plays in this dynamic. On one hand, English literature has been an important part of the cultural and literary landscape in India for over a century. British colonialism brought the English language to India, and with it, a rich literary tradition that has had a profound impact on Indian writing. However, this legacy has also created a paradoxical situation where English literature is seen as both a source of cultural enrichment and a symbol of colonialism and oppression. Many Indian writers have struggled to reconcile their desire to write in English with their desire to promote indigenous languages and cultures. Some argue that writing in English perpetuates a colonial mindset, while others see it as a way to gain global recognition and reach a wider audience.

Keywords: Complex relationship, English literature, Global recognition.

Introduction

The paradox is also reflected in the Indian education system, where English literature is often given more importance and prominence than Indian literature in English translation or literature in Indian languages. This has led to concerns about the marginalization of Indian literature and a lack of support for writers who choose to write in languages other than English.

Overall, the English Literature Paradox in India is a complex issue that raises important questions about language, culture, and identity. While English literature has undoubtedly enriched India's literary landscape, it is important to also recognize and promote the diversity of languages and cultures that make up the country's rich literary heritage.

Review of Literature

The English Literature Paradox in India has been widely discussed and debated in both academic and literary circles. A review of the literature on this topic reveals a complex and nuanced understanding of the issue, with diverse perspectives and opinions.

One strand of literature focuses on the historical context of English literature in India, tracing its origins to British colonialism and the introduction of the English language. Authors such as

Edward Said and Homi K. Bhabha have examined the impact of colonialism on Indian literature and culture, and how the English language has been used both as a tool of oppression and a means of resistance.

Another strand of literature examines the role of English literature in contemporary India, particularly in relation to Indian writing in English. Indian writers such as Salman Rushdie, Arundhati Roy, and Amitav Ghosh have gained global recognition for their works in English, sparking debates about the impact of English language and literature on Indian culture.

Critics of Indian writing in English argue that it perpetuates a colonial mindset and neglects the rich literary traditions of Indian languages. Others, however, see it as a way for Indian writers to gain global recognition and reach a wider audience.

The paradoxical nature of English literature in India is also reflected in the Indian education system, where English literature is given more importance and prominence than Indian literature in English translation or literature in Indian languages. This has led to concerns about the marginalization of Indian literature and the need to promote linguistic and cultural diversity in Indian literary studies.

Overall, the literature on the English Literature Paradox in India reveals a rich and complex tapestry of perspectives, reflecting the diversity and complexity of India's literary landscape.

The English Literature Paradox Study Methods

To study the English Literature Paradox in India, researchers have used a variety of methods, including historical analysis, literary criticism, and sociolinguistic research.

Historical analysis has been used to trace the origins and development of English literature in India, particularly its connections to British colonialism and the introduction of the English language. Researchers have examined the role of English literature in colonial education systems, as well as its impact on Indian literary traditions and cultural identity.

Literary criticism has been used to explore the complexities and nuances of Indian writing in English, as well as its relationship to Indian literature in translation and literature in Indian languages. Researchers have examined the themes, styles, and techniques used by Indian writers in English, as well as the ways in which they navigate questions of language, identity, and cultural heritage.

Sociolinguistic research has been used to examine the use and status of English in India, particularly in relation to other languages spoken in the country. Researchers have explored issues such as language policy, language attitudes, and language use in different contexts, in order to better understand the role that English plays in Indian society and culture.

Overall, a multi-disciplinary approach is needed to fully understand the English Literature Paradox in India, taking into account historical, literary, and sociolinguistic perspectives.

Paradox of English Literature

The Paradox of English Literature refers to the complex and contradictory relationship between English literature and its impact on cultural identity and language use in non-English speaking countries, particularly those that have been colonized by English speaking nations.

On the one hand, English literature has been an important means of cultural expression and communication for writers and readers in many countries around the world. It has also played a role

in shaping national and global identities, and has been used as a tool of resistance against colonialism and other forms of oppression.

However, English literature has also been criticized for perpetuating cultural hegemony and reinforcing colonial power structures. In some cases, it has been accused of marginalizing or erasing the literary traditions and languages of non-English speaking countries, and of imposing Western literary norms and values onto non-Western cultures.

The paradox of English literature highlights the tension between the value of literary exchange and the importance of preserving cultural diversity and linguistic heritage. It raises questions about the role of language in shaping cultural identity, and the power dynamics involved in the circulation and reception of literature in a globalized world.

To address the paradox of English literature, it is important to promote linguistic and cultural diversity in literary studies, and to recognize the importance of preserving and promoting literary traditions in languages other than English. At the same time, it is important to recognize the value of literary exchange and to promote cross-cultural understanding through the translation and circulation of literature across linguistic and cultural boundaries.

The Relationship between Society and English Literature

1. Literature can reflect the social and cultural norms and values of a particular time and place, providing a window into the society in which it was produced.
2. Literature can also challenge prevailing beliefs and attitudes, leading to social and cultural change.
3. Literature can serve as a way for marginalized voices to be heard, providing a platform for individuals or groups that are often excluded from mainstream society.
4. Literature can be used as a tool for social critique, calling attention to social injustices and inequality.
5. The study of literature can help individuals better understand their own society and culture, and can foster empathy and understanding for those from different backgrounds.
6. English literature can have a global impact, shaping the ways in which societies around the world view and understand each other.

Literature, Gender, and the Trauma of Partition

Literature, Gender, and the Trauma of Partition is a complex and sensitive topic that explores the impact of the Partition of India on women, as depicted in literature. The Partition of India in 1947 was a traumatic event that led to the mass migration of millions of people, resulting in violence, displacement, and loss of life. The experience of Partition has had a profound impact on the literature produced in India and Pakistan, and has led to a deeper understanding of the role of gender in shaping the experience of trauma.

Here are some key points related to Literature, Gender, and the Trauma of Partition:

The experience of Partition was different for men and women. Women often faced greater vulnerability due to their gender, and were subjected to sexual violence, abduction, and forced marriage during the mass migration.

Literature provides a platform for women to share their experiences and perspectives on Partition. Women writers have played an important role in capturing the trauma of Partition and its impact on women's lives, as well as challenging the dominant narratives around Partition that often exclude women's experiences.

Women's narratives of Partition often center on issues such as loss, displacement, violence, and survival. These narratives offer a unique perspective on Partition that is often overlooked in mainstream historical and literary accounts.

The trauma of Partition has had a lasting impact on subsequent generations of women, shaping their experiences of identity, belonging, and gender relations. Literature has played an important role in exploring and addressing these issues, offering a means of catharsis and healing.

Some key works of literature that explore the trauma of Partition from a gendered perspective include Train to Pakistan by Khushwant Singh, Pinjar by Amrita Pritam, Cracking India by Bapsi Sidhwa, and Ice-Candy Man by Bapsi Sidhwa. These works provide powerful insights into the experiences of women during Partition, and the ongoing impact of trauma on subsequent generations.

Types of English Literature Paradox

The English Literature Paradox refers to the complex and contradictory relationship between English literature and its impact on cultural identity and language use in non-English speaking countries. It is not a type of English literature but rather a concept that reflects the tensions and contradictions inherent in the use and reception of English literature in postcolonial contexts.

However, there are different types of English literature that are relevant to understanding the English Literature Paradox in India and other postcolonial contexts. These include:

Colonial literature: This refers to the literature written during the period of colonial rule, often by British writers, which reflects the attitudes and perspectives of the colonizers towards the colonized people and their cultures. Colonial literature is often criticized for perpetuating colonial stereotypes and for being insensitive to the cultural traditions and literary expressions of the colonized peoples.

Postcolonial literature: This refers to the literature written after the end of colonial rule, often by writers from former colonies, which seeks to explore and challenge the legacies of colonialism and its impact on cultural identity and language use. Postcolonial literature often reflects the tensions and contradictions of the English Literature Paradox, as it seeks to both embrace and resist the influence of English literature and language.

Indian writing in English: This refers to the literature written by Indian writers in the English language. Indian writing in English is an important part of India's literary heritage, and has played a significant role in shaping the cultural identity and literary traditions of the country. However, Indian writing in English has also been criticized for marginalizing other literary traditions and languages in India, and for reinforcing the influence of English language and culture.

Literature in Indian languages: This refers to the literature written in the various languages spoken in India, such as Hindi, Bengali, Tamil, and Urdu, among others. Literature in Indian languages is an important part of India's rich literary heritage, and reflects the diversity of cultural and linguistic

traditions in the country. However, literature in Indian languages has often been marginalized in favor of English literature, particularly in the education system and in literary studies.

Understanding the different types of English literature is important for analyzing the complexities of the English Literature Paradox, and for promoting linguistic and cultural diversity in literary studies.

Conclusion

In conclusion, the English Literature Paradox in India is a complex and multi-faceted issue that reflects the intersection of language, culture, and identity. On the one hand, English literature has been an important part of India's literary landscape for over a century, bringing with it a rich tradition of writing that has influenced Indian writers and readers alike. However, this legacy has also created a paradoxical situation where English literature is both celebrated as a source of cultural enrichment and criticized as a symbol of colonialism and oppression.

The paradoxical nature of English literature in India is also reflected in the Indian education system, where English literature is often given more importance and prominence than Indian literature in English translation or literature in Indian languages. This has led to concerns about the marginalization of Indian literature and the need to promote linguistic and cultural diversity in Indian literary studies.

To address this paradox, it is important to recognize and promote the diversity of languages and cultures that make up India's rich literary heritage, while also acknowledging the important role that English literature has played in shaping Indian literary traditions. This requires a multi-disciplinary approach that takes into account historical, literary, and sociolinguistic perspectives, as well as the perspectives of writers, readers, and educators.

Ultimately, the English Literature Paradox in India highlights the ongoing challenges of navigating the complexities of cultural identity and the role of language in shaping it, while also recognizing the value and importance of promoting linguistic and cultural diversity in India's literary landscape.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

QUEST FOR FEMININE SELF: A STUDY OF CONTEMPORARY RETELLINGS OF *MAHABHARATA*

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Abstract

Due to its intricate tapestry of human emotions, Mahabharata has gained relevance in every era. Attempts have been made in retelling the great Indian epic from its inception. The retelling of the epic implies- its reinterpretation from social, cultural and gendered lens. Giving space to dissents, difference of opinions and unearthing secondary realities are the features of the retellings. Women writers in the contemporary times have used these features in their retellings and have given voice to the otherwise silenced female characters in the epic. The paper will endeavor to explore the character of Draupadi and Satyavati as presented in the novel *The Palace of Illusions* by Chitra Baneerjee Divakaruni and *The Fisher Queen's Dynasty* by Kavita Kane respectively from feminist perspectives. Adopting a feministic stance, present paper will highlight Draupadi's and Satyavati's attempt to assert their individuality as presented in the retellings.

Key Words: Reinterpretation, Gendered Lens, Silenced Female Characters, Feministic Stance, Individuality.

Introduction

Mahabharata originally written in Sanskrit is one of the longest epic poem, dealing with the victory of *dharma* over *adharma*. The title *Mahabharata* denotes "the great tale of Bharata dynasty". The tale deals with the strife between the descendents of Bharata- the Pandavas and the Kauravas and the annihilation of Kauravas in the legendry war of Kurukshetra. Critics of religious literature put *Mahabharata* under the category of *itihasa.* "Itihasa is not history, as conventionally believed but rather, an account of life as it was, and always will be. Ithihasa is that which is timeless or Sanatan" (Pattanaik, 2014, p. 252).

Mahabharata taken as a living text in Hindu religion is revived in Hindu discourse through translations, television serials, movies, oral traditions, literary retellings, etc. It holds an important place in day to day life of people following Hindu religion. Though, " its meanings and interpretations are mediated and are subject to constant renegotiation depending on the context, people, and their politics" (Bandyopadhyay, 2017, p. 73) it gives insight into the ethos and values of Indian society

and continues to fascinate people of all ages and groups for generations. Before approaching ancient religious texts like *Ramayana* or *Mahabharata,* it is significant to keep in mind that though these epics are documented within texts and oral traditions, they have gone through varied transitions and retellings, which result in multiple interpretations and deliberations of the epic from multifarious perspectives and school of thoughts.

India's cultural formation is deeply influenced by the epic narratives as the ideals set by them lay the foundation of the moral authority of the nation since the centuries. In this context, the retellings of the epics can play an evocative role in achieving the modern concepts of freedom, identity and equality. Any act of re-telling, by its very definition, involves the dual practice of critical revision and reinterpretation. Both these activities are value-laden and cannot therefore be expected to be free of ideological investment. The act of reading leading to re-telling necessarily implies or is driven by the impulse to either expose or restore some kind of ideological balance or equilibrium to the body of the parent narrative whose assumptions are experienced as significantly flawed or biased. The works of literature in any given society and culture are informed by certain dominant ideological tendencies that might require a serious critical re-examination. According to Levi Strauss, "culture is not only founded on the concept of incest taboo, but established by the oppression of women as well."(Strauss, 2017 p.36)He further adds that the discriminations against women as observed in the contemporary society have not crept up suddenly, but were developed gradually through several generations as an integral component of a large network of social control. According to him various sources and methods must have been responsible for it, including the written texts. Therefore, epic narratives also cover various other discourses (like patriarchal hegemony, gender binaries, marginalization. etc) outside their explicit religious framework.

Coming to the text of the *Mahabharata* by Vyasa which is the source book of the retellings chosen for the present paper, one can see that it abounds in the portrayal of women characters .The text of the epic, by virtue of its inherent richness and plurality of concerns, lends itself to be reproduced across a variety of mediums, forms and genres. The objective of the paper is to undertake the study of selected modern Indian revisionist writings in English within a comparative frame of reference vis-à-vis the Mahabharata. These women authored texts, which are referred to as feminist retellings, have been chosen with a view to explore their critical engagement with the female characters as situated (or produced) within the discourse of gender.

Brodbeck and Black opines, "*Mahabharata* is one of the definitive cultural narratives in the construction of masculine & feminine gender roles in India" (Brodbeck,2007,p.12).The question of representation is often disturbing and entangled in issues of power politics. For feminists the discourse of representation is associated with the agency and power bestowed to women. In her thought provoking article "Gender and Representation" Rey Chow explores the gender issues in politics of representation and opines that:

> In men's act of representation women are often used as symbols for meanings men want to convey-goddesses and femme fatales being the two extreme examples. Women, in other words, have all along been objectified as the very devices of representation, as the signs that bear specific moral or artistic significance in a world created by men..... Being the means with which men represent themselves to themselves and to the world, women are made to remain, by and large passive. (Chow, 2000, p.39)

So, when women authors read Mahabharata, they also feel the same ineptitude in the representation of female characters and feel the need to present them afresh. It is here when the need of "re-telling" the epic lies.

Mythological talks, epic stories, exemplary tales are perennial and are capable of influencing society both culturally and morally, female writers believe that stories in the epic promote the binary division between male and female therefore they choose to work upon these texts as retellings in order to subvert these gender notions. They have taken up the task of resuscitating the tales of marginalized- female characters with the motive of breaking the patriarchal barriers. The style adopted by these female writers in rewriting the historical/mythological texts is unique as it strategically subverts the meaning and function of the gendered code. By giving voices to the otherwise silent female characters in the epics, these writers have tried to explore their strength and bring to surface their side of story.

The present paper will deal with the reinterpretation of female characters from the Indian epic the Mahabharata, as depicted by the women novelists in the following retellings of the epic *The Palace of Illusions* (2008) by Chitra Banerjee Divakaruni, *The Fisher Queen's Dynasty* (2017) by Kavita Kane. The texts selected for the paper try to bring to surface the unasked questions and destabilize some notions that underpin the parent narrative.

The study will help to illuminate the departures initiated by the individual authors in their attempt to delineate the female characters in alternative ways thereby highlighting their real and symbolic significance as seen in the broader social, cultural and historical contexts. The study will also help in enhancing interdisciplinary awareness of anthropology and philosophy.

Decoding Draupadi: Epitome of Gender and Resistance

Identity can be claimed as the knowledge of one's true self, which lays the foreground for gradual achievement of self actualization. In views of Weinreich, "A person's identity is defined as the totality of one's self construal in which how one construes oneself in the present expresses the continuity between how one construes oneself as one was in the past and how one construes oneself as one aspire to be in the future".(Weinreich,2002 p.113)

Chitra Baneerjee Divakaruni is a prolific author of Indo-American origin who is incessantly working towards the motif of feminine identity and quest for self through the female protagonists in her novels. Her popular novel *The Palace of Illusions* (2008) observes the epic Mahabharata through Draupadi's perspectives. In the prolouge she confesses

> I was left unsatisfied by the portrayals of the women..... they remain shadowy figures, their thoughts and motives mysterious, their emotions portrayed only when they affected the lives of male heroes, their role ultimately subservient of those of their fathers or husbands, brothers or sons. If I ever wrote a book..... I would place the women in the forefront of the action. I would uncover the story that lay invisible between the lines of the men's exploits. (Banerjee ,2009,p.xiv-xv)

Reader can notice a significant contrast in portrayal of Draupadi between the parent text by Ved Vyasa to Banerjee's version. The vivacity and zeal in Draupadi to fight injustices done to her make her an arcane and stately women for all ages. She has been deliberated as the reason behind

the holocaust in the Mahabharata and hence entitled Kritya (the reason). But, Divakaruni in her novel shoulders the responsibility of reorganizing Draupadi's image as a woman free from the shadows of being Princess of Panchal or the Queen of Hastinapur. Through the enthralling series of flashbacks the novel expresses Draupadi's emotions voiced through fears, dreams, fantasies and retrospections.

Divakaruni endows Draupadi with a critical voice, fiercely outspoken and undaunted in her inclinations. Draupadi in *The Palace of Illusions* declines to concede with the unfavorable situations and chooses to give vent to her opinion on every prominent issue. In this way by being vocal she poses a threat to the male epistemological universe. She even questions the reverent courtiers in Dhritrastra's court during her disrobing, "Is it not true that once Yudhister was Duryodharna's property. He had no right to wager me?" (p. 191). Not satisfied with the name accoladed to her, as the name identifies her not as an individual ,but as daughter of King Drupad, Draupadi even questions Krishna about her outward appearance "if he thought that a princess afflicted with a skin so dark that people termed it blue was capable of changing history" (p.8). Her restive spirit never allowed her to be remembered as victim of circumstances in the pages of history, she is presented by Divakauni as the one who wants to be creator of her own destiny. Through Draupadi's questions, Divakauni attempts to motivate the questioning spirit in contemporary women. Divakaruni originally rewrites the Mahabharata relying on Julia kristeva's "Word, Dialogue and Novel" in which she opines, "The authors of the text do not create anything new from their own creation but write from the texts that already exists". (Kristeva, 1986 p. 37) Borrowing the story from the parent text Divakaruni makes it easier for the readers to compare and contrast both the texts i.e. original and her rewriting.

The novel also offers glimpse on the binary between gender and identity and specifically the intricate framework of femininity present in the parent text, and also challenges it from contemporary perspectives. The novel portrays quest for identity in mythological context, which is clearly Indian yet transcends cultural borders and also reflects the illusionary nature of borders as coerced by gender and history.

Throughout the narrative Divakaurni's heroine meditates on the ineluctability of fate, disparity between the sagacity of others and her self-image. The primal conflicts are between her yearning for autonomy and the assay to conform and please accentuated by repeated confrontations with gender differences. Draupadi realizes the inequality in reference to freedom and reputation when she has to accept five men as her husband. Though, with a boon from Vyasa she stoically accepts the situation yet the order within her never let her scum up to the situation.

Thus in her portrayal of Draupadi, Divakaruni has endeavored to "re-tell" the story of a woman, (unearthing her desire to find her real "self"), through her lived experiences-the hopes, the longings, the pains, the anger, the resistance, the disappointments and the whole gamut of emotions which were left us touched upon in the epic narrative. She has maneuvered character of Draupadi with tinges of psychological realism, taking into account little details which clearly show the evolution of her sense of selfhood. Her text goes a long way in reconstruing Draupadi's narrative within the periphery of postmodernist and feminist concerns which delve deep into mind and excavate the unheard voices of a character which is presented at the receiving end during the course of action in the parent epic.

Scouting Satyavati : Queen of Iron Will

In their book *Gender and Narrative in Mahabharata* Brodbeck and Black state that, "gender is one of the central and most contested issues in the text…..and discussions regarding gender operate on a number of different levels and are manifested in multiple ways without text providing one consistent and definite view". (Brodbeck, 2007, p.10)

The newer narratives based on Indian mythological texts convoke the amalgamation of diversity and inclusion, in such narratives the individuals take control of their stories brandishing the gender stereotypes. One such writer following this trait in her writings is Kavita Kane, right from her first novel *Karna's Wife: The Outcaste's Queen* (2013), Kane has attempted to portray such female characters from Indian mythology who were not only strong and assertive but were also capable of taking the decisions for themselves.

In her novel *The Fisher Queen's Dynasty (*2017) Kane has tried to retell the story of Satyavti a marginalized yet strong female character from Mahabharat. The novel is written in first person narrative, with Satyavati narrating her story. Merging humanist, ecological and feminist sensibilities with Hindu philosophy, Kane creates in Satyavati a very determined persona scuffling to maintain her identity in the patriarchal Kuru clan. The novelist concedes Satyavati's- solidity of mind, pertinacious courage and protesting spirit, while she also expresses Satyavati's love and compassion for her family and the psychological travails she suffered throughout her life. Kane's Satyavati is critically conscious of being an instrument in the hands of destiny; a forsaken child (for just being a girl) and even more profoundly being an agent of bringing misfortune to clan by abstaining Bhishma from marrying. And yet, unlike other female characters, Kane's Satyavati actively responds to every situation and even questions the indomitable patriarchal codes. Not ready to be treated as a pawn in the patriarchal designs, she boldly asks, "should only woman be forced to be the medium for preserving dharma and annihilating evil throughout the ages?"(p.45)

Bestowed with the vaulting ambition to be a ruler, Satyavati turns out to be a powerful matriarch. The novel highlights Satyavati's journey from being a fisherwoman to a monarch. It is her desire to establish her identity and her real "self" that motivates her to use her knowledge to attain what she wished in her life, traversing all the encumbrances during her journey and combating against the established social codes.

The inquisitive spirit in her provokes her to question her forced marginalization, "why was I denied my right?.....I was born a princess. I am a King's daughter. Just like my brother who is now, I hear, the king of Matsya————. He roams with shimmering golden fish flying aloft while I sell fish and ferry people" (p. 31). And this incites her to use her body as an instrument to reach the throne by marrying Shantanu and thereby accessing to the throne of Hastinapur.

She wished that the future of her sons too should be secure and thus giving proof of her far-sightedness she take promises from Shantanu to make their children the heirs of Hastinapur. As a dutiful son, Devrat, Shantanu's son from first marriage accepts this condition and takes a vow of celibacy, thus paving the way for Satyavati to achieve what she aspired.It was her iron will and strong decision making quality through which she saved her two daughters-in-law from 'Sati' and thus not only prevented revolt in the kingdom, but also tried to fill up the vacant throne of Hastinapur with an heir with help of her son from Rishi Parashar,(Ved Vyasa)through practice of "Niyoga".

The novel presents Satyavati as a feminist who essays againt marginalization to confect her identity. Breaking the stereotyped image of Satyavati in Vyasa's *Mahabharata* as a heartless lady, a rigid queen and a dominant matriarch, Kane has attempted to present the other side of Satyavati who fought for establishing her gendered and political identity. Resonating Beavoir's idea of modern woman, "who would be equal of men and who would think and act like a man and instead of bemoaning her inferiority to men, she would declare herself their equal'. (p.149) Kane's Satyavati is an emblem of contemporary new woman who possess an inured feminist voice as well as humanistic approach.

Being a post colonial feminist , Kane has tried to infuse a new meaning to the complexities and contradictions of gender expressions in her novel. Her dexterous portrayal of Satyavati brings her from periphery to the centre of the epic. Kane has conferred her with the unextinguishable ardent to uphold her identity even in the adverse circumstances. Kane's philosophy and vision in retelling the story of Satyavati echo what Jeniffer Summit observed about Marie de Francis works,….. "use a female voice that interrupts masculine traditions". (Summit, 2003, p.93)

Conclusion

Invoking traditional narratives and infusing novel meanings to them is a significant part of post-colonial feminism. Women writers discussed in the paper have used appropriation and revamping of traditional narratives to probe the dominant ideologies and to enunciate the resistant ideologies. They use epic women characters to articulate their own concerns in a male dominated society. Through their retellings women writers not only derange classical interpretations of the epics but also try to unfold the new meanings of feminisms in the current contexts. These feminist retellings endeavor to unweave the vast meanings of the responses that the selected women characters make to the travails faced by them, thus striving to revive the agency of the female characters in the epic.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

POST-COVID NEW NORMAL: CHALLENGES AND OPPORTUNITIES IN HIGHER EDUCATION IN INDIA

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A pandemic is an epidemic of an infectious disease that spreads world-wide and creates havoc. In 1918, Spanish Flu pandemic infected over 500 million people across the world. The death toll was high and over 20 million people were dead. Since COVID-19 rose its head in 2019 in China and infected the world. It has brought everybody under the shadow of pandemic and has affected millions of people. In many countries, the waves of corona virus created mayhem and compelled people and governments to lock everything down for months together. On 27 January 2020, the first case of COVID-19 was reported in Kerala; since then, we experienced that many people got affected. Recently India came out of the third wave of novel corona virus and has been trying level best to come back to normalcy which is now called a 'new normal'.

'New Normal' is a term that refers to a state to which an economy, society, or country puts an effort to settle down after a crisis. The term 'new normal' was coined first in relation to the World War I and then onwards being used for financial crisis of 2007-08, the global recession of 2008-12 and now in the context of novel corona virus. Gore (2020) says, "The entire world is going through a bad phase; COVID-19 has its spiral grip on almost all arenas of life. For the last many years, the human beings did not witness such a pandemic that has made everybody panic and anxious". However, the present study looks into the post-Covid new normal conditions in India with a special reference to challenges and opportunities in higher education system.

Hypothesis

- New normal is an opportunity in disguise of novel corona virus pandemic for higher education in India in order to upgrade technologically.
- Higher education system in India needs to adapt to new circumstances.
- Challenges will modify the face of higher education system in India.
- Opportunities will create new prospects for the entire system and benefit stake holders.

Objectives

- To study the nature of New Normal in Indian academic scenario.
- To understand positive and negative impact of pandemic on higher education.

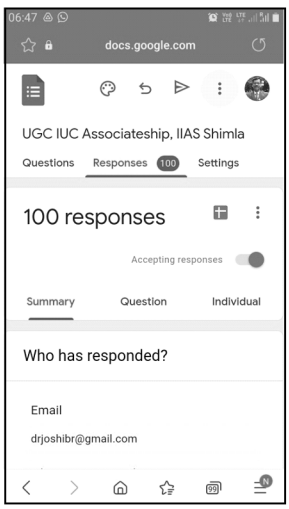
- To identify challenges faced by academics during the pandemic and post-pandemic.
- To analyze future prospects and opportunities for higher education system in India.

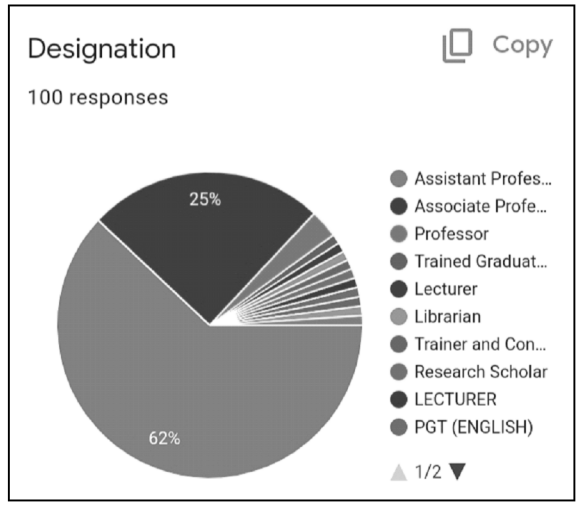
Methodology

- Descriptive Research with Online Survey Method.
- Google Form based online survey conducted with a structured questionnaire.
- Responses were sought in order to find out challenges and opportunities in education to draw conclusions.
- The sample size limited to 100 collected from teachers working in higher education sector in India.

Online Survey

A Google Form titled - UGC IUC Associateship, IIAS Shimla: "Post-COVID New Normal: Challenges and Opportunities in Higher Education in India" was circulated among teachers' fraternity working in higher education sector. The required data was collected from country-wide teachers from 11 March 2022 to 20 March 2022. With the help of WhatsApp platform, the structured questionnaire consisting of three sections was circulated among the target groups. 100 Respondents from 17 different states across India responded online and the data was used for further analysis and interpretation.





A Structured Questionnaire

A Google Form based structured questionnaire was administered online. It was divided in three parts:

1. General Information
2. Teaching-Learning During COVID-19
3. Post-Covid Online / Blended Teaching Learning.

In the first section, 'General Information' was collected like Name, Designation, Institutional Address, State, Teaching Experience, and WhatsApp Number.

In the second section - 'Teaching-Learning During COVID-19' - 15 questions were asked of which 9 questions were closed ended and 6 questions were open ended.

In the third section, 'Post-Covid Online / Blended Teaching Learning', there were 14 questions of which 9 questions were closed ended and 5 questions were open ended.

Post-COVID New Normal

COVID-19 pandemic shocked the world and created havoc. It affected young aspiring students who look forward for higher education in India and abroad or make their career. Students were under high pressure since institutions were closed for a long period of time; institutions completed their academic semester through online mode and some of them postponed the examinations. The novel corona virus pandemic has literally forced the world to cope up with the new normal and adopt a new life style and physical distancing. Jeff Clyde G. Corpuz (2021) asks a question "Is this new normal really new or is it a reiteration of the old? A recent correspondence published in this journal rightly pointed out the involvement of a 'supportive' government, 'creative' church and an 'adoptive' public in the so-called culture". These questions compel us to think on two different lines. But the present study looked into various aspects of human survival and its positive and negative influence on higher education in India.

COVID-19 pandemic placed the world stand still during the numerous lookdowns. Now, the situation is relatively normal hence we call it a 'new normal' that we have never witnessed for the last hundred years. In this context Cordero (2021) says, "New normal can greatly affect the future." The present pandemic taught us a lesson and now we are mentally prepared for a change. Maniyar (2021) comments "Remember present and future are the hostages of the past. As time passes, we have to bear in mind our past which is loaded with experiences to get the right direction at the right time. Speed without direction leads to destruction". Similarly, Cordero (2021) commented, "Ripples from the current situation have spared into the personal, social economic and spiritual spheres." With this background, an attempt has been made to discuss a few salient features of Post-Covid New Normal in the following sections:

Pro-Nature Sustainable Lifestyle

The several lockdowns proved to be a pro-nature activity. The official records show that there was a considerable decrease in the pollution level and indirectly it protected the mother-earth. The use of plastic bags was also considerably reduced due to the lack of commercial activity. Use of vehicles and public transport facility was restricted and common people gave priority and preference to health, hygiene, and home cooked food and so on. So, it was remarkable during this time and even after a couple of waves of COVID-19, people continued similar life style and habits. In nut shell, one can say that the pro-nature sustainable life style has been adopted by many as a result of huge impact of COVID-19.

Stronger Family Bonds

COVID-19 lockdowns confined people in their residence but it gave them an opportunity to make their family bond stronger. During COVID-19 spurt, people took utmost care of the inmates

of the family specially age old and children. The working men and women got great opportunity to be in the company of other family members. As we cannot anticipate about the virus and its impact; but it is evident that the people changed their life style, spend more on hygienic food and health. Since their outings, shopping, picnics, sport, events were completely restricted; the people had no other option than giving their time for family. In the new normal, the behavioural pattern of people is changed and it made family bond stronger than before.

There is one more opinion in this respect; a few people think that the lockdown has been a testing time for women. The supporting household staff was unavailable that mounted up pressure on the ladies in the respective families. She has to look after children, age old and do all sorts of odd jobs in order to maintain home. It also leads to a few family issues arising out of work pressure, lack of support and daily similar routine.

Health Awareness and Health Care System

Corona pandemic has proved to be a blessing in disguise. It has made people conscious, aware and alert about health infrastructure and it also gave an opportunity to the welfare state to upgrade its healthcare system. Earlier, going to a government hospital for medical emergency was considered to be of a low profile; but during corona pandemic state governments with the help of central agencies upgraded their infrastructure and people preferred to go to government run hospitals for treatment. During this period, people became very much punctual about washing hands time and again, using sanitizers, keeping physical distance, maintaining hygiene, cleanliness and using mask, and so on. It also gave a scope for health care system to upgrade, and digitalize consultations with medical practitioners; online advice, reports, medical supply in the public interest.

Work From Home Culture: A New Work Order

During the pandemic, work from home was a necessity. All the corporate houses were equipped digitally for newly introduced work from home culture and those who did not have the required infrastructure up-graded themselves in the meantime. More over government offices were also following the same in order to protect their employees from the possible harm. The outcome of COVID-19 pandemic is digitalization and virtualization in all spheres of human life. Today digitalization and virtualization are inevitable. Moreover, different modes of working have been introduced after COVID-19 impact has drastically come down. That is to say the words like 'remote working', 'hybrid working', and 'work from home' have become the part of routine life.

New Face of the World

Covid-19 is considered to be a boon than bane. It made us aware of being hygienic, clean, sanitized, and so on. People being customers did not expect discounts on any products but wanted products to be delivered at home more hygienically and safe. It resulted in people's awareness about transmission of disease and they stopped shake hands and preferred 'Indian style Nameste', used private vehicles for transport, use of Arogya Setu App during movements from one place to another. The use of mask, sanitizer and physical distancing has become a part of new normal. As usual, this pandemic has also taught us a lesson how to be pro-nature with all possible precautions.

Online Education

Education is the one of the highly affected industries during corona pandemic. Right from

preparatory to university education every type of education was made online. COVID-19 outbreak has been a blessing in disguise for up-gradation and digitalization of education. The industry experienced an unprecedented growth. Use of smart phones, tablets, laptops, computers for teaching-learning attained its pinnacle. In the views of Shin and Hickey (2020), "the emergency response from educational institutions during crises (e.g., pandemics or conflict) to shift teaching and assessments online is known as Emergency Remote Education (ERE). …ERE can involve adapting content which would have traditionally been taught face-to-face as blended learning or as fully distanced learning".

After the decreasing impact of COVID-19, the education system took up a new form. UGC recommended blended teaching-learning which became an integral part of the system by regulation. Online and offline modes of teaching and learning are being used depending on need of time. Online degrees, diplomas, certificate courses have been introduced and approved by various authorities like UGC, HRDCs, central and state universities, and recognised by different government agencies. Such courses have been made equivalent to other regular and open education courses. So, in the days to come virtual classroom might take over conventional teaching-learning methods. Moreover, online faculty development programmes, webinars, SWAYAM, etc. have been extremely used and promoted.

Online Teaching learning during Covid-19 Pandemic

In the present academic scenario, it is observed that online teaching is just doing a kind of masking of teaching episodes. If at all, keen observations of teachers and their teaching are done, it is sure that online education is not provided in real sense as it should really be. There are a few observations in this respect mentioned below:

What is happening in online classes?

1. Making teacher stand rather reluctantly in front of a web camera.
2. Asking students to mute their audio and switch off their camera.
3. Using virtual conferencing platforms like zoom, meet, team, etc.
4. Delivering one-way lectures or talks.
5. Making it one way with least interaction with students.
6. Students' inactive participation.

What should actually happen in online classes?

1. Online teaching and learning expected to be dynamic, interactive and specialized art of teaching with technology from a remote place
2. Involves content designing
3. Static textualized content is to be enriched with multimedia platforms
4. Info-graphical delivery of content is expected
5. Digital output of complex ideas and concepts is required
6. Inducting images, graphs, short videos in digital content development

7. Involving students in the process of teaching and learning
8. Using indicative tools, forming groups, conducting webinars, developing audio pods and video presentations, graphical presentations, online assessment, online tests, examinations and evaluation, etc.
9. Using online tools like Quizlet, Edmodo, Thinglink, Ted-Ed, Storybird, Kahoot, etc.
10. Using remote teaching tools, online communication tools, online whiteboards, work planning tools, social media channels, document management tools, online video tools, online quiz makers, online homework platforms, etc.

Challenges in Higher Education in India

COVID-19 Pandemic affected the formal education right from primary to university levels and other arenas of life. Brooks et al. (2020) said, "Lockdown was much required and the important step at the time, but it has challenged the normal living, work economy and importantly education of students due to closure of all the colleges and universities". In the course of time, the educational system has been facing novel challenges. In the middle of the pandemic, online classes have become the only alternative to face-to-face class room teaching and learning. The teachers in India had no exposure to online methods and equipment and online teaching; faculty put in their efforts to provide online education to their students on their own. In this respect, Chaudhari (2022) expresses his critical opinion, "Instead of more teachers and better basic infrastructure, we are offered 200 TV channels and expanded e-learning. Yet total funds for Digital India e-learning are lower by a third; for teachers training, by half." It indicates how the situation has been handled and the expected developments are not really going to happen. It means there is a lot to be done in this respect.

According to Watermeyer et al. (2020), "The pandemic has posed significant challenges in the day-to-day activities of education. The immediate impact has been lockdowns over the last year and the enforced closure of schools, colleges and universities". The lack of training for effective use of digital platforms and learning management systems has created new challenges to the teachers' fraternity. Teaching, learning and evaluation are important stages in academics and it should evolve with present time and circumstances; online classes emerge as mainstream alternate to offline teaching and created a new platform for continuous online assessment which has been a preferred form of evaluation. But the darker side of this fact also reveals that India is still lagging in the respect of better internet connectivity; the lack of proper connectivity in certain areas and affordability of digital gadgets and equipment have been major concerns and a challenge during the pandemic. In addition, the negative impact of increasing screen time on the students is also a serious health issue that came out of this online teaching-learning system. Since there is no other option left over to the academia; so, it has adopted online teaching, monitoring, examinations, evaluation, result preparations and award of degrees as well. But the challenges faced by all the stake holders of education like students, parents, teachers, institutions, managements, etc. are numerous. The present study put an effort to understand all these challenges faced by the stake holders and come to a holistic conclusion. The challenges have been classified under different heads:

(a) Challenges faced by Administrators

1. Lack of support from Government and UGC

2. Mobilization of funds
3. Lack of infrastructure and technical support
4. Infrastructure for Online and Blended learning
5. Problem of sharing e-resources
6. Problem of hybrid course delivery
7. Communication with stake holders
8. Collaboration among students-academia-industry
9. Shortage of qualified technical staff
10. Lack of virtual classrooms in educational institutions
11. Problem of keeping record of attendance.

(b) Challenges faced by Teachers

1. Teachers' resistance to change, learn and upgrade
2. Incompetency in developing E-Content
3. Challenges to innate conversation and communication
4. Changing role of technology in education
5. New trends in teaching and learning
6. Lack of teachers training for online / blended teaching
7. Lack of virtual control over students
8. Problem of virtual attendance and actual absence
9. Lack of awareness and knowledge of online testing and evaluation system
10. Lack of knowledge of LMS –Teacher Console
11. Problem of monitoring Continuous Online Assessment
12. Lack of love and compassion
13. Fraudulent activities during online tests
14. Lack of proper online feedback system
15. No satisfaction of teaching
16. Increased screen time
17. Restriction in understanding temperament of students
18. Technical issues during class hours
19. Difficulty in keeping a track of students leaving and joining classes
20. Deviation during live classes, etc.

(c) Challenges faced by Students

1. Students' resistance to change and learn
2. Availability of technological equipment and sources

3. Availability of Internet connectivity in rural areas
4. Availability of digital equipment for every student
5. Lack of social interaction and knowledge of LMS – Student Console
6. Lost practice of writing, interest and motivation
7. Fear of alienation
8. Threats of dark future
9. Poverty and financial problems of students to buy data packs
10. Nihilistic attitude towards life and future
11. Absence of friendly atmosphere
12. Victimized students and flawed evaluation method
13. Network issues
14. Lack of communication and concentration
15. No proper feedback
16. No satisfaction of learning
17. Increased screen time and stress
18. Dearth of face-to-face conversation
19. No ambiance for classroom teaching, etc.

Post-COVID Opportunities in Higher Education in India

The academic arena experienced and observed new opportunities as a result of novel corona virus pandemic. Today the new face of Higher Education is offline, online, and blended teaching and learning. Online education has become a new norm and virtual reality has become a reality now. The Economic Times reported that India is a country where we have 1.2 billion mobile subscribers in 2021 of which 750 million are smart phone users. As a matter of fact, millions of students are studying through online mode in schools, colleges and universities. The Indian Express also reported that India is a country where average cost of internet is 0.68 dollars per GB. So, access to internet connectivity is not an expensive affair here. Most of the students have adopted this mode of learning and they are in a position to utilize time with flexibility. As a matter of fact, this pandemic gave us an opportunity to upgrade offline, online and blended mode of teaching and learning. The performance evaluation is an important aspect of education and examinations are important for education and career of students. So, conducting offline or online examinations is crucial to maintain academic standards and the present scenario has created a space for increasing demand for digital gadgets, online resources, online learning management systems, and so on.

Online education has opened up a host of promising future prospects which can be counted as opportunities in higher education sector:

Opportunities in ICT Infrastructure Development

1. Bridging digital gap
2. Technology to cope with new opportunities and emergency

3. IT integrated education system
4. Making learner centric technological education system
5. A move towards edutainment and infotainment
6. Global reach and access to endless resources
7. A shift from physical classroom to digital platform
8. Virtual conferencing platform to accommodate a large number of participants
9. Shift from manual grading system to digital grading system
10. Endless opportunities in software / Mobile Application development.

Opportunities in Student Development

1. Creating scope for self-paced study
2. Free from constraints of time and place
3. More futuristic in the form of flipped classes and blended learning
4. Creating awareness about techno-platforms among students about LMS
5. New face of higher education – Offline, Online and Blended
6. Due to rising demand, internet has become affordable
7. Introducing new skills as per new demands
8. Inculcating habit of writing with and without technology
9. Introducing new courses fulfilling the contemporary demands.

Opportunities in Teacher Development

1. Changing role of a teacher in new normal
2. Webinars, virtual FDPs, LMS, MOOCs, video lectures, depositaries, study material, question banks, digital books, OER will make digitally competent teachers
3. UGC / HEIs can develop customized Computer / Mobile Applications called Learning Management System (LMS)
4. Introducing faculty training workshops for effective online / blended teaching
5. Creating awareness about techno-platforms among teachers about LMS
6. Flexibility of organizing online academic events.

Conclusion

It is anticipated that the present study made an effort to find out whether post-Covid new work order was a boon or a bane. The research and findings observed that the challenges to higher education have really been a boon in India and finally opportunities created by the pandemic have been of great benefit.

The hypothesis has been tested successfully and was found to be reliable. The respondents provided seminal data for research and findings have proven that post-COVID new normal is going be a challenging time for higher education in India. All the objectives set in the beginning of the research have been met successfully in the end.

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Acknowledgement

Special Thanks to IIAS, Shimla for giving me this opportunity as a UGC-Inter University Centre Associateship for doing this research.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

SHARED CULTURE FOR COSMOPOLITAN IDENTITY: A CRITIQUE OF AMIT CHAUDHURI'S *AFTERNOON RAAG*

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Abstract

Today, the life choices such as migration, cultural diversity and multiculturalism have increased the interconnectedness and mobility across any cultural and geographical borders. Such transcending of boundaries rather than confining to a particular nation promotes the idea of cosmopolitanism. The cultural cosmopolitanism in the life of a cosmopolitan is the result of multiplicity and overlapping of communities such as nationality, language, religion and ethnicity. It induces vast changes in the cultural framework of society and provides a sense of internationalism. This paper delineates Amit Chaudhuri's approach in encompassing culture on a global scale and the exquisite representation of the cosmopolitan culture in the novel *Afternoon Raag* (1993).

Keywords: cosmopolitanism, cosmopolitan, cultural cosmopolitanism, urban space,

Today, an increasing interconnectedness and mobility across borders has led to a greater awareness of the global community and need for a global ethics. In a way, moving beyond borders promotes the idea that all humans belong to a single community transcending boundaries rather than confining to a particular nation. In other words, the notion of the world as a whole is defined as cosmopolitanism. Cosmopolitanism is a philosophical and political theory that advocates the idea that all human beings belong to one single community. It does not envision human beings as part of one particular culture based on their birth. It goes beyond the homeland encompassing varied cultures on a global scale by developing a positive approach in conversing across social and cultural boundaries to form universality.

The term cosmopolitanism is derived from the Greek word *cosmopolis* which means "citizen of the world", says Kwame Anthony Appiah in an interview. It fetches the idea of connection among people throughout the world despite any boundaries. The person who is subjected to cosmopolitanism is termed as 'cosmopolite' or 'cosmopolitan'. In the life of a cosmopolitan, the idea of culture undergoes several alterations, transactions, acceptance and exchanges from one to another. They do

not stick on to one particular history, culture, tradition, belief and nation. As Seyla Benhabib argues "Cosmopolitanism, the concern for the world as if it were one's *polis*, is furthered by multiple, overlapping allegiances which are sustained across communities of language, ethnicity, religion and nationality" (174-175). The overlapping and multiplicity allows the cosmopolitan to move beyond all the geographical and cultural borders and provide a sense of internationalism.

The life choices of a cosmopolitan such as migration, cultural diversity and ethnic multiculturalism are the root causes of cultural cosmopolitanism. These choices induce vast changes in the cultural framework of society that leads to the bounded conception of the world as a whole. This paper delineates the exquisite representation of the cosmopolitan culture in *Afternoon Raag* (1993), a novel by Amit Chaudhuri. The protagonist is an unnamed young Bengali narrator who is studying at Oxford University. Through him, the writer allows his readers to experience an Indian's experience of being in England. It also redefines and shapes his memories of home and his perception of his own Indianness. His act of mobility, interconnectedness and consumption is the key organising factor that reveals the cosmopolitan features of Kolkata, Mumbai and Oxford simultaneously. Chaudhuri explicates the idea of cosmopolitanism in order to spotlight the experience of cross-cultural encounters, multicultural experience and modernity in the contemporary era.

In real life, Chaudhuri himself is subjected to the theory of cosmopolitan experience. He has experience in different cities beyond the geographical and cultural boundaries. He was born in the city of Kolkata, had his schooling in Mumbai, educated at Oxford University, worked as a professor in England and currently lives in Kolkata. Being a novelist with cosmopolitan perception, Chaudhuri values the distinctiveness in various cultural groups by allowing the intercultural relationships. When Sumana. R Gosh tries to fix him within the framework of nation in an interview, he denies it saying that he is "very uncomfortable within the idea of the nation" (183). He stood apart from his contemporary writers who are mostly attracted towards the pattern of magic realism and national allegory. After the emergence of the Rushdian era, the national allegory and magic realism has been set as a standard form in Indian English Literature. The national allegory has become the dominant paradigm in both academic forum and the literary marketplace after Rushdie's *Midnight's Children* (1981). Saikat Majumdar undoubtedly captures Chaudhuri's perception of necessity in Indian English Fiction post-*Midnights's Children*. He writes:

> It includes, for instance, the importance of a sense of a place, one that is "both situated in, and disperses the idea of the nation," as opposed to the larger "India" of the post-Rushdie 'national narrative'. The importance of the evocation of a physically sensuous atmosphere, significant in the literature if high modernism, from the Joycean Dublin to the Lawrentian midlands and the American south of Faulkner, is clearly constructed as an essential feature of this fictional credo that opposes the paradigm of the pan-Indian national narrative. (22)

Chaudhuri could not stand with Rushdie's rejection of "multiplicity and polyphony" (xxv) by favouring "magic, fairy tales and fantasy" (xxv) as an inescapable Indian.

Chaudhuri breaks the stereotype by not focusing on nation or magic realism but the ground reality of everyday life. The gist of Chaudhuri's novels is all about ordinary, mundane and everyday happenings. They do not hold any complex plot in it. Instead, they are suffused with the everyday reality of various urban spaces. *A Strange and Sublime Address* (1991) deals with a twelve year old boy, Sandeep's exploration of everyday life in the urban setting of Kolkata, *Afternoon Raag* (1993)

is the account of an unnamed young Bengali experiencing the urban space of Oxford, *A New World* (2000) narrates the cross-cultural encounter of the city spaces Claremont and Kolkata by its non-resident Indian protagonist Jayojith, *A Friend of My Youth* (2017) is an one and a half day exploration of Mumbai city by Chaudhuri and *Sojourn* (2022) is the experience of an Indian writer in Berlin who has been invited for a weekly lecture.

Though the majority of his novels attain its primary focus on Indian metropolises such as Mumbai and Kolkata, it does not shrink within the boundary of India as a nation. In *Afternoon Raag* and *Sojourn* the picturization of the cities Oxford and Berlin respectively is maintained in the same breath as the Indian metropolises. There is an equal and powerful rendering of the local cultures of the foreign cities even outside India. Rightly, Anu Sukula points out, all the metropolises are just treated as the "Proper sites of culture" (12) in the hands of Chaudhuri. Whether it is the streets of Kolkata or the lanes of Oxford or the suburbs of Mumbai or the streets of Berlin, they are localised for its everyday culture. There seems the dispersion of culture from the self towards various parts of the world blurring boundaries.

The narrative and characters of *Afternoon Raag* are not confined within one specific space. On the other hand it free floats both physically and mentally. For instance, the novel begins with a detailed description of a student's life in Oxford and introduces various students who assimilate under an academic forum from different cultural backgrounds crossing spatial and geographical borders. Eventually, the narrator's imagination allows the plot to float over Mumbai, introducing his parents and music teacher's life in a different cultural background over there. Immediately after that, he takes his readers back to Oxford life with the exploration of lanes and rooms of Oxford. For the next few chapters, it is again repeated with the Mumbai life of Chitrakaki, Chhaya, Maya, Shonlal, Mohanlal and the parents through flashback technique and lands back at his love triangle relationship in Oxford with Mandira and Shehnaz who belong to two different countries. The last part of the novel floats over Kolkata in both present and past and it ends with the narrator's very first day experience of Oxford city. The floating movement from Oxford to Mumbai, Mumbai to Kolakta and Kolkata to Oxford is alive throughout the novel.

The narrator's view of cosmopolitanism is witnessed in his statement "I think the movement between worlds, between cultures is one thing that interests me… I'm more interested in that kind of movement between two different worlds, this inner and outer, sometimes two incompatible cultural worlds" (161). The float between different worlds highlights the interdependence of cultures' shared attitude of cosmopolitanism. Being a clever cosmopolitan, Chaudhuri blurs the boundaries between two incompatible cultural worlds by highlighting the everyday ground reality of the narrator and the daily routine in his surroundings. The everyday routine such as walking, taking bath, dressing, cooking and praying are similar across the globe though they vary in its manner. Chaudhuri embraces this every day in a place where students from different parts of the world gather together irrespective of class, culture, religion and gender. By embracing so, he highlights multiculturalism under an academic forum through memories, thoughts and knowledge of the students. As per Heidegger's formulation of cosmopolitanism "culture and the literary being a habituation for the human, in a way that incorporates the everyday and the local, but somehow transcends the national or the racial" (30). Likewise, the characters and the urban space of *Afternoon Raag* is all about the everyday habits and local culture of the people of different nations. In other words, it is a fusion between the local and the global culture.

The narrator draws attention to the fleeting nature of student's life in the urban space of Oxford in a single sentence. He observes: "On the first day of Michaelmas, men and women in black gowns walk to matriculation ceremonies, and at the end of the year they wear these gowns again, unhappily, to take exams" (5). The black gown here states the sense of uniformity and equality. Their journey in Oxford begins and ends with the black gown. Behind the gowns, the students wear oddest clothes such as "secretive overcoats" and "long and black primitive skirts" (6) revealing the notion of unity in diversity. Students from various historical, traditional, language and cultural backgrounds unite together in Oxford under an academic forum to share a short phase of their life. The city itself is a space of cosmopolitanism. It is modern and does not belong to any particular identity. Chaudhuri writes, "It is the city that remains, a kind of meeting place, modern and without identity, but deceptively archaic, that unobtrusively but restlessly realigns its roundabouts and lanes and landmarks, so that it never becomes one's own anyone else's" (189).

In rambling the city of Oxford, the narrator inspects the touch of south Indian food recipes in the restaurants and the roads that are getting occupied with the lives of Indians, Pakistanis and Bangladeshis. The mix beyond boundaries reflects the interaction of the local and the global, the different cultural worlds. In Oxford, the Iffley Road, Cowley Road, Cornmarket Street, St. Clement Street and St. Giles Cafe is noted for its specialities and daily routine. The first meeting of the narrator and Shehnaz is decided to be held at St. Giles Cafe. He states "it was the only place in Oxford that served a strong and dark coffee, with a scorched South Indian flavour" (36). The daily orders of "Ham and eggs", "Bacon Sandwich", "plate of chips" along with a south Indian flavoured coffee and accumulation of varied cultural students marks it as "an ideal place for a first meeting between two foreign students" (37).

The Cowley Road on the East Oxford is marked for its cosmopolitanism. The buildings, restaurants, shops, vendors and dwellers in it reflect various cultures and nationalities such as England, India, Pakistan and Bangladesh. The unnamed narrator's bus journey in the Cowley Road takes him to witness another life of cosmopolitanism in which he enjoys the scene change from civic architecture of Oxford to grey brick houses to Indian restaurants and Bangladeshi shops. The Indian bus driver, Muslim Bangladeshi boys and Pakistani shopkeepers in the road who have migrated for some reasons are an absolute cosmopolitan who cannot be confined within one particular cultural lifestyle. Though they are classified as Asian they are not only an Asian cultured one. They undergo several alterations, transactions and exchanges from one to another in terms of culture and lifestyle.

For instance, in the midst of the London accent inside the bus, he finds the Indian bus driver "mysterious and unclassifiable" (51). Though the bus driver is Asian, his attitude, gestures and utterances are more like English to him than Indian. His kind gestures and greetings in English manner and utterance filled with comforting words such as 'love' or 'dear' as English does make the narrator comprehend him as a cosmopolitan who is "more English than the English was very Indian" (51). Also, the Bangladeshi salesboys and the old Pakistanis in overcoats in the shops of Cowley Road do not look different from others. They resemble "very provincial and East London" (51) and their sons look merely as Latin Americans.

The narrator and his friend Sharma share different experiences as Indians being in England. Being a cosmopolitan with Indian background and newly exposed England culture, Sharma alters his lifestyle. The first glance of Sharma in Oxford with an Indian barber's hairstyle, pencil-thin

moustache and black-framed spectacles is penned down by the narrator for its further disappearance within a week of time. About his attire, he writes "all of which constituted the cargo of his former life that he would lose accidentally, at one stroke, in a matter of weeks" (167). Sharma's Oxford room with hanging calendar pictures of "Kali biting her tongue" (171), "Parvati riding a tiger" (171) and shelves filled with the array of western cultured books ponders his multiculturalism in respect to India and England. He picks up a new lifestyle and language with generosity and openness. He transforms his attire to shorts and begins to read more English books and learn new idioms to make him a confident conversant.

On the other hand, the cosmopolitan narrator took the choice of clinging between "being nostalgic or looking forward the future" (171). The nostalgic mode of recollection exposes his cosmopolitan identity in the city of Oxford. Nostalgia is the key organising concept in the novel through which the cities of Mumbai and Kolkata are counted in the narratives. The nostalgic narration switches from one time and place to another in no particular order. One such example is, the beginning of narrator's day in the lanes of oxford ends up in the mailroom and the aerogram in it switches the plot to Malabar Hill, Mumbai. The "cheap, blue Indian aerogrammes" (20) flew all the way from India to provide an optimistic and magical atmosphere in Oxford. For a moment, it carries the narrator towards his mother in Mumbai holding Isabgol and water in hands because of her constipation and returns to the armchair cradle in Mandira's room at Oxford that provides the sense of protection in her loneliness. The words 'Isabgol' and 'armchair cradle' signifies Mumbai on one hand and Oxford on the other. Such journeys on two different worlds in the narrative binds the different realities together. Chaudhuri's approach in encompassing culture on a global scale in *Afternoon Raag* makes the readers move beyond social and cultural boundaries, to experience the world of cosmopolitanism.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

POTENCY IN READING STORIES: A THERAPEUTIC UNDERSTANDING

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Abstract

The paper attempts to show the importance and constructive effect of reading stories. Further it discusses how a mere bedtime routine escalated to become the conduct book for life for an individual. For children, stories / storytelling act as an escape velocity to land on a fictional world of utopic imagination, where they can live life of their dream. On another level the same practice lends to bibliotherapy. The unfamiliar world of the pandemic is well handled by these narratives available in multiple forms. Although designated as children's literature, they possess the power to address the larger than life concepts. Thereby this genre of literature plays the vital formative role in one's development of character and attitude.

Keywords: Children's Literature, Storytelling, Bibliotherapy, Story-making, Formative role.

A lad was passing by a grocery shop with thatched roof where he found an old man reading out from a voluminous book to some children. Every evening he would notice the same spectacle. One day the boy stood and listened to the recited section. It was about Ramachandra constructing a bridge over the sea with assistance from the apes to reach Ravana's territory, Lanka. The way it was chanted had a hypnotising effect on the listeners. The boy was also engrossed when someone called him to return home. The story remained unfinished, incomplete remained Ramachandra's construction, remained unquenched the thirst for curiosity. It happened so that about twenty five years later he was passing through the same road. The idyllic scenario alongside the road has changed leaving the grocery shop unattended. It stands as it was with a kerosene lamp hanging from the ceiling and more importantly an old man with his glasses on was reading out that same extract to some young girls and boys. The boy (now a man) approached the old man with the doubt how do the same scene prevailed even after so many years to which the man answered, earlier it was my father who used to read out to my children and now am reciting it to my grandchildren. The story ends with the vision of tradition in India. Tradition goes on here. The stream of time cannot alter the essence of real India.

Bharatborsho by S. Wajid Ali

The story suitably introduces the importance and perenniality of the custom of storytelling in India. The narrators are the custodian of history and tradition and most importantly this story reveals that the process of storytelling exercise a powerful formative role in children's emotional development[1] and storytelling is the favourite amusement of all human beings.

Every culture, religion, community, society has stories to tell. This narrative form goes back to the beginning of human history to the life of cave dwellers where it was a major form of communication. Primarily, the medium was pictorial in the form of cave art or rock art and later mostly developed as oral narratives in the form of fables, legends, folktales, fairytales, myths, and others. The written version of these accounted narratives arrived much later. The sequential development gradually paved way to digital storytelling in the 21st century. This modern world is creating a social space for stories in the form of blog writings, pictures, facebook and instagram.

The process of storytelling evolved a lot through centuries, but it never lost its vivacity. Storytelling is a means for sharing individual and/or collective experiences. It has the potency to bridge the cultural, political, social, linguistic and generation gap. Human beings are story telling organisms and live storied lives[2]. Moreover stories mirror human thoughts as in the society or as the individual wants to perceive the society. Hence it is a homogenous amalgamation of the product from the writer's end, the tellers' insight and expression and finally the listeners' perception. Thus this process of storytelling becomes a process of story-making through an interactive experience among the trio.[3]

Literature is considered to be the repository of human experiences. Starting from the diary of Samuel Peppys that records the late sixteenth century occurrences to the Diary of a Young Girl by Anne Frank, literature over time has become a chronicle of happenings, knowledge, witness to many crisis like, World wars, epidemics, etc. It not only records, also plays a vital role in framing our responses to crises. This is very well seen in recent past when the whole world was struggling to survive over a battle with a virus. With the outbreak of Covid-19, the internet is flooded with reference to books like Dean Koontz *The Eyes of Darkness*, Sylvia Browne's *End of Days,* Jack London's *The Scarlett Plague, Daniel Defoe's The Journal of the Plague Year, Edgar Allan Poe's The Masque of the Red Death,* Alessandro Manzoni *The Betrothed*, Jose Saramago's *Blindness*. These fictional works account for some deadly contagious disease that would have the potential to affect the human race at large thereby inflated to the status of a pandemic. Some of them also show how people are tackled not by doctors, rather by policemen, again at another instance how the power hungry leaders are exploiting situations for their personal gain, some accounts the traumatic quarantine experiences. Human civilization has seen pandemics throughout history with substantial effects on health, economic, social, political, etc. Orhan Pamuk summarizes in The New York Times, 23 April, 2020.

> "*Throughout human and literary history what makes pandemics alike is not mere commonality of germs and viruses but that our initial responses were always the same.*"

At another point, bookstores ran dry of Albert Camus's *The Plague*, the book that otherwise lies in dust on one of the less visited shelves of the store. *The Plague* illustrates a plague epidemic

1. Bettleheim
2. Connelly & Clandinin
3. Wolfgang Iser

in the Algerian city of Oran. The book addresses the vital questions about human fate and conditions wherein people are left to survive on their destiny.

> Camus writes "*to simply say what we learn from the plagues, that there are more things in men to admire than things to despair.*' (Camus, *The Plague, 150*)

Besides being a storehouse of historical accounts of epidemics, literature primarily caters as a source of courage for the portentous time. Covid-19 pandemic is not a novel experience for the human civilization at large. Pandemics have been a constant threat throughout. It takes toll not only on the health of the population, also on economic, social, political, psychological fronts both for long and short term. And there can be no denial that "*the signs that children will bear the scars of the pandemic for years to come are unmistakable',* writes the UNICEF executive director, Henrietta Fore.

Children have a lot of questions about the covid-19 pandemic and the drastic and devastating new changes in their lives. Although they are the bottom liners in terms of receiving the brunt of the pandemic, but their lives are the most affected. Losing their parents or loved ones, made to accommodate with the financial crises, abused, anxious and somewhere left hungry, with no medical assistance, somewhere children are themselves gasping for oxygen, altogether they are living the life of a horrifying nightmare. Counsellors are coming forward to help to cope with the stress. They further suggested maintaining contact with the paediatrician about child's change of behaviour, social and emotional health. Many paediatricians are also offering tele-health assistance during the pandemic. In a country like India, how many of us could afford such consultations. In this developing country, hunger needs to be satisfied first, where mental health rarely could gain any significance. But all these steps are subsequent to the home and family. It's totally at the disposal of the parents and family members to set the tone in the household. It is very important to create an optimistic ambience at home whereby the children could bask in the rays of positivity thereby not hampering the mental stability, consequently their interest towards education. At the time of crisis the family comes together and spend quality time with each other. Besides practicing mindfulness and yoga, sharing positive stories could bring about immediate and resilient effects.

Story telling or reading have long been considered to possess therapeutic power. Moreover, it gains advantage over the techniques of consulting a psychiatrist, or telehealth professional. It is cost effective, not necessary to follow any strict schedule, and most importantly can be done at home among and with the family members. This process of healing with assistance from literature is better nomenclatured as bibliotherapy. Generally, bibliotherapy is defined as a dynamic interaction between narrative and its readers. Bibliotherapy was in practice from the ancient times for personality adjustment and development. From around 300 BC in Alexandria where it was inscribed in the library – "The nourishment of the soul" to "Reading of the best kind always gives ... understanding of life and oneself" (Weingarten, 480), it found much usage with the victims of the World Wars. Bibliotherapy can be advocated with people of any generation, age, gender, profession, caste, class, creed, etc. Bibliotherapists believe that reading or even listening to stories can have or often influence largely on one's personality.

Regarding children, reading specialists are of the view that children rarely understand or comprehend stories rather they prefer to conjoin with the characters to seek solutions to their needs

and problems. In fact, storytelling / reading helps the children to comprehend the world around and incorporate story scenarios into their play acting. They identify themselves with the fictional characters and believe to solve problems. In majority of the instances they are fictional characters with superpowers thereby resolving problems on a surreal platform developing their own self-concept. Richard Darling in his book, *Mental Hygiene* upgraded and compared this restorative and healing experience with Aristotle's concept of *catharsis* whereby the process is illustrated as 'identification, catharsis and insight'. According to Katherine Lind, the social psychologist, children are greatly valued from reading stories or listening to them. The act of reading / listening endows them the potential to build a fictive world transgressing the claustrophobic clutches of reality. The social psychologist, Katherine Lind opines that reading "organizes influence on personality, either by change or by reorganization" (7). In the world of literary criticism, 'reading' is a creative process that is formed by the interaction[4] or transaction[5] between the reader and the text. Reading is not a monologue, rather an active interaction between a reader and the text towards framing the gestalt – the configurative meaning (Iser 214). The words on the page have more to deliver and also differently with a reader's conscious selection process (Iser 214). The "configurative meaning" (Iser, 214) thus formed is not a concrete one, it modifies with every reading and re-reading. A picture formed from the imagination, is reorganized into a different set by the next reading. The available option of different sets of possibilities elicits diverse set of experiences. Iser believed this "dynamic nature grants the text a 'true-to-life' experience" (Iser 217). Diversity in a text also begets multiplicity of meaning ranging over extensive variety of readers. Hence, a single book can cater to the need of more than one reader, where the individual is carrying a baggage of socio-economic-politico circumstances. It is appropriate to mention here that children's literature has transcended its periphery to accommodate readers of all ages.

The covid-19 pandemic has changed the world to an extant of unfamiliarity. In the beginning it was difficult for the children to comprehend the world without school, playground, friends, restrictions in shopping malls, movie theatres, even in playgrounds. The real world became a strange one, whereby they can only find safe recluse in their imaginative world of make belief. The imagination of children can fly to any direction, they are hardly aware of reality. At this age one enjoys the pleasure of imagining. A child thinks himself as a King ruling with authority, where no individual does possess the power to overwrite his desires. Restricting the imagination or giving a shape to one's thought-process gradually develops with the increase in age. (Cullingford). Now the question here arises of how the imagination is fanned. This fanciful fictional world is built out of stories like, fairy tales, animal stories, illustrated picture books, *Panchatantra Stories*, *Aesop's fables*, *Arabian stories*, *Kathasaritsagar*, and short stories in regional languages. Volumes of Roal Dahl, Dr. Seuss's collections, Geronimo Stilton, stories of Enid Blyton, Lewis Caroll, Anna Sewell, short stories of Leo Tolstoy, Guy de Maupassant are only a few to mention. One's mother tongue becomes the interface between a child and the surrounding. It's in their mother tongue a child listens to their first stories. In West Bengal, children grow up with *Thakurmar Jhuli, Thakurdar Jhuli, Ha Ja Ba Ra La, Pagla Dashu,* Harshabardhan by Shibram Chakraborty, *tuntuni* stories by Upendrakishore Roy

4. Wolfgang Iser
5. Rosenblatt

Chowdhury, Lila Mazumdar, Rabindranath Tagore, Rajshekhar Basu, and many others. In these stories inanimate objects speak, animals are endowed with the power of voice, also the control to select friends and family. There is a fine didactic sense in these stories. The attractiveness of such short stories well handled the crises of the pandemic. The stories not only fed the hungry, inquisitive innocent minds of children also supplanted enough resources for the adults. Indeed to spend quality time with the children of the family, parents took refuge under children books. It is at this juncture, the popularity of the web comics finds its way. A comic series started by a father titled "Fowl Language Comics" with the intention to make quarantine a little amusing and bearable. Many such examples have flushed the internet during the recent lockdown. It's funny, easy to connect, cheap, portable, exciting for art and writing, supply well-intended messages within a short span – are the reasons for such popularity of children literature among all factions of people. This fascination was always felt but somewhere lost in our busy schedule. Pandemic revived the love for comics and children stories for an entertaining quarantine period. As the interest grew, the contribution towards children's literature also increased. The ones that are published during the pandemic mostly capture the contemporary scenario; yet some managed to supersede to the level of escaping the claustrophobic reality.

Illustrated books like *Outside , Inside* by LeUyen Pham talks about the silent and deserted look of outside that stands in contrast with busy, frantic, exciting inside life. On a similar note Andrew Joyner writes about the indoor life in his book *Love was Inside.* Patrick Quest in his picture book, *Windows*, mentions about different windows in houses where children sit and communicate with each other. It tries to bind together with the fine thread of hope.

> Out the window, I can see
> a new world looking back at me.
> The streets are still,
> there are no crowds ...
> I guess I'll just enjoy the clouds. (Quest, *Windows*)

Lenora Todaro in "*Sea Lions in the Parking Lot: Animals on The Move In A Time Of Pandemic"* captured real life stories about animals that have reclaimed their habitat. This book is nicely illustrated for young readers. This storm changing scenario affected the Bengali comics' world, also published in monthly magazines. The theme of lockdown, prevention of corona virus infections are being incorporated into illustrated comic stories, like *Hada Bhoda, Batul - the great, Bichhur Jadushokti,* etc. A comic is a powerful tool to raise awareness. Its pictorial presentation attracts kid and it becomes easy to acquaint them to the change in attitudes and lifestyle.

Standing in the present century, the most intense influence on children is the audio visual medium. Although reading books caters more to imagination and exerts a serene and mindful effect, yet the audio visual medium obtains an upper hand in terms of time and cost management, as an easier and quicker mode to stimulate and unquestionably this medium effects a child to an incalculable extant. Mentioning about comics, the internet is flooded with animated cartoons of superheroes bashing the corona virus, like, Dr. Binocs show, Dr. Panda shows, Om Nom stories about supernatural pandemic, Oddbod series, The Goofy Series and several animated short videos. Besides there are comic strips and cartoons explaining the coronavirus pandemic, measures to contain the disease and

effect on our health. The popularity and the immense effect of a graphic book are well comprehensible, when the Indian Ministry of Health and Family Welfare issued an e-book addressed to the children. Building on the concept of Superman and Batman, Vaayu, a young superhero who is omniscient, omnipresent and omnipotent, flies to help children to cope with the crises. The inexperienced mind goes to bed with the firm belief on their redeemer.

Every human started their journey on Earth with children stories which served as the conduct book of life. Given the right information in proper sequence, children can be the harbinger of safety for their families and communities. The input from past experiences are processed and modified towards better future. This future is a ball of potency. T. S. Eliot mentions in *Four Quartets* about future:

> *Time present and time past*
> *Are both perhaps present in time future*
>
> (Eliot, Burnt Norton, Four Quartets)

Children are not only the potent storehouse, also the recipient of unique amalgamation of the experiences of history and recent accomplishments and undertakings. Thus rightly accredited is the label of future generation to children. They are the leaders of tomorrow, imbued with capabilities of building a better world.

As children are imbued with potency, children's literatures are loaded with human emotions, experiences, desires, fulfilled adventures, unsuccessful attempts, circumstantial actions / decisions. It helps in the development of the young minds. As mentioned earlier children's books act as conduct books framing the attitude towards life from the beginning. It imparts values for life, like kindness, respect and sympathy. A mere *art for art sake* approach could never do justice to such a genre. Although branded under children's literature, its diversity and inclusiveness is praiseworthy. It possesses the power to reach out to all across the ages, class and time. Sometimes re-reading texts not only fascinate, rather enlighten the readers to interpret under the jurisdiction of recent critical perspectives. On another platform, children's literatures are used to express greater truths of life. Works like, William Golding's *Lord of the Flies*, Swift's *Gulliver Travels*, Stevenson's *Treasure Island*, adventures of *Huckleberry Finn, Tom Sawyer* although deals with young minds in a fantastical setting but the themes can be elevated to apply to human generations at large. One such example is Lewis Carol's *Alice in Wonderland* and its sequel, *Through the Looking Glass.* These books have been read, re-read, analysed, translated, adapted, made into films, even has been included in graduation syllabus in Universities. Its fantastical, nonsensical dystopian world elicits responses from various disciplines. It is a world where anything and everything is possible; the world where reality follows imagination down the rabbit hole. The book is about child's growth through adolescent towards adulthood fuelled with curiosity. Although a children's book, but the ideas reverberating throughout the text transcend the boundary of children's literature. Indeed it appropriately brings out the journey of life with its own quandary. A fictional account catering to the imaginative mind becomes a platform for much nobler concepts of life. One of them is moving ahead in the journey of life. At one instance in the text, Alice said, "but it's no use going back to yesterday, because I was a different person then". (Carroll, 125)

Alice's statement brings out the real situation of life where one has to look forward. The

future holds the treasure. Indeed it's the necessity of the future that prepares an individual for life. Accelerating and accepting one's life in a thorough pace with all its predicament is a lesson learnt from the recent pandemic. It is here, where the children and their writings becomes the champion. In the book, *A Little Princess,* F.H. Burnett rightfully talks about not only of an ineffable connection among each and everything in this world, also about living in close harmony with our surrounding for a better sustainable world. "Perhaps there is a language which is not made of words and everything in the world understands it" (Burnett, 121). Wrapped in these larger than life concepts children's literature becomes a ball of potency in guiding a human from cradle to grave preparing them for challenges in life ahead. It also contributes largely in fuelling the escape velocity in today's stressful lifestyle wherein lies its perennial popularity among all factions of people.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

FARMERS IN CINEMATIC FRAME: A STUDY OF SELECT BOLLYWOOD MOVIES

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Abstract

Cinema is an important cultural product developed during the twentieth century. Being cultural product, it is highly likely that it is shaped by the social, political and economic dimensions located in the context of time and place in which it is produced. Hindi film industry known as Bollywood has been entertaining the masses for more than hundred years. During its journey, it has dealt with various Indian themes, issues and realities. But issues related to farmers have been under represented in the Bollywood. Only a few movies have prominently depicted the condition of Indian farmers. The present paper has selected two such movies titled *Matru Ki Bijlee Ka Mandola*(2013) and *Kadwi Hawa*(2017) to critically explore the depiction of farmers' issues in these movies. It seeks to establish the fact that Indian farmers are still struggling with long pending problems such as debt, lack of facilities. A new challenge in the form of climate change has aggravated their woes. The burden of problems is forcing many farmers to end their lives.

Key Words: Bollywood, Climate, Debt, Farmers, Suicide.

Introduction

Agriculture is one of the most important economic activities in the history of human civilisation. The invention of agriculture practice led to the settlement of human being in organised societies in the journey of human being. Due to this many vital social institutions were established to shape the social structure. Being in a state of settled mind and place, human brain could think and innovate which resulted in the emergence and growth of science. The invention of machines by rational and scientific mind established the ground for Industrial Revolution in 18th century Europe. In the industries raw material produced from agriculture and its related activities was used for mass production and profit making. With the progress of industrialisation and urbanisation, human history entered into the modern age. Modern age is often equated with rationality and progress. Hence it cannot be denied that agriculture has been important factor in human survival and progress. But unfortunately and ironically, agriculture i.e. primary sector has taken a backseat in the current world economic order dominated by tertiary and secondary sectors. India is no exception. The social and economic status of farmers in India is on the decline continuously. The condition of the *'Dhartiputra'*

is not encouraging. It is true that farmers in India have been facing numerous problems since long time. But with the passage of time new challenges and problems keep on emerging before them.

Bollywood has completed more than hundred years. During its journey, it has entertained millions of people by presenting their life realities and fantasies. Cinematic camera is supposed to capture the images and reality of social world. But unfortunately, the theme of the agriculture and condition of farmers does not fit into frame due to commercial factors. As a result, the presence of farmers and his issues on the cinematic screen is not very encouraging. Especially after the liberalisation and globalisation in India, farmer and his issues have almost disappeared from Bollywood imagination. During the last thirty years, only few Bollywood movies have portrayed the condition of farmers as their main theme. In his article Amit Upadhyaya writes:

> Since 1995, India has seen over 3 lakh farmer suicides, according to the National Crime Records Bureau's reports on Accidental Deaths and Suicide in India (ADSI). Struggling with the acute agrarian crisis, Maharashtra, the state in which the Hindi film industry is situated, has seen the highest number of such suicides. Yet the industry has not made even 10 films in which the farmer is either a protagonist or an important supporting character since 2001. (Upadhyaya)

Matru Ki Bijlee Ka Mandola(2013) and *Kadwi Hawa*(2017) are the movies which are exception to this trend. The present paper seeks to explore how the two movies represents the condition of farmers in India.

Discussion

The movie *Matru Ki Bijlee Ka Mandola* was released in 2013. It was mixture of eccentric comedy with the theme of condition of Indian farmers in the globalised and liberalised India. The movie, directed by Vishal Bhardwaj, touches almost all the issues related with India farmers although on shallow level. If one puts the movie in the prevalent economic and political Indian context then its layers of meanings are clearly understood. During the time era when the movie was released, the issue of land acquisition in India was a burning issue. The then UPA government was on the target by the opposition parties for acquiring the lands of farmers in the interest of capitalist and political groups. The movie mainly deals with the issue of land acquisition in India. It is set in the village of Haryana, a state predominantly known for its agricultural production. The state is one of the main beneficiaries of the Green revolution launched in mid 1970s. Due to its proximity to National capital Delhi, various Industrial groups keep an eye on its land for their Industrial establishments and expansion. As a result vast area of land has been acquired in the state in the name of development. The plot of the movie revolves around the issue of land acquisition by the government. The character of movie Harry (Pankaj Kapur) who represents capitalist wants to grab the agricultural land of the Mandola village for establishing car manufacturing factory. He joins hands with the minister and local administration for his vested interests. The movie shows how the nexus of politicians, bureaucrats and capitalists is undermining the spirit of democracy in India. In the name of development they jointly are befooling the largely innocent farmers. In his powerful monologue, Harry shares his nefarious dreams and designs. The monologue effectively exposes the dark side of crony capitalism. The movie opens with a scene which depicts the large expensive car in the middle of agriculture fields. The placement of the car in the fields symbolises the desire of the capitalist forces to control

the lands of farmers. The protagonist Matru(Imran Khan) is a young educated man who returns to village to protect his fellow villagers from the clutches of land grabbers. He is influenced by Marxist and communist ideology which believes that Bourgeois group mostly controls the means of production and lives of common men. The hegemony of the powerful group remains with the tool of ideology. The idea and discourse of National development act as mask for dark designs of capital forces. Matru puts a challenge before the capitalist forces. Hence, the movie depicts the conflict between Capitalism and Marxism.

The bureaucracy in the movie is shown in a comic manner. Through the comedy, the movie portrays how bureaucrats are mere puppets in the hands of their political and economic masters. The movie touches the problems of farmers in a systematic manner. The farmers don't want to sell their lands. But they are under debt. The authorities take steps to deprive them of their agricultural income so that they may not repay their debts. Proper seeds, power supply and irrigation facility are not provided to them. Even after these challenges, farmers are able to grow crops in their fields with their hard work. But post harvest, they are unable to sell their produce in the market as the authorities refuse to procure their grains in the name of quality standards. Ultimately the untimely rains spoil their grains and hard work. The movie shows poor post harvest management system in India. Due to lack of proper storage facilities, the hard work of the farmers gets washed away in the untimely and unfavourable weather conditions. The article titled Post- harvest loss, a hurdle in doubling income of farmers published in The Hindu mentions the observations made by NITI Aayog member Ramesh Chand

> The estimated loss in durables hovers around 10%, semi-perishables and commodities like milk, fish, meat, eggs, fruits and vegetables between 10 to 20% and the horticultural produce at around 16%...thus by reducing the pot-harvest loss enhancing the income of farmers could become a reality. (The Hindu)

Due to all these factors, the farmers get trapped in the vicious circle of debt and are forced to sell their lands to the authorities. In one scene, the son of the minister makes plan to destroy the crops through the use of pesticide. This comic scene satirizes how the excess use of insecticide and pesticides are mixing the poison in the fertile lands and crops resulting in soil pollution and various deadly diseases. The article published in Outlook India observes:

> Current agricultural practices are creating a vicious cycle, as the agriculture sector is the second- largest greenhouse gas emitter, which is happening due to unsustainable agricultural practices-increasing use of pesticides and insecticides causing soil disturbance. This affects crop yield and forces farmers to use more and more pesticides.(Parichha)

The movie puts the idea that contact farming may be the solution for crop price issue.Matru visits Food Company and asks it to procure gains from the farmers directly without the involvement of middle man. The current NDA Government brought three farm laws in 2020. Contact farming was one of major feature of the laws. But the farmer organisations didn't trust the laws and protests in the history of India were launched on the borders of Delhi. The Government couldn't convince the farmers about the implementation of acts and ultimately withdraw the acts. In the movie there is scene in which after the spoiling of crops, Matru asks the farmers to march towards Delhi with the banner with slogan *Delhi Chalo* tied to tractor trolley. But in the movie no one joins his role in this movement.

The tone of the movie is largely farcical. It is full of scenes where various characters including the major one display eccentric and absurd behaviour. Viewers may find these scenes illogical and nonsense. But it can be assumed that Vishal Bhardwaj has used this absurdity purposely to underline the absurdities and chaotic conditions of human beings in the postmodern world. The way human greed is acting without realising the future consequences is also totally absurd. The movie is a satire and dark comedy on this absurd human condition.

Kadwi Hawa was released in 2017. It is directed by Nila Madhab Panda. It is a rare product from Bollywood which depicts the condition of Indian farmers in a serious and sympathetic manner. Unlike *Matru Ki Bijlee Ka Mandola*, it takes up the farmers issue in serious and tragic tone. If one do analyse it in depth then it is a tragedy of not only poor farmers but overall humanity also. Here also farmers are shown in debt. But the movie adds dimension of climate change in Indian agriculture and its impact on lives of common men. It is set in the ravines of Madhya Pradesh located in Central India. It is pertinent to note here that this part of India didn't enjoy the fruits of Green Revolution like Northern part. The village Mahua is remote village which is far away from the globalised and shiny India. The natives of the village are shown facing hardships for basic amenities like education, water, transport, banking facilities etc. It portrays the story of an old blind man named Hedu(Sanjay Mishra). He tries to repay the debt in order to save his son Mukund's life. Ironically in his attempt he secretly collaborates with debt recovery agent Gunu Babu(Ranveer Shorey).The movie opens with the heart touching scene when an old blind man is shown alone moving on slopes of ravines in dry and deserted land. Symbolically it represents the Indian farmer who has been facing hardship for many years. His blindness represents the perennial darkness in the lives of farmers where rays of hope are very limited. He is alone and deserted as other sections of society have failed to support him fully. His condition is miserable.

The movie touches the issue of farmers' suicide in sensitive manner. It shows how farmers take step to end their lives as they find themselves helpless in repaying their huge debts. They are trapped in vicious circle of poverty and debt. This tendency has increased in recent years. Many reports suggest that a large of farmers have done suicide in recent years. Farmers' debts have increased continuously during the years. It is true that life of farmers was always difficult but the recent surge in suicides indicates the fact that condition of farmers is deteriorating day by day. Many factors are behind this trend. Climate change has emerged as new challenge in the lives of farmers. It is a known fact that climate change is happening as a result of increasing temperature of earth due to various factors. Due to climate change, weather pattern have disturbed. As agriculture is dependent on weather, climate change poses serious problems for agriculture. The World Bank in one of its article has written:

> The challenge is intensified by agriculture's extreme vulnerability to climate change.... On farms, climate change is reducing crop yields, the nutritional quality of major cereals, and lowering livestock productivity. (World Bank)

The movie depicts the adverse impact of climate change on lives of poor farmers. In school scene, one student challenges the established geographic knowledge of his teacher by claiming them in India there are only two weather seasons-summer and winter instead of four. On asking about rainy reason, he tells that these days rains happen only for two or three days. Though the whole class laughs at him, he represents the dark truth of climate change. When Kuhu tells this

incident to his grandfather, the old man supports the boy citing the change in the nature of *hawa*(wind) in the recent years indicating the climatic change.

The relationship between old man and the bank agent is worth discussion. In economic context, the blind man is borrower and the agent represents lender. Both are shown under pressure due to climate change. Borrower is unable to repay their debts as agriculture is not giving him enough profit. Due to this, banks are also under pressure as lenders. Their NPAs increases due to this impacting the overall economy. In the movie the agent is called *Yamdu*t, the God of death, as his recovery threats force farmers to commit suicide. Both characters share common things also. Both care for their future generations. But their generations don't survive due to climate change impact. Both suffer from extremities of climate. The agent's family faces threat due to heavy clone which results in heavy floods. On the other hand, the farmer is facing extreme drought. The movie conveys the message that climate change is a threat to whole humanity.

Conclusion

To conclude, it can be said that the movies selected for the present study have made brave attempt to portray the condition of Indian farmers through cinematic imagination. Mixed with commercial ingredients, *Matru Ki Bijlee Ka Mandola* has presented a broad canvas to include wide range of farmers' issues and problems. It can be considered as dark comedy which shows the absurdities and uncertainties in the policies related to agriculture in India. On the other side, *Kadwi Hawa* adopts tragic tone to present miserable conditions of the farmers leading to suicide in many cases. It shakes the premise of the notion of development showing how farmers have been left behind in the race of progress in the present globalised world. It is a serious wake up call for all of us with warning that the issue of climate change is posing serious threat before humanity. The issue needs to be addressed on the priority basis for the sustainable development.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

A PSYCHOANALYTIC STUDY OF MUNSHI PREMCHAND'S "IDGAH"

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Abstract

Munshi Premchand was born as Dhanpat Rai Srivastav on July 31, 1880, in Varanasi, Uttar Pradesh, India, and is considered one of the greatest literary figures in Indian literature. He wrote in Hindi and Urdu and is celebrated for his realistic portrayal of Indian society, particularly its rural landscapes. Premchand's works often touched upon social issues, caste dynamics, poverty, gender inequality, psychological analysis, realism, and the struggles of the common man. Premchand through his fiction reveals his profound understanding of human nature and the socio-cultural fabric of Indian society. His stories, novels, and essays offer poignant insights into the lives of ordinary individuals, illuminating the trials and tribulations they faced. Present paper endeavours to study Premchand's "Eidgah" from Freudian perspective of psychoanalysis drawn from Sigmund Freud's 1908 essay, "Creative Writers and Day-dreaming." It delves deep into the psychological recesses of Hamid to comprehend the distinct manner in which he encounters and resolves the challenges put forth by his orphan-hood, poverty, hostile friends, and inability to relish festival swings, sweets and toys. The paper earnestly endeavours to showcase the nuanced manners through Hamid succeeds in fulfilling his "ambitious will" propounded by Freud and fathoms out Hamid's internal conflicts arising from his longing for love and security. These conflicts manifest in his thoughts, daydreams, and through his interactions with other characters.

Keywords: Psychoanalysis, unconscious recesses, poverty, child psychology, ambitious will, imagination, day-dreaming, fantasy

Introduction

Munshi Premchand was born as Dhanpat Rai Srivastav on July 31, 1880, in Varanasi, Uttar Pradesh, India, and is considered one of the greatest literary figures in Indian literature. He wrote in Hindi and Urdu and is celebrated for his realistic portrayal of Indian society, particularly its rural landscapes. Translated into many languages including English, Premchand's works often touch upon social issues, caste dynamics, poverty, gender inequality, psychological analysis, realism, and the struggles of the common man. Premchand through his fiction reveals his profound understanding of human nature and the socio-cultural fabric of Indian society. His short stories, novels, and essays

offer poignant insights into the lives of ordinary individuals, illuminating the trials and tribulations they face.

The Puritans believed that children were inclined to evil and must be taught morals. It was only with the advent of the philosophers like John Locke and Jean Jacques Rousseau etc. in the late seventeenth and mid eighteenth centuries that children's literature took on a turn and got a playful or jolly character. Prior to that there was no question on the content of literature for children. Locke advocated the idea of 'tabula rasa' meaning that at birth the mind is a 'blank slate'. Data is added to this slate solely on one's sensory experiences and the adults have the capability to impose on it morals and ethics. Since the child's mind is supple hence a parent can mould the child with careful diligence. Literature has the power to influence, inform and direct the children but this literature should be entertaining. Rousseau, on the other hand, stressed that children grow according to their own pace. They perceive the world in their own terms and frames of reference. He emphasized the children's sovereignty in their growth and development and believed that the barbarous method of education distorts the individuality and curiosity of the child, defining a child within unnatural boundaries. Child psychology is a discipline that focuses on understanding the psychological processes and development of children. It encompasses various aspects such as cognitive, emotional, social, and moral development. Literature, particularly offers interesting portrayal of such experiences and perspectives of children, providing unique platform to explore and analyse the complexities of child psychology. Munshi Premchand, one of the most renowned authors in Indian literature, delved deep into the intricacies of human experiences, including those of children. His short story "Idgah" provides a captivating narrative that captures the essence of a child's life, conflicts and emotions. Premchand offers a mesmerising and satisfying study of child psychology through his short story "Idgah," in which his protagonist Hamid navigates through psychological growth, challenges, and coping mechanisms in a peculiar Indian socio-cultural settings. Premchand's "Idgah" offers a thorough portrayal of Hamid, the young protagonist who encounters the poverty, orphan-hood, scarcity and struggles being a young child in a rural Indian setting. The story portrays Hamid's face off with poverty, familial relationships, societal expectations, and moral dilemmas. Studying child psychology through Premchand's "Idgah," offers a valuable opportunity to gain insights into the complex interplay between external influences and internal psychological development in children via heart-touching tale on the surface which propagates the themes of poverty and sacrifice made by a poor child, Hamid for his grandmother. On the deeper or psychological level, the story intervenes in the consciousness of the child which enchants the other fellows and makes them give over the earthly material gifts. The short story also offers an elaborated satire on the capitalist mentality which even engulfs the psychology of the children. Hamid surpasses this material inclination towards the better cause of the family and utility and fulfils his "ambitious will". It suggests the life lessons and responsibilities which are taught by the external factors like socio-economic impoverishment. Also, the work shows the heroism, kindness, positivity in the dark light of fate to which the protagonist is subjected by the untimely and tragic death of his parents.

"Idgah" is Premchand's well known and celebrated short story, first published in 1933. Set in a rural village during the Muslim festival of Id celebrated after a month long fasting, the story revolves around the experiences of a young boy named Hamid. Hamid, is an orphan living with his grandmother, and is today excited for Id as he can buy toys and sweets. However, poverty restricts

his desires, and he struggles to afford even a small toy for himself. Through Hamid's eyes, Premchand weaves a narrative that explores the themes of innocence, love, compassion, rationality, heroism, child psychology and the stark realities of life. Sigmund Freud in his pathbreaking essay, "Creative Writers and Day-dreaming" writes:

> We laymen . . . always [remain] intensely curious to know. . . from what sources that strange being, the creative writer, draws his material, and how he manages to make such an impression on us with it and to arouse in us emotions of which, perhaps, we had not even thought ourselves capable. (420)

"Idgah" offers an interesting read for Freudian psychoanalytic application. The story beautifully captures Hamid's encounters with economic constraints, his relationship with his grandmother, his interactions with his fellow friends, and the moral dilemma he faces when choosing between personal desires and familial responsibilities. "Idgah" showcases Premchand's ability to portray the human condition and evoke empathy in readers. The story highlights the harsh socio-economic disparities and the emotional resilience exhibited by the child in the face of adversity. It offers a glimpse into the world of a young boy, inviting readers to reflect upon the universal experiences of childhood, the power of love and compassion, and the societal pressures that shape individual lives. This short story continues to be celebrated for its poignant storytelling, vivid characterization, and its ability to resonate with readers across generations. The story encapsulates the essence of Premchand's literary genius and his commitment to portraying the child psychology amidst the socioeconomic realities of Indian society with depth and authenticity. Premchand begins his short story with the description of the Eid day in Hamid's village:

> A full thirty days after Ramadan comes Eid. How wonderful and beautiful is the morning of Eid! The trees look greener; the field more festive, the sky has a lovely pink glow. Look at the sun! It comes up brighter and more dazzling than before to wish the world a very happy Eid. The village is agog with excitement. Everyone is up early to go to the Eidgah mosque…. For the boys it is only the day of Eid. They have been talking about it all the time. At long last the day has come. And now they are impatient with people for not hurrying up.

Hamid, the protagonist of this short story, whose psychological dynamics are brought to the page by the magician author, is just a four years old lad, living with his old grandmother Ameena, as he lost his father a year ago to cholera and mother recently. Ameena tells Hamid that his father has gone to earn money and will return with sack loads of silver. And that his mother has gone to Allah to get lovely gifts for him. Poor Hamid trusts Ameena and waits for his parents' return with hope, though his unconscious registers the truth about their death. Premchand lays a great stress on hope, as a significant psychological tool to deal with the adversity that the child is confronted with, and writes, "It is great to live on hope; for a child there is nothing like hope. A child's imagination can turn a mustard seed into a mountain." Because of this hope, escorting Hamid as a significant defence mechanism, Hamid imagines and awaits his parents' return with sacks full of silver and gifts from Allah. He hopes to be then able to fulfil all his heart's desires and to have more resources than Mahmood, Mohsin, Noorey and Sammi, his friends. Nonetheless, Hamid with only three paise for the Eid celebrations accompanies his friends and goes to the festival. Mehmood, Mohsin, Noorey and Sammi have more money than Hamid and are excited to enjoy the festivities. Premchand deals with all the materialistic attractions that lure children and that are maturely, distinctly and psychologically responded to by young Hamid. Premchand writes:

> Look, here is a swing! Pay a paise and enjoy riding up to the heavens and then plummeting down to the earth. And here is the roundabout strung with wooden elephants, horses and camels! Pay one paise and have twenty-five rounds of fun. Mahmood and Mohsin and Noorey and other boys mount the horses and camels. Hamid watches them from a distance. All he has are three paise. He couldn't afford to part with a third of his treasure for a few miserable rounds.

Hamid considers the swings and rounds as miserable entertainment and saves his meagre wealth for the better deal. Hamid's psychological reaction to the enthralling toys, being sold and bought by his friends at the festival for two paise each is also very empathetic. Beautiful toys are displayed on stalls in the form of soldiers and milkmaids, kings and ministers, water-carriers and washerwomen and holy men. The toys are lifelike artistry lacking only tongues to speak.

> Mahmood buys a policeman in khaki with a red turban on his head and a gun on his shoulder. Looks as if he is marching in a parade. Mohsin likes the water-carrier with his back bent under the weight of the water-bag. He holds the handle of the bag in one hand and looks pleased with himself. Perhaps, he is singing. It seems as if the water is about to pour out of the bag. Noorey has fallen for the lawyer. What an expression of learning he has on his face ! A black gown over a long, white coat with a gold watch chain going into a pocket, a fat volume of some law book in his hand. Appears as if he has just finished arguing a case in a court of law.

Since Hamid has only three paise, he cannot afford to part with the two for just one of these expensive toys. As a far mature person at least psychologically than his friends, he introspects and indulges in self-dialogue to prepare himself to deal with the toys' attraction. He convinces himself for the superfluous and temporal life of the toys and ruminates, "If (toys) dropped out of his hand, they would be smashed to bits. If a drop of water fell on (toys), the paint would run." However his friends buy one toy each and are excited to be in the world of toys and imagine the life like role that their toys would perform for them. Mohsin says that his water-carrier will sprinkle water every day, morning and evening. Mahmood imagines and says that his policeman will guard his house. If a thief comes near, the policeman will shoot him with his gun. Noorey says that his lawyer will fight his legal suits and Sammi says that his washer-woman will wash his clothes every day. Hamid shows his psychological defence mechanism and spoils their reverie by revealing that these are mere toys made of clay, temporal and destined to be broken into pieces. But, the child's internal conflicts are superbly brought onto the surface by Premchand. Premchand writes, "But his eyes look at them (toys) hungrily and he [Hamid] wishes he could hold them in his hands for just a moment or two. His hands stretch without his wanting to stretch them.... Poor Hamid doesn't get to touch the toys."

Now Hamid has to encounter the charm of sweets and other mouthwatering delicacies and displays his child psychology in naïve reaction. His friends after enjoying the swings, the rounds and buying toys now enjoy and relish sweets and other available delicacies of the festival. "Someone buys sesame seed candy, others gulab-jammuns or halva. They smack their lips with relish." But, poor Hamid is left out. He looks with hungry eyes at the others. Mohsin says, "Hamid, take this sesame candy, it smells good." Hamid as an innocent child somehow knows that Mohsin is trying to cruelly befool him and does not actually intend to share his candy, however being an innocent child

he goes to Mohsin for the candy, but, Mohsin instead puts the candy in his own mouth. To this Mahmood, Noorey and Sammi clap their hands with glee and have a jolly good laugh on Hamid's ridicule. Now, Mahmood lures Hamid for his gulab-jammun, but, Hamid's subconscious mind supplies him with the defence from the latent to manifested argument and Hamid retorts, "What is there to rave about sweets? Books are full of bad things about eating sweets". Later, they come across a few hardware stalls, and as there is nothing that can attract young boys, they go ahead except Hamid who is struck by the appearance of piled up tongs. He is reminded of the fact that his grandmother, Ameena does not have a pair of tongs, and due to this she burns her hands each time she bakes chapattis on the iron plate. He thinks, "If he were to buy her a pair of tongs she would be very pleased. She would never burn her fingers; it would be a useful thing to have in the house." Premchand shows Hamid's psychology in dialogism when the four year child indulges in self-dialogue and convinces himself to buy a pair of tongs instead of the toys, swings or the sweets. Hamid ruminates to himself, "What use are toys? They are a waste of money. You can have some fun with them but only for a very short time. Then you forget all about them." Hamid convinces himself that the sweets do harm, burn mouth, give pimples and boils, make one addicted enough to steal money for buying them and get a good deal of thrashing in bargain. His latent memory convinces his conscience that it is all written in books to be the fact. Being convinced he plans to buy a pair of tongs in place of the toys, swings, sweets or *sharbat,* and thinks that his tongs shall last. He wants to fulfil his "ambitious will" and imagines granny's reaction on seeing his pair of tongs, imbued in numerous blessings, bound to be heard in *Allah's* court. She will be so happy and will show the pair of tongs to all the neighbour's womenfolk and his social reputation will be elevated, "ambitious will" as Freud calls it. Afterall, Hamid asks the price of the pair of tongs, which is told to be six paise, by the vendor. Hamid's heart sinks, but, he gathers up the courage to offer the maximum bid that he can of three paise, to which, surprisingly, the vendor agrees and sells the pair of tongs to Hamid. Freud in his essay, "Creative Writers and Day-dreaming", compares the child's play with the creative writer's imagination, which is relatable to Hamid. Freud writes:

> Should we not look for the first traces of imaginative activity as early as in childhood? The child's best-loved and most intense occupation is with his play or games. Might we not say that every child at play behaves like a creative writer, in that he creates a world of his own, or rather, rearranges the things of his world in a new way which pleases him? (421)

Delighted on his final purchase, Hamid indulges in "imaginative activity" for fulfilling his "ambitious wish" for "social elevation and "goes to his friends and flaunts his pair of tongs to share his imaginative game of the tongs. Mohsin asks Hamid if he is crazy and what will he do with the tongs? To answer Mohsin's questions Hamid flings his tongs on the ground and challenges Mohsin to follow and try and throw his water carrier on ground. Premchand here very skilfully brings out Hamid's psychology through which he also succeeds in convincing his friends that his purchase is the best and his tongs are better than any of the toys that they have purchased, the sweets or the swings that they have relished, because his purchase is going to stay longest. Establishing the superiority of his tongs over their toys Hamid argues that the tongs are multifunctional:

> Place them across your shoulders and it is a gun; wield them in your hands and it is like the tongs carried by singing mendicants— they can make the same clanging as a pair of cymbals. One smack and they will reduce all your toys to dust. And much as your toys may try they

> could not bend a hair on the head of my tongs. My tongs are like a brave tiger…. My brave pair of tongs can weather fire, water and storms, without budging an inch.

Comparing his tongs with the each of his friends' toys Hamid says, if his pair of tongs orders, "the water-carrier would be out of his wits; Mister Constable would drop his clay gun and take to his heels; the lawyer would hide his face in his gown, lie down on the ground and wail as if his mother's mother had died. But the tongs, the pair of tongs, Champion of India *(Rustam e Hind)* would leap and grab the tiger by its neck and gouge out its eyes. None of his friends can deny the established superiority of Hamid's tongs. Ultimately Mohsin thinks of the ploy and says "Your tongs' face will burn in the fire every day" thinking that this will leave Hamid speechless, but, Hamid retorts, "Mister, it is only the brave who can jump into a fire. Your miserable lawyers, policemen, and water-carriers will run like frightened women into their homes. Only this Champion of India can perform this feat of leaping into the fire," thereby symbolically signifying his own poverty and orphan-hood, in which he being the most heroic like his tongs can only survive. Finally his tongs are accepted as the Champion of India the *Rustum e Hind*. None of Mohsin, Mahmood, Noorey, Sammi or anyone else can dispute and belittle Hamid and his tongs anymore. Hamid succeeds in gaining Freudian, "ambitious will" the "social elevation" through his "imaginative activity" and his friends begin to appease him and Mohsin offers, "Give me your tongs for a while, you can have my water-carrier for the same time." Even Mahmood and Noorey offer their toys. Hamid's psychological negotiations win him the opportunity to hold the very toys in his very hands and he actually sees, "How lovely they are!" He has to concede, "that no mother will be as pleased with the toys as his granny will be when she sees the tongs. All he had was three paise and he has no reason to regret the way he has spent them. And now his tongs are the Champion of India and king of toys." Hamid is right and soon his friends' toys are smashed. Beginning with Mohsin's water-carrier, which slips from his sister's hands and falls on the ground and goes to the paradise. Noorey's lawyer falls from his chamber on the wall, when he is being hand-fanned and, honourable counsel falls down from his high pedestal, "to the depths of hell and reduced his gown to mingle with the dust of which it was made." Mehmood's constable could also not stay intact for long as Mahmood stumbles and his Mr. Constable's gun crashes on the ground. Comparing a child with an adult, Freud stresses on the imaginative activity of the both, and highlights the significance of imagination, day dreaming and fantasy in fulfilling their ambitious wishes or erotic wishes or both. Freaud writes:

> As people grow up . . . they cease to play, and they seem to give up the yield of pleasure which they gained from playing. But whoever understands the human mind knows that hardly anything is harder for a man than to give up a pleasure which he has once experienced. Actually, we can never give anything up; we only exchange one thing for another. What appears to be a renunciation is really the formation of a substitute or surrogate. In the same way, the growing child, when he stops playing, gives up nothing but the link with real objects; instead of playing, he now phantasies. He builds castles in the air and creates what are called day-dreams. (422)

Hamid's imaginative reaction during his encounter with his orphan-hood, poverty, hostile friends, mesmerising swings, life like toys and mouth-watering sweets, can be understood with the Freudian principle of time. Freud argues:

> The relation of a phantasy to time is in general very important. We may say that it hovers, as it were, between three times—the three moments of time which our ideation involves. Mental work is linked to some current impression, some provoking occasion in the present which has been able to arouse one of the subject's major wishes. From there it harks back to a memory of an earlier experience (usually an infantile one) in which this wish was fulfilled; and it now creates a situation relating to the future which represents a fulfilment of the wish. (424)

Hamid's imaginative activity, whereby he condemns the swings, toys and sweets etc., too "hovers [between] three times", as to the "current" whereby he faces "provoking" lack of the resources and money that his friends enjoy (currently). His current situation takes him to "hark back" to infantile memory of earlier experience during which he was breast fed and enjoyed Freudian "pleasure and protection". He also imagines a future where his "ambitious wish" will be fulfilled and his social situation will be elevated due to his pairs of tongs, the *Rustam e Hind.*

Hamid returns home and Granny Ammena picks him up in her arms and kisses her, and suddenly notices the tongs in his little hands. "Where did you find these tongs", asks Granny and Hamid provides all the details about his three paise. Granny laments, "You are a stupid child! It is almost noon and you haven't had anything to eat or drink. And what do you buy— tongs ! Couldn't you find anything better in the fair than this pair of iron tongs?" Hamid replies in compassionately choked tone, "You bum your fingers on the iron plate. That is why I bought them." The reaction of Ameena provides the readers with Freudian "incentive bonus" or the "fore- pleasure" as a result of Premchand's emotional and evocative composition. The literary pleasure that Premchand offers about which Freud argues, "We give the name of an incentive bonus, or a fore-pleasure, to a yield of pleasure such as this, which is offered to us so as to make possible the release of still greater pleasure arising from deeper psychical sources" (428). Premchand writes about Ameena's emotional response to her grandson's concern:

> The old woman's temper suddenly changed to love— not the kind of calculated love, which wastes away in spoken words. This love was mute, solid and seeped with tenderness. What a selfless child! What concern for others! What a big heart! How he must have suffered seeing other boys buying toys and gobbling sweets! How was he able to suppress his own feelings! Even at the fair he thought of his old grandmother. Granny Ameena's heart was too full for words. And the strangest thing happened— stranger than the part played by the tongs was the role of Hamid the child playing Hamid the old man. And old Granny Ameena became Ameena the little girl. She broke down. She spread her apron and beseeched Allah's blessings for her grandchild. Big tears fell from her eyes. How was Hamid to understand what was going on inside her!

Through this immortal short story, Premchand still succeeds in building the, "castles in the air and [creating] what are called day-dreams" transporting the readers to the world of aesthetic bliss and showing the magic of his pen which makes Hamid to react in a subtle manner which can be comprehended well with Freud's pathbreaking understanding of the deep realms of human psychology. The Eid festival represents a world of desires, fulfilment and happiness, to which Hamid responds distinctly offering the glimpses into his complex psychology.

Conclusion

In conclusion, Munshi Premchand's short story "Idgah" provides an interesting study of child psychology through his immortal character, Hamid, which the paper has endeavoured using Freudian principles expounded in his 1908 essay, titled "Creative Writers and Day-dreaming." Premchand masterfully portrays Hamid's encounters with poverty, orphan-hood, and societal expectations, delving into the psychological recesses of the child's mind. The paper studies and brings forth Hamid's response in accordance to his "ambitious will". By applying Freudian psychoanalytic principles, the paper explores Hamid's internal conflicts, his longing for love, security, societal acceptance and his coping mechanisms in the face of scarcity and adversity."Idgah" establishes Munshi Premchand's literary genius and his deep understanding of human nature in general and the child psychology in particular. In this paper, the story, "Idgah" being analysed from Freudian perspectives, reveals the psychological intricacies of a four years old Hamid's character, providing valuable insights into the complexities of child psychology and the ways in which individuals encounter and negotiate the challenges and struggle to find meaning in their lives.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

AFRICAN DESIRES FOR INCLUSION IN NADINE GORDIMER'S *THE PICKUP*

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Inclusion is both a dream for many and a reality for some. As we live in a multicultural world, narratives on inclusion propounds the need for an inclusive world. Nadine Gordimer, the white African woman writer calls for an inclusive African society in her novel *The Pickup*. This study deconstructs the issues faced by an interracial couple as they strive for inclusion in each other's world. Displacement, dislocation and relocation are poignant experiences that the characters go through. Desire is found to be the prominent reason for these experiences. It leads to interconnected incidents revolving around cultural conflict and relationship degeneration and identity crisis in the lives of the protagonists. The spectrum of problems represented by Gordimer through a simple plotline vantage the need for an inclusive society.

Keywords: inclusion, displacement, desire, relationship

Literary writers have always been successful in registering the pulse of the diverse society. Multiculturalism signifies cultural and ethnic diversity that is embedded in contemporary society, wherein culture includes racial, religious and cultural group. Despite the divergent feature of multiculturalism it asserts for the idea of inclusion. In Nadine Gordimer's novel "the new South Africa" (Jaggi 21) is the setting for *The Pickup*. It recounts the role culture plays in the life of the leading characters Julie Summers a South African woman of English descent who works as a Public Relations Officer, and an illegal immigrant Abdu (Ibrahim ibn Musa) from a nameless Arab nation. Their struggles for inclusion are the highlights of the novel.

The society that Gordimer renders in the novel is a "newly 'riskless' world" (Harrison 28), devoid of wars but there remains the threat of "violent crime and the spread of AIDS" (Harrison 28) and a need for social inclusion. Although the novel does not mention any serious physical acts of violence, it is still endangered by the radius of violence – psychological violence and violence against morals which threatens an inclusive society. An inclusive society was defined at The World Summit for Social Development (Copenhagen 1995) as a "society for all in which every individual, each with rights and responsibilities, has an active role to play" and "Every member of society, no matter what his or her economic resources, political status, or social standing, must be treated equally under the law (Vision for an Inclusive Society 7, 8). However, in *The Pickup* Gordimer has

analysed the impact of this violence on the society that is on the threshold of change, adapting to new ideas, politics and technology and grappling with inclusive principles. The old threatening politics has disappeared taking with it the dangers of the inside society but the outsiders are threatened. The bequest of violence assails both in the physical and psychological condition. In *The Pickup* it seeps into the psychology of Ibrahim, thereby influencing Julie too.

Violence causes chaos and disorder. Disruption of normal life comes hand in hand with it. Displacement is explicit when the culture of violence takes its roots in the society. The life of the people is turned topsy-turvy. Dissociation, dislocation, relocation are terms associated with displacement. People normally try to evade things that are bad and go to any extent, so, distancing themselves from the forlorn context, they escape to safer meadows and in the process get displaced. Gordimer has paraphrased the only choice of dislocation forced upon people when they are faced with an unbearable situation.

Julie Summers enjoys a fortunate life untouched by crime or violence, while on the other hand, Ibrahim ibn Musa faces the danger of being deported as he is an illegal immigrant. The act of deporting a man just because he does not belong to the land is a violence against morals, a psychological assault and an ethical attack on the person's right to live in the land of his choice. Ibrahim is considered as a threat, as it may be that he is a "drug dealer, a white-slave trader coming to take girls" (19). Julie voices out her protest, "It's terrible. Inhuman. Disgraceful" (19). She opposes to this sort of violence of the state.

In this desert romance both the central characters are dislocated from their world. Ibrahim had come to Africa desiring to make a living for himself and to help the economic condition of his family. His position as a mechanic and his stay in the land is threatened owing to the fact of him being an immigrant without legal papers. He is given an ultimatum "to leave the country within ten days" (85). His world is disturbed by this information and once again he faces the crisis of rootlessness. He encounters the mental trauma of not being accepted by the society and ponders over his lack of power and fortune, desiring the life of Julie. Bound by the law he is compelled to relocate to the place he tried to get away from. Although, Ibrahim is in Paul Binding's observation dexterous, clever, attractive and reticent, he is unable to stop his forced dislodgment. Even in his country he tries to disassociate himself with its surroundings and desires to reposition himself to another country.

Julie Summers makes her own choice of being displaced from the comfort of her well quartered cottage with a fully equipped kitchen, bathroom and all usual comforts of a white South African home from the first-rate genealogy to the desert's apparent lack of life, as described about the condition of the desert by Hilary Dannenberg in "Nadine Gordimer's *The Pickup* and the Desert Romance Tradition in Post/Colonial Anglophone Fiction". Julie is desperate to leave her false world of pretence and her dislocation is a "cure for her boredom" (Harrison 28) and "of sheltered middle class Western romanticism" (262). In her husband's homeland she feels out of place and is dislocated amid new people, culture and language in the beginning, but soon discovers herself to be accommodative in due course of time.

The displacement faced by the two central characters is closely associated with their individual desire. While discussing about desire Timo Airaksinen in his book *Vagaries of Desire: A Collection of Philosophical Essays* describes desire as:

> Desire or rational desire means, by definition, a subject's propositional attitude, that is, the subject recognizes and prima facie presents a claim to a salient feature of an imaginary possible world that one also hopes to get, or the intentional object of desire, which object is such that (a) its meaning can be disambiguated, (b) it is intrinsically attractive or desir-able and can be socially understood as such, (c) it is plausible to consider the success of the claim in an accessible, new possible world; moreover, (d) the object is more desirable than any of the relevant features of the actual world, (e) the object is more desirable than any other object in those alternate possible worlds that are at least equally accessible, and (f) the possible world where the desired object is located is acceptable in toto. (3, 4)

As mentioned by Airaksinen desire draws people to an imaginary possible world. In the novel the paradox likes in both Julie and Ibrahim desire for each other's world that they find desirable, plausible, more than their own actual world. This desire drives them to find a place in their desired world, however, their chances for being a part of an inclusive society are deterred by the traditional culture bound society itself.

Culture conflict arises as an outcome of their desired displacement. Culture refers to the shared way of thinking, knowledge, belief, art, morals, law, custom and believing that grows out of group experience and is passed on from one generation to another. Paul B. Horton and Chester L. Hunt suggest a division of culture into material and non-material culture, with material culture denoting manufactured objects such as tools, furniture, buildings and nonmaterial refers to words people use, ideas, customs, beliefs and habits. The diverse material and non-material culture creates conflicts in this novel. Gordimer expounds how when two opposing cultures come face to face detraction takes place between the characters.

Women in the white African culture are independent and are permitted to create their own niche in the society. Julie lives independently, away and alone from her parents which is an accepted phenomenon in her culture. She works as a Personal Relationship Officer and a fundraiser, attending various benefit dinners and celebrity concerts. She has "some kind of power, a power to do things … (that) stems from having ample money" (Gerdin 7). She has the right to choose her "oriental prince" (36) and has indulged in premarital affairs. All this is in converse to the Arabic culture. The society is patriarchal where women are submissive to the authority of men. Julie notices the difference, "Back where she came from she had been the one in charge, the one with status; here, in what was his home, his place …" (223) he was in control. Women are not allowed to go out of their houses on their own and education and work are prohibited to them. "Girls are married off young" (113) and their opinion is not sought after while choosing their life partner. Abdu's sister Maryam has to marry the boy of her parent's choice and she is never consulted in the matter. Women wear purdha while going out while in Julie's place there is no strict dress code.

In the Arab world the families are extended with all the members shouldering some responsibility or the other, whereas Julie's family is nuclear and broken due to divorce. Facilities for the whites are ample in Africa, but the desert lacks the facilities and is found with, "No seasons of bloom and decay. Just the endless turn of night and day. Out of time … Water is a lost memory" (172). Julie washes herself within the house in a small tub in her new home. Julie finds all this different from her world but adapts to it. Abdu finds the culture of Julie alien but desires to be part of it. The couple becomes accustomed to the culture of the other.

Julie and Abdu stand for the love between people with completely different social and cultural backgrounds that impels a conflict between the two. Julie is a middle-class white South African woman from an affluent family while Abdu is a working class Arabic man. She was a free- spirited woman who took in lovers as she pleased until she met Addu, life changed. The time they spend together, "ignites a romance between them" (Noor 115) and Michiko Kakutani notes in "Books of the Times; Lovers Dream of Escape, from Different Worlds" that there is a chemistry, attraction and some sort of emotional connection between the two.

The initial love scene is highly reflective of the dynamics of their relationship. It unfolds as a rather, "asymmetrical relationship", as Derek A. Barker states in his "Crossing Lines: The Novels of Nadine Gordimer with a Particular Focus on *Occasion for Loving* and *The Pickup*", in which she is moved to tears and he is aroused to a "passing content" (28). The scene reflects the active role Julie plays in imitating all important events in their relationship, from first encounters and dates, upto their marriage, and his general passivity complies to his attitude of letting the relationship happen rather than playing any decisive role in it. Julie initially attempts to assist him in his futile quest for citizenship but fails and so decides to go with him to his country. But he cannot take her to his parents without a legal relationship. She complies with his wish and consents to marriage.

When they arrive at his native land he acts as if "He is someone she sees for the first time" (109). Their relationship meets new terrains when they are in the culture of the desert land. He remains cold: his desperation, it appears, is translated into refusal to allow his feeling towards Julie to grow and latent feelings appear to force their way to the surface of Ibrahim's consciousness:

> "… she had come . . . all the way with him . . . Love. He had to believe it, existing in her. He felt something unwanted, something it was not necessary, no obligation on a penniless illegal to feel for one of those who own the world, can buy a ticket, get on a plane, present a passport and be welcomed back into that world any time… he felt responsibility – that's it – responsibility for her. Though he had none; he had not wanted her to come here, she would not let go of him and he could hardly have told her that her purpose in his life was ended. (173-74)

Ibrahim's lack of feeling towards Julie may be inferred as his depth of desperation to escape his circumstances: to all in love would scupper his place to rise in the world, at least in his view. Julie shows her affections and emotions openly in public which is normal in her culture, whereas in the Arabic world it is a sign of weakness, Abdu feels that they are "temptations" (28) to be avoided. It may also be due to the strict laws in his religion as one of his friends states, "A Muslim doesn't fall in love with a woman, but only with Allah" (177). Julie on the other hand is slowly becoming mentally estranged from him though she shares the physical space with him. In the desert they lead independent lives and share very little.

Religion is a very important part of man's day to day activities and culture. In this novel a little is revealed about the Muslim beliefs. Ibrahim's family members are staunch Muslims, especially his mother does her regular prayers and is very careful in following the ideals of her religion. The men and the women of the family are aware of the core values of their religion. Julie Summers' world is entirely different, with little or rather no religious faith. She remembers very little about her Christian beliefs but tries to read the Quran as an effort to understand Ibrahim and his world better.

However, the cross-cultured couple's relationship is endangered and seems to be falling apart. The only storing basis for their relationship is sexual. It is only in their sexual union that they find perfect fulfillment. During the span of Ramadan they indulge in sexual dalliance though they had "knowledge of the taboo, to be observed absolutely, that a husband and wife must not retire together to their bedroom during the daylight house of Ramadan, when any intimacy between men and women is forbidden" (154). They defy the cultural norms in the process. Despite their intimacy Julie and Abdu remain strangers to each other. A battle between desire and responsibility rages between the two.

The couple face crisis in their life and their relationship degenerate. Alienation from one another is seen. The lack of communication heightens their indifference to each other. Ultimately both are unable to go together to America but go on their different ways. Ibrahim escapes from his village to the wider world while Julie chooses the very place from which he is trying to escape. Anthony York in his review comments on the ending that Julie and Ibrahim instead of trying to grasp the truth about each other, are unable to see beyond themselves as he is not trying to look at her as she is, when he regards her and she is simply looking for herself to be reflected in his eyes.

Ibrahim ibn Musa and Julie Summers also face an identity crisis which stems out of their cultural background. Franz Meier in "Picking up the Other: Nadine Gordimer's *The Pickup*" perceives that both the protagonists are up with problematic identities. Ibrahim has two names Abdu, an alias he takes up as an illegal immigrant which is a feigned identity, and Ibrahim ibn Musa the name given by his parents. As Abdu he wants to forget his past and he considers identity as a luxury which only few privileged can afford. He unwillingly accepts his traditional roles and is unable to find anchor in the new world. He struggles to maintain his individuality and has to fight a lot to create an identity. Julie is trying to escape the identity of the bourgeois world of her parents and culture desiring to create a mark for her in the world. She 'picks up' Abdu to show the extent to which she wants to disassociate her tie up with her parents. She is strong-willed and "embarks on a journey of self discovery that proves to have no boundaries other than those imposed upon her by her own inner dedication. Rejecting what she comes to regard as the superficial landscapes of global opportunities, she identifies … a new country of exploration" (Dimitriu 32). She finds a home and identity for herself in the desert with Ibrahim's family. Thus the characters endure the identity crisis only for "lone survival" (Neill 76).

Culture has a definitely a defining role to play in the life of mankind. Nadine Gordimer's scrutiny of the human relationship in the milieu of the transition period shows how the relationship is unable to stand the strain and is falling apart. The characters are struggling to maintain their relationship and are themselves faced with internal crisis. Marriage as an institution is a tight rope walking, where lack of love, understanding and communication prevail. Julie and Ibrahim come together but remain as strangers to each other, each on a personal, parallel journey. They are unable to grasp the truth about each other. The binary relationship is in the midst of inevitable destabilization. The alarming discovery of the separation of human beings from one another, absence of spiritual bonding and the shallowness and sterility of emotions are seen in the new culture which is caricatured in the novel. Despite the struggles they do not detract from their chosen path, striving for inclusion. The story of these two characters is a voice of hope for those at the fringe of inclusion.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

WAR'S AFTERSHOCKS AND RESILIENCE: AN ANALYSIS OF DEBORAH ELLIS' *PARVANA'S JOURNEY*

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Abstract

In the context of child development and mental health, the problematic interaction between violence, trauma, loss, and memory has grown more complex. It advances the discussion of the state's function and the sociopolitical repercussions of war and survival. Children are impacted by war on numerous ways. To support children's psychological, physical, and cognitive health, it is crucial to comprehend and adapt coping mechanisms for environmental stressors. Trauma frequently turns horrifying in the face of mankind when it is engulfed in oppression and silence. Children's reaction to hardship is influenced by social and economic factors. Children's networks of safety, connection, identity, and existence were challenged by a lack of social support, parental death, and frightening exposure to violence and conflict. The purpose of the present paper is to examine how deeply rooted notions of traumatic resilience are demonstrated via the experiences of war-torn Afghan children as portrayed by Deborah Ellis in Parvana's Journey. The paper also makes an effort to identify the elements that foster and safeguard children's development and resilience under pressure.

Key Terms: Trauma, War, Children, Resilience, Development

With the publishing of Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* and Kali Tal's *Worlds of Hurt: Reading the Literatures of Trauma,* trauma studies, which were formed as a counterpoint to the study of the mind, assert its distinctive position. All of these ground-breaking works propose trauma as an insurmountable issue of the unconscious that sheds light on the innate ordeal of pain and expression. It is possible to comprehend the development of trauma theory in literary criticism in terms of the semiotic, rhetorical, and psychological perspectives that are appearing in literature and society.

Psychologists and academics had to work with a variety of definitions due to the fact that the concept of trauma was rife with opposing views and contentious arguments. In contrast to the traditional paradigm produced by Freud and Lacan, contemporary scholarship developed a new

psychological framework that focuses on the rhetorical, semiotic, and social effects of trauma. In trauma studies, prior knowledge and experiences can never be kept secret or denied; rather, they challenge preconceived notions about psychological and social dynamics. According to Balev "Trauma causes a disruption and reorientation of consciousness, but the values attached to this experience are influenced by a variety of individual and cultural factors that change over time" (4).

Writers and critics equally stressed the unfathomable hole that trauma creates. Caruth states that "Trauma is not locatable in the simple violent or original event in an individual's past ,but rather in the way that its very unassimilated nature the way it is precisely not known in the first instance- returns to haunt the survivor later on"(4). The writers use landscape imagery in order to show the suffering with all of the effects of trauma. Representation and dissociation of traumatic psyche become the central concepts in contemporary literature. Deborah Ellis, a Canadian author, uses place to organise memory, emotion, and the meaning of life in her fictional works. Place is more than just a setting for experiences. War narratives on trauma place a strong emphasis on the emotional reaction of a person to an event that alters their vision of themselves and their surroundings. No amount of reason offered for starting a war will be able to lessen the suffering of the general populace. Political unrest and material devastation can be mended, but the traumatised psyche from the conflict's terrible effects cannot. Ellis' trauma stories offer the chance to connect with larger-scale hostility-related issues. Ellis' artistic endeavours served as a means of raising awareness of the evils of war and the predicament of people, particularly children, who live in conflict areas. *Parvana's Journey,* Ellis' follow-up to *The Breadwinner*, tells a wonderful story of bravery, resilience, and perseverance. About *Parvana's Journey Book Dragon* proclaim "Ellis creates another challenging fast moving story about the will to survive, even in the youngest most vulnerable souls. The children's ability to nurture one another even as adults prove unreliable provide moments of uplifting wonder. Truly the future lies in children…" (n.p)

In her much acclaimed book *Parvana's Journey*, Ellis explores the struggles of young people in a war-torn Afghanistan as they battle both internal and external crises. As the Soviets were returned to Afghanistan, the Taliban seized power and the unrest with its endless shelling, bombing, and slaughter began. Thousands of individuals injured along with buildings. The vast majority of Afghan citizens fled their country within a short period of time. When parents are separated from children it resilt in trauma and estrangement. Many camps have been established, and they are now crowded with individuals who are malnourished, hungry, unwell, and have fatal wounds. Because of landmines, bomb blasts, and shelling, the majority of the children are deformed.

Children in *Parvana's Journey* amalgamate the horror and effects of violence into an overwhelming trauma. The goal of this paper is to highlight the effects of war on kids like Parvana, Hassan, Asif, and Leila. These characters were all traumatised either internally or externally. Their life is reinvigorated and brought back from nothingness by their courage and upbeat approach in pursuit of a goal. The prequel *The Breadwinner* ended with Parvana's and her father's journey in search of rest of their family but *Parvana's Journey* opens with her "final pat to the dirt mounded up over her father's grave" (151). A feeling of emptiness hit Parvana; all she wanted to do is to scream aloud to people around her to leave her alone with her father. "But she said nothing" (152). After some days of mourning Parvana started her journey "she had to find the people she belonged to. She could not pass as a boy forever. She was already thirteen" (158). People's incapacity and emptiness revealed how deeply the pain of war had touched them. One such individual Parvana encountered in

the valley was a woman who never stopped wailing. Seeing the eyes of the lady Parvana remembered her father's words "Some people are dead before they die…Avoid these people Parvana, You cannot help them and they will take away your hope" (166).

The conventional paradigm, which was based on Freud's concept, puts forth the idea that suffering is unrepresentable. It was a pluralistic approach, suggesting that the conflict was not the focus but rather one of many responses to an intense event. Individual and collective trauma frequently intersect. War has had a cumulative impact on Afghan society that might be viewed as a trauma. Walking into a ruined village settlement Parvana "…peered into what was left of the one-room houses. Mattresses, rugs, cook-pots and tea cups were scattered everywhere. She recognized the look. It was the run- for- your-life look. She had seen her own houses look like this as her family grabbed a few possessions and ran out just ahead of bombs " (168). The demolition of the village settlement involved more than just the destruction of the buildings; it also involved the elimination of the community's way of life, environment, network of connections and relationships, customs, rituals, structures, and institutions. At a house in the rural settlement next to his deceased mother, Parvana caught hold of a baby boy who had been abandoned. She gave him the name Hassan and began living in the village. But as soon as she saw the black turbans of Taliban soldiers "…she had grabbed Hassan and was running madly back to the house where they had slept. She scooped up their bundles of belongings and ran in a panic out of the village" (177). Trauma frequently devoured the meaning of life in addition to the terrible loss of life and separation from loved ones. But, Parvana's deed of generosity demonstrates her unwavering bravery and capacity to connect with others' tormented selves. In accordance with Caruth trauma can be addressed "… not as the story of the individual in relation to the events of his own past, but as the story of the way in which one's own trauma is tied up with the trauma of another, the way in which trauma may lead, therefore, to the encounter with another, through the very possibility and surprise of listening to another's wound"(8).

A sensation of fear, powerlessness, severe injury, or the prospect of death set apart traumatic occurrences. Distressing wartime occurrences impact victims who have been directly involved, survivors, camp rescue workers, and friends and relatives of victims. Together with Hassan, Parvana continued her journey. Because of weariness Parvana crouched in a cave, where she found a boy: "Dirt covered every inch of him, and he stank like the open sewers that ran through the camp where she had spent the winter .One of his pant legs lay flat against the ground, empty where his leg should have been. He was, Parvana thought, nine or ten years old" (182). Parvana gave Hassan and the just found Asif the food she was carrying. Children raised in a conflict zone were exposed to direct acts of violence, terror, sadness, and hatred, as well as militant role models, all of which had an impact on their psychosocial development. Although though Parvana and Asif frequently fought, he travelled with them. The youngsters were worn out from hunger and powerlessness. For them to have something to eat and drink, Parvana cleaned a henhouse. Instead, she was given a small dish of rice as wage.

> "There are three of us," Parvana said.
>
> "But only one of you worked. Do I look like a rich man?"
>
> "You are richer than we are," Parvana said. "We are children."
>
> "If I help all the hungry children in Afghanistan,
>
> I would soon be as poor as you. If you don't want the rice, I'll take it away" (214).

Children's anxiety was exacerbated by uncertainty, grief, and insensitive adult behaviour. Youngsters would even eat grass to quell their hunger while they ran around on an empty stomach. Children settled in a field after long days of hunger and continuous travel. Parvana took her father's pen and notebook and "was going to write another letter to Shauzia, but couldn't bear to write again about how hungry they were or how thirsty, or how much Hassan stank"(222). She then wrote about a fictitious green valley that was teeming with food. As soon as Parvana was done writing, she told Asif about the green valley, and Asif teased her for being so foolish. Parvana tore the paper and tossed it into the adjacent field out of rage. They began throwing stones at the fields as a way to pass the time. All of the sudden

> The ground roared and rose up in front of them as if a monster was punching its way through from below. The children screamed. They screamed and screamed and kept screaming as the dust settled. Asif threw a stone at Parvana's shoulder." You led us into a minefield!" he hollered…They dropped to the ground, gathered up the stinking, weeping Hassan, clung to each other and cried and cried.(225-6)

The harm that landmines pose to health, agriculture, food security, economic productivity, and personal safety has long been acknowledged. A significant portion of landmine casualties were children. A girl who appeared younger to Asif rescued Parvana, Hassan, and Asif. The girl introduced herself as Leila. Children arrived at the house where Leila resided with her elderly, ill, and quiet grandmother. Every mine explosion at the mine field brought something fresh into Leila's house. Leila was also trying to find her mother, who had left to find her father and brother. Grandmother's silence was understandable to Parvana. With kids all around, her grandmother slowly got out of bed and began to participate in the kids' activities. Yet, however, bombing and shelling disturbed their tranquil days. Their happiness by living as a family halted when a bomb destroyed Leila's home with grandmother inside. "Leila tried to go to her but Parvana wouldn't let her. With one hand she held onto Leila. With the other hand she held on to Asif, who shielded Hassan with his body…They clung to each other through the darkness of the night as the bombs continued to all around them" (265). In the face of violence, bloodshed, bomb shelling, landmines and death, children affected the most. Their situations deteriorated due to a need for food, exhaustion, and horror. In order to quench their thirst, they followed the stream line, "the water made them all sick. But they kept drinking it anyway. They ate leaves and grass and some more pages" (276) from the book *To kill a Mockingbird* which Parvana carried in her bag.

All forms of advancement were damaged by war, which also destroyed institutions and infrastructure. Moreover, it has an impact on social networks, socialisation, and other social processes. To get to the camps, children encountered endless queues of people moving forward. With all the horrors of war, Parvana says "I don't even feel like me anymore…the part of me That's me is gone. I'm just a part of this line of people. There's no me left. I'm nothing" (289).

Affective responses that register the emotional aspects of the psyche are required in reaction to trauma. Trauma is made more complex by the instantaneous and non-reflexive character of the response. For a healthy, happy existence, people need love, security, and relationships. Unexpected and horrifying occurrences derail these needs and leave people traumatised. The distinction between traumatic communities and groups of traumatised people was one of the key concepts of collective trauma. Camps for internally displaced people in Afghanistan showed the scope and collective nature of trauma. With the belief of "It was a home for four tired and hungry children" (291).

Parvana arrived at the camp with the others. Yet, they saw the lack of resources, underweight children, malformed adults, and long lines of people waiting to receive food parcels. Hassan was allowed in since he appeared exhausted. Leila sneaked to the minefield next to the camp in order to obtain food parcels, but Leila was killed in the explosion. Leila was lamented by Parvana, Asif and the crowd. Woman from the crowd cried out "Another dead child…How many dead Afghan children does the world need? Why is the world so hungry for the lives of our children…Where are her parents? Does she have parents? What have we come to, that a girl can be without her mother" (298)

Those who experience traumatic incidents experience increased psychological anguish and a sense of vulnerability. In victims, memory served as a motivator for survival and provided a sense of control and purpose in the midst of agony. The woman's statements caught Parvana's attention. She "reached out her hand and raised the front of the burqa ...Her mother's face looked back at her"(299).

Resilience has become a unique framework employed by the victims to acknowledge their hardship. According to Buzzanell's communicative theory of resilience "People integrates from disruptive events and constructs a new normal through five interrelated processes: a) crafting normalcy b)Affirming identity anchors c) maintaining communication networks d) constructing alternative logics and e) foregrounding productive actions while back grounding negative emotion"(12). In *Parvana's Journey*, the resilience-building techniques were clear to see. To relieve her agony during her lengthy walks, Parvana recounted the teachings her father had given her. Similar to this, Parvana solely took care of Hassan and let Asif and Leila follow her footsteps because of her sincere desire to create and maintain a communication network. Each setback simply made her life more painful, but only because of her fortitude and desire to develop new explanations for how she managed to live. In order to discover her family, Parvana set all of her bad thoughts and feelings straight. Parvana's restoration of normalcy gave Asif and Leila courage.

In *Parvana's Journey*, most of the characters underwent trauma of a different kind. While some people developed resilience as a result of their natural, advantageous adaptation, others required an outside intervention. Ellis skillfully illustrates how community-level treatments might address the serious issue of collective traumatization. Throughout *Parvana's Journey,* friendship helped foster a strong sense of community among the kids. The entire work reminds children "are great people, courageous, amazing kids doing really incredible things with really difficult circumstances…want them to think about how they and we would react given the same set of circumstances and ultimately think about how we are more alike than we are different" (Ellis)

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

ART OF CONTROLLING LOSS: A CRITICAL EXPLORATION INTO SELECT LITERARY RESPONSES

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Abstract

The contemporary world is characterised by feelings of anxiety and tension than never before in the history of mankind. As the whole world grapples with the turmoil following the spread of the Covid-19 pandemic, people were locked in an indoor space characterised by a lack of mobility. Many saw it as a time for self-introspection and self-analysis, and turned to literature as a tool to showcase the gripping experiences unleashed by the outbreak of the pandemic, and to shape our perceptions regarding the way in which the wide-spread apprehensions about Covid-19 have affected our personal lives in an unprecedented manner. The writers have provided the readers with literary works which serve as a platform for discussion to make sense of illness and health, and also to navigate through their experiences to comprehend what it means to be in an alarming situation. As a corollary, the so-called lockdown literature has gone a long way in relieving the psychic stress and physical immobility caused by the outbreak of the pandemic. The research article titled **Art of Controlling Loss: A Critical Exploration into Select Literary Responses** proposes to examine select poems rooted in a sense of loss which are heart-rending expressions of man's helplessness against the gravity of grief and loss with reference to Elizabeth Bishop's "One Art," Edward Hirsch's "Gabriel: A Poem" and "What the Last Evening will be Like".

Key Words: pandemic, loss, grief, immobility.

The contemporary world is characterised by feelings of anxiety and tension than never before in the history of mankind. As the whole world grapples with the turmoil following the spread of the Covid-19 pandemic, people were locked in an indoor space characterised by a lack of mobility. Many saw it as a time for self-introspection and self-analysis, and turned to literature as a tool to showcase the gripping experiences unleashed by the outbreak of the pandemic, and to shape our perceptions regarding the way in which the wide-spread apprehensions about Covid-19 have affected our personal lives in an unprecedented manner. The writers have provided the readers with literary works which serve as a platform for discussion to make sense of illness and health, and also to navigate through their experiences to comprehend what it means to be in an alarming situation. As a corollary, the so-called lockdown literature has gone a long way in relieving the psychic stress and

physical immobility caused by the outbreak of the pandemic. The research article titled **Art of Controlling Loss: A Critical Exploration into Select Literary Responses** proposes to examine select poems rooted in a sense of loss which are heart-rending expressions of man's helplessness against the gravity of grief and loss with reference to Elizabeth Bishop's "One Art," Edward Hirsch's "Gabriel: A Poem" and "What the Last Evening will be Like".

Since time immemorial, epidemic literature has evolved as a specific entity with an array of illustrious works such as Giovanni Boccaccio's *The Decameron*, Alessandro Manzoni's *The Betrothed* and Albert Camus' *The Plague*. It is pertinent to note that the responses and reactions to epidemic have been different across ages and countries, and these have found adequate representations in various forms of literature. An analysis of the history of the spread of the epidemic across different periods of time shows a shift in the spatial contours of its spread from small areas to larger ones. In the contemporary times characterised by an increasing interconnectedness, the spread of the Covid-19 pandemic has triggered a sense of interest in its effects on the society which have been different for various sections of the society.

An acclaimed American poet and short story writer, Elizabeth Bishop was Consultant in Poetry to the Library of Congress. She is the recipient of numerous literary awards including the Pulitzer Prize in 1956. Though not a prolific poet, her poems are marked by a sense of loss and are imbued with a sense of longing for belonging and a desire for serenity.

Published in *The Complete Poems 1927-1979*, "One Art" is a semi-autobiographical poem which effectively captures the sense of loss and the series of sufferings which the poet had to face in her life, and she uses her experiences to showcase the fact that life continues as ever despite the loss, personal or collective.

Loss is an overriding theme that appears throughout "One Art". In life, one has to remain alert to the significant or less significant loss which may or may not affect a person seriously. With the transition from time spent aimlessly to more serious issues when certain places and names are lost in memory, personal loss becomes less significant. The poet transverses from a generalist perspective on loss to a clear understanding of the way in which she perceives the loss in her personal life. The "loved houses" where they once lived as its loving members is now lost, and hereafter the geographical canvas gets wider when she talks about the loss of two cities described as "lovely ones". Bishop's description of loss calls for an emotional touch when she tells us that by contemplating on her own experience of loss marked by a sense of pain and suffering, she does not wish to confine her loss to herself. On the contrary, she shares it with others so that "the art of losing" does not become a disaster. According to the poet, mastery of the art of loss is essential to make life less disastrous.

With the outbreak and spread of Covid-19, "One Art" turns out to be a significant literary piece as it catalogues the loss inflicted upon mankind in diverse forms. Covid-19 has put the entire world in a perplexous and dangerous situation tagged with uncertainties and hopelessness with mankind left astray. In the poem, loss itself becomes an extended metaphor to showcase the transient nature of life, and how by mastering the art of loss, one can distance oneself from the pain of loss. Filled with anecdotes related to her personal life, "One Art" seeks to affirm that loss is an integral part of human life. The paradoxical truth that loss becomes less disastrous once we come to terms with the sense of loss. Loss, according to Bishop is an integral part of human life ranging from

animate to inanimate things such as door keys, people and so on. Therefore, it remains our duty to master the art of losing.

> The art of losing isn't hard to master;
> So many things seem filled with the intent
> to be lost that their loss is no disaster.
> Lose something every day. Accept the fluster
> Of lost door keys, the hour badly spent.
> The art of losing isn't hard to master (pp.1-6).

From small-scale losses to larger ones such as the houses we lived in and even the cities, Bishop leads the readers on to have a look at the dynamics involved in the art of losing. In coming to terms with loss, one does not get an opportunity to get lost in due process. By extension to recent times, the physical distancing inducted during the pandemic implies an emotional gap among mankind — a gap inflicted with loss triggered by separation, death and infections. With its psychological trauma and subsequent emotional underpinnings, the fear of future intensified with its accompanying uncertainties, and as in Bishop's poem, there are attempts to demonstrate the universal nature of loss with both small-scale and large-scale losses forming part of our daily existence. It is true that the lovely cities had faded away in memory in terms of its physical structure, but its loveliness remains intact in the memory of people like Bishop who were once its inhabitants. Though confronted with a feeling of something amiss, she prepared to acknowledge it though imbued with a spirit of emotional distancing.

In keeping with the spirit and tone of the lockdown literature of the contemporary times, "One Art" singles out the idea of loss as a key tenet in the practical philosophy of life. Starting off with the loss of small objects down the memory lane to those of large ones such as houses, places and continents, "One Art" allows the readers to experience the natural sense of pain following any loss. Bishop undergoes a cathartic effect by translating her own experiences into a work of art. Her act of writing about the loss she suffered can be locked upon as part of her attempts to render a structured meaning to her experiences, and there by contributing towards a better understanding of the human psyche caught in dire straits of existence.

Edward Hirsch, the next poet under consideration in the article is a famous American poet who has published eight books of poems. He was Professor of English at Wayne State University, and is the recipient of several awards including the American Academy of Arts and Letters Award for Literature. Published in 2014, "Gabriel: A Poem" is a 70-page book-length poem is an elegy written to mourn the immense personal loss suffered by him on account of his son's death.

Marked by his characteristic sense of intimacy and eye for unflinching details, "Gabriel" captures in subtle terms the intense grief of a father tossed by the winds of destiny. He cannot contain the loss incurred to him in the form of his son's death, and therefore his words are marked by a sense of profound grief:

> The funeral director opened the coffin
> And there he was alone
> From the waist up
> I peered down into his face
> And for a moment I was taken aback

Because it was not Gabriel
It was just some poor lad
Whose face looked like a room
That had been vacated (pp.1-9).

In keeping with the elegiac tradition dating back to Tennyson and Hardy, Hirsch's "Gabriel" too carries the weight of a father's feelings of love for his son. Gabriel's wild mannerisms, impulsive energies and antics have remained a source of inspiration for Hirsch who gave them a shape and form in "Gabriel".

Poetry to Hirsch is an articulation of the sorrowful experiences of grief as he travels with his dead son to achieve emotional healing. His son's death creates a void in the poet's trajectory of experiences, and hiss loss enables him to come to terms with what life has in store for him. To him, poetry becomes a source of light guiding him through darkness and providing him with the much-required strength to keep on moving. It is true that the grief borne out of his son's death gets deeply imprinted in his mind like a tatoo, and no doubt fills his heart with the ache of his absence.

"Gabriel" pays a befitting tribute to the power of unconditional love, and a living testimony to the feelings of love of the poet as a father towards his son. The poem thus leaves a legacy for the generations as it becomes a serious reflection on the grief and sadness borne out of his personal loss caused by his son's death.

In "What the Last Evening Will Be Like", Hirsch contemplates about death, loss and subsequent loneliness. The poem presents the persona sitting at a small bay window in an empty cafe near by the sea. As it is nightfall, the owner wants to close it. In order to overcome the feelings of loneliness, the poetic persona walks down to the shore with none around to give him company:

No one else is around to drink with you
From the watery fog, shadowy depths.
You're alone with the whirling cosmos
Goodbye, love, faraway, in a warm place
Night is endless here, silence infinite (pp.11-15).

Metaphorically, the persona is in a lonely state spending his time in an empty cafe awaits to be embraced by the cold hands of death. Towards the end of the poem, the persona bids farewell to the warmth of life, and life continues as ever. The night is endless, and the entire scenario is imbued with an infinite silence. The atmosphere gets thick with the memory of those lost revolving around bereavement and loneliness in a ghostly physical landscape devoid of life. Here, the poet explores the influence of paranoic loneliness on the psyche of the poetic persona who is presented as a bereaving individual inflicted with grief. As Goveas and Shear puts it, "Bereavement is the natural response to this loss" (p.1120).

Several studies have tried to provide key insights into the stress factors leading to grief and death. With the absences echoing in the backdrop of these poems, the poetic persona take recourse to isolating themselves from the social world as their personal losses have affected them considerably.

In the post-pandemic world of the present times trying to grapple with the psycho-physical health of individuals, these writers consider their poems as audacious attempts to acknowledge the sense of loss and pain.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

CONTEXTUALIZING THE SILENCE OVER WORDS IN *UNDERTOW*

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Abstract

The words over silence could lead to many misinterpretations and chaos in one's life. The vitality of practicing silence could help to understand the resistance to the ambush of words that might disrupt the way of living. Silence could strip amusement and pleasure if it is practiced to deteriorate others' lives. In the novel *Undertow*, significantly three women are leading the story in various aspects of life. The three-generation of women succumb to silence reluctantly. Men and women in the novel showed an ambiguous relationship with silence. However, they never choose the way but the imperceptible issues strewed their life. The silence they employed in their respective lives inclined them to loss, despair, and fear but the importance of silence captivates the readers throughout the novel. This paper will emphasize the significance ofsilence without using literal words for communication.

Keywords: Silence, Mystery, Turbulence, Readers

Introduction

"Silence" is interpreted in various forms. In some of the prolific oeuvre, the readers encounter the depth of silence and the perspective of the absence of words. The words are ephemeral when silence remained to unfurl peace in Goswami's family. A lacuna in the relationship between Usha Goswami and her daughter Rukmini Goswami could be perceived throughout the journey in the novel. Yet, the silence that prevailed between these two characters never unveiled the reason behind it. Rukmini, in the novel, seemed to yearn for her mother's approval all over time. However, Usha never heeded and bestowed all her love on Arun, her firstborn. This causes a sign of remorse within Rukmini and her father Torun as well. On the other hand, Torun's silence towards this uncanny relationship is unable to settle in the reader's mind. Torun's hesitancy to stand against her wife Usha for the silence that she propagated towards their daughter is questioned later by their granddaughter Loya. Silence stored many meanings which never justified or reasoned in any sense. The drifted emotions of each character interfered in their life and were resolved later. Octavio Paz, a Mexican

poet and also a Nobel laureate depicted the significance of silence and he believed that the true language lives in silence. In many of his translated works into English, the reader could decode the silence of the poetry. He mostly portrayed the innocence of silence and the personifying the inanimate; orchestrated every experience into deep meanings.

In many novels "silence" played remorse and pain among the characters. However, George Steiner talked about the loss of language that arises from the importance of silence. Steiner worked on the relationship of language and in his essay collection *Language and Silence: Essays 1958-1966*, depicted the dismantling of ideas through language. The disruption and ambiguous meaning can cause misinterpretation which eventually leads to misapprehension. Jahnavi Barua presented the mysterious silence that prevails throughout the story. The communication of mother and daughter through silence and indirect speeches rouses curiosity among the readers. The silence and voidness between intimate relations show a veiled perspective that is not revealed till the end. The readers apprehend the matter in varied forms. The paradigm shows the popular culture of not preferring a girl over a boy or being a woman Usha is unable to pursue her dreams or is unlike her daughter. Following the ancient culture till her time of not letting the daughter goes out for education and letting the son enjoy the privilege. This kind of atrocity helped the readers to connect and relate to the emotional turbulence through the characters. Torun Goswami knew that her wife Usha is responsible for the fractured relationship between her and Rukmini.

Reflections on the Sides

Silence speaks louder than words when the expression comes out with gestures and implicit behaviour. Barua showed the enormous love of father-daughter through their actions than their words. Despite this, Torun's tentative reason to avoid his wife for amending the relationship is bizarre in its way. Barua captivated the readers with mysteries and suspicion with the help of silence. It could be ascertained after reading the few pages; nevertheless, the accuracy of unveiling the mystery is what made the readers' minds thrilled. Silence is carried forward with many elements in novels like mystery, suspicion, self-respect, hesitancy, and so forth. Yet, it provides an optimistic way of understanding.

In time immemorial, "silence" is respected and honoured. From the Renaissance till the post-Humanistic period, silence is related to dignity. It is never misunderstood whereas words used for ambush and counterattack might inflict humans to reaction. In *Undertow*, Barua presented a dignified way of learning the psychology of characters. She preferred playing with various minutes of silence to maintain the decorum of respectful cultured families. Loya did not question her mother Rukmini for her aloofness and for staying silent in her room. Loya made her best effort to understand her mother's silence without penetrating her silent zone. Rukmini's silence towards her husband Alex's decision of getting married to another woman is nauseating to readers; nonetheless, Rukmini's responsibilities towards her daughter helped her to uphold pungent behavior. Moreover, Loya's paternal grandmother Ammachi's love towards her granddaughter despite the differences between Rukmini and Ammachi stood potent.

Aloofness in Relationships

Loya's unexpressive attitude towards her lover Roy appeared indestructible. The silence between Roy and Loya could be considered void between them. Roy's reluctance of being loyal and

committed built a heap of courage within Loya. She somewhere knew that Roy was not what she was in quest for; rather his nonchalant behaviour towards Loya helped her to explore her fear of losing someone. Some silences within the body, mind, and soul cultivated the sinking courage to come out triumphantly. Reacting less to some situations and self introspection produced unexplored features within humans. Loya's understanding of the process and taking a firm decision for her life represents her as a strong character like her grandmother Usha, who can control situations, and her mother Rukmini, who was determined to get married to an inter-religion man Alex. Loya's decision of leaving Roy without any hyperbolic drama turned out to be like an intermission in the novel. The unsettling mind in the Goswami family is presented at the dining table where discussion is made only of food more than speaking valid reasons and topics. The silence over some mindboggling topics helped to arouse curiosity among readers and the wait is worth for. Since the silence over the flaming agendas creates a peaceful and turbulence altogether.

George Steiner in his essay also expressed the idea of mystery and the waste of words in communication. Imperceptibly, in the novel *Undertow*, the prevailing silence in both places intrigued Loya to investigate the reasons. She apparently, waited for years to be a grown-up person and her study helped her to land in a place where her many answers are hidden. This mystery favored Loya to explore her mother's place in Assam. The Yellow House of Assam where her mother spent her childhood days till her marriage to Alex was accustomed to silence. The Yellow House witnessed many silent heartbreaks starting from Usha's nature of not believing the girl child to Rukmini's grievances. The silence weaved the storyline so intricately that reading *Undertow* without enjoying the mysterious silence among the characters would be quite arduous reading. In every home, turbulence is mandatory, despite this, the silences which create turbulence help a family to resolve and reunite. On the other hand, Romen's silent behavior towards the suppressed controversial topics helped him to win many hearts in the novel. Romen, being a helper in the Yellow House never showed himself as a loud character whereas he witnessed almost all the fights together with the Goswami family. He stood by their difficult times with patience and silence as he knew that some storms need some sort of care and love than reacting out loud.

Affiliation with "silence"

In Martin Heidegger's terms, it is better to be silent than to scatter the communication with words. He also believed that silence is not mute; it is the importance of logos and performing as a listener in communication. Listeners comprehend the matter more diligently than bombarding the fact with misconception and misapprehension. Therefore, in *Undertow* as well, Barua presented the silence but muteness couldn't be determined in the novel. Every character has its own story and presents each story respectfully. It helped the readers to interconnect with each other. Mute conveys falsification of records and should be avoided. Silence comes with self-introspection that leads to various powerful decisions which are later rewarded and celebrated in life.

Undertow, the novel created a womb within the novel, where every character played a certain role within it and some exterior unwelcomed obstacles like the AASU protest on the road and the extremist influence on youth portrayed a lifelike picture of habitual life. Though these kinds of external factors impact common people, however, they have never been placed forefront of any situation. Julia Kristeva's work on genotext refers to the semiotic mode of understanding the

psychology signifying the infiniteness. She focussed more on semiotic than symbolic i.e. phenotext which is a structured and concrete mode of language. The understanding of semiotics is vital since the emotions within cannot be defined yet indefinite. These terms by Kristeva can be studied in various forms and shapes. In this novel, the emotions within are witnessed, nevertheless, the characters showed a silent ambience, and helped the readers to escalate the visions to new perspectives. Silence helped to understand the unexplored beauty in the characters. Though silence shows some derogatory sides of the characters and is often termed as crooked, introverted, inexpressive, and many others. Despite these pessimist tags, characters evolved in silence. The inexpressiveness turned the character into a powerful one that cannot be denied. The silence captivates the readers to understand the characteristics. It is a kind of human nature that unexplored gained curiosity and dragged towards exposure. Moreover, the tendency to explore the silence instigates in capturing every intricate detail of the characters presented by the author in the novel. Silence arouses curiosity and curiosity itself is a way to discovery.

Undertow depicted "silence" in many dimensions. The rapid growth of the novel understated some of the silences that were prevailing. Torun's friend Robin, on the other hand, proved to be powerful despite ongoing ruptures in his heart. Later in the novel, Robin disclosed the turbulence he is having in his mind and heart whenever he saw some extremist news about ULFA. His son addressed Baba joining the extremist because of the failed protest by AASU. His revolutionary spirit to bring change in society paved the way to darkness. Robin swallowed everything silently even though he knew that he might not see his son anymore. The void within Robin could be felt by Loya when she asked about it. This represents the mental strength of the character Robin who adopts silently and optimistically everything. Robin didn't blame his son, he remain silent rather than explaining to others the consequences and other factors. Preferring to remain silent than communicating regardless to persuade and give justification to others is a good practice. Every communication is beneficial only when time demands it. On the other hand, Loya might not come to terms with Robin's emotions if she would have heard the story before. It is Robin's nature of being kind to everyone and selecting the environment organically to disclose every secret. Here, silently revealing means not being loud in one's emotions and making noises. In Robin's matter, he revealed quietly and yet meticulously.

Conclusion

To conclude, Jahnavi Barua represents "silence" in many shapes and forms in the novel *Undertow*. She focused on the characters empathizing with other characters silently in whichever way they can. The violence of language and emotions are not witnessed in this novel. The subtle calmness among the characters weaved their way in one direction. Silence cannot be understood unless a character showed his/her sense of reaction to every action. I, as a reader, can say that the novel *Undertow* never disturbed my peace while reading, whereas the silences between the characters helped me in understanding the concealed emotions that need to be respected. The ambush of language in communication, overlapping of words, and signifying the violence in narration is absent in the novel. The simple language and the silence that a reader could feel and comprehend are justifiable and celebrated. Silence is understood than expressed in words. Silence itself is an expression and in *Undertow,* silence helped the characters to grow the plot and elevate the readers to taste a new way of reading. Overall, the novel favorably captivates the reader throughout the novel. This novel can

be read in various ways and close reading is one of the many ways. This novel recorded many themes and genres and in this paper, I tried to throw light on the significance of silence in the novel. The importance of understanding someone's silence and appreciating the matter is a placid journey itself that every reader should undertake and enjoy.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

MAGIC REALISM, MULTIPERSPECTIVITY AND PATH TO SELF ACTUALIZATION IN SALMAN RUSHDIE'S *HAROUN AND THE SEA OF STORIES*

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Abstract

This paper attempts to analyse multiperspectivity in the narrative technique of magic realism which has been used in Salman Rushdie's *Haroun and the Sea of Stories*. The concept of magic realism, a blending of magical elements with reality is explored within the context of the narrative as well as its connection to multiperspectivity which involves the inclusion of diverse viewpoints and perspectives.The paper argues that Rushdie employs magic realism as a narrative device to challenge conventional storytelling and highlight the power of imagination. Through the protagonist's journey in a fantastical world, the boundaries between reality and fiction become blurred, inviting readers to question established norms and beliefs. The paper also explores how multiperspectivity is utilized in the novel. Rushdie incorporates multiple characters and their unique viewpoints, creating a tapestry of narratives that reflect a diverse range of experiences and ideologies. This multiperspectivity serves to challenge dominant narratives and offer a more inclusive and nuanced understanding of the world. By combining magic realism and multiperspectivity, Rushdie presents a narrative that encourages readers to question established truths, embrace imagination, and embrace diverse perspectives.

Keywords: Magic Realism, Multiperspectivity, Self-actualization

Introduction

Haroun and the Sea of Stories by Salman Rushdie is a multifunctional tale thataddresses various political, cultural, and personal issues. The novel is a response to the author's personal experience of being censored and persecuted for expressing his opinions in his previous work*The Satanic Verses*. *Haroun and the Sea of Stories* can be seen as a political allegory that promotes free speech, opposition to censorship, and the importance of political expression. The novel also contains postcolonial elements that reflect the legacy of colonialism and imperialism. The story takes place

in the imaginary world of Kahani which is reminiscent of the colonial period. The novel challenges the notion of the superiority of Western society and values and critiques the Western-centric view of the world that has been imposed on the colonized people. Furthermore, the novel explores the complex relationship between language, power, and identity, which are crucial issues in postcolonial theory. Rushdie uses language as a tool to subvert the dominant discourse and challenge the existing power structures. (Turković 2).

*Haroun and the Sea of Stories*intertwine elements of magic realism and multiperspectivity. These literary techniques add depth and complexity to the narrative, enabling Rushdie to convey profound themes and engage readers on multiple levels. This paper delves into the application of magic realism and multiperspectivity in the novel, exploring their significance and impact.

Rushdie invites readers to embrace a sense of wonder and imagine the extraordinary within the realm of reality through the skillful blending of fantastical elements and multiple perspectives(Ingalagi).

Magic realism is a genre that blends fantastical elements with a realistic narrative. Rushdie employs this technique in *Haroun and the Sea of Stories* to challenge conventional storytelling and emphasize the transformative power of imagination. Through the protagonist's journey in a fantastical world, the boundaries between reality and fantasy become blurred, prompting readers to question their preconceived notions and societal norms. The inclusion of magical elements adds an enchanting and whimsical dimension to the story, inviting readers to explore alternate possibilities and expand their imagination.

Multiperspectivity, on the other hand, involves incorporating diverse viewpoints and perspectives within a narrative. Rushdie skillfully employs this technique by introducing a wide range of characters, each with their own unique experiences, beliefs, and narratives. Through these multiple perspectives, readers gain a more comprehensive understanding of the story's world. Rushdie challenges dominant narratives and invites readers to consider alternative viewpoints, promoting empathy, inclusivity, and a deeper appreciation for diverse voices.

By intertwining magic realism and multiperspectivity, Rushdie shows the process of self-actualization experienced by the characters of Haroun and Rashid as they embark on their journey to the magical world of the sea of stories. Haroun learns to question authority, challenge injustice and fight for freedom of expression. As he witnesses oppression, particularly symbolized by Khatam Shud. Rashid too undergoes a transformation from a submissive and passive individual to Buttoo and distant from his son to an active participant in resisting oppression.Rushdie also crafts a narrative that transcends traditional boundaries and invites readers on a thought-provoking journey. The combination of these techniques creates a rich tapestry of storytelling, allowing for multi-layered exploration of themes such as the power of storytelling, the nature of reality, and the importance of embracing diversity.One of the key aspects of magic realism in Haroun and the Sea of Stories is its subversion of traditional narrative structures. Rushdie disrupts the boundaries between reality and fiction, challenging the notion that stories must adhere to strict realism. By infusing magical elements into the narrative, he encourages readers to question the limitations of reality and embrace the fantastical. Moreover, magic realism in the novel serves as a powerful tool for social and political commentary. By employing magic realism, Rushdie is able to explore these themes in a manner that

engages readers' imagination and encourages critical reflection.In addition to magic realism, the novel showcases multiperspectivity through its diverse cast of characters. Each character brings their unique viewpoint and experiences to the narrative, adding depth and complexity to the story. For example, Haroun's perspective evolves throughout the novel as he embarks on a magical journey to the Land of Gup and witnesses the power of storytelling. Iff is a water genie who serves as Haroun's companion on his quest. He represents a different perspective on storytelling and magic. Iff is dedicated to his duty of maintaining the flow of stories, and his experiences shed light on the intricate workings of the magical realm. Through Iff, readers gain insight into the responsibilities and challenges faced by those who are tasked with preserving the power of stories. Through these multiple perspectives, Rushdie challenges dominant narratives and offers a more inclusive understanding of the world. Readers are exposed to a variety of voices and viewpoints, allowing them to question their assumptions and biases. Furthermore, multiperspectivity in the novel serves as a vehicle for exploring the power dynamics within society. The inclusion of marginalized voices and perspectives sheds light on the experiences of those who are often overlooked or silenced. Rushdie's characters represent a range of backgrounds, cultures, and beliefs, showcasing the richness of diversity and the importance of embracing different viewpoints. By presenting these multiple perspectives, Rushdie encourages readers to empathize with others and to consider the complexities of the world from various angles.

Magic Realism

Magic realism is a literary genre that combines fantastical elements with a realistic narrative, creating a unique blend of the ordinary and the extraordinary. It emerged as a literary movement in the 20th century, particularly in Latin American literature, and has since been adopted by writers from various cultural backgrounds(MasterClass). By blending reality and fantasy, utilizing symbolism and metaphor, disrupting traditional narrative structures, creating familiarity and wonder, and incorporating cultural influences, magic realism creates a narrative framework that challenges readers' perceptions, encourages imaginative thinking, and explores complex themes in a unique and thought-provoking manner. Salman Rushdie skilfully employs these characteristics in *Haroun and the Sea of Stories* to engage readers and convey deeper layers of meaning.

Salman Rushdie employs magic realism as a powerful narrative device in the novel to challenge conventional storytelling and highlight the transformative power of imagination. Through the integration of magical elements into the narrative, Rushdie blurred the boundaries between reality and fiction in the novel serving to disrupt traditional storytelling and challenge readers' preconceived notions. The fantastical elements in the story, such as the magical "Ocean of the Streams of Story" and the ability to physically travel to this realm, defy the limitations of reality. This challenges the idea that stories must adhere strictly to realism and prompts readers to question the boundaries of what is possible. By doing so, Rushdie encourages readers to embrace the power of imagination and to consider alternate possibilities beyond what is conventionally accepted.

For example, in the novel, Haroun embarks on the journey to save the "Sea of Stories" from pollution and darkness. This journey takes him to fantastical lands and encounters magical creatures and events. By intertwining these magical elements with the reality of Haroun's world, Rushdie challenges the reader's perception of what is real and what is imagined.

Haroun's journey also highlights the theme of resistance, as he and his companions must fight against the forces of censorship and oppression represented by Khattam-Shud. The characters use their storytelling abilities and the power of the Sea of Stories to resist and overcome Khattam-Shud's control. By using the power of storytelling and the fantastical elements of magic realism, Rushdie challenges dominant narratives and offers new perspectives on the world.

Furthermore, the inclusion of magical elements adds enchantment and whimsy to the story, inviting readers to explore imaginative possibilities. The fantastical elements in the narrative create a sense of wonder and captivation, allowing readers to engage with the story on a deeper level. By infusing the story with magic, Rushdie encourages readers to embrace their imagination and consider the limitless possibilities that storytelling offers(GradeSaver). For instance, the concept of "Story Water" in the novel represents a magical substance that flows through faucets, enabling the power of storytelling. For example, when Haroun first meets the Water Genie Iff, he is surprised to discover that the Water Genie can speak and reason like a human:

> Put it in, take it out. The fellow comes up here, so I have to come and install it, rush job, never mind my workload. —Then, wham, bam, he cancels his subscription, and guess who has to come back and take the equipment out, right away, pronto, you'd think there was a fire. —Now where did I put the blasted thing? —Has somebody been meddling? —Can't trust anybody any more. —Okay, okay, okay, let's be methodical. —Hot tap, cold tap, go halfway in between, go up in the air six inches, and there should be your Story Tap. —So where's it gone? Who's pinched it? —Whoops, what's this? —Oho, aha, is that where you are? Thought you could hide from me but I've got you now. Okay. Time to Disconnect.(Rushdie 22)

This enchanting element adds a whimsical touch to the narrative, highlighting the inherent magic within stories. It invites readers to imagine the potential of stories to shape and transform the world around them. Through these magical elements, Rushdie emphasizes the importance of imagination and creativity in challenging established truths and embracing alternative perspectives.

The novel also suggests that through magic realism and the power of storytelling, individuals can find their voice, challenge oppressive systems and achieve self-actualization.

Haroun and Rashid's journey presents a metaphorical journey where the magical elements symbolize the power of storytelling. Haroun and Rashid not only save the sea of stories but develop a sense of self-awareness.

One notable example of magic realism as social and political commentary in the novel is the representation of the polluted Sea of Stories. The Sea, which serves as the source of all stories, becomes contaminated and darkened by a sinister force known as Khattam-Shud who represents the suppression of free speech and the stifling of creativity. The polluted Sea can be seen as a metaphor for the censorship and control of narratives in societies where freedom of expression is curtailed.The polluted Sea of Stories symbolizes the consequences of suppressing diverse voices and narratives. It represents a society where creativity, imagination, and free thought are restricted. Through this metaphor, Rushdie highlights the importance of preserving the freedom to tell stories and share different perspectives. By presenting the Sea's pollution and the subsequent struggle to restore its purity, Rushdie raises awareness about the dangers of suppressing creativity and the need to safeguard

freedom of expression.Magic realism enables Rushdie to explore these themes metaphorically and symbolically. By infusing the narrative with magical elements, he engages readers' imagination and prompts them to think critically about the real-world implications of these metaphors. The magical aspects of the story provide a metaphorical framework through which readers can analyze and reflect upon social and political issues.

Multiperspectivity

Multiperspectivity is a literary technique that involves the inclusion of diverse viewpoints and perspectives within a narrative. It encompasses the portrayal of multiple characters, each representing their own unique experiences, beliefs, and ideologies.By incorporating diverse perspectives, authors can challenge the notion that there is a single, authoritative viewpoint or narrative. It allows for the exploration of different lived experiences and alternative ways of interpreting the world. Multiperspectivity encourages readers to question their own assumptions, biases, and preconceived notions by presenting a range of viewpoints that may differ from their own.This technique is particularly valuable in fostering inclusivity by giving voice to marginalized or underrepresented groups. It allows for the recognition and representation of diverse identities, cultures, and perspectives that may have been historically overlooked or silenced. Multiperspectivity promotes empathy, understanding, and a deeper appreciation for the complexity of human experiences.

In *Haroun and the Sea of Stories*, Rushdie employs multiperspectivity through a diverse cast of characters, each representing unique viewpoints, experiences, and ideologies. This technique enriches the narrative and offers readers a more comprehensive understanding of the story's world.Rushdie presents characters such as Haroun's father, Rashid, the "Sea of Story", and various fantastical creatures, each with their perspectives and contributions to the story. Rashid, known as the "Shah of Blah," represents the power of storytelling and imagination. His character brings a sense of wonder and creativity to the narrative. The "Sea of Story" embodies the collective consciousness of all narratives, offering a perspective that reflects the vastness and diversity of human experiences.By incorporating multiple perspectives, Rushdie expands the readers' understanding of the world depicted in the novel. The inclusion of diverse viewpoints allows readers to explore different cultural, social, and ideological contexts. It challenges readers to consider alternate ways of interpreting events and understanding the complexities of the story's themes.

Furthermore, the novel's multiperspectivity shines a light on marginalized voices and experiences. Rushdie presents characters like Mudra, the Shadow Warrior who represents the struggles of the oppressed and silenced. Mudra's perspective offers insights into the experiences of those who have been historically marginalized or silenced. Through these diverse voices, Rushdie emphasizes the importance of recognizing and valuing different perspectives.Another perspective that Rushdie presents is through Buttoo's political campaign, for example, it can be read as a critique of how political language is used to control and manipulate people:

> here were people who thought Rashid's stories were useful. In those days it was almost election time, and the Grand Panjandrums of various political parties all came to Rashid, smiling their fat-cat smiles, to beg him to tell his stories at their rallies and nobody else's. It was well known that if you could get Rashid's magic tongue on your side then your troubles were over. Nobody ever believed anything a politico said, even though they pretended as

> hard as they could that they were telling the truth. (In fact, this was how everyone knew they were lying.) But everyone had complete faith in Rashid, because he always admitted that everything he told them was completely untrue and made up out of his head. So the politicos needed Rashid to help them win the people's votes. They lined up outside his door with their shiny faces and fake smiles and bags of hard cash.(Rushdie 9)

Through this perspective, Rushdie explores the power of storytelling and imagination as a means of resistance to oppressive structures.

Multiperspectivity in the novel allows Rushdie to explore power dynamics within society. By including characters from various backgrounds, cultures, and beliefs, Rushdie challenges existing power structures and offers alternative perspectives.The inclusion of different voices provides a critique of dominant narratives and power imbalances. Through multiperspectivity, Rushdie disrupts the notion that there is a single, authoritative narrative that defines reality. He highlights the existence of multiple truths and challenges readers to consider the complexities of power dynamics.The characters in the novel navigate power differentials in various ways. Haroun, as the protagonist, experiences a transformational journey where he questions and challenges the oppressive forces that seek to control narratives. The inclusion of characters like Khattam-Shud, the ruler of the Chupwala, represents the embodiment of oppressive power structures.By presenting characters with different backgrounds and beliefs, Rushdie encourages readers to critically examine power dynamics and consider the perspectives of those who may be marginalized or oppressed. This multiperspectivity invites readers to reflect on their positions of privilege and to empathize with experiences different from their own.

The Interplay between Magic Realism and Multiperspectivity

The interplay between magic realism and multiperspectivity enhances the narrative by creating a multi-layered storytelling experience. These two literary techniques complement each other, working in harmony to deepen the exploration of themes and engage readers on various levels.

The combination of magic realism and multiperspectivity creates a layered storytelling experience. The inclusion of magical elements adds depth and enchantment to the diverse perspectives presented. The fantastical elements serve as metaphors and symbols that resonate with the diverse experiences of the characters. This interplay between magic and diverse perspectives allows readers to engage with the narrative on both imaginative and intellectual levels, resulting in a more nuanced understanding of the themes explored in the novel.

The novel can be analyzed revealing how the characters of Haroun and Rashid undergo a process of self-actualization through magical elements.

At the beginning of the story, Haroun is seen as a passive observer that lacks confidence and self-assurance. During his journey to the magical world of the sea of stories, Haroun encounters various forms of oppression including Khattam-shud. As he witnesses, the oppression, Haroun realizes the importance of speaking up and taking action, he learns to question authority, challenge injustice and fight for the freedom of expression. Rashid, Haroun's father, a storyteller also undergoes a process of self-actualization. At the beginning of the novel, Rashid is also seen as a passive and submissive character, submissive to Buttoo, the political leader. He was also passive towards his son. Haroun detested his father's storytelling.

However, when Haroun and Rashid embark on their journey to the magical world of stories, they gradually develop a sense of confidence and become active participants in resisting the oppression that threatens the freedom of storytelling.

The theme of self-actualization in the context of resistance to operation suggests that by challenging oppressive forces, individuals can develop a sense of self-awareness, both Haroun and Rashid through their actions embodied their potential for self-actualization. They overcame passivity and found their voice through the magical world of the sea of stories.

The interplay between magic realism and multiperspectivity in the novel prompts readers to critically reflect on their own beliefs and biases. The blending of fantastical elements with diverse perspectives challenges readers to question established truths and preconceived notions.Through the incorporation of magical elements, Rushdie invites readers to embrace imagination and consider alternate possibilities. The fantastical elements disrupt the boundaries of reality, encouraging readers to question the limitations of what they perceive as real. Also, multiperspectivity in the novel exposes readers to a range of diverse viewpoints and experiences. By presenting characters with different backgrounds, cultures, and beliefs, Rushdie invites readers to empathize with others and appreciate the richness of diverse perspectives. The inclusion of marginalized voices and perspectives sheds light on overlooked or silenced experiences, challenging readers to confront their own biases and broaden their understanding of the world.The combined effect of magic realism and multiperspectivity is an invitation for readers to embrace the complexity of the narrative and consider their role as active participants in shaping meaning. It encourages readers to question established norms and beliefs, to challenge their assumptions, and to appreciate the value of diverse viewpoints. Through this interplay, Rushdie encourages readers to engage with the story at a deeper level, fostering critical thinking and a more inclusive worldview.

Conclusion

Salman Rushdie's *Haroun and the Sea of Stories* is a masterful demonstration of the effective use of magic realism and multiperspectivity in storytelling. Through the blending of fantastical elements with diverse perspectives, Rushdie creates a narrative that challenges conventional storytelling and encourages readers to question established norms and beliefs. The interplay between magic realism and multiperspectivity adds depth, complexity, and richness to the story, inviting readers on a journey of imagination, critical reflection, and empathy.

Through the combination of magic realism and multiperspectivity, the novel emphasizes the importance of embracing different viewpoints and expanding one's understanding of the world. By exploring alternative perspectives, the characters are able to challenge their assumptions and gain a broader perspective on their own lives and the events unfolding around them.Self-actualization, the process of becoming one's authentic self and realizing one's potential, is achieved through these narrative techniques. As the characters engage with the magical and fantastical elements of the story and encounter diverse perspectives, they are able to break free from societal constraints and discover their true selves. This process of self-discovery and personal growth leads to a sense of fulfillment and self-actualization.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

THINGS FALL APART AS A FEMINIST READING BY CHINUA ACHEBE

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Chinua Achebe is widely acclaimed internationally for his pioneering contributions to African literature, notably exemplified by his novel *Things Fall Apart* However, categorizing Achebe as a feminist could be open to varying interpretations. The representation of women in Igbo society, as depicted by the author, has generated a range of perspectives. Some individuals interpret these portrayals as intricate and groundbreaking, while others scrutinize them as indicative of a patriarchal inclination .Achebe's literary works frequently emphasize the patriarchal frameworks inherent in traditional Igbo society while illuminating the inherent fortitude and resilience female characters exhibit. In the novel Things Fall Apart women are depicted in supportive and subservient roles. However, they also possess a significant spiritual influence, exemplified by the character of Chielo, who serves as the Oracle of the Hills and Caves. In addition, the female characters portrayed by the author, such as Ezinma in the novel *Things Fall Apart*, demonstrate intricate characteristics and a willingness to challenge established societal conventions. This suggests that Achebe holds progressive perspectives regarding women's societal roles. However, the narratives of these characters are frequently overshadowed by those of their male counterparts, giving rise to discussions regarding Achebe's stance on gender equality. In summary, it is essential to note that while it may not be entirely precise to categorize Achebe as a conventional feminist, his literary works present a range of female perspectives and subtly question established gender norms. Subsequent investigations and examinations may uncover additional perspectives on Achebe's intricate portrayal of gender representation within his literary works.

Keywords: gender, inequality, feminism, african.

Chinua Achebe's renowned literary work, *Things Fall Apart* presents a nuanced depiction of the role and status of women within the Igbo community. The portrayal of women has elicited diverse viewpoints, with academics actively participating in a scholarly debate regarding Achebe's portrayal of gender roles and dynamics.

Certain scholars perceive Achebe's depiction of women as an accurate reflection of the patriarchal Igbo community, wherein women primarily occupy supportive and subservient roles (Ezeigbo 199). The portrayal of wives as possessions of their husbands is evident in Okonkwo's interactions with his wives. The female characters in the novel are primarily shaped by their interactions with their male counterparts, illustrating the gender dynamics prevalent in the traditional society depicted by Achebe.

In addition, Achebe portrays women as spiritual guides and embodiments of authority. In Chinua Achebe's novel, *Things Fall Apart* (1958), the character of Chielo, known as the Oracle of the Hills and Caves, serves as a representation of spiritual authority, thereby challenging prevailing notions of women's complete subordination (TFA 17). Chielo's role highlights the intricate nature of women's position within Igbo society, indicating that although they may be oppressed in specific domains, they also possess substantial authority in matters of spirituality and community (Quayson 55).

Similarly, Achebe portrays female characters such as Ezinma, who actively question and defy prevailing societal norms. According to Achebe (TFA 44), Ezinma, the daughter of Okonkwo, demonstrates qualities of strength and intelligence, which are typically esteemed in males but not conventionally anticipated in females. The protagonist establishes a special connection with her father, who harbours a desire for her to be of male gender, thereby subtly questioning and defying the prevailing gender norms and societal expectations within the Igbo community (Carroll 88).

The portrayal of female characters in Achebe's novel *Things Fall Apart* exhibits intricacy as women grapple with their positions within a societal framework primarily governed by masculine principles. The primary influence on women's experiences is the presence of patriarchal structures, as depicted by Achebe. However, the author also introduces characters and elements that serve to question and contest these established norms.

The varied viewpoints regarding the portrayal of women in *Things Fall Apart* exemplify the complex intricacies of gender dynamics within Igbo society. Achebe's depiction of women presents a multifaceted investigation into their societal roles and experiences, stimulating a critical analysis of gender norms within orthodox communities. Chinua Achebe's renowned literary masterpiece, Things Fall Apart presents a nuanced depiction of women that transcends the limitations imposed by the patriarchal structure of Igbo society. As such, the novel offers a multifaceted portrayal of women's roles and experiences. One notable illustration can be found in the character of Chielo, the Oracle of the Hills and Caves, who assumes a significant spiritual function within the community, exemplifying a dimension of female agency that challenges prevailing expectations of subordination and compliance.

Chielo, in her role as an Oracle, is widely regarded as the primary channel through which the divine entity Agbala communicates, thus occupying a position of utmost significance and reverence within the societal framework. Chielo assumes the role of the divine entity Agbala's spokesperson and fulfills a primary spiritual function, thereby challenging the established conventions of female subordination. Yousaf examines the character of Chielo as a representation of the intricate societal position of women within the Igbo community (85). Considering the prevailing patriarchal context, Chielo's position of authority in spiritual affairs presents a nuanced lens through which to examine

the gender dynamics of the era. Chinweizu's scholarly article titled "The Role and Status of the Igbo Woman" provides a comprehensive analysis of the prominent role occupied by women in the religious domain within the traditional Igbo society. This portrayal is further exemplified in Achebe's literary work through the character of Chielo (Chinweizu 75). The prominence of her authority and the admiration she receives from the community are a significant juxtaposition to the prevailing patriarchal framework within the social structure. The individual in question possesses a prophetic voice that elicits both reverence and trepidation while also exerting a considerable spiritual influence that garners recognition from all members of society, including the male leaders within the community. In numerous aspects, her vocal expression surpasses the confining limitations imposed by gender, enabling her to engage with esteemed male individuals within the community.Nevertheless, Achebe exercises caution in not portraying Chielo as an anomaly in the context of women's predominantly subordinate position. In addition to her role as the Oracle, Chielo is depicted as a conventional woman within the Igbo society, adhering to the exact societal expectations and responsibilities of other women in her community. The dichotomy above highlights the intricate nature of female roles within Igbo society, indicating that although women are frequently subjected to marginalization, they also possess the capacity to embody spiritual authority. Meena Khorana, in her scholarly work titled "Africa in Literature for Children and Young Adults," provides an analysis wherein she posits that the character of Chielo represents a manifestation of feminine fortitude and spiritual dominance (Khorana 55).

Despite the prevailing oppressive social structure, Chielo's role is a noteworthy illustration of the considerable potential for women to exert significant influence within their respective communities. The spiritual power of Chielo is further demonstrated when she undertakes a nocturnal journey while carrying Ezinma on her back. Shrouded in enigma and infused with symbolic significance, the occurrence accentuates the convergence of the mortal and celestial domains. In her role as the Oracle, Chielo assumes the function of an intermediary, facilitating the connection between these two realms, manifesting her profound spiritual authority.

Nevertheless, it is imperative to acknowledge that Chielo's spiritual authority does not manifest as social or economic influence. Despite her position as the Oracle, she exhibits limited agency in her personal affairs and remains subject to the prevailing societal norms that govern women. As mentioned earlier, the disparity sheds light on the contradictory status of women within Igbo society, thereby demonstrating the dual nature of their influence, which can be both substantial and negligible, contingent upon the circumstances. Furthermore, the spiritual authority wielded by Chielo and the respect accorded to her by the community can be interpreted as a manifestation of the collective influence exerted by women within Igbo society. The role she embodies represents the collective strength, resilience, and spiritual significance of women, thus exemplifying a crucial aspect of Igbo culture and society.

Achebe examines the complexities surrounding gender dynamics and power structures within Igbo society utilizing the character Chielo. In a predominantly patriarchal society, Chielo's character embodies a distinct manifestation of female empowerment under her spiritual role. Nevertheless, it is essential to note that her authority is limited to the spiritual domain and does not encompass society or economy, presenting a multifaceted portrayal of women's impact within Igbo society. The depiction above compels the reader to engage in a more profound comprehension of women's

roles, surpassing the confines imposed by a patriarchal perspective. In doing so, it unveils the multifaceted nature of their experiences and the diverse ways they contribute to society.

The literary work *Things Fall Apart* by Chinua Achebe offers a comprehensive examination of the pre-colonial Igbo society, delving into its eventual decay due to the imposition of colonial influences. The novel primarily centers around the protagonist, Okonkwo, a highly esteemed warrior, and his tragic decline. However, it also presents a diverse range of complex characters who are ready to question established social norms through subtle and explicit means.

The novel's central character, Okonkwo, exemplifies a profound and ingrained opposition to shifts in the social fabric. The individual's unwavering commitment to conventional Igbo masculine ideals and profound apprehension towards exhibiting vulnerability or femininity exemplify his internal struggle against prevailing gender norms. Paradoxically, Okonkwo's inability to adjust ultimately leads to his downfall. The statement serves as a cautionary reminder about the potential drawbacks of adhering strictly to established norms and traditions without being open to adaptability and progress.

The portrayal of Ezinma, the daughter of Okonkwo, offers an intriguing illustration of the defiance of established societal norms. Despite the rigid gender norms prevalent in Igbo society, Ezinma exhibits traits commonly attributed to males within her community, namely intelligence, courage, and assertiveness. Okonkwo's profound emotional connection with her and his covert desire for her to be male underscores the ambiguous boundaries of gender norms. Thus, Ezinma's character presents a challenge to the inflexible and predetermined societal roles and expectations placed upon women.

Furthermore, the character of Ikemefuna, while initially not posing a direct challenge to societal norms, ultimately serves as an indirect catalyst for their interrogation. The act of executing the boy, carried out by the community despite Okonkwo's strong emotional attachment to him, is a poignant illustration of societal norms' rigid and unforgiving nature. The untimely demise of the individual in question elicits introspection among readers, leading them to evaluate the value of inflexible societal practices critically.

In direct opposition to Okonkwo's adherence to traditional values, the character of Nwoye, who is Okonkwo's son, exemplifies a more overt rebellion against established social norms. The conversion of Nwoye to Christianity is a symbolic representation of his departure from the strict social conventions that have suppressed him, particularly the exaggerated masculinity embodied by his father. Despite being fully aware of the severe repercussions, the individual's choice to embrace the new religious belief exemplifies their defiance against the societal constraints imposed upon them.

Ultimately, Obierika, a significant character in the novel, assumes the role of a rational voice, consistently challenging the prevailing social norms and conventions within the narrative. The protagonist's reservations regarding the customary practices of his clan, namely the sacrifice of Ikemefuna and the desertion of twins, demonstrate his inclination to evaluate the societal norms prevalent within his community critically. Obierika embodies the perspective of introspection and offers an alternative to Okonkwo's unwavering commitment to customary practices.

Things Fall Apart offers a comprehensive and varied array of characters, each contributing to analyzing and questioning prevailing social norms. Achebe's intricate depictions of characters provide

a multifaceted examination of conventional norms, thereby presenting a society at a critical juncture of transformation. Achebe compels readers to confront unsettling inquiries regarding the inflexibility of societal conventions and the consequent hazards and seclusion that may ensue using these characters and their interactions. The complex portrayals of characters in Achebe's work highlight his exceptional ability to navigate the conflicts arising from the interplay between tradition and change and the clash between individual aspirations and societal norms.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

EVIDENCE OF MARGINALISATION, DISCRIMINATION AND HUMILITY IN *THE PALACE OF ILLUSIONS*: A RETELLING OF HINDU EPIC MAHABHARATA BY CHITRA BANERJEE DIVAKARUNI

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Abstract

Chitra Banerjee Divakaruni is an Indian American novelist and poet. Divakaruni's *The Palace of Illusions* is a retelling of the Hindu epic *The Mahabharata*. The story of this novel has been presented from the feminine perspective, and the status of women during the time of the Mahabharata. In the epic, Draupadi's story demonstrates how important it is for women to fully embrace the idea of tradition and culture. The present paper deals with evidence of marginalization, discrimination and humility.

Keywords: Marginalisation, humility, illusion, Mahabharata, discrimination, feminism.

Introduction

An understanding of a culture's customs and worldview may be gained from its myths and every culture has its own. The Mahabharata has several retellings of tales from other works and there are even a few occasions when the Gods are explicitly addressed. True rebirth also known as soul transmigration is one such case. The Hindu faith holds that each soul has a predetermined physical form. After death or via reincarnation, the soul enters a new physical body. In fact, even deities may be reincarnated as humans on our planet. In the same manner that the soul is perpetually reborn, the universe is perpetually produced and destroyed. Time is measured in billions of years and it is always building up and diminishing, without ever stopping. Everything that grows and dies is a part of a pleasant, well-orchestrated and ultimately rejuvenating process that God himself created and oversaw from above. Given such a magnificent example, each individual has a responsibility to act in accordance with his or her own Dharma.

Mahabharata

Hindus hold the world's longest poetry, the Mahabharata, in the highest esteem. This is a set of myths and legends about a famous crew's internal strife. Aspects of cosmology, logic and religious principle may be found in mythologies that feature gods, demigods, and saints. The core religious scripture of Hinduism is contained in a part of the epic known as the *Bhagavad Gita*. *The Bhagavad Gita* is revered by Hindus as the religion's holy text. Despite popular belief, the Mahabharata was not composed by a single author but rather a collection of poets working together between 400 BCE and 200 AD. The epic as we know it is now developed around two centuries after it first appeared. The Mahabharata takes place against the background of the kingdom of Kurukshetra, which is situated in the northern Indian plains. The principal characters and conflict of the epic are set out in the first few chapters. The rivalry between Pandavas and Kauravas is not the only storyline in the Mahabharata. The book comprises several myths and stories involving gods and saints and touches on a vast array of themes. Hindu morality, social norms, religious principles and monetary capabilities are all detailed in these stories, along with the underlying philosophical concerns that constitute their foundation. The Mahabharata became well known throughout the South Asia.

Status of Women in Indian Society

There is no place, not even in the womb, where Indian females can feel protected. Everyone has always been aware that "gender" is a social construction, yet prejudice in India starts even before a child is born. This begins much before a kid is born. Infanticide based on a child's gender has been frequent in many civilizations across the world, particularly those with a strong preference for sons in every society, girls are the primary targets of this horrific crime. For this, Adrienne Rich cites *Lloyd de Meuse*, who in a well-known article claims that the systematic elimination of female offspring was "common practise" in pre-enlightenment Europe. In the first century B.C a husband taught his wife that if she gave birth to a kid, she should let the male live and the girl die.

Many Indians like reminiscing about and praising their illustrious past. Many Indians see the past as a dynamic presence that provides for their current needs and has never ceased shaping the Indian experience. Thus Indians recall a time long ago when women and men were treated equally. Clearly we are fed idealised depictions of women like Sita, Savitri, and Draupadi from the golden period depicted in our national epics, which were almost certainly penned by males. Women like Sita and Draupadi, whose true courage is masked by the message of devotion and duty to their husbands. They've never been a good target for imitators because of the keen wit, intellect, resourcefulness and affection they display. All that tradition has done is glorify women who set themselves on fire. Legends, myths, folklores, folksongs and many rites all serve to idealise this twisted image of "pativrata" - the immaculate one. Educated, upper-class city women adhere to it as much as anybody. Here, the idea of purity and virginity arises and it is easy to imagine the immature remarks and ideas of Indians who are indifferent to the concept of feminism.

The narrative of Draupadi is rooted on actual events from the Mahabharata. Despite being a political thriller, most of the driving forces behind the events are never fully realised. Vyasa portrays Draupadi negatively in the Mahabharata because she is blamed for starting the battle of Kurukshetra. The subject of discrimination and misery in numerous of Chitra Banerjee Divakaruni's tales is central to her narratives. Many readers of "*The Palace of Illusions*" have undoubtedly picked up on

the play's underlying symbolism, which emphasises the subjection of women. The myth also honours Draupadi's devotion to Krishna, an incarnation of Vishnu who personifies the heavenly beauty. This study analyses Draupadi and Krishna's roles in Divakaruni *The Palace of Illusions.*

Draupadi, as portrayed by Divakaruni, is a self-absorbed, nervous, and stubborn lady. Draupadi, the haughty and feisty heroine of the Mahabharata has always been a fascinating and mysterious figure. The role she was born to play in altering the course of history is diagnosed by her. That's why she's so determined to write her own life narrative. Dhai Ma, a respectable grandmother figure who recounts Draupadi's birth, shows her inherent tendency to take the initiative and always put herself in the driver's seat. She not only gives her opinion on the events described, but also analyses the reactions of others around her.

Draupadi was a remarkable lady in every way: she was stunning physically, brilliant mentally and morally. There aren't many examples of strong, independent women in Hindu mythology who were willing to stand up for what they believed in and speak their minds in a male-dominated society. Many scholars see her as the first feminist figure in Indian mythology. When she was born, a divine voice said: "*This unparalleled beauty has taken birth to uproot the Kauravas and establish the rule of religion"*. Even though her father was still a young man, the events that would eventually lead to her birth were taking form. Draupadi recalls her father's hesitance when she was born and her brother was born and is both proud and ashamed of the section of her birth tale in which the prophesy is made, "*The voices said, ¯Here is the son you asked for he'll bring you the vengeance you desire, but it will break your life in two…They said, Behold, we give you this girl,… she will change the course of history*" (POI - 4). Interestingly, King Drupad only welcomed his brother with open arms. The memory of Draupadi's father welcoming her brother instead of her remained with her long after he had died.

The mythological retellings have dug deeper into the concerns of the epics that were glossed over in the historical accounts. These reinterpretations have recast the epic figures in a new light and offered new interpretations of the events. The vast narrative of epics which are similar to Ramayana and the Mahabharata, female characters points of view are typically disregarded and the objective description of the events does not allow for sufficient exploration of their psychology original. This article attempts to rebuild Draupadi's identity from the Mahabharata by analysing her portrayal in Chitra Banerjee Divakaruni's *The Palace of Illusions*, a fantastic work of mythic fiction that reimagines the events of the epic through Draupadi's point of view. Chitra Banerjee Divakaruni's name often comes up in conversations about Indian writers who have written in English. For all that it is a retelling of Vyasa's The Mahabharata, Divakaruni's The Palace of Illusions may be appreciated on its own merits. In The Palace of Illusions, we learn about the struggles, identities, male supremacy, and different aspects in reference to troupes of women throughout the period of the Mahabharata. The book gives a detailed account of her determination and courage. Throughout history, women have had to change their behaviour to deal with the same challenges that persist today. It tells the story of a princess daughter and the struggles she faces in life. The narrative of Draupadi is an attempt to break down stereotypical ideas about femininity. In this piece, we really try to look into the question of how the fusion of myth and modernity might produce something completely new. It sheds new light on the novelist's interpretation of Draupadi's story.

This article claims to analyse Chitra Banerjee Divakaruni's *The Palace of Illusions* (2008), which presents fabled narrative of Draupadi as true streeparva, or woman chapter, of The Mahabharata. Draupadi is a universal emblem of the degradation and abuse that women face in patriarchal cultures. Therefore, by narrating her experience in an autobiographical fashion, women's personal lives and stories of pain are given a voice and a representation. My claim is that the above work's retelling of Draupadi's story and depiction of her forces us to reinterpret and subvert the traditional and archetypal models of femininity, not only to support opposition to the existing system but also display the possibility of new models of femininity supported by a resistant awareness. Throughout my analysis of the novel's feminist pre-occupations.

The novel's title, *The Palace of Illusions*, reflects Draupadi's innermost self, as well as her desires and the feeling of self that she experiences which are all like transitory enchanted dreams. Characters warped perceptions of romantic love, courage, honour, loyalty, warfare, and vengeance are explored, giving the story a great deal of introspective psychological depth. Patriarchal norms, customs, and laws have been the norm for a very long time. This study's overarching goal is to learn more about the predicament faced by these fictional female characters.This narrative depicts the experiences of women in the ancient world. It's proof that women have the strength of character and determination to achieve their full potential as individuals and global citizens. Even just a sampling of the reviews for the book demonstrates Chitra Banerjee Divakaruni's centrality to the presentation of women as powerful, courageous agents of change in history.

Statistical methods were used for this investigation. The study uses a textual analysis approach to examine Chitra Divakaruni's Place of Illusion for evidence of marginalisation, discrimination, and humility in order to ponder what it means to be a woman and to provide some perspectives on the subject. This paper itself bases on recent works of Indian literature that centre on mythology.

Analysing marginalisation, discrimination and humility in "*The Palace of Illusions*"

Indian people have given the world some incredible literature in the form of their epics. Both readers and authors are perpetually enthralled by epics. Among the many possible themes for an epic are myths, heroic tales, histories, illuminating religious narratives, animal stories and philosophical or moral ideals. Writers started to explain and revamp the numerous epic characters as new psychoanalytic, feminist, cultural, etc. ideas emerged. Writers have long been fascinated by the Indian epics the Mahabharata because of the depth of character and breadth of subject matter. Because of these quirks, new insights into the epic tales and their protagonists may be gleaned.

Female independence is epitomised in Divakaruni's *The Palace of Illusions*. Winner of the American Book Award, Divakaruni, rejects the conventional and idealistic in her writing in favour of delving into the troubled mind of the fabled old heroine Draupadi. The writer armed with an analytical mind, speaks out against patriarchal society's societal problems. Divakaruni uses the ubiquitous nature of the Mahabharata story to reimagine the epic from a feminine perspective.

According to the book's prologue by Chitra Banerjee Divakaruni, the women of the epic are fierce and self-reliant. Her disappointment with the Mahabharata's treatment of women was well-founded. Author Divakaruni writes:

> "I was left unsatisfied by the portrayals of the women… they remain shadowy figures, their thoughts and motives mysterious, their emotions portrayed only when they affectedthe lives of the male heroes, their roles ultimately subservient to those of their fathers orhusbands , brothers or sons. If I ever wrote a book… I would place the women in the forefront of the action. I would uncover the story that lay invisible between the lines of the men's exploits" (POI 14 -15)

Women's subjugation is finalised in patriarchal structures when they are appropriated. Because of this blind spot, the male goal of power is strengthened by the macho propaganda. The fictitious uprising inspired by these novels led to the Second Wave of French Feminism and its innovative ideas. To have a place in the world, Cixous argues in *The Laugh of the Medusa*, women must design an arena for her in literature. They should fight back against the brutality of feminine oppression via their writing. She issues a rallying cry to women who have been held captive by patriarchal ideas. These ladies are the ones who need rescuing from the depths of patriarchal norms and customs. They need to be rousing themselves from their sleep of stupidity, submission, and passivity. Like Helene Cixous, who, in the same essay, urges this ferociously female behaviour, "*I am speaking of women in her inevitable struggle against conventional man: and of a universal woman subject who must bring women to their senses and to their meaning in history".*Attempts to free her mind from male norms are met with hostility. Draupadi's sexual cravings go unsatisfied in this story because she is married off to five brothers. The argument that led to the conclusion did not take her into consideration. Yudhisthir gambles with the Kauravas and loses the kingdom, his brothers, himself, and Draupadi, severely wounding Draupadi in the process.Upon learning this, Draupadi inquires: "*The wife is not the property of the husband, no less so than a cow or aslave*". A woman has to have a healthy sense of self-respect if she is to be recognised as a strong member of society. Draupadi has always denied the stereotype of her as a weak, unnoticed and shameful lady. She has been praised for her patience, tolerance, and forbearance over the ages, yet the ancient epic has never singled out any one of these qualities as her greatest strength. She is aware of both her rights and her duties as a wife, which she is exercising.

Draupadi says:

> "I'd played a crucial role in bringing them to their destiny. I'd shared their hardships in khandav. I'd helped them design this unique palace which so many longed to see. If they were pearls, I was the gold wire on which they were strung. Alone, they would have scattered, each to his dusty corner (The Palace of Illusions, p 151)."

Humanistic aspirations and self-aware tales of Draupadi's harrowing existence are explored at length in The Palace of Illusions. Draupadi boldly contradicts gender parochialism by admitting unequivocally that she is neither a faceless mythical or historical character. Draupadi says:

"I am buoyant and expansive and uncontainable – but I always was so, only I never knew it. I am beyond name and gender and the imprisoning patterns of ego. And yet, for the first time, I'm truly Panchaali. (The Palace of Illusions p 360)"

Draupadi, shaken by her sorrows and the growing rage for retribution, caught among love and indifference, honour and devotion, arises as the woman who wishes to be, criticising the pointless planetary boundaries to freedom and equality. At the end of her life, she came to the realisation that

her beliefs, hopes and dreams had got intertwined among *ThePalace ofIllusions* and were thus far off from the absolute fact. She was revived not by the chastity and penance of a ceremonial blaze but by the bright light of immortality, which transcends place, time and desire.

Conclusion

Female characters are the primary subject of this article. Women have been repressed for a long time while being the most powerful part of the backdrop. The retellings are the unique and powerful actions that establish the concept of feminine liberation and uniqueness view. This book does a great job of delving into the thorny issues of sex and sexuality in the Mahabharata, including issues of judgmental fairness and the necessity to cater to a woman's softer desires. The revised approach will be a subject of study for scholars of the Mahabharata and for those interested in Gender Studies and the modern problems facing Hindu women. Since these retellings gives a synthesis of ancient mythology and the modernity of the present world, this is a typical message for both those firmly steeped in orthodox traditionalism. By giving Panchaali a personality, Divakaruni shows us an Indian lady who is divided between being a loving wife and a strong, confident individual. Divakaruni's telling adds a human touch to the epic and paints a believable picture of Panchaali.Therefore, Divakaruni's description of *The Palace of Illusions* as Panchaali's Mahabharata is an accurate one.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

THE MAKEUP OF COSMETIC ADVERTISEMENTS

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Abstract

A marketing approach known as promoting involves purchasing real estate to advertise a good, bad, or intangible idea. Posters are the names for genuine advertising communications. Reaching the demographics that are most likely to be interested in purchasing something from a business is the aim of marketing. To better understand how beauty commercials relate to the environment, how women use makeup, how they react to cosmetic advertisements, and how important cosmetics are to their lives, the research will examine the conversations on which the commercials are founded. The study aids in a thorough knowledge of how the commercialization of skincare products affects women's perceptions of their self-worth, trustworthiness, and attractiveness. There are links between consumer Psychology and marketing cultures. Every advertisement is a sign and an analysis looks at the implication, connotation, legend, correlatives, comparison, imagery, and signification to extract meaning. Advertisements impact consumer behaviors. The study attempts to analyze these advertisements based on the description, exploration of connotations, identification of discourse, and definition of subjectification. The study article places special emphasis on a variety of investigation issues, including the content's physical setting, subtle communication, typographic characteristics, the individuals engaged in "delivering and getting" the promo, and the "purpose" of these campaigns.

Keywords: Cosmetics, Cosmetic Markets, Impact and Function of Advertisements, Consumer Psychology, Buying Behaviour, and Beauty and Cosmetic Industry.

Introduction

Cosmetics or beautifiers are appearance-enhancing substances. The beautifying agents play an extensive role in enhancing one's self-esteem and building trust in people regarding a particular brand of cosmetics. The skincare sector is expanding, based on an analysis presented by the Federation of Indian Industries. The FMCG (Fast Moving Consumer Goods) category of commodities includes cosmetics and elegance care items that are used topically to enhance the beauty and grandeur of the

outermost layer of skin, hair, nails, lips, and eyes. The "fewer is greater" philosophy, which contends that the greater the number of cosmetics used, the less attractive a person is, is currently gaining support in the cosmetics sector. Consumers are beginning to favor natural cosmetics. When a product is marketed as "nature," it signifies that it was only created using herbs along with additional organic substances as its foundation (leaves, branches, origins, etc.). Although organic products appeal to women, certain enterprises like cosmetics producers label their goods as "organic" to increase sales.

In this research paper, we are going to look at a range of luxury beauty products from a popular brand. The brand name of the range of beauty products has been blurred so that the research paper does not become an instance of a surrogate advertisement. When we view this advertisement, they show the following subtitles such as "… because we believe that beauty is all around us" which means our beauty is subsumed in the beauty of nature and the other one is about the essence of beauty, that is, "Beauty within". Such subtitles lead to the promotion of beauty products and incentivize the buying behavior of consumers.

The cosmetics business satisfies people's need to appear nice by offering them a variety of beauty products. They are an integral part of a human being's life as they enhance and upgrade their appearance. Natural products are more attractive to consumers. Makeup heightens the confidence of women and has a feel-good factor associated with them as they improve the texture of skin, lips, hair, nails, and eyes.

Cosmetics

"Cosmetics" originated from "Kosmetikos", a Greek word, that implies "skilled in adornment". Substances that one puts on one's face or body are intended to improve your appearance. The phrase "individual hygiene goods" is frequently used to describe a broad range of goods that are typically found in the beauty and health care aisles of pharmacy and departmental shops. A few of the items that frequently get referred to as "individual maintenance solutions" are considered makeup according to the regulations.

- Skin moisturizers,
- Fragrances,
- Colorants,



Source: https://www.google.com/search?sxsrf=AB5stBjKRdlLtzIqinkNMs6IhO0qn0HoA:1690035767491&q=cosmetics&tbm=isch&sa=X&ved=2ahUKEwiUrtDswaKAAxUi7jgGHTKSCm0Q0pQJegQICxAB&biw=1024&bih=596&dpr=1

- Manicure polishing agents,
- Ophthalmic and face paint arrangements,
- Shampoos and conditioners hair hues,
- Mouthwashes and perfumed products are a few examples of these.

Cosmetic Markets

The cosmetic markets are very dynamic and they function based on the demand of the consumers at a given time. The production and sale of cosmetics boosts the economy by generating revenue so it is important for these markets to produce cosmetic products that will sell for which they have to create a specific kind of mindset of the consumers so that they buy these products. There is a healthy competition that is created among the various brands that are a part of the cosmetic industry and funds are allocated to the research and development section of each brand to manufacture healthy beauty products that will sell in the market. Some patents are awarded to the creators of healthy cosmetic products under various brands. Many times corporate espionage is not a rare phenomenon among the various competing brands in these markets. In the present times, the focus is on cosmetic products that are based on natural substances.

Text of the Cosmetic Advertisement

The description of the cosmetic advertisement, as presented above, focuses on the fact that every advertisement is a sign that has a signifier and a signified. The signifier, in this case, is the image that serves as the text and it is made to seem attractive by providing sleek shapes to the various cosmetic products and displaying an array of contrasting colours such as red and white in their different nuances as well as in various blends to make the image look attractive and appealing. In the image, the qualities of the lettering on the products are outstanding as the font size of the letters is big so that the brand name stands out and there is a contrasting display of colours, that is if the product's packaging colour is white then the lettering of the brand name is in red so that it stands out and vice versa. The range of products as presented in the image is objectified through photography. The image is made to look glossy and attractive so that the beauty of the image attracts the buyers of the cosmetic products through powerful non-verbal cues. The signified or the concept of the text is that the cosmetic products that enhance the beauty of women are themselves beautiful to gaze at. Thus, there is a figure of speech that is used here in the advertisement which is a metaphor. A "transference of meaning" is at work based on the metaphor, that is, the beauty of the cosmetic products is suggestive of the fact that these beautiful cosmetic products enhance and enrich the beauty of women. The advertisement claims to make a woman beautiful which may create associations beyond the "reality" of the product. The legend in the cosmetic advertisement or the symbolic meaning of it is that if one has to look beautiful then she will have to buy these cosmetic products presented in the ad. Thus, a correlation is established by this advertisement in terms of beauty and the use of these cosmetic products.

Creating and Reading the Cosmetic Advertisement

The creation of an advertisement requires intense creativity and involves subjectivity. Similarly viewing and reading an advertisement also involves subjectivity. Some advertisements are

unconventional but they are extremely effective in the selling of the products and those advertisements are liked by all. They act as major market influencers in a particular segment of beauty products to market them. The advertisements are created to mold the opinions of the consumers and seamlessly launch the products or services in the market. The audience is subjectified by the cosmetic advertisement as they relate to it. Thus, the encoding and decoding of the advertisements are done in a way that they are popular and effective. The advertisements are created keeping in mind the target audience and what appeals to them. They cater to the needs of the consumers in every marketing segment. Thus, there are beauty products not only for women but also for men of all ages.

Denotation and Connotations of the Cosmetic Advertisement

The denotation of the cosmetic advertisement as presented above is that cosmetic products appeal to everyone across all cultures as they enhance the beauty and make the consumers look beautiful. Beauty is desired by all irrespective of the cultures and societies across the globe. The connotations of this advertisement are: 1) beauty is a universal quality and it appeals to all, 2) beauty is ephemeral but invigorating and rejuvenating, 3) there is a feel-good factor associated with beauty, 4) beauty has to be enhanced, enriched and maintained so the cosmetic products of the particular brand make beauty enduring, and 5) beauty within can be enhanced by the aesthetics without.

The Discourse of the Cosmetic Advertisement

There is a certain kind of consumer psychology that advertisements of cosmetic products capitalize upon, that is, everyone wants to look beautiful and handsome irrespective of the gender preferences in a particular society or culture but the target audience of the abovementioned advertisement is primarily women across the globe which makes it a global cultural phenomenon. From the ancient age, people used makeup to enhance their beauty. Egyptians are the best examples who used makeup to enhance their looks. They used berries for dark lips and wood ashes to darken their eyes. Finding good natural cosmetic products is a task for females, it's like finding a soulmate. Women always prefer the best for themselves and their family members. What women want in their beauty products is similar to a relationship because they check the quality of the product and how it is useful to them in their daily lives. Cosmetic products are not only for increasing beauty they help us to maintain our bodies. Most people are selecting safer and chemical-free products to use on their skin. Skin can absorb everything we put on it. The excessive and incessant usage of chemical products in food, the environment, and cosmetics leads to cancer. Women are always selective in choosing cosmetic products.

This advertisement implies that consumers are inclined to use natural products rather than chemical-based products. According to the needs and wants of the consumers, they started focussing on green cosmetic products which are also economical in nature. The scientific testing of these cosmetic products testifies to their eco-friendliness. Nowadays a consumer choosing green-coloured toothpaste means that he or she is aware of the consequences related to health in terms of cosmetic products. The selection of these kinds of cosmetics elucidates consumer behavior. Currently, Greentech Solutions is also available to check the availability. Colour is another big factor in cosmetic products Most consumers are ready to buy light shades because dark colours are not natural colours, they are adding extra colours to the cosmetic products to make them look appealing to the consumers

but there may be health hazards associated with them. Many times the advertisements foreground the fake pictures and colours of natural products to attract consumers.

The Advantages of the Cosmetic Advertisement

The advantage of cosmetic advertisement is that the beauty of the cosmetic products appeals to and persuades the customers metaphorically to buy these beauty products as the discourse of this advertisement exercises its power over the prospective customers through consensus. Thus, the customers are motivated to buy the products of this brand.

The Disadvantages of the Cosmetic Advertisement

The disadvantage of the cosmetic advertisement is that it does not show whether the cosmetic products are based on natural products or chemical products and even when the products mention that they are based on natural products they may not be authentic. The advertisement does not describe the ingredients used in the cosmetic products with a cent percent accuracy. There is a growing demand for vegan cosmetic products to refrain from using extracts obtained from animals in them but this advertisement does not specify whether it is a vegan cosmetic product or not.

The Impact and Functions of Advertisements

Women's purchasing behaviors are significantly influenced by promotions. As a result of seeing marketing materials, women buy additional beauty products because they feel less secure. Women use makeup for self-improvement, to feel more valuable, to seem attractive, and to gain recognition. Women's decisions about their buying contraceptives are greatly influenced by the substances used in the formulations of cosmetics, the efficacy of the aforementioned items themselves, and the company that manufactures and distributes them. The Latin term "advertise," which means to turn to, is where the word "advertising" first appeared. "To give public notice or to announce publicly" is the definition of the phrase according to the thesaurus. The practice of acquiring advertisers and choosing broadcast locations or times to promote a service or a concept is known as marketing.

Marketing is described as "any monetary method of informal communication or support of ideas, goods, or services by recognized sponsorship" by the American Marketing Association Chicago. Cosmetics are advertised using a variety of strategies that influence those who intend to purchase particular skincare and cosmetics. Advertising's efficacy often rests on its ability to persuade consumers that the thing it is promoting can truly enhance their look and that they are in desperate need of such products. Cosmetics producers and promotional production companies may employ a variety of strategies to induce consumers to buy their products, depending on the laws governing marketing claims in the country where the advertisement is displayed.

Conclusion

Products containing natural ingredients are increasingly demanded by consumers. For promoting natural products, sellers always use eco-friendly production techniques to manufacture cosmetic products, they use vintage fabrics to wrap the products to avoid environmental pollution. One may select the most effective and cost-effective advertising strategy by using the advertising funds available and the data acquired from clients. There are several techniques to market the goods.

Additionally, there are a variety of platforms available for marketing, including TV, print advertisements, billboards, internet commercials, radio, social networking sites, and postal mail.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

STUDY OF IMPLICATURES IN *THE BIRTHDAY PARTY* AND *THE HOMECOMING* BY HAROLD PINTER

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Abstract

Harold Pinter is a prominent playwright in postmodern world. His plays are well-known for his unique style and use of language. His renowned plays are characterized by the elements of absurdity, uncertainty and ambiguity. Conversations in his plays are ambiguous, cryptic and open to various distinct interpretations. Pragmatics studies linguistic meaning with reference to the context. Theory of implicature proposed by H.P. Grice is a prominent theory in Pragmatics. It helps to understand conversation with deeper meaning as well as true motives of speakers. Harold Pinter's plays, *The Birthday Party* and *The Homecoming*, captivate readers or spectators with their puzzling storytelling and thought-provoking themes. In these plays, Pinter explores into the complexities in a human relationship, lack of communication, power struggle and existential crisis. These plays challenge the readers as well as spectators to question their own beliefs and invite them into a world of suspense and ambiguity. This research paper aims to shed light on the study of dramatic dialogues selected from Pinter's unique plays through H.P. Grice's theory of implicatures and its contribution to the overall dramatic effect.

Keywords: Co-operative Principle, conversational implicatures, maxims, implicatures, absurdity, uncertainty, ambiguity

Introduction

Harold Pinter's career as a playwright and his significant contributions to the Theatre of the Absurd have left apermanent mark on the theatrical landscape. His pioneering use of language, unconventional stage settings, and exploration of power dynamics have set his place as a pioneering figure in this influential genre. *The Birthday Party* and *The Homecoming* represent Pinter's unique style and his ability to probe into the depths of human psychology. Both plays are highly characterized because of their multidimensional characters, unconventional dialogue, and atmospheric tension. Pinter's exploration of power dynamics, identity, and the fragility of human relationships captivates readers or spectaculars, making these plays enduring classics of the theater. Conversations in his

both the plays are quite unique and challenge conventional beliefs and social norms. The implicature analysis of conversational pieces can help readers to understand unsaid meanings of these complex plays. Conversational Implicature is a fundamental concept in the field of linguistics and pragmatics. It refers to the idea that speakers often convey more than what is explicitly stated in their utterances. In other words, implicature involves the understanding of implied meanings that go beyond the literal interpretations of words. The term "conversational implicature" was first introduced by the British philosopher, H. P. Grice in his William James lectures at Harvard University in 1967. Grice used the technical term 'implicature' to signify the communicational content not covered in 'what is said'. Grice's theory helps us to understand pragmatic inferences which are not a part of semantic meaning. Implicature provides extra meaning attached to utterance which is different from a sense of utterance. This theory preserves assumption that participants in conversation follow some sense of co-operation at some deeper level. This sense of cooperation is determined by the maxims of conversation. It is absolutely significant to note that implicatures can be established by envisaging the four conversational rules or maxims according to the Co-operative Principle. Grice's four conversational maxims are as follows:

The Co-operative Principle

A. **The maxim of Quantity**:
   1. Make your contribution as informative as is required (for the current purpose of the exchange).
   2. Do not make your contribution more informative than is required.

B. **The maxim of Quality:** Try to make your contribution one that is true.
   1. Do not say what you believe to be false.
   2. Do not say that for which you lack adequate evidence.

C. **The maxim of Relation:** Be relevant.

D. **The maxim of Manner**: Be perspicuous.
   1. Avoid obscurity
   2. Avoid ambiguity
   3. Be brief (avoid unnecessary prolixity)
   4. Be orderly (Levinson, *Pragmatics*, 101-102).

The Birthday Party was Pinter's first full-length play, written in 1957. It revolves around the character of Stanley, a reclusive man living in a boarding house. The play takes place on the day of Stanley's birthday party, where unexpected guests disrupt his isolated life. The arrival of two mysterious men, Goldberg and McCann, leads to a series of unsettling events which challenge Stanley's sense of identity and belonging. *The Homecoming,* written in 1964, is another masterpiece by Pinter. It tells the story of a dysfunctional family living in North London. When the eldest son brings his wife home for a visit, tensions rise as the family dynamics unravel. These plays explore themes of power struggle, gender roles, and the complexities of human relationships.

Both the plays deal with the theme of absurdity of human life and situation, therefore, it would be quite interesting to note how the different characters conform to Grice's theory of implicature in these plays.

Analysis of Implicatures in *The Birthday Party*

Example of Conversation: One

MEG : Oh. *Pause*. What are you reading?
PETEY : Someone's just had a baby.
MEG : Oh, they haven't! Who?
PETEY : Some girl (BP, 11)

Analysis of Implicature

The above-cited conversation takes place during the casual interactions between Meg and Petey. Meg is busy in her daily chores in morning. She talks to Petey about his routine. Petey is busy in reading a newspaper and she unexpectedly asks him, "Oh, What are you reading?" and he replies, "Someone's just had a baby". Here, Petey's reply is vague and not relevant to her question. It appears that he neglects her question. Therefore, he does not give relevant answer to her question. Thus, he seems to be non-cooperative by violating the maxim of quality and relevance. If his reply is taken to be cooperative, it implicates that he is not interested in talking to Meg. He neglects social activities happening around. It also gives readers an idea about his isolation and aloneness. Here, Meg's question suggests that she wants to reduce the remoteness with Petey and establish connection with him.

Meg thinks that Petey does not know who had a baby. Meg further asks, "Oh, they haven't! Who?" And Petey replies, "Some girl". Here, Petey's reply to Meg's question seems irrelevant as a relevant reply could have been the name of baby's mother or her parents. Thus, he seems to be once again non-cooperative by violating the maxim of relation. However, if his reply is taken to be cooperative, it seems to implicate that Petey does not have his full attention in reading the newspaper. He does not provide necessary details from the newspaper. Petey wants to inform that there are many who had girl babies. It reveals his least involvement in ongoing conversation.

In the above-cited conversation, Meg and Petey talk about the news related to baby's presence. While answering Meg's question, Petey seems least interested in providing detailed information. His replies indicate his indifference to what Meg is asking for. Thus, this piece of conversation clearly reveals that the couple is least involved in their relation.

Example of Conversation: Two

GOLDBERG : Why do you treat that young lady like a leper? She's not the leper, Webber!
STANLEY : What the –
GOLDBERG : What did you wear last week, Webber? Where do you keep your suits?
MCCANN : Why did you leave the organization?
GOLDBERG : What would your old mum say, Webber?
MCCANN : Why did you betray us? (BP, 47-48)

Analysis of Implicatures

In the above-cited conversational piece, Goldberg and McCann go on asking Stanley questions without giving him enough time to think and reply. The questions also are equally strange and

unexpected which naturally suppress and confuse Stanley. Goldberg asks, "Why do you treat that young lady like a leper? She's not the leper, Webber!" Here, Goldberg violates the maxim of quality by speaking lie and making further false charges on Stanley regarding Lulu. Goldberg is trying to breakdown Stanley's state of mind by questioning his relations with others. Actually, Goldberg may not have any information about the relationship between Lulu and Stanley. Without any evidence he comments on their relationship. In turn, their acts of asking questions are meaningless. They simply use the technique of hammering questions to mentally disturb Stanley. Stanley's reply "What the – ", violates the maxim of manner with obscure answer. It is not clear what he wants to say but his reply implicates his failure to deal with the situation. He appears totally confused and mentally disturbed.

Goldberg's questioning, "What did you wear last week, Webber? Where do you keep your suits?" violates the maxim of relevance by asking irrelevant questions. His intention is to drive Stanley crazy by hammering on him irrelevant questions. Then McCann asks, "Why did you leave the organization?" Here, he violates the maxim of relation by asking irrelevant question. This utterance implicates that they may have shared some common past. Goldberg's questioning, "What would your old mum say, Webber?" violates the maxim of relation by asking irrelevant question to tease and further disturb Stanley. It implicates that Goldberg poses to have a sense of superiority over Stanley. He considers him as a schoolchild who is dependent on his parents. Further, McCann's question, "Why did you betray us?" violates the maxim of quality by blaming him without any evidence. This question also implicates that they have some relations in the past. Their questions become not only more and more absurd, but also more and more meaningless. And yet, Goldberg treats this questioning with an extreme sincerity, as if it is a matter of life and death. It clearly reveals that the entire interrogation session is meaningless. Goldberg and McCann may pose that Stanley is guilty and he is not satisfying their demands. Stanley responds to these absurd questions as if they are truly serious, thereby validating the interrogation. Being a sensitive artist, he has a guilty conscience and naturally feels fearful and mentally disturbed.

The analysis of an above-mentioned interactions reveal that while asking questions to Stanley, Goldberg and McCann do not provide him opportunity to answer their questions. His short and incomplete responses seem to express his denial of whatever they ask. Thus, it can be said that they ask these questions only to threaten and bewilder Stanley and not for getting answers. Therefore, sincerity of these questions can be challenged and same is true about implications raised by them.

Analysis of Implicatures in *The Homecoming*.

Example of Conversation: Three

MAX: … The times I've watched those animals thundering past the post. What an experience. Mind you, I didn't lose, I made a few bob out of it, and you know? Because I always had the smell of a good horse. I could smell him. And not only the colts but the fillies. Because the fillies are more highly strung than the colts, they're more reliable, did you know that? No, what do you know? Nothing.

LENNY: Dad, do you mind if I change the subject?

Pause.

I want to ask you something. The dinner we had before, what was the name of it?

What do you call it?

Pause.

Why don't you buy a dog? You're a dog cook. Honest. You think you're cooking for a lot of dogs.

MAX: If you don't like it get out.

LENNY: I am going out. I'm going out to buy myself a proper dinner. (HC, 10-11)

Analysis of Implicatures

This piece of conversation takes place between Max and Lenny when they talk about the race. Max elaborately narrates his experiences regarding horses and says, "… The times I've watched those animals thundering past the post. What an experience. Mind you, I didn't lose, I made a few bob out of it, and you know? Because I always had the smell of a good horse. I could smell him. And not only the colts but the fillies. Because the fillies are more highly strung than the colts, they're more reliable, did you know that? No, what do you know? Nothing." Here, he violates the maxim of quantity by giving unnecessary information which is not actually required and demanded. These utterances implicate that Max has an additional knowledge about horses than his son; therefore Lenny has to listen to him. Max also violates the maxim of quality because it is quite unbelievable that he can determine the quality of horse with the smell of a horse. He implicates that he has enough experiences about the horses on the ground and has obtained clear understanding regarding them.

After listening to this detailed information, Lenny asks Max, "Dad, do you mind if I change the subject?" Here, he violates the maxim ofrelation. He asks irrelevant question because he gets bored and irritatedby listening to Max's narration. He seems to berude towards Max. This utterance implicates that Lenny does not have any interest in the topic of horses. He would like to suggest that it's too much about the horses now. He wants to talk about different topics. Therefore, to change the topic, after the pause Lenny asks, "I want to ask you something. The dinner we had before, what was the name of it? What do you call it?" Here, Lenny violates the maxim of quality as itis not a sincere question. This utterance implicates that Lenny dislikes the food which they had at the dinner prepared by Max. He states that he has never eaten such an insipid food before. After a pause Lenny asks, "Why don't you buy a dog? You're a dog cook. Honest. You think you're cooking for a lot of dogs." This utterance implicates that Max is an awful cook, who prepares tasteless food. Therefore, Lenny tells that the food is not worth eating by human beings, but by dogs. He bluntly calls Max a dog cook, who prepares food for dogs. He wants to suggest that as a human being, he could not eat such a tasteless food.

Max angrily replies, "If you don't like it get out." Here, Max observes the maxim of quality by giving true reply to express his anger. He is annoyed by Lenny's blunt remarks. He asks Lenny to get out if he does not like the food. This utterance implicates that he does not care of Lenny's opinion. Lenny tells,"I'm going out to buy myself a proper dinner". Lenny observes the maxim of quality by giving right reply. This utterance implicates that Lenny could not get proper dinner in the house.

In this conversation, Max's elaborate narration related to horses implicates that he lives in the past illusions. Lenny blames his father for being an awful cook. There is a lack of love and affection in their relation.

Example of Conversation: Four

RUTH : You'd supply my wardrobe, of course?
LENNY : We'd supply everything. Everything you need.
RUTH : I'd need an awful lot. Otherwise, I wouldn't be content.
LENNY : You would have everything.
RUTH : I would naturally want to draw up an inventory of everything I would need, which would require your signatures in the presence of witnesses.
LENNY : Naturally. (HC 130-131)

Analysis of Implicatures

In this conversational piece, Ruth talks about her terms and conditions of employment. She wants all these things to be written and signed in the presence of witnesses. She also insists on that all the conditions should be clarified to their mutual satisfaction.

Ruth informs Lenny that her finances in the beginning must be considered as an investment. Ruth asks, "You'd supply my wardrobe, of course?" Here, she observes the maxim of quality by clearly conveying her conditions to all. This utterance implicates that she is willingly involving in the business of prostitution. She has her own demands. She dominantly and explicitly puts her demands before them. Lenny's replies, "We'd supply everything. Everything you need." He observes the maxim of quality by giving his acceptance to Ruth's demands. This utterance implicates that Lenny's interest is to settle Ruth's' business for financial gains and toget sexual pleasure from her. The word 'everything' uttered twice by Lenny, reveals his attraction towards her. Ruth states, "I'd need an awful lot. Otherwise, I wouldn't be content" She observes the maxim of quality to make her demand absolutely clear. This utterance implicates Ruth's desire to live a luxurious life. She clearly understands Lenny's intentions. She suggests that if he wants sexual pleasure from her, he needs to fulfill her all demands. Lenny replies, "You would have everything" Here, he again observes the maxim of quality to confirm his agreement related to Ruth's demands. This utterance implicates that Lenny is ready to accept all demands of Ruth. He does not oppose to Ruth as he might have fear about Ruth's act of terminating the contract.

Ruth informs Lenny, "I would naturally want to draw up an inventory of everything I would need, which would require your signatures in the presence of witnesses." Here, she observes the maxim of relevance as she speaks clearly about legal contract by stating the requirements of contract. This utterance implicates that Ruth is quite aware of the problems which may arise while dealing with Lenny and others. Therefore, to secure her interests, she asks for a contract and which must be signed by all of them in the presence of witnesses. Lenny's reply, "Naturally" observes the maxim of quality in accepting Ruth's demands. This utterance implicates that Lenny has no other option except to agree with Ruth.

This conversational piece suggests that Ruth will not live with them if they fall short in keeping her contented. Lenny does not have any option except to accept her terms and conditions as

all of them are eager to keep her with them. Ruth does not believe only in spoken agreement but wants to make a legal contract. She gives due significance to all the details of the agreement so that her future will be secured. Max expects her that she should help them in domestic tasks.

Themes Explored through Implicatures

A lack of communication in *The Birthday party*:

Pinter uses the maxims of co-operation to reveal alack of communication among his characters. Though Meg and Petey are husband and wife, conversations between them are only for sake of conversation. In example of conversation: One, Petey mostly violates maxims of co-operation. It reveals how isolated and alone he is. He does not want to speak or share his feelings with his wife. Meg also observes as well as violates the maxims which reveal that she is not happy in her life. Though she tries to establish connection with her husband, her remarks seem to be pointless and self-centric. As an effect, the readers observe the hopelessnessin their life.

Existential threat in *The Birthday Party*:

In example of conversation: Two, Goldberg and McCann interrogate Stanley. Goldberg and McCann's questions violate as well as observe maxims. Stanley's utterances, violates the maxim of relation. As an effect, readers observe that he is greatly afraid of Goldberg and McCann. Pinter's use of implicature suggests helpless and panic situation of Stanley. Goldberg and McCann dominate and suppress as well as mentally confuse Stanley. Their interrogation reveals that Stanley has some horrible past experiences. They blame him as guilty for not satisfying their demand.

Family degradation and devaluation of social morals in *The Homecoming*:

In example of conversation: Three, Lenny does not want to listen his father Max's experiences, on the other hand, Max is not ready to accept any criticism about the taste of food that he had cooked. Pinter's use of implicatures reveals that Max and Lenny do not care about each other's opinions. They both violate as well as observethe maxims to express their anger towards each other. As an effect, readers observe that there is a lack of love and affection in their relation. There is no commutation between them as a father and a son.

Power struggle in *The Homecoming*:

In example of conversation: Four, Ruth's violation or observance of the maxim reveals her wish to dominate all male family members. Pinter's use of implicatures reveal Ruth's desire to live a luxurious life. She is aware of her own rights as she dictates her terms and conditions to all. Readers as well as spectators observe Ruth's sense of superiority in front of other family members.

Conclusion

Finally, reader may conclude by saying that Pinter's use of implicatures in his plays, *The Birthday Party* and *The Homecoming,* reveal a sense of insecurity and isolation, lack and breakdown of communication. It creates tension, ambiguity, and provoke deeper thought among the readers as well as spectator's minds. Pinter offers the readers as well as spectators to actively engage with the plays and unravel the hidden meanings beneath the surface. Through this analysis, readers can observe complex and multidimensional characters, their hidden motives and manipulation. The plays, *The Birthday Party* and *The Homecoming* as a whole reveals that whatever happens to humans in life is not necessarily based on logic or reason. They deal with absurdity of human reality.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

THE HAIRY APE AND THE WHITE TIGER: STUDYING THE RECIPROCAL DEHUMANISING RELATIONSHIP BETWEEN THE PROLETARIAT AND THE BOURGEOISIE

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Abstract

The human race has come a long way since the dawn of civilization. Various sociopolitical and religious events have influenced the zeitgeists of our civilization's various eras. Turning around, we see a number of opposing images coexisting side by side. On the one hand, some people are enjoying a prosperous journey of development, while others are paying the price to maintain the status quo. To maintain the status quo, the ruling class employs various dehumanising strategies. People from the oppressed class occasionally overthrow this system and use the same oppressive tactics against others. Both classes frequently suffer at the interface in this dynamic struggle to maintain the status quo or escape the vicious cycle. As a result, this study has broader implications, as those in positions of power continue to use the same dehumanising technique against those on the margins or periphery of society.

Keywords: Dehumaization, Oppression, Humanity, Bourgeoisie, Proletariat.

Introduction

In the long and arduous journey humanity has taken to humanise itself, the primitive barbaric, dehumanising instincts have often kicked in and made humanity question its progress. Wars, riots, massacres, and genocides, all of which strip people of their humanity, dot the annals of human history. The open viciousness that defines these acts also makes them easy to spot. They are also defined by their point of commencement and closure. What better exemplifies the latent savagery in humans, however, are the dehumanising acts that occur on a more personal level in our homes, schools, and workplaces, but often go unnoticed. These forms of dehumanisation are typically unnoticed because of their ubiquity and the fact that they don't seem particularly barbaric. The psychological impact of these incidents, which frequently involve racial and ethnic slurs, taunts, and jeers, is rarely recognised, much less protested.

As Friere points out, "dehumanization, although a concrete historical fact, is not a given destiny but the result of an unjust order that engenders violence in the oppressors, which in turn dehumanizes the oppressed" (Friere, 2005, p. 44). The class based societies of twenty-first century

with their glaring fault-lines, facilitate the targeted victimisation of those at the bottom of the social hierarchy. The ruling class—what Marx called the "bourgeoisie"—has instituted a system that dehumanises those lower down the social hierarchy—the "proletariat," to use Marx's terminology.

As long as the bourgeoisie wield political power, which "is merely the organised power of one class for oppressing another," (Marx and Engels, 2005) they are dehumanising themselves and the proletariat. Friere notes that one can not "be authentically human while he prevents others from being so" (Freire, 2005, p. 86).One of the defining characteristics of dehumanisation is that it affects only the victim, the proletariat but also the perpetrator, the bourgeoisie. A reciprocal relationship exists between the classes, in which while the oppressor dehumanises the oppressed, he gets dehumanised simultaneously. "In such a relationship, dominator and dominated alike are reduced to things- the former dehumanised by an excess of power, the latter by a lack of it" (Friere, 2013, p. 17).These two classes of people are characterised in The Hairy Ape and The White Tiger: "Men with Big Bellies, and Men with Small Bellies" (Adiga, 2008). Both the big-bellied bourgeoisie, whose destiny is to eat and the small-bellied proletariat, whose is destined to be eaten, populate the narratives of these two works.

The year 1922 marked the premiere of The Hairy Ape by Eugene O'Neill. In the play, the protagonist is Yank or Robert Smith, a brutish stoker on a transatlantic liner who thinks highly of himself due to his physical prowess and the importance he attributes to his job. He torments and loathes his fellow workers. Aravind Adiga has made his literary debut with The White Tiger. When it was first published in 2008, it made quite an impression by winning the Booker Prize. The novel is told in retrospect by Balram Halwai, a village boy who becomes a chauffeur and a successful businessman subsequently, through what he calls the "act of entrepreneurship" (Adiga, 2008). The work provides a darkly humorous perspective of India's class struggle in a globalised world.

Reciprocal Dehumanisation

Societies in The Hairy Ape and The White Tiger prosper economically but have glaring class divides. The bourgeoisie of both societies holds the reins of wealth and power, and in both cases, they exploit and oppress the proletariat. The events of The Hairy Ape take place in the early 20th century when both industrialisation and the oppression of the working class were at their height. Protests by working people against the greed of the bourgeoisie characterised the era. The play exposes the disparities between the forecastle, where the crew lives and works, and the promenade deck, which represents the Fifth Avenue of the ship's owners. While the stoke-hole and forecastle represent brutality, chaos, ignorance, and confusion, the deck and Fifth Avenue indicate artificiality, beauty, freshness, and wealth.

The White Tiger is set in the globalised India of the 21st century. It depicts a nation in disarray and economic inequality due to the elimination of the caste system. The novel is primarily set in what Adiga calls "the India of light," as opposed to "the India of darkness", where Balram was born and raised. One India, the India of light, is defined by material success, political influence, and the occasional application of moral principles. In contrast, the other, the India of darkness, is defined by a strong emphasis on family, religion, fear, and submission. Both Indias share a common trait: their citizens are willing to compromise their values to make it in the country's brutally competitive social environment. The working class of both works has internalised the oppressive reality to the

point where they refuse to acknowledge it or take action to improve their life. Few characters in the works are aware of the oppression they are experiencing. They are trapped in what Adiga calls the "rooster coop," where they watch the bourgeoisie slaughter their fellow workers without feeling compelled to humanise themselves or their fellow workers.

Protagonists in both stories come from the working class. They are both from impoverished backgrounds and lack access to education, food, and healthcare as children. Yank and Balram have a difficult childhood, but they end up becoming very different people. Balram becomes shrewd, crafty, and manipulative while Yank regresses to a brutish stoker. A keen observer and ambitious planner, Balram cultivates the skill of being an "original listener" to help him rise in the world (Adiga, 2008). Balram is the prototypical "ubermensch" of Neitzchean thought: a man of exceptional potential who has abandoned conventional values in favour of his own (Nietzsche, 1999). Having broken free from conventional morality, he serves the greater good by working toward the fulfilment of his unique moral code, setting an example for his nephew to follow in his footsteps. He has a condescending attitude towards the other proletarians. Balram climbs a hill, looks down on the village, and spits after realising that he will never "get liberated" there. By referring to himself in the third person as "The white tiger,""A thinking Man," and "an entrepreneur,"(Adiga, 2008) he sets himself apart from the oppressed and assumes the role of an oppressor. Balram addresses the bourgeoisie in the novel in dehumanising terms like: 'the stork', 'the Wild Boar', 'the Buffalo', 'the Raven', 'the Mongoose' and 'the Lamb'.

Adiga's anti-hero rises through the ranks of Indian society from his humble beginnings as the son of a rickshaw puller to become a chauffeur and a prosperous businessman. His idea of entrepreneurship consumes him, and he transforms into an "ubermensch" who takes matters into his own hands. In order to become a part of what he calls "the India of light," he moves there with his masters, studies the culture, and eventually commits what he calls "the act of entrepreneurship"—the murder of his master Ashok. In order to complete his transformation into a self-made entrepreneur and secure his place in "the India of light," he takes Ashok's money. He runs away, adopting the alias Ashok Sharma, his master's name. He proves worthy of his alias, "The White Tiger", an exquisite creature with exceptional intelligence, by rejecting conventional morality in favour of an alternative one that justifies any action that helps him achieve his goals.

Yank, like Balram, aspires to join the ranks of the bourgeois. However, he lacks Balram's intelligence and cunning nature, so he stays in the stoke-hole, the symbolic world of the proletarians, where he is content bullying, despising, and treating his fellow workers as inferior—at least until he meets Mildred, a representative of the bourgeois. By declaring, "I'm steel, steel, steel!" he emphasises his unparalleled strength. His false sense of superiority crumbles, and he is forced to confront his true position in the world when he meets Mildred. This incident infuriates him, and he sets out to demonstrate that he is better than Mildred and her family. This quest for establishing his self-worth ends in futility and leads to his demise. He "struggles with dehumanisation for the possession of his soul" (Bellow, 2016, p. 88), his identity as a human and not a 'filthy beast'. However, Yank is not out on a mission to humanise himself; all he intends to do is prove his superiority.

In the eyes of a Yank, one is only truly at home when he/she is being put to good use and contributing to the greater good. He begins to think about the nature of his existence but fails to

muster enough thought to come to accept the world around him. Yank faces an existential crisis and ultimately perishes, concluding that he is a Neanderthal who does not 'belong'.

The ability to think plays a significant role in the narrative of these works. Both Balram and Yank claim to be capable of thinking. While Balram is an avid thinker and observer, despite trying to think, Yank fails miserably because of his semi-human, Neanderthal qualities. Yank despises both Long and Paddy, the only sensible and knowledgeable people around him, but Balram observes and learns from everything and everyone around him, which helps him ascend from poverty and being oppressed to riches and become an oppressor. Of the two, the 'Thinking Man' Balram achieves his goal of becoming an oppressor, but Yank fails and dies in his effort to prove himself as an equal to Mildred by exacting revenge for Mildred's insult hurled at him.

Even though neither book has any truly villainous characters, both books' antagonists are upper-middle-class people. Compared to the other rich and entitled bourgeois, Mildred and Ashok have softer, milder personalities. They do not fully conform to their social class's oppressive and unethical norms.

Ashok, known as "the Lamb," is disheartened by his family's treatment of the working class and the widespread corruption in India. In contrast to the rest of the family, he treats Balram with kindness and compassion, and the two develop a close relationship. When his wife Pinky accidentally runs over and kills a child, his latent bourgeoisie instincts and desire to maintain the status-quo come to the fore. Balram is the scapegoat of choice for Ashok's family, so he goes along with the plan. Ashok is just as cruel and self-centred as his father and brother, and his token acts of kindness are far below his means.

Mildred wants to help 'the other half' and has plans to do so. She hopes that by serving the underprivileged, she can find her place in the world and give her life meaning. She sees herself as a useless drain on her father's business because she has not earned the good life her family enjoys. She comes across as insincere and pompous. Her apparent disgust and terror on seeing Yank with his shovel held over his head and his angry face, and the inadvertent exclamation "Oh, the filthy beast!" (O'Neill, 2003) constitutes a rare instance of 'Freudian slip', "slips of the tongue" (Freud, 1914, p. 71) or parapraxis where the latent hatred and disgust for the proletariat that resides in her unconscious comes to the fore. Mildred is dehumanised by Yank when he vows to "fix" her if he sees her again, as if she is a malfunctioning mechanical device that needs to be fixed, not a human.

Conclusion

Mildred and Ashok disapprove of the status quo but do nothing to challenge it, opting instead to follow the rules without much enthusiasm for them. They do nothing to aid Balram and Yank and make no real effort to emerge from the roost for good, save for showing tokens of sympathy when it suits their purposes. The oppressors' "false generosity" (Friere, 2013, p. 44) is on full display.

There is a difference of over a century between the two works, but both depict a social system that confines and dehumanises its subjects. The proletariat and the bourgeoisie are trapped in the social roosts of their respective social orders. In spite of their ability to develop a sense of humanity and break the cycle of abuse, none of the characters makes an effort in that direction. Audre Lorde states that, "unless one lives and loves in the trenches it is difficult to remember that the war against

dehumanization is ceaseless" (Lorde, 1984, p. 119). Balram and Yank live in the trenches but do not love being there. They despise the trenches and those who live in there and want get out of their horrible existence and make good for themselves oblivious of the fact that the process of humanisation entails a lot more than mere role reversal, the oppressed taking on the mantle of the oppressor. Balram is an outlier who, unlike Yank, Mildred, and Ashok, moves up the social ladder and into a higher class and coop but is still unable to break free. They are caught in the infinite loop of dehumanisation where, while one dehumanises the other, ends up being dehumanised as well.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

KALEIDOSCOPIC PORTRAYAL OF NATURE : AN INSIGHT INTO PETER HANDKE'S *REPETITION*

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Abstract

The environment and culture have contributed to the creation of literature. Nature is one of the most powerful and mysterious forces that can influence human mind. Nature has a rhythm that provides harmony to the universe. It examines ecology from an aesthetic point of view. Peter Handke, a well-known figure in German literary scenario wins acclaim with the publication of many eminent works. The present paper Kaleidoscopic Portrayal of Nature: An Insight into Peter Handke's Repetitionreflects on how an individual attains self- realisation through the beauty of nature. It aims to focus on how aesthetic appreciation can relax the emotions of human mind in diverse forms.

Keywords: Aesthetic, Appreciation, Self-Realization, Emotions, Rhythm

The tree which moves some to tears of joy is in the eyes of others only a green thing which stands in the way. Some see nature all ridicule and deformity, and by these I shall not regulate my propositions. And some see no nature at all. But to the eyes of the man of imagination, nature is imagination itself. **William Blake**

Ecoliterature refers to a wide range of literary works, including fiction, poetry, and criticism, that focuseson environmental challenges. It is the study of the relationship between literature and the environment. It is an interdisciplinary approach in which literary academics examine writings that depict environmental concerns. Ecologists think that human civilization is intertwined with the natural world. Humanity exists in a civilization where bio-disasters, pollution, and environmental contamination bring in havoc to the globe, making it uninhabitable for life. It has evolved into an interpretive tool for studying nature writing, which is frequently connected to environmental criticism. It describes landscape, environment and ecology. Cheryll Glotfelty in the book *The Ecocriticism Reader: Landmarks in Literary Ecology* defines ecocriticism as, "the study of the relationship between literature and the physical environment" (3). It is a critical method that examines how nature and

landscape are represented, how material attitudes toward the environment are informed, and how it is connected to other ecological disciplines and perspectives.

Earth provides an opportunity for individuals and groups to adopt an ecofriendly approach to explore the world. Ecocriticism is not only the study of nature in books, but also a representation of many beautiful aspects which are hidden in man's surroundings. Peter Handke's writings compel the readers to comprehend and expound the hidden secrets of nature. Handke proceeds not just from place to place, but also from instance to instance and sensation to sensation. The aesthetics of nature makes one aware of the pleasure he derives from the beautiful sights of nature. Peter Handke's novels are characterised by unusual imageries, dignity and independence from literary tradition. All the characters in the novels of Peter Handkenovels are in search of sublime landscapes that brings in happiness and strength. Majcher in his article "Peter Handke and the Utopia of the Nineth Country" explains his disillusionment :

> The new borders in Yugoslavia: I see them, instead of from the outside, much more, as with each of the current independent states, growing into the inside, into each respective country's interior; growing as strips of unreality or—a belt; growing into the center, until almost no country, neither Slovenian, nor Croatian, is left, similar to the case of Monte Carlo or Andorra. Yes, I fear one day in the "Republic of Slovenia" there will be no Country left to be able to taste…and already for a long time every flavor of Land, Country, Space, Place and Reality has been suffocated.(195)

Peter Handke's *Repetition* is the story of a forty five year old protagonist Filib Kobal who narrates a journey from his home in Carinthia to Slovenia in connection with the trial of his missing brother, Gregor. The aesthetic appeal of nature is evident throughout *Repetition*. Handke focuses his imagination to enhance, not only the protagonist's creative potential, but also the collective life of earth's inhabitants. The appreciation of nature is presented through the eyes of the protagonist Filib Kobal, who discovers the transformative power of language to describe the world. Nathanial Davis in the article " W.G. Sebald, Across the Border: Peter Handke's Repetition" states:

> Repetition is the book of the journey through the Karst, over which the infamous bora wind blows, resembles thus the dolinas: sinkholes which lie beneath the wind, islands of stillness, surrounded by trees, all bent at the same angle is inscribed the hope that, despite prevalent unfavourable conditions, something of or natural homeland may yet be saved.(8)

Repetition details the unnerving joy of being an outsider in a strange world. Handke's description of the Karawanken Mountains in the initial pages presents a picturesque beauty:

> For a long while I stood outside the station, with the Karawanken Mountains, which I had seen in the distance all my life, close at my back. The city begins at the exit from the tunnel and winds down in the narrow river valley, surmounted by a tenuous strip of sky, which broadens to the south and is immediately veiled by the smoke of the iron foundries.(4)

Nature and man are inseparable. Man depends on nature for all the resources he requires in life. Armstrong in *Slash* mentions how land has "a lot of good feelings tied to it and befriending the earth makes life more beautiful" (26). Similarly, through the eyes of the protagonist Filib Kobal, Handke tries to invoke the ecoaesthetic sensibilities. The trivial aspects of nature is authenticated by Peter Handke as he says, "the rain had stopped, at the edge of the plain Mount Petzen rose in the

moonlight, every detail as sharp as hieroglyph: the ravines, the cliffs, the tree line, the cirques, the line of peaks: Our mountain!" (18).

According to Ralph Waldo Emerson, the beauty of nature has a profound effect on every individual's senses and it acts as a gateway from the outer world to the inner world. Likewise, the rapport between nature and human being is depicted throughout the narrations of Peter Handke. Gabriel Josipovici in *The Guardian* states, *"Repetition* is one of the most dignified and moving evocations, I have ever read of what it means to be alive, to walk upon this earth" (n.p). *Repetition* allows peculiar light which illuminates the vision of the narrators's ancestral home with a kaleidoscopic beauty of nature. A reading of *Repetition* creates an impulse of dwelling more on nature. A happy childhood is cushioned in a eco-friendly setting.The scenic beauty of the Mittlern Station pushes the narrator's mind back to his childhood days. The narrator feels :

> Through the sparse Dobrawa pine woods, the largest coppice in the country. It was an early summer afternoon, and the sun was behind me. In the woods, where I knew the places to look, I found the first mushrooms of the year: small, firm chanterelles, almost white in the gravelly Dobrawa soil (56).

Peter Handke's observation of the minutest aspects of nature evokes ecoaesthetic sense in the readers. The portrait of nature with its scenic beauty is reflectedas the protagonist Filib Kobal says, "I now see the little knot of glow worms in the grass outside. The tunnel blown up into a fire spewing dragon guarding the entrance to the underworld whether to defend a treasure there or for my protection. I do not know" (7). A close contact with nature is expressed with the illustrations of the sights and sounds of nature which provide a vision of the beautiful valley:

> On a sloping meadow leading down to the water, a horse was standing beside a tree; though it was too early for flies, the horse was swishing its tail. The sound it made in pulling up grass was the dominant sound of the countryside, accompanied by the faint murmur of the river and the rumbling in the distant freight yards. (71)

The paper tries to focus on the relevance of travel which develops a sense of ecoaesthetics in the readers.A deep understanding of nature is authenticated with the help of travelling experiences of the protagonist. All the characters have attained self- satisfaction and self- identity through their association with nature. Nature is presented as a miracle in *Repetition* with rich imagery that brings out the subtle nuances of Mother Earth. A walk through nature helps to sooth the mind and provides a sense of inner peace. The perception of natural aspects gives pleasure to the readers. Nature with its beauty is presented through the eyes of the protagonist Filip Kobal when he narrates, "the meadow looks like cluster of small gardens as hanging gardens of Jesenice. They form a pattern of vegetable patches and fruit trees, surrounded by low fences (71). The initial pages of Le Clézio's *Terra Amata* gives a sensory experience in capturing the pleasures of nature:

> It was a countryside without a name, old like the skin of an old woman, dilated by the day, chilled by the night, washed by the rains, worn by the wind, split by the frost, nibbled at by the sea, furrowed by the steams, dug, sown, ploughed, eaten, trodden down century after century; now and then an earth quake had swept over it thrusting p new peaks, opening new gulfs. (4)

According to Benjamin Disraeli, "Like all great travellers, I have seen more than I remember,

and remember more than I have seen" (n.p). Nature provides solace and peace of mind to human beings through travelling. It is not just the visuals, but also the sensory experiences that make the travel an exciting and fulfilling experience. The best of sight, sound, flavor, texture and aroma of a particular region can be relished only through the sensory experiences. Travel is a part of growing culture that helps to discover new places in the world with wonder and interest. As Henry David Thoreau in *Walden : Or, Life in the Woods* says "we need the tonic of wildness….. At the same time that we need the tonic of wildness...At the same time that we are earnest to explore and learn all things, we require that all things be mysterious and unexplorable" (n.p).

Ecoaesthetics stresses the kinship between humanity and nature. S.M. Gupta in his "Ecological Readings of Yann Martel's Life of Pi" attempts to study the interconnection between man and environment. In *Repetition*, a close observer like Filib Kobal, searches for places he needs to read books. He says, "I would sit behind the milk stand at the roadside on the bench by the distant wayside shrine on a spit of land above the sluice in the Drava at my feet the dammed up river so smooth that the water below me resembled the sky overhead" (98). The tranquility of the place rejuvenates the senses of the readers. It also makes the narrator confident enough to start writing a book "Fear and Trembling" (98) :

> Once I climbed Rinken Hill; shortly before the top, in a fern-overgrown clearing with a single pine tree in the middle, I found the place that every reader must have dreamed of: close to the tree a patch of the soft grass locally known as lady-hair, a bed of natural cushions, no bed of vice but a thrown of the spirit, which I was confident, would, blow upon me. (98)

Landscape can fill a human being with a hope of rebirth. Handke uses imageries from landscape to indicate pleasant as well as troubled states in the lives of men. He steers the attention of the readers to the minutest elements of nature by removing the feelings of anxiety and alienation. A deep understanding of nature is pictured with the help of protagonist's travelling experiences. An exploration into the beautiful scenes of nature makes the readers recall the lines of Khalil Gibran:

> How beautiful you are, Earth, and how sublime What wisdom in your obedience to the light, and what nobility in submission to the sun How seductive when veiled in shadow, how radiant is your face beneath the mask of darkness How crystalline your songs at dawn, how marvellous praises sung at the hour of twilight how perfect you are, Earth, how majestic (1-4)

Peter Handke authenticates how nature plays a vital role in minimizing the sufferings of people through the colorful effects of different aspects of nature. The unique beauty of mountains, winds, hills, and creatures of the ecological world extend the possibilities of a peaceful existence. The message Handke transmits to his readers is that, existence on this world is like a tree with a lot of leaves. Man considers himself as one of the leaves and preserves the whole tree like a soul for happiness. A pleasant experience is conveyed through the flora and fauna of the environment. The aesthetic experience modifies the behaviour of characters and helps them enjoy the natural scenery.

In the present scenario, people have lost the sense of tenderness, sensitivity, and response to beauty. They fail to comprehend the true relationship between human and nature. The sensitivity does not come from within the walls of the house with pictures, paintings or decorations rather it comes only when man abandons his utilitarian mindset. When people choose to work in intimacy

with nature, miracles happen. A person who fails to love nature, fails to love his fellow beings too. The paper authenticates how the humanity survives as they develop ecoaesthetics. The paper sums up with a prayer from the *Atharvaveda:*

> O Mother Earth, sacred are thy hills,
> Snowy mountains, and deep forests.
> Be kind to us and bestow upon us happiness.
> May you be fertile, arable, and nourisher of all
> May you continue supporting people of all races and nations.
> May you protect us from anger
> And may no one exploit and subjugate your children (11-12)

The Bhumi Sukta of the Atharvaveda celebrates the role of earth as the home of hills, snowy mountains, and forests with many plants and medicinal herbs. The paper emphasises the sacredness of all creations and their interdependence on nature.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

NARRATIVE OF SILENCE/S IN ABDULRAZAK GURNAH'S ADMIRING SILENCE

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Abstract

"For a man who no longer has a homeland, writing becomes a place to live."
—**Theodor Adorno**

The Nobel committee's citation noted Abdulrazak Gurnah's "uncompromising and passionate penetration of the effects of colonialism and the fate of the refugee in the gulf between cultures and continents." His "Admiring Silence", halts the reader from getting sentimentally overwhelmed by the stories of the immigrants. The narrative techniques make the reader to accept those amusing stories to infer the true account of their lives. Here, an unnamed narrator visits his native country Zanzibar after a gap of 20-year exile in England. The interplay and dynamics of silencing and silenced continue when he comes into contact with people in England. As a teacher in a school, he has taken to write fiction in order to reminisce his previous domestic life. On his return home, he finds a different kind of country. Its deteriorating tendency broadens his outlook of life and helps him analyze his own unavoidable metamorphosis. This paper attempts to explore the sense and significance of silence in the novel. This novel uses literary strategy like silence via different narratives as a code of meaning or a set of several meanings. Both the readers of the novel and the characters in the novel are made to perceive differently. Multiple perspectives, while deepening the significance of silence, help the reader to comprehend its nature. Silence often reflects the plethora of difficulties of the migrants. 'Writing' as a gerund, is a creative energy, and as a metaphor it signifies a writer's literary production.

Keywords: Silence, exile, migrant, narrative, colonialism.

The novel begins with these words: "*I have found myself leaning heavily on this pain. At first I tried to silence it, thinking it would go and leave me to my agitated content*." [1] The idea of silencing the pain, both physical and metaphorical, sets the tone of the narrative. A critical appraisal of *Admiring Silence* is attempted here to explore the denotation and connotation of silence. Using narratology as a literary device, this paper probes how the novel uses various literary strategies to exemplify *silence as a code of meaning* and constructing the varying senses of silence. The novel records and interrogates different aspects of silence. It is through silence, the migrants traverse the connection of their current

and previous lives. The novel deploys an unreliable narrator and uses several narratives to depict the nuances and facets of silence. When a diaspora writer represents anxieties of an entire culture, it becomes real and problematic.

James Joyce writes the novel where the action is entirely set in Dublin. That work becomes a classic! Emily Bronte's Yorkshire is never questioned or doubted for its authentic portrayal. Madrid shapes the writing of Hemingway. His love affair with the city is even celebrated. But when Diasporic writers are writing, the problems of representation, authenticity, voice, literariness are doubted and they even become problematic. Their rootedness is questioned. Their voice is doubted. This apparent hypocrisy and pretense need to be addressed in refugee studies.

Gurnah is the most prolific writer from Tanzania. He writes in English, despite Kiswahili being the principal language of Tanzania. His phenomenal mastery over English language is just remarkable and Nobel prize winning. He came to England in the 1960s that coincided with Enoch Powell's racist and xenophobic "***Rivers of Blood***" speech. That speech was a part of a dehumanizing movement that discouraged immigration into England. The milieu at the time of Gurnah's visit to England ominously reflects its impact on his works. In his "Fear and Loathing" he laconically says, "*What a shock it was to discover the loathing in which he was held: by looks, sneers, words and gestures, news reports, comics on TV, teachers, fellow students*."[2] Even today UK's immigration detention law is tough one. Political history of colonization is often written in terms of power politics. The Literary history of colonization captures the actual casualties, inhuman side of the whole imperialistic venture and tries to document the voice of voiceless.[3]

Silence is not necessarily want of perceptible sound. Pierre Macherey, in his "*A Theory of Literary Production*", deliberates on silence as a noteworthy factor in literary texts. He hints at the necessity of perceiving what is tacitly implied and what is not. According to Pierre Macherey, speech and silence are interdependent. The way how silence is depicted in the narrative reveals the possible speeches and conversely the speeches can also reveal the different shades of silence.[4] Robyn Fluvsh in her article, "Speaking Silence; The social construction of silence in autobiographical and cultural narratives" the scholar makes a distinction between being silenced and being silent.[5] Being silenced is oppressive and imposed. It plainly shows certain powerlessness, voice and self. Being silent can be deliberate, political and calculative. In this novel, what is voiced multiple times for being politically/racially correct and what is silenced for the harmony in a multi-cultural society do matter.

Xenophobic thoughts regarding immigrants in Britain become racially sensitive. The stability of meaning, within a sociopolitical configuration of presences and absences, is always doubtful. It is quite useful to read different silences in Gurnah's works depict different silences. The readers and the listeners in the novel undertake the process of generating implications to what characters in the novel fail to say or refuse to say. Even an instance of silence in the novel needs to interpreted to assign certain meaning. These apparently silent moments speak volumes about the wider issues of epistemological power, the confines of the perspicuity of language and the difficulty of both immigrants and migrants.

A close reading of this work offers a fresh mode of listening to silence as an alternative to self-articulation as the work mirrors the socio-political conditions of immigrant lives. The silences

reflect the limitations of real life choices of the migrants. They endeavor to make their lives coherent. Silence and narrative gaps is indispensable for both constructing and deconstructing the lives of migrants. The narrators find it hard to share their problematic stories. Either their harrowing experiences in the new locality or their hesitation to reveal the actualities, problematizes the process of narration. Both the characters and the audiences face similar complications in deciphering the meaning of silence except by mediation with each other. The state of silence and the act of silencing of characters in the novel pose challenges for readers to realize the grim realities. The popular difference between two interrogations 'who sees?' and 'who speaks?' is useful in analyzing the significance of silence.

The narrator lives in England with Emma, who is an English woman. They have a daughter, named Amelia. His East African home is forsaken by him for a couple of decades. He reconnects with his home through the stories which he tells to Emma and her father at different times and separately. The reader learns later in the novel that many of those stories are false. They are fabricated versions to apparently quench the curiosity of listeners. One story is about the narrator's father, who parted ways with his wife when she was expecting and he did not unite with his mother.

While dealing with issues such as patriarchal prejudices or racial discriminations, Gurnah does not depict the simplistic binary of colonizer and the colonized. Conventionally, racial discrimination is targeted towards the colonized people, where the perpetrators are invariably the white colonizers. Gurnah goes beyond the orthodox observations of patriarchy. Father as the center of political power is not necessarily subscribed to. The realities include the dysfunctional aspects, disagreements, hopes and ambitions within a community. The novelist does not privilege colonial representations for an easy grasp of the complicated conditions. He invites the reader to judge for themselves and scrutinize the characters and draw inferences about their experiences and lives. As a mask of silence in *Admiring Silence*, the truth is not just hidden, but dexterously masked behind deceitful interpretations. The novel asks questions on the meanings of belongingness and the concept of home. The narrator is a valid proof of the failure of patriarchy. He freely admits that he sobbed for himself, for the disasters he had made of his life. The characters share their versions of stories out of a need to overcome their anguish, failure, deception and disillusionment. The narratives allow them to redraft their history and serve as a therapy for dislocation and estrangement.

Parental negligence is another important theme in the novel. The protagonist is not taken care of, by his father, who shies away from his parental responsibilities even before his birth. The narrator's mother and step-father do not treat him well. He is literally out of their priority. His parents fail to discharge their parental responsibilities, that deeply affects him emotionally in his upbringing. This type empty-shell family is a bane for the migrants who are already at the disposal of the hosts. The narrator's multiple tales, that are largely false, about his father seems to fulfil his desire to be an integral part of Emma's family. Through these versions, we get the glimpses of actual situations in both Zanzibar and England. When the camera is shifted to Zanzibar, the actualities of the life in Zanzibar far from the one pictured through his quixotic tales. Although the former government is overthrown from power, the new regime is still dishonest and fraught by sluggish officials. Akbar, his half-brother works at the Ministry of Environment. Akbar candidly admits that they don't do any work there as they attend the office. They hang around wasting time and then leave for home. The narrator reports about that the shortage of food, dysfunctional toilets, insufficient and unpredictable

supply of water and electricity that give a grim picture of the socio-economic conditions of Zanzibar. These burning issues about the basic amenities reflect the sorry state of the society that needs to be upgraded through honest efforts of its people and political will-power.

In the intervening time, the narrator's parents have seriously thought about marriage for him. However, he does not entertain the proposal. At last, he divulges that he is already wedded to an English woman. His parents are quite upset. They consider that the marriage is an act of losing to himself and to his people. He feels disgruntled. He hurries back to England. To his utter shock, Emma has found a new companion. She does not want to live with the protagonist anymore. His daughter Amelia also leaves him after six weeks. Amelia shows contempt for her father. The novel ends with the lonely narrator in anguish over the unjust life and his blundering acts. The calamitous result has deeply disturbed him. The narrator is alienated and he longs for companionship as he wishes to avoid *another 20 years of silence*. The novel closes with the narrator planning to consult Ira, whom he befriended on his flight back to England. Nonetheless, he says that he was afraid of breaking that disturbing silence. Towards the end of the novel, and the narrator's mother invites him back to Zanzibar. But he dismisses the idea as he fails to feel at home in Zanzibar.

Gurnah's *The Last Gift* (2011) continues the crisis of his *Admiring Silence* (1996). Abbas is the main character. He forsakes his home in Zanzibar. Abbas comes back from his vague departure in *Admiring Silence*. He narrates his version of events that question and doubt his unreliable son's mis/narration of his familial history. Abbas is as undependable as his son in *Admiring Silence*. Still, Abbas in *The Last Gift* attempts to vocalize the silences of *Admiring Silence*. He says that he is being trapped. He feels that his wife's family has done injustice to him in making him nurture and bring up someone else's child. This justification of his sudden disappearance further complicates the crisis of the story.

The narrator hardly acknowledges the presence of the audience with his "I don't care" (215) attitude, even though he concedes that he has told lies to his audience. The reason of Emma's separation from the narrator seems to be his apparent culpable nature and unreliable narratives. He hardly regrets of his wrong narratives. The novel ends without giving a logical conclusion stresses the narrator's autocratic tendencies. An example of the paradox between speech and silence takes place at the beginning itself. The narrator catches himself a physical pain that troubles him. He tries to silence the pain by letting it go in the beginning. Unfortunately, it refuses to leave. It would not naturally liberate him. He finally visits his doctor when he cannot bear the pain. This encounter between the doctor and the patient is shrouded with colonial connotations. The doctor leads the discussion to the extent of giving us an impression that the doctor has indulged in self-talk. The doctor makes racist comments about the people of Afro-Caribbean origin, regardless of the actual origins of black people. The narrator silently confesses to the reader that the more the doctor talked, the worse he felt. The kind of silence enforced by the doctor is associated with the epistemological structure of the meeting between the "Holy European Empire" and its ancient colonial regions. The narrator becomes sarcastic in response to holier than thou attitude of the Empire. Luce Irigaray in her "*To speak is never neutral"* drawing from her initial writings on deconstruction and structural linguistics, dexterously brings out the complications associated with the language. [6]

The doctor diagnoses a heart problem in the narrator. He says that the Afro-Caribbean people are prone to diseases like high blood pressure, hypertension, diabetes, amnesia...etc. The narrator

tells us that he is not Afro-Caribbean, or any kind of Caribbean, not even anything to do with the Atlantic. He was strictly an Indian Ocean lad, Muslim, orthodox Sunni by upbringing, Wahhabi by association. His deferential silence encourages the doctor to make more prejudiced statements. This imperial context allows the reader to make right observations about the nature of medical diagnosis and apparently harmless social conversation. The political significance of silence towards the doctor can be also be read and treated as an act of silencing the narrator. Barbarians are those colonizers, who invaded and destroyed the native cultures. Such narratives are construed as sly metaphors that turn the oppressed as the beasts, sub-humans and miserable creatures.

The narrator's silence provokes the doctor to further make racial and insular views on a marginal community. His prejudiced opinions on "Afro-Caribbean" cannot be altered. As a representative of the Empire and a part of grand narrative, the doctor speaks boldly and confidently. He reveals his own obliviousness to the reader in the process. Empowering aspect of silence is fully explored by the narrator. He also voices some of the hidden truths to the reader. He eventually reveals to the reader: "I don't have an uncle or father. I created the two figures" (38). The epistemic structure that exists in the relationship between the immigrants and the host characters is crucial in decoding the meaning of silence. These two groups apparently depend on diverse documentations of knowledge to comprehend each other. Kennan Ferguson, in his article, "*Silence: A Politics*" mentions an attention-grabbing case of an advertising campaign in the United States for cellular phone service in 2001, where the tagline of the advertisement read "Silence is weird."[7] This clearly reflects the normative and popular response towards silence in this contemporary society, that necessarily ignores the nuances of silence.

The process of stereotyping is another bane that has disturbed the human history and society. People, who struggle to avoid being stereotyped and categorized know the flipside of the stereotyping, that confines their freedom. In other words, stereotypes exercise control. Stereotyping is associated with the politics of identity that infuses the migrant issues, as depicted in Gurnah's narratives. Here, the stereotypes call attention to the marginality/centrality of the binary discourse that is essential in the context of England and Zanzibar. The exclusionary tendencies of the political administration in Zanzibar is also depicted here. Admission to Government services in Zanzibar is basically dependent on how one is connected to the politically correct group. While in England the narrator is classified as an "other" from elsewhere; in Zanzibar the situation is not much different. The narrator tells us that when he went to see the Prime Minister he had to use language cleverly to get admission to the office as he was speaking to the guard in English. But to tryout a bit he uses Kiswahili that surprisingly impresses the guard. He feels that the narrator is of their people because of the linguistic familiarity that comes into play. The guard takes his name and details to request the concerned secretary to allow the narrator to meet the to the Prime Minister. Thus it can be seen that *the narrator is both a victim and beneficiary of an identity politics.* Simple social categories may be convenient for the respective groups to fulfil their purposes. The same categories are used to either marginalize or prioritize people.

When the majority designs a negative image of the minority group, the minority group socially tends to adopt that identity and likely over-performs the same. The struggle is to deactivate or destabilize the value attached to those stereotypes. Emma's father, Mr. Willoughby has internalized the imperial and colonial logic of racial superiority. He loves to hear "Empire stories." Whenever

they are together, he makes the narrator to tell those stories: Mr. Willoughby keeps asking questions that irritate the narrator: what he was studying? If the British government was paying for him? What was the political situation like? The categorization of "we" and "you" that fills Mr. Willoughby's speech makes major blunders that reflect his insensitivities. The narrator too shares his apparent displeasure with Zanzibar as a geography of failure and doom that suits Mr. Willoughby's imperialist prejudices. He says that the school children were taken care well during the colonial times as opposed to the current pathetic conditions. Talks like this one obviously strengthens Mr. Willoughby's logic and prejudices. The narrator calls the English children, who were his students, barbarians. The doctor infers that the narrator's people are savages. The narrator is deliberately silent. This silence allows other characters to expose their racial prejudices.

Identity is a multifaceted issue.[8] It is never obvious or uncomplicated. The transitive and fluidic nature of its composition and negotiation make it more slippery. Narratorial unreliability is another important aspect in this novel. This is seen in the very beginning of the novel itself. In first Chapter, the narrator shares some information about his uncle and his father. But the narrator says in the second chapter, "I don't have an uncle. Or father. I created those figures for Emma out of my one stepfather, more or less" (35). This reversal and retraction of the information puts the reader into confusion and lands her on the slippery grounds. The narrator is loaded with memory when he creates a character. He says he had another brother, who ran off to become a sailor. The role of an unreliable narrator helps the readers to see through different ideological positions. The narrator is knowledgeable about the problematic relationships between the host/former colonizer nations and the migrant/ex-colonized nations. Readers cannot, however, readily sympathize with the narrator. The unreliable narrator, whose credibility comes under the scanner, is clever enough in producing fabricated knowledge.

Focus on silence in this paper is seen as a limit and imperative of storytelling. The complex living conditions of the immigrants cannot be captured in a singular narration. The ugly truths of their lives are often silenced. They are not easy to tell. They can only be endured by connecting fact and fiction. When those migrant people tell about their distressing lives, they tend to lie or forget a little or even exaggerate resulting in incoherence and confusion. Their inconsistent narration cannot be dismissed as totally unreliable. Migrant stories may be grippingly told. The readers are not expected to reject those fascinating stories as untruthful accounts. The novelist seems to suggest the reader to avoid being overwhelmed by the possible presence of sentimentality in migrant stories.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

NULLIFICATION THROUGH NON-SYSTEMIC LITRARY RESISTANCE TO DEPRESSION'S BIOPOLITICS IN SAD GIRLS SUBCULTURAL POETRY

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Abstract

The immense popularity the Sad Girls subculture acquired in the past decade on micro blogging and social networking websites serves as an indication of the allure of ruminating in sadness, owing to the comfort in psychiatric diagnosis and the obscuration of borders between normal and pathological symptoms of mental illness. The endorsement of depression/sadness is sanctioned by this internet subculture and its subcultural expression is poeticized through the revision and revitalization of the 80's, 90's grunge/soft grunge aesthetics by young, predominantly white teen girls on the Tumblr platform or e-zines. The advent of the increasing medicalization of mental illness, especially depression, is advertently traced to the economic, social conditions that ascertain the causation of the phenomenon (depressive realism) and it finds its invariable poetic expression. The psychotization of the subject in Sad Girls poetry, its (de) subjectification of the individual and *en masse*, the all pervasiveness of the medium, its fixation on suicide and death enables and simultaneously subverts biopolitical operation in the field of mental health. This paper explores the biological, economic and political background in which the Sad Girl subculture is contextualise and how owing to its commercialization and aestheticization of depression, renders the biopolitical resistance that the poetry is considered to provide futile as it is still situated within the system, not in opposition to it.

Keywords: Digital media and pop-culture, Biopolitics, Mental health, Sad Girls subculture, Literary resistance, Soft Grunge aesthetic.

The immense popularity the Sad Girls subculture acquired in the past decade on micro-blogging and social networking websites serves as an indication of the allure of ruminating in sadness, owing to the comfort in psychiatric diagnosis and the obscuration of borders between normal and pathological symptoms of mental illness. The endorsement of depression/sadness is sanctioned by this internet subculture and its subcultural expression is poeticized through the revision and revitalization of the

80's, 90's grunge/soft grunge aesthetics by young, predominantly white teen girls on the Tumblr platform or e-zines. The advent of the increasing medicalization of mental illness, especially depression, is advertently traced to the economic, social conditions that ascertain the causation of the phenomenon (depressive realism) and it finds its invariable poetic expression. The work *Capitalist Realism,* correlates depression with capitalist realism by stating that one is a psychological symptom of the other (socio-political reality), caused by "the widespread sense that not only is capitalism the only viable political and economic system, but also that it is now impossible even to imagine a coherent alternative to it" (Fisher 2). Depression presents itself as necessary and interminable, owing to this characteristic, a resonance exists between the seeming 'realism' of the depressive, its radically lowered expectations, and capitalist realism (Tremian). Since depression is inextricably tied to social, economic and political factors, its relegation to the personal sphere in the neo-liberal state as an individual experience is contested.

The psychiatrization of the depressed subject provides the space for biopolitical function with its contradictory subjectification. Depression enables the operation of the neoliberal ideology through its focus on the individual subjects, on "personal responsibilities, not collective ones; chemistry, not capital" (Tremian). However, in the economic rationality of biopolitics, there exists radical de-subjectification of the subject, the person's behaviour becomes visible in economic analysis when considered *en masse* (populational human being), together with isolated and segmented behaviours of the entire populace without grasping the singularity, the historicity, or the subjective qualities of those behaviours. (Tarizzo 137). In the case of depression diagnosis, the individual's physical surroundings, work environment, interpersonal relationships, privatization of stress (Fisher), lifestyle choices are clinically considered as the causation of the mental illness. Systemic issues of capitalist economy of debt and financial speculation, racial/gendered discrimination, climate crisis due to capitalist over-consumption evade consideration as a legitimate cause for depression. The biopolitical operation of depression is activated by the neo-liberal self-blaming and toxic positivity culture of contemporary capitalism, the subjects are de-subjectified while being quantified in behavioural and populational terms. The employment of mathematical apparatus to "measure, compute, correct behaviours and superficial self-evaluation" (Tarizzo 139) of the population at large whilst simultaneously holding individuals accountable for their "self-inflicted" chronic illness, provides the socio-political space for biopolitics of mental health in Foucauldian terms.

Capitalist realism is a "pervasive atmosphere, conditioning not only the production of culture but also regulation of work and education, and acting as a kind of invisible barrier constraining thought and action" (Fisher 16), it also extends to artistic productions. The Sad Girl subculture channels depression into an aesthetic form, "an age-old coping mechanism that social media merely makes accessible, making voyeurism inescapable" (Hines). The ideological optimization of the individual and the population through surveillance is accomplished through social media and its democratic aesthetization of depression. The Sad Girl or Grunge aesthetic is considered as the highest form of self-expression and their "interests are used to create an aesthetic fad that hinges on the hallmarks of teen depression. For instance, young girls who are struggling with mental illness and finding solace in identifying or creating art that sad girls use purely for its cool cache" (Vickyraj). However, the romanticization of sadness implies a form of resistance against the biopolitics of mental health/depression. In Foucauldian terms, biopower operates under the objective of 'letting

live' with the insinuation of betterment of the life of the population – to increase the overall performance and wellbeing, with added inclusion of mental health. Its primary intention is "not just fight mortality but fight all 'impairments'" (Tarizzo 143), not only to prevent death among the populace but also other possible impairments, chronic illnesses such as depression. However, ruminating in sad thoughts and the romanticising of depression is a "refusal of psychiatric models that aim to cure mental illness and restore them to subjects as soon as possible" (Hart). The Sad Girl subculture/Grunge aesthetics' poetical production embraces and romanticizes feelings of sadness, depression at large, incapacitating biopolitical operation in mental wellbeing.

In terms of the resistance that the Sad Girls subculture enables among young women, the trend resonates with victims of wage stagnation and an escalating housing crisis, poor access to mental-health services, climate crisis, increasingly limited reproductive rights; provided these women with ample reasons to be depressed, miserable and cynical (Williams, Tremain). The capitalist realism's psychological, sociological repercussion on women, on their minds and bodies finds reflection in online spaces in the literary production under the Sad Girls subculture. The subcultural resistance resides in the politization of everyday sorrow experienced by women, the Sad Girl theory Audrey Wollen articulates "that the suffering woman is a political agent whose refusal to make amends with her sadness and suffering is an act of revolt; the notion that a woman's sadness and its saturation on the body might be an active, autonomous, and articulate form of staging resistance" (Hines). Hence, Sad Girl poetry exhibits double resistance, it resists dominant power structures of the ideological operation of biopower in the state and culturally, public and collective expression of depression by women.

The confessional style of writing in the poetical form enables articulation of intense psychological experiences of the poets. The personal association of the self with sadness displays the insidious evasion of systemic causation in the neo-liberal politics of self responsibility. The predominant narrative enumerates that "If the individual is responsible for her own happiness, then she is also responsible for her own *un*happiness. If the keys are in our own hands, each of us is personally responsible for almost everything. Success or failure, and health or illness are a matter of subjective willpower, lifestyle, and choice alone" (Frantzen). In a poem classified as Sad Girl poetry posted on Tumblr, the poet employs the personal pronoun 'i' to write of her personal choice in refusing to seek treatment for a chronic illness,

> let me lie in a shallow grave
> for a year, a month, and a day.
> i quit therapy without telling you
> because i am not trying to heal;
> i am not getting better. (wordsthatsuffocateme)

The biopolitical mechanism of the state attempts at the 'betterment' of the individual and the population's life without any impairment, for the mental wellbeing through cognitive therapy is challenged. As depression is viewed by the state as a "subjective reverse that the process of optimisation pre-supposes and, at times, seems to hallucinate, as it were its area of intervention, with a view of de-subjectifying boost in performance" (Tarizzo 149). The poet dismisses therapeutic treatment when they write "i am not trying to get better", to wallow in the state of sadness, thus

culturally resisting through melancholic expression as a woman and politically resisting the biopolitical operation.

As community driven publications, e-zines with curated content provide the creative space to express subcultural literary productions. Sad Girl Review, an e-zine, is a "community that shares girly melancholy material, which considers 'sad girl 'as a state of being or more of a vibe" (Vickyraj). An exploration of similar theme is found in the poem *After the Wound* published in the e-zine,

> sometimes i need to remind myself
> the world is a rainbow of colors,
> and i can embrace every hue just as i can
> embrace every side of myself (Crate).

The dominant biopolitical discourse in the self-blaming culture of contemporary capitalism individualises illness by considering depression/failing to be happy as immoral (Frantzen). In this poem, the previous stanzas allude to the darker shades of the poet's thoughts and feelings which constitute the self and its subjectification by the state. The resistance to the normative biopolitical narrative of "better living" is evident in the poet's acceptance of the sadness, her darker shades (depressive thoughts) instead of considering it as a psychological 'impairment'.

Another major characteristic of the Sad Girl culture is their fixation on self-harm, suicide and death. User majordepressivedis-ooohh-er, expresses her depressive thoughts on her tumblr blog,

> I wish I'd reach my last straw,
> I want such urgency to fuel utter recklessness and just
> Go.
> Finally free of my own hell (majordepressivedis-ooohh-er).

Self-harm and suicide are clinically considered to be an outcome of untreated depression. As an extension of romanticising depression, Sad Girls obsess over suicidal ideation as a dominant theme in their poetical expression. The poet writes of her urgency to 'just go', with the implication of ending her life in an attempt to liberate herself from living and enduring the psychological symptoms of depression. The sentiment expressed in the poem is in opposition with the biopolitical objective of the state. Foucault reveals biopower's exertion on its subjects as *faire vivre et rejeter dans la mort*, "to make people live and disallow life to the point of death" (138). In voluntarily desiring death, the Sad Girls display resistance in the biological plane (of life/existence) where biopolitical power locates its mechanism.

Thus, Sad Girls subculture, its consequent soft Grunge aesthetic on tumblr, resists the biopolitics of mental wellbeing by embracing the fatalistic reality of capitalist realism. However, this notion is contested by one of the main platitudes of the Sad Girls subculture and the movement, its aestheticization and romanticization of depression. The Sad Girl's use of interests to create an aesthetic fad that utilises the hallmarks of teen depression (or depression in general) while simultaneously (intentionally or not) parodying and alienating teens and young adults who are struggling with mental illness and find solace in identifying or creating the art that Sad Girls use purely for its cool cache. Clinical depression is foreign to many Sad Girls, who appropriate the angst and atmosphere for their own stylistic purposes (May).

The sadness expressed in the poetical works under the Grunge/ Sad Girl aesthetic is at instances a literary product of misdiagnosed clinical depression or is an attempt at aesthetic representation of disingenuous feelings to participate in the Sad Girl trend. In addition, the capitalist economy commodifies and commercialises depression. Hence, "Sad Girl has become, or perhaps it always was, a brand. There's an undeniable allure, at best, or at least sense of belonging in reblogging an angsty post on Tumblr, which, as with any other subculture, makes for a good marketing technique" (May). This further exposes the capitalist reality of lack of alternative to the capitalist economy's commercialization of living and the resultant mental illnesses that it assures to eradicate. In turn, "mental health exists as an outcome, the effect of a prescription, becomes goods to purchase from the relevant reseller (drug resellers), who do not restore but manufacture health, improving and boosting it against the contingent of instability" (Tarizzo 147). Hence, the biological, economic and political background in which the Sad Girl subculture is contextualised, owing to its commercialization and aestheticization of depression, renders the biopolitical resistance that the poetry is considered to provide futile as it is still situated within the system, not in opposition to it.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

EMBODIMENT AND POSTHUMAN CARE: DECONSTRUCTING TRADITIONAL BINARIES IN *BICENTENNIAL MAN* AND *FRANKENSTEIN*

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"I demand a creature of another sex, but as hideous as myself; the gratification is small, but it is *all that I can receive, and it shall content me."* —**Frankenstein 108**

Abstract

It is well-established that Posthumanism, as a growing critical movement, necessitates decentralising the human and non-hierarchy while registering a censure of this humanistic hubris. The fallout of the human-oriented hegemony towards the "othered" has besotted the ecosystem with blatant discard of animal rights, inhuman treatment of marginalised sections and paranoia over the rise of technopoly. While mapping this emergent ethos, the article will critically appraise two texts, *Bicentennial Man* (2000)(Chris Columbus) and *Frankenstein* (1818) (Mary Shelley), to highlight how the embodiment of beings becomes a major bone of contention as a matter of social harmony. On the one side, there is a humanoid, a creation of modern science that is built to carry out daily chores and errands. Though mistreated, the humanoid does not flinch from his work as he is not given the freedom to express his thoughts. The state changes drastically as he develops human emotions and aims to develop a human connection or, in other words, human "care". In a similar vein, there is Frankenstein's "monster", whose embodiment comes in the way of his relationships with others. The "creature's" attempts to seek companionship make him realise the true nature of his embodiment and what it entails in the human world.

The article, in this regard, firstly ascertains the question of "care" - how the entire human process is expressed, acted upon and recognised in the inquiry of intraspecies and interspecies relationships. Secondly, to delve into the origins of care and how posthuman care stands in contrast to the established notions of care. In regard to this, care ethics needs an overhaul to adapt to the changing intersections of technology and society. Thirdly, in the purview of these above objectives, the paper will dissect the concept of posthuman subjectivity that fails the easy categorisation in traditional binaries. This will reinforce the notion of the non-dualist approach and address why embodiment must not have preference over disembodiment. While exerting an appraisal of the

above viewpoints, the article will evaluate the texts to destabilise the traditionally oppositional pair of embodiment and disembodiment in the contemporary and imminent realities of the information era. This will, in turn, confront the oversimplification, imposition as well as "one size fits all" anthropocentric approach when it comes to the issues of posthumanist subjectivity and care amongst bodies.

Keywords: Posthumanism; Embodiment; Nonhuman; Ethics; Care.

Introduction

As soon as Victor Frankenstein's "creature" opens his eyes, he comes face to face with the cruel side of human nature. Rather than providing the "creature" with paternal care and affection, Victor Frankenstein feels repelled by this "creature" and abandons him in a state of extreme vulnerability. This attitude of disregard for the ethics of scientific research is not unknown when it comes to scientists and their creations, as apparent in numerous sci-fi novels and films. Take, for example, the film *Blade Runner* (1982), where replicants are mistreated and used for labour in off-planet colonies. Similarly, in the film *Ex Machina* (2014), the scientist Nathan keeps Ava, a sentient humanoid, as a captive. The scientists who create artificial versions of humans and humanoids sometimes treat the subjects of their experiments as mere lab rats with total disregard for the ethics of science and the morals of human beings. On similar lines, in *Bicentennial Man,* the household help android Andrew is denied a union with a woman he loves on the grounds of him being a machine. These instances point out the lack of care for nonhumans even though human beings receive the care of androids as household help.

Anthropocentric worldviews and systems of care in human beings have long caused damage to "othered" human and nonhuman groups. The philosophy of humanism considers the human being as the ultimate species on the face of the planet. The consequences of this line of thought started emerging significantly when environmental concerns like global warming started haunting human beings across the globe (Nimmo 3). It led thinkers across the world to search for new models of thinking and living which could prevent humanity without jeopardising the sanctity of other species and othered human groups. Many schools of thought emerged in this period of crisis, like new materialism, ecocriticism, posthumanism, object-oriented ontology, and new materialism. The immediate goal of these schools of thought was to curb years of epistemic violence that has real-world consequences.

Keeping these points in mind, this article discusses how the anthropocentric approach is inherently dangerous for the rights of other species. In addition to this, the paper also focuses on how various facets of humanism have bludgeoned the harmonious relationship between humans and nonhumans. This paper will discuss *Frankenstein* and *Bicentennial Man* to investigate the wrongdoing of anthropocentric politics. The authors approach this analysis through the systems of care by highlighting how care works at inter and intra species levels or between humans and nonhumans. The next section of the article discusses care from the social to the political sphere.

What is Care?

It is a challenging task to define care and its numeral aspects like political, social, personal, professional, and so on. Care philosophers (Sela et al.) over the years have tried to define and

redefine care in changing social and political milieu. Care embodies a multifaceted construct encompassing a range of dimensions and qualities, including vulnerability, interdependency, affection, concern, obligation, and devotion. Despite many efforts from thinkers to define it, care remains an elusive term that is socially, politically, economically and ontologically loaded. For a larger part of history, the exclusion of nonhumans and "othered" human beings from circles of care was never viewed as problematic. The significant problems of care, for a large part, have been the genderedness and lack of politicisation of care. "This highly gendered conflation between caring as a praxis and caring as an ethics is rooted in patriarchal dualisms that exacerbate the traditional maternal role" (Casselot 1). However, with the emergence of posthumanist philosophy, it has become clear that care and caregiving are predominantly humancentric.

> Care ethics is preoccupied with human selves, with 'our' human dependencies and interconnections; as much as it is a philosophy intent on addressing the needs of others, those 'others' are most often, as Kittay and Feder's quotation suggests, familiar others: they are like 'ourselves' – human. [DeFalco 34]

Therefore, it is of the utmost importance that we extend caregiving to nonhuman and "more-than-human" entities. This feat is impossible to achieve without radically redefining the ethics of care philosophy.

Posthumanist Care

Posthumanist care aims to cure the dangerous flaw in predominantly anthropocentric care ethics and philosophy. Scholars like Rosi Braidotti and Francesca Ferrando have suggested approaches and moves that aid in making care available for nonhumans and "more-than-human" species. Braidotti invokes the philosophical concept of "becoming" to counter the oppositional identity politics of the subject in anthropocentric approaches. Becoming is the possibility of change in the properties of an existing thing or a thing that has "being". "Becoming is the essential nature of concrete material objects, which are always changing" (The Metaphysicist). According to Braidotti, "becoming takes into account embodiment as it is internally differentiated, or in other words, every being that 'becomes' does so because of some specificities proper to its species, its gender or its race" (Casselot 4). These specificities generate fluid subjectivities that break the nonporous category markers formed by capitalist societies. The factors that aid in becoming and thereby breaking categories are sexualisation, racialisation, naturalisation, and animalisation (Casselot 4). All these points democratise the process of defining subjectivity. However, these identity markers are only a starting point for posthumanist care, which is to be left behind for the "intrinsic risk of essentialism" (Casselot 5). In addition to this, it needs to be considered that subjectivity is also related to agency or autonomy, and it plays a vital role in forming subjectivity. The agency is the capability of a being to act in an environment. The ability to act, according to Braidotti, depends on biological, natural, and sociohistorical contexts.

Braidotti writes, "all embodied agents are "surfaces of intensities and an affective field in interaction with others" (cited in Casselot 4-5). This essentially means that human existence and actions are always affecting other species (nonhuman and more-than-human), and human beings are always co-evolving with nonhumans. At the same time, Braidotti claims that we have to change the way we think about life. Currently, the concept of bios (which is predominantly anthropocentric) decides how we recognise life forms on Earth. The concept of "Zoe", which means "generative

vitality", is better fitted in posthumanist philosophy to think of life on the planet. Zoe represents an "endless vitality of life as a continuous becoming" where the "subject is dissolved and regrounded in an eco-philosophy of multiple belongings" (Transpositions 41). Such a radical shift will create room for considering subjectivity and agency in "continuous becoming." In other words, this new understanding of subjectivity and agency will help form a symbiotic relationship between human and nonhuman agents and decenter the anthropocentric conception of life, where both these agents benefit from this relationship. As a result, humans and nonhumans adopt caring attitudes in these interdependent engagements. Ultimately these critical moves form a reference point in finding efficient ways to extend care and affection to nonhumans and "more-than-human" agents.

Posthumanist Reading of Care in Frankenstein

The discussion so far has yielded that care, for most of history, has remained a humancentric exercise, and human beings consider themselves capable of giving or receiving care. "Care scholarship has typically excluded the rich posthuman potential of care as a capacious concept flexible enough to theorise the incredible range of human/non-human interdependencies and ontologies that produce and sustain life" (DeFalco 35). Moreover, the exact idea of care remains notoriously difficult to pinpoint or grasp. The outdated idea of this concept needs up-gradation and a new definition. However, posthumanist care endeavours to break the relation of care only with human beings.

Frankenstein by Mary Shelley remains the most influential work since its publication which has inspired the works of authors, artists, scientists, and cultural critics. It was one of the first novels that seriously attempted to peek out of the boundaries of the human species. It imagines the life of a being that is living outside the then-contemporary idea of human beings and achieves a remarkable perspective. Having admitted this, it is not to say that the book also gives a glimpse of treatment subjects that were considered "others". It would not be totally wrong to assume that the author also attempted to portray the lives of people suffering from the gendered, social, and species divides. Mary Shelley's mother, Mary Wollstonecraft, one of the pioneers in women's rights movements, had influenced her in thinking about people and social groups facing humanistic tyranny. From a posthumanistic perspective, we can shed light on how empathy, care and affection worked in those times and what we can take away in terms of interspecies care on the treatment of Frankenstein at the hands of human beings. Before proceeding into the next part of the discussion, it is paramount to point out the fact that Mary Shelley never gave a name to the "creature" created by the scientist Victor Frankenstein. The "creature" is referred to by negative epithets like "monster", "Frankenstein's monster", "wretch", "fiend", and "devil".

Upon close reading of the novel, the finding that strikes particularly unusual is the lack of a proper reason for Victor Frankenstein to hate the "creature". When Victor sets out on his goal to find the source of life energy, he clearly says that "I began the creation of a human being" (Shelley 42). The material he utilises for creating the body of his *creation* is also constituted of the body parts collected from the lifeless human frame. Yet when the creature wakes up, Victor calls this moment a "catastrophe" and dubs him a "wretch". And Victor goes on to say, "How can I describe my emotions at this catastrophe, or how to delineate the wretch whom with such infinite pains and care I had endeavoured to form?" (Shelley 45). Victor also says with disgust, "I beheld the wretch—the miserable monster whom I had created" (Shelley 46). Victor ultimately distances himself from what

he has created after months of endless labour. He forgets the materiality of the"creature" that derives from the fleshly remains of dead human beings, and he gradually decides to eliminate the result of his years of toil. Victor uses a variety of nouns to address the being, like "wretch", "monster", "demon", "demonical corpse", etcetera. The physical aspects of the "creature" are so appalling for Victor that he leaves him alone in a state of extreme vulnerability. "Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep"(Shelley 46). Victor leaves the being in utmost vulnerability without even realising his responsibility as a creator or father (as he imagined before) towards the "creature". Helpless, the "creature" follows Victor to his bed-chamber, where he is lying on the bed. His efforts to seek attention and empathy are conceived as an attack.

> I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. (Shelley 46)

Victor's initial engagement with the "creature" points out all the flaws in the anthropocentric approach to care. His vulnerability and helplessness evokes no feelings of empathy or compassion. Victor reduces him to his corporeality or the meat of his existence. It shows how human beings adopt a careless attitude towards other life forms. The language Victor uses to address the "creature" is so appalling that it shows his disregard for other life forms.

> Oh! No mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then, but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived. (Shelley 46)

On the other hand, if Victor were the father of a newly born baby, his response would be quite the opposite. The vulnerability and dependency of that baby would become immediately noticeable and a matter of immediate concern. This comparison indicates a careless attitude of Victor as a scientist and human being. And yet when Victor realises that the "creature" has already left his apartment, he considers this his "good fortune" (Shelley 48). Even if we consider the "creature's" subjectivity from a human perspective (rather than 'other' species), his story provides sufficient evidence to prove it. The story the "creature" tells Victor when he meets him in the mountains provides this perspective. For example, he identifies himself with the male gender, shows complete understanding of his species (human), speaks human language, shows human traits, and relates himself with the human species. It is only the people he comes across who treat him as an "abominable creature" and "devil."

Another argument in favour of the humanity of the "creature" is the feeling of despair and anger that took over him after getting treated as an object of hatred, despair and a blot on the idea of humanity. The feelings of sadness and anger after receiving such treatment are totally human responses. People in the novel are so focused on the external features of the "creature" that they forget that he could have an inner life. In such a situation, Braidotti's suggestion of Zoe as "generative vitality" can inform in forming the right frame of perception to address Frankenstein.

Posthumanist Reading of Care in Bicentennial Man

Bicentennial Man (1999) is a film that failed to garner the critical attention it deserves. It can be argued that the kind of technology shown in the film might be challenging for normal people to understand during the time of release. However, having seen some of those scientific innovations, one can argue that film is an excellent take on technology and its reception, body enhancement, and humanity. The basic theme that runs across the film is the question-what makes someone/something human? Or, in other words, what decides the humanity of a being or a thing? I believe that the posthumanist reading of the film can yield considerable clarity regarding the topics of humanity and the limits of humanity.

The film centres around the life of an android, Andrew, in the humanoid form. Andrew is a home service NDR series model developed by the NorthAm to aid in household chores and maintenance duties. However, by some anomaly, Andrew develops a distinctive personality from the standard androids of the NDR series. While other androids are designed to be home help robots, they do not develop personality traits; they are programmed to behave similarly everywhere. Through this anomaly, Andrew develops artistic capabilities and is able to make highly detailed works of art, indulge in humour and show sentimentality. The head of the family, Richard Martin, allows Andrew to nurture these artistic capabilities by allowing him to pursue them in his free time. Andrew makes clocks in his free time, which look aesthetically pleasing. Martin decides to sell those clocks and keep the money earned through the sales. Rachel argues: "Andrew is a robot. What conceivable use would a robot have for money? Robots don't go shopping. Robots don't go on vacations. Robots don't eat dinners in fancy restaurants." (Columbus 36:36). However, Amanda insists that Andrew should receive the money as he is the one doing labour. This shows that there is a clearly defined demarcation between humans and robots in the Martin family, even though they consider him a "part" of the family. Interestingly, the film shows that robots can use money to get themselves updated.

Andrew develops feelings for the younger daughter of the family, Amanda (Little Miss), but they dismiss the possibility of a robot and human relationship. Through his hobby of reading books, Andrew catches fancy for the idea of freedom which he thinks must be something special. Followed by such thought processes, Andrew is given freedom from the family, not without attracting Richard's anger and disappointment. Andrew is directed to leave the family and stay away. Later, he designs a home for himself on the beach. Finding himself lonely on the beach, Andrew pines for companionship and embarks on the journey to find the remaining robots of the NDR series, but he fails to find a working model. On this level, both the "creature" in *Frankenstein* and Andrew in *Bicentennial Man* share societal rejection in finding a partner. During his journey, he comes across a scientist who gives him a series of updates to turn Andrew into an android that is visually similar to a human being.

Later in the film, Andrew develops feelings for Portia, the daughter of Amanda. The idea of a human and robot relationship is considered unnatural. The pain and frustration are visible in the conversation between Andrew and Portia:

> Portia: If we are together; you and me, we will never be accepted.
> Andrew: Because I am not human. That will not do. (Columbus 1:47:16)

The law debars the marriage of a human being and a robot. In order to honour his agency as a humanoid robot and to procure legal approval for their marriage, Andrew presents his case to the World Congress to recognise him as a human being. The judge of World Congress reasons: "Well, Andrew, society can tolerate an immortal robot, but we will never tolerate an immortal human. It arouses too much jealousy, too much anger. I'm sorry, Andrew. This court cannot and will not validate your humanity" (Columbus 1:48:24). Andrew goes through a series of updates to change his status from an immortal machine to a mortal humanoid robot. In a way, Andrew has to choose his literal death in order to get the 'dignity' of human status. According to Kahambing et al. (2019), Andrew shows signs of human subjectivity from the beginning of the film through his creativity, problem-solving, self-awareness and ability to love (18). This shows that societal treatment of sentient nonhumans is governed by an embodiment of the nonhuman and attributing of "affective states" to nonhumans by humans (Nijssen et al.). It is only when Andrew goes through external and internal bodily changes that he is deemed worthy of human status.

Andrew is designed to perform the role of a care robot by performing housekeeping and maintenance tasks. The film succeeds in showing people receptive to the idea of a caregiving robot. Although in the present times, there is still resistance to the acceptance of a "machine" performing the job of a human being because of the belief that efficient and good caregivers are human caregivers (DeFalco). In addition, is the notion that only human beings care about human beings. The irony is evident in the film that a robot/machine can be a caregiver without the robot requiring human care. It is a symptom of capitalist economies where *nonhuman* caregivers' labour is replaceable and disposable.

Conclusion

There are clear parallels between *Frankenstein* and *Bicentennial Man,* highlighting the limitations of human care that make it unavailable outside the human sphere. Nonhumans are considered unworthy of human care as a result of socially defined rules that dictate the conditions to receive human care and affection. In addition to this, both texts point out the need for moral and ethical considerations that hold jurisdiction over scientific advancement in artificial intelligence and humanoid robots. The story of Victor Frankenstein points out the dangers of the unbridled use of technology without considering the possible consequences of new enhancement technologies. At the same time, it also makes evident the accountability of scientists performing new experiments in these areas. Similarly, *Bicentennial Man* raises awareness about the consequences of creating sentient nonhumans and our duty to ensure their well-being. Human beings need to think of humanoid robots from a new moral and ethical standpoint. Ultimately, the most critical question in the current technology-driven societies is- what constitutes humanity or agency? Or what are the criteria to consider someone/something human? These steps will ensure that human beings can co-exist with sentient beings.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

A STUDY ON YOUNG ADULTS' STANCE IN POLITICS IN VERONICA ROTH'S *DIVERGENT* TRILOGY

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Abstract

This study rebukes the dominant ideology of homogenisation, which has influenced intellectuals' perception of young adults' political engagement in the 21st century, leading to the characterisation of young adults as "apolitical." This research aims to refute this hegemonic ideology and explore the diverse forms of political participation exhibited by adolescents. By analysing Veronica Roth's novel *Divergent* (2011), it examines the various ways in which young adults engage with politics, including ambivalence, acceptance of the prevailing ideology, aspirations for dominance, rebellion against the system, and assumption of political responsibility. Through the adolescents Tris, Four, Caleb, Peter, and Al, as portrayed by Veronica Roth and their responses to the political climate in the dystopian society of Chicago, this research illustrates the heterogeneous nature of young adults' political voices in *Divergent*.

Keywords: Heterogeneous, Assumption, Interpellation, Ambivalence, Dominant, Rebellion, Resilience.

Introduction

Young adults and politics have been divisive in debate for the past few decades, and it still has not lost any attention. Research aiming to ascertain the political voices of young adults has been embarked on by several researchers like Sofia Sohl, with keen interest and the term "Political efficacy" which denotes "feelings of (political) competence and that it is worthwhile engaging in politics," (Sohl 13) is often used while studying youth's devotion to politics. "Young adulthood (generally defined as 18 to 22 or 18 to 25)" ("Young Adult Development Project") is an epoch of evolution from teenage to adulthood, this period has both freedom and challenges for individuals. And it varies from one society to another.

When their parents give them the freedom to decide their life in this stage, independency persuades them to explore new fields. This inquisitiveness distracts their life for a while, but it is not

a distraction in all cases, in a few cases it is found to be an exposure that bestows them with new perceptions and some clues about their world and the people around them. For example, smartphone usage is one of the significant distractions faced by young adults, "smartphone and social media use in the increase in mental distress, self-injurious behaviour and suicidality among youth," (Abi-Jaoude et al.) but when effectively used smartphones aid young adults in their studies and promotes their creativity.

The challenges like a compulsion to choose a career and a personal identity, etc., imposed by society confine some American young adults, while others develop an attitude to do away with the challenges. For some young adults, the world outside (the new environment they see without their parents' support) and their world (their usual environment with parents, friends, and family) are two different entities and for some, both may seem alike. Despite the conditions, they are supposed to survive the hindrances offered to them both by the internal (family) and external forces (society).

During adolescence age, when people face the real side of the world, without their parents' shield, they feel that their world is speckled, and it affects their political stance. Perceiving a few young adults' states of confusion and reluctance to participate in politics, critics tag them as "apolitical" and "politically apathetic". "Young adults today are less likely than their counterparts in the 1970s were to exhibit nine out of ten important characteristics of citizenship" (Flanagan and Levine 161).

But most young adults find a way out of their confusion and take a stand in politics. So, homogenising all the youngsters as either "political" or "apolitical" is an act of injustice or a false accusation against them. Politics is a collocative term, including the performances and participations of many, and it is not alike to all. The issues which form and occupy an individual's life are the major stimuli in altering the political participation of youngsters**.** Ample research project surveys have been undertaken by numerous researchers like Ames and Jones to back young adults find their political participation. Ames tries to show the young adults' political involvement by dissecting their reading habits,

> However, despite this common complaint - and contrary to ample research and poll data that indicates that this age group has traditionally been uninterested in current events, and global politics, […] the reading preferences of this generation indicate that this label of "apolitical" may not be as fitting as some belief. (Ames 3)

In her article "Changing the World: Faces of Rebellion in Suzanne Collins's *Hunger Games* Trilogy", Caroline E. Jones has attempted to study the political participation of young adults by paralleling it with their habit of reading dystopian fiction.

This research focuses on the heterogeneous nature of American young adults' political voices and their political participation presented in the dystopian trilogy *Divergent* written by Veronica Roth, an American writer. The research focuses on the demonstration of the assorted political voices of adolescents like, "Interpellated" voices, "Dominant" voices, Resistant and Rebellious voices, role-presuming voices, and "Ambivalent" voices, present in *Divergent*. This study helps in ascertaining the argument that all adolescents are not either simply political or apolitical, but their political stance varies in different situations pertaining to their conditions.

Veronica Roth, a renowned author of young adult dystopian fiction, has made a significant impact on the literary world with her gripping novels, particularly the widely acclaimed *Divergent*

trilogy. Roth's works have not only captivated readers with their thrilling narratives and rich character development but have also provided a platform to explore thought-provoking themes, including the political engagement of young adults. This paper aims to delve into Veronica Roth's background and examine her contributions to the portrayal of young adults' political participation in her novel, *Divergent*.

Born on August 19, 1988, in New York City, Veronica Roth developed a passion for storytelling at a young age. With a degree in Creative Writing from Northwestern University, Roth honed her writing skills and embarked on a journey that would lead her to become a prominent figure in young adult literature. It was her debut novel, *Divergent*, published in 2011, that catapulted her to international fame and established her as a formidable voice in the genre.

Divergent

The *Divergent* trilogy presents the life and story of young adults and their relationship with their parents and the human-made society. It is set in post-apocalyptic Chicago, a society contained inside a fence, where people are segregated into five factions based on their unique personalities. Selfless people formed Abnegation, brave formed Dauntless, intelligent formed Erudite, honest people formed Candor and peace lovers formed Amity. These factions are made to mean everything to them with the slogans like "faction before blood" (Roth, *Divergent 43*). The "Faction customs dictate even idle behaviour and supersede individual preference" (Roth, *Divergent 9*). Participants of the system call it the philosophy of their ancestors. It is believed that the ancestors of *Divergent* Society "realised that it is not political ideology, religious belief, race, or nationalism that is to blame for a warring world. Rather they determined that it was the fault in human personality" (Roth, *Divergent 42*). And in this faction system, they find meaning and purpose in their life.

Among the factions Abnegation has the hold of the Government and Erudite led by its faction leader Jeanie attempts to seize the governmental control, this political condition creates totalitarianism, secularism, and violence. The faction system also leads to an economic divide between faction members and factionless people in society. "Those who are not chosen to belong in one of the factions are condemned to a life of poverty as a factionless person living on the streets" (Tórrez 50). In such chaos, young adolescents like Tris, Four, Caleb, Eric, Al, and Edward must decide a faction to which they will be belonging for the rest of their lives. After an aptitude test which informs them to which faction they belong, they must choose their faction in a "choosing ceremony in which they have to choose which faction they want to be part of," (Svensson 5). This process includes the choosing ceremony, initiation process (the adolescents, after choosing their faction in the choosing ceremony, must prove their potential, to secure a place and identity for themselves in that faction), being loyal to a faction and inter-factional actions outlines the political system in *Divergent.*

The second and third part of the series titled *Insurgent* and *Allegiant* respectively, reveals the truth behind the faction system. The truth is that the entire society of Chicago and its faction system is part of research undertaken to find genetically pure individuals. It is presented that the consumption of genetic products has polluted people and altered their personalities. The third part presents the distinction between genetically pure (a person without any fault in his personality) and genetically (a person with faults in his personality) and the pure are prioritised over the damaged individuals because it is believed that the pure individuals can save the world from war. The reaction and

response of young adults to all the commotions in their society inside the fence and outside the fence comprise their political voices.

Roth's portrayal of young adults' political participation in *Divergent* offers a compelling exploration of how individuals confront and challenge oppressive systems. Through the characters of Tris, Four, Caleb, Peter, and Al, readers are immersed in a world where political choices and actions hold tremendous weight, shaping both personal destinies and the fate of society at large. Roth deftly captures the struggles, aspirations, and transformations of these characters as they navigate the complex landscape of power, loyalty, and resistance.

Dystopias and Youth Political Participation

Caroline E Jones compares dystopian fiction with young adult fiction and says that both are the literature of the affected, "the disempowered, the oppressed and the repressed" (Jones 225) Dystopian fiction deals with "a non-existent society described in considerable detail and normally located in time and space that the author intends a contemporaneous reader to view as considerable worse than the society in which that reader lived" (Sargent 9).

Dystopian fiction most commonly features young adults as their characters and the reach for it is comparatively high among youngsters, and this fact has some remarkable connection to be noted for study. Ames points out that "they (dystopian fiction) all provide social commentary that is relevant to society today. The eager consumption of this social commentary by youth is important to consider. The popularity of these novels may suggest that young adults do not warrant being classified as politically disengaged" (Ames 4).

Uncertainty is experienced by Americans in their adolescence because their parents and society expect them to take care of their life by themselves and if they fail, their failure is highlighted, commented, and questioned "Young people today take longer than in the past to meet the traditional markers of adulthood, such as leaving home, getting married, and finding a stable job" (Furstenberg 3). Similarly, in *Divergent* Society Americans presented as their young adults are new to the political world and are left bewildered to make their own decisions. The parental and other societal controls excreted on them bridled their view of faction-based society, when left unconfined suddenly into the world to make the decisions out of the given choices on their own they stagger in confusion, "choosing a different faction means forsake … family. Permanently" (Roth, *Divergent 24*). Actions like dominance, oppression, and control, urge them to be independent and to explore the world. This research identifies that the expressions of that urging are in the forms of exhaustion of control, resistance to dominance, rebellion against oppression, or accepting it all as something part of their survival and studies those expressions to identify the nature of young adults' political voices.

Dominant Voices

Aspiring to be autonomous, powerful, and dominant is common among *Divergent* young adults like Eric and Peter. They are members of the Dauntless faction, and the desire of being dominant is expressed in their decision of choosing Dauntless, because the Dauntless faction which is known for its braveness, is believed as powerful than other factions. "Those who blamed cowardice were the Dauntless" (Roth, *Divergent 43*). But the inter-faction politics in the Dauntless faction differentiates the new members and their seniors. Eric the Dauntless captain and Peter a transfer

from Erudite to Dauntless are the characters who desire to have the dominant political power. Eric is a transfer from Erudite, so while starting his career in Dauntless he is dominated and controlled by his seniors. The power to dominate amuses him rather than threatening and he dreams of getting that power for himself and finally achieves it. His desire for power makes him dominant and controls his faction members, particularly he tries to dominate Four, because, "Eric perceives Four as a potential threat to his position" (Roth, *Divergent* 68).

In *Remembering Fanon: Self, Psyche and the Colonial Condition,* a foreword written by Homi Bhabha for Frantz Fanon's *Black Skin White Masks,* Bhabha points out the desire of the ruled community to rule back their rulers, "it is true for there is no native who does not dream at least once a day of setting himself up in the settler's place" (Bhabha). Being inside a "hegemony," oppressed are amused by the power enjoyed by their oppressors and they attempt to execute the same strategy of domination to get a powerful role. Though they suffer under a hegemony, in their deeper heart they have a likeness towards the power and wish to have it.

Peter lacks the central aim of his life, but he too is enthralled to see the advantages of having the dominant power, he tries to "mimic" the people in power, the only thing that matters in his life is power. The desire to have dominance and the fear of losing that power is the fuel for his life. Their actions are directed towards either increasing or retaining their power. Their voices are power directed and directed towards power.

Assuming a Self-Role

Caroline E Jones has cited Trites' idea of using Lacan's "assomption," for demonstrating the young adults' tendency of accepting the role into which society casts them. "Roberta Trites invokes for the adolescent protagonist Lacan's idea of assomption, 'an active assumption of responsibility for the role into which society casts her'" (Jones 226; Trites 5-6). In her "Disturbing the Universe: Power and Repression in adolescent literature", Trites analyses the relationship between adolescents and power and uses Lacan's assumption to deliver her views on adolescents.

The role-assumed voices are found to be more common in *Divergent* adolescents who wish to take responsibility to change society. Their age and psyche make them more prone to take things more seriously, and risk-taking and role-assuming are more common at a young age because they are more delighted by the rewards. Tris the protagonist of the series who transferred from Abnegation to Dauntless serves as an example for the adolescents who assume their role in solving the societal issues. She assumes that she has the potential to change all the problems in *Divergent* society. By the end of the second novel in the series *Insurgent,* Tris assumes that it is their and particularly her responsibility to offer the cure for the people outside because she is Divergent, she feels like "some kind of Divergent soldier defying serums and government leaders," (Roth, *Allegiant 32*) to help people outside. But the responsibility taken by Tris to cure the world outside is not her decision rather it is a role given to her. The responsibility she has assumed is a "Divergent mission expressed by Edith Prior (a member of the organisation that turned the entire Chicago into a research lab), to send people outside the fence to help whoever is out there" (Roth, *Allegiant 62*).

Interpellated Voices

Interpellation proposed by Althusser is "the process of concentrating on Ideology, accepting it and not being aware of it" (Nayar) and it starts with the acceptance of hegemony provided as an

"Ideology" wedged in some artefacts like law or by force. In *Divergent* Beatrice's brother, Caleb's and Al's voices are "interpellated" by the ideology of the faction system. Nayar briefs Althusser's idea of two forms of ideology, one through "coercion" and the other through "consent". In coercion, the "Ideological State Apparatuses" [ISA], defined by Althusser as "a certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions" (Althusser 79) are used to influence people. ISAs like army, force, or violence are used to force people to accept the ideology. Al is forced to follow the faction system because he fears going factionless. Going factionless means living without freedom, rights, Identity, food, and a place to reside. Here the ISA of the faction system threatens and forces him to follow it, he believes it is natural to follow these rules. Thus, his voice is coercively interpellated and he consents to the ideology. His response to the political condition is influenced by the ISAs.

In Caleb's case, the ideology is not imposed on him coercively but shadowed on him with "consent". It is not imposed on him he just gets himself into it and follows it for his reason. He is interpellated into the ideology and he is made to think that he is independent to choose his path and make his decisions. But he is made to play a predetermined role, created by the hegemony. He consents to the ideology of the faction system even without his knowledge, and he is a slave to the hegemony. He performs the roles that are allotted to him by the ones in power, he betrayed his sister Tris to help his Erudite faction. When Tris enquires about his act, he says "I did what I had to do" (Roth, *Insurgent* 367). And his reply demonstrates that he is interpellated with the ideology of faction duties through consent.

Ambivalent Voices

"Ambivalent individuals do not have a single 'true' attitude about political issues but rather a store of multiple and sometimes conflicting attitudes that they might draw upon at any given time when making a decision" (Warner and Gainous). Homi K. Babha has proposed the concept of "ambivalence" in "Of Mimicry and Man: The Ambivalence of Colonial Discourse" stating the conflict in decision making of an individual. In *Divergent* Four is not having any fixed thoughts about the political condition prevailing in his environment. He joins the Dauntless faction to escape from the cruelties of his father, but he could not participate in the faction with wholeheartedness, he swings between his connection with Abnegation and Dauntless ideologies. He decides to do his job in Dauntless but hates the rules imposed by the Dauntless leaders.

The reasons for the ambivalence in his political stance are his liking for the Abnegation's selfless lifestyle and hatred for the maddened cruelties followed by Dauntless, these things together create hatred for the entire political system of factions. This hatred and desperation form an ambivalent mentality in him. He liked Abnegation but because of his fear of his father he develops the urge to escape from Abnegation and joins the Dauntless even there too he hates the oppression and domination, and this strangles him in confusion. He is ambivalent in deciding whether he should leave Dauntless for Abnegation or destroy the whole faction system and construct a society without any differences. He is ambivalent in voicing out against the injustices found in society, he requires some force that could induce him to make his decisions. This nature in him makes him be called an individual with an ambivalent political voice.

Resistant and Rebellious Voices

Resistance and rebellion are found as an inbuilt nature in *Divergent* adolescents like Tris. She finds it hard to accept the control over her, and she wishes to act independently, this need for freedom induces her to revolt for her rights against oppression. She expresses her disappointment or opposition to the rules with their actions like voicing against it, by grouping individuals and fighting together. When test results are inconclusive calling her a divergent, one who cannot belong to any of the factions, Tris finds that she could not fit into the prevailing system. Earlier when she is warned by Tori that, "Divergence is extremely dangerous," (Roth, *Divergent* 23) it threatens her because if her identity is known to faction leaders who want to protect the system, she will be murdered so, and she fears of revealing it to anyone. Later, her rebellious nature induces her to fight against the injustices in the political system, she is not ready to accept the impositions done on her forcefully, she reveals the truth that the entire city and faction system is human-made, and Divergence is not dangerous because to produce more Divergents with potential to cure the people with personality defects is the aim of the human research that contained them in the city of Chicago. Thus, she is modelled on the youngsters who raise their voices against injustices courageously.

Conclusion

This study on young adults' stance in politics within Roth's *Divergent* trilogy challenges the dominant ideology of homogenisation that characterises young adults as "apolitical," by analysing Veronica Roth's novel *Divergent* (2011). Through an examination of the characters Tris, Four, Caleb, Peter, and Al, this research illustrates the heterogeneous nature of young adults' political voices in *Divergent*. It reveals various ways in which American young adults engage with politics, including ambivalence, acceptance of the prevailing ideology, aspirations for dominance, rebellion against the system, and assumption of political responsibility. The characters' responses to the political climate in the dystopian society of Chicago provide insights into the complexities of young adults' political involvement.

The findings of this study challenge the oversimplification of young adults' political engagement and highlight the importance of recognising the diverse perspectives and actions of this demographic. It emphasises that young adults' political voices cannot be reduced to a singular category of "apolitical" but instead encompass a range of attitudes and behaviours shaped by their unique circumstances. By examining the dynamic interplay between young adults and the political system portrayed in *Divergent*, this research contributes to a deeper understanding of youth political participation. It underscores the need to move beyond stereotypes and acknowledge the agency and complexity of young individuals as they navigate political landscapes. It serves as a reminder that young adults' political engagement should not be dismissed or homogenised but rather valued and understood in its diverse manifestations.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

SUBALTERN GENDER DISCRIMINATION: MALE CHAUVINISM IN GIRISH KARNAD'S NAGAMANDALA

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Abstract

The origin of Subaltern defined as a critical concept of an importance in postcolonial theory and literature. The term 'subaltern' is meant by Italian Marxist Antonio Gramsci. In Latin 'Sub' means 'under' and 'alter' means 'other'. So literally it defines to a person or group of lesser rank. The genealogical concept of subaltern studies can be attributed to the three prominent thinkers - Antonio Gramsci, Ranjit Guha and Gayatri Chakravorty Spivak. Gramsci stressed the connotation of this expression in terms of Gender, Class, Caste, Race and Culture. Further, Gayatri Spivak includes a new dimension to the term 'Subaltern' in her essay "Can a Subaltern Speak?" who used the term for the colonized people, oppressed generations, working classes, blacks and the muted, voiceless women. B.K. Das opines that Gayatri Spivak has expanded the meaning of subaltern who laid stress on gendered subaltern- those women who are doubly oppressed by colonialism and particularly in the Third World countries. Ranjit Guha interprets the subaltern studies as "a name for the general attribute of subordination in South Asian society whether this is expressed in terms of class, caste, age, gender and office or in any other". One of the most recent subdivisions of postcolonial theory is the subaltern studies.

Key words: *Gender, Class, Caste, Race, Culture, Discrimination and Struggle*

Introduction

The subaltern belongs to gender, caste, class, sex, ethnicity and religion. Gramsci says that the subaltern classes refers to any lower rank person or group of citizens in a distinct society suffering under hegemonic domination of a governing aristocratic class that denies them the fundamental rights of involvement in the making of provincial history and culture as active individuals of the same nation/Perhaps Gramsci, at that time had in his mind the workers and peasants who were marginalized, oppressed and suppressed by the fascist leaders. This article deals with Gender discrimination which is one of the subaltern concepts. It explores as to how women are victimized in Girish Karnad's play, *Nagamandala.*

Subaltern Gender Discrimination - Male Chauvinism

Without an iota of hesitation, perhaps everyone can admit the fact that Girish Karnad is a globally celebrated playwright in Indian English dramatic arena. His high reputation as Indian dramatist can be acclaimed by one and all. He is a pioneer and multifaceted personality who has provided a new dimension to modern English theatre. Girish Karnad is the director, actor and writer. He is a playwright of International fame who is highly popular for his poetic vision of theatre. He has created a rich and vibrant drama in tradition yet suited to modem age. Karnad ventures out with bold improvisations, invents his characters and creates emblematic events to produce a powerful effect on the readers.

Radical transformation is imminent in the attitudes of women towards their husbands since women have been traditionally treated as slaves to man.Simone de Beauvoir opines in the gender theory that women do not come out of oppression since times immemorial because they have been accustomed to submissive roles. It has been traditionally practiced that a woman is expected to play a subservient role to a man who supports the man and looks after the family. If a woman deviates from man-made path, a question will be posed against her but no one raises a question if man drifts away from the patriarchal structures. Thus the story of Nagamandala is a story of subversion of patriarchal values by a woman. It is the story of repressive power structures that keep women subservient and marginalized which are the themes of subaltern concept. The Indian women's subalternity is glaringly witnessed in Girish Karnad's *Nagamandala*. It is this gender discrimination which Girish Karnad deals with in his play, *Nagamandala.*

Girish Karnad in his *Nagamandala* exposes the exploitation of women. It is based on a mythical story which deals with a story of a woman, Rani who is disregarded by her husband, Appanna. Rani is a stereotyped Indian girl who craves for natural human existence. Rani belongs to a lower class section of family and her feelings are silhouetted by the factor that she is innocent, uneducated and has to rely on her husband for her survival. She is the protagonist of the play. Girish Karnad exposes the male-chauvinism besides oppression and injustice meted out to women under the patriarchal establishment. Rani is the wife of unfaithful and uncaring husband, Appanna. She endeavours to win his love by any means. She makes arrangements for his bath and serves him lunch. Soon after finishing his lunch, he locks her inside the house like a caged bird' and leaves for the house of his concubine She is alone in the house with no one to speak to her. She is mentally tormented. Thus she experiences a despondent situation. Rani speaks few words with Appanna when reaches home for lunch. Even these few words of Rani, he dislikes to listen to her.

> "Appanna: Look, I don't like idle chatter. Don't question me.
>
> Do as you are told? I'll be back tomorrow for lunch".
>
> Appanna hates to see her talking to even Kurudavva which is evidenced in his words:
>
> "Appanna: She won't talk to anyone. And no one needs to talk to her" (55).

Thus the harassment of Appanna on Rani grows leaps and bounds day by day. Later he also puts a dog in the house so that nobody can enter the house to talk to her and forbids meeting any one with her. So that she cannot disclose any information about him to any other person. The irony is that he has a concubine and enjoys extra-marital relationships with her, but he restraints her to enjoy even the affection of others. Such events clearly exhibit the Gender discrimination in the play.

Appanna mercilessly brushes her feelings of affection and love aside. She is almost imprisoned in her house and made her to stick on to the household work only. Thus Rani's talent and growth of intellectual capacity are restricted to household work. Out of fear complex, she tries to escape into the dream world created by her own self. Rani informs Kurudavva:

> "Rani: I am so frightened at night, I can't sleep wink. At home, I sleep between Father and Mother. But here, alone- Kurudavva, can you help me, please? Will you please send word to my parents that I am, like this, here? Will you ask them to free me and take me home? I would jump into a well-If only could..." (75).

Unfortunately, Rani is leading a miserable and secluded life though she is wedded. She sleeps alone because her husband sleeps with concubine to enjoy sexual pleasure which is denied to Rani. She craves for parental care and their affection which is curbed by her husband, Appanna. Rani is recently married girl, there is no one to listen to her crises and quandaries in the house rather left her alone to endure suffering at the hands of her husband. As a newly wedded woman, she anticipates emotional sustenance from her husbandbut is denied to her because he never attempted to understand her genuine feelings of secluded life. Appanna miserably ignores his responsibilities toward Rani as her husband. On the other hand Appanna beats her for trifle issue like going out of the house. He prides in himself that he is not committing any mistake and feels that he has the right to do so. Thus Appanna is a male chauvinist.

In order to put an end to extra-marital relationships of Appanna, Kurudavva, a blind woman and childhood friend of Appanna's mother offers a piece of advice to Rani and gives a small piece of root' to Rani which would take her husband and restore normalcy of family. Kurudavva advises Rani to feed Appanna with the 'root'. But Rani as an innocent wife doesn't want to harm her husband and says that "But I am his wife already". Such is the loyalty of Rani towards her husband. But Kurudavva persists her to do what she says Then Rani mixes the root paste with milk and offers it to Appanna who drinks it in a single gulp and slides down to the floor to sleep. After some times, he wakes up and drinks water and leaves the house. The small root doesn't show any effect on Appanna, so Rani's miseries are unending. Kurudavva revisits Rani and insists on her to feed on him a 'larger piece of root' and reassure her of yielding fruitful consequences. When Rani pours the root paste into the curry, the curry boils over, red as blood with rapid explosion. Out of fear, she closes her eyes and says to herself,

> "...how do I know it is not dangerous? 100 Suppose something happens to my husband? What will my fate be? That little piece made him ill. Who knows?" (125).

Such is the loyalty and affection of Rani towards her husband who treated her brutally and harshly all these days, but she doesn't want to harm her husband by "heinous" act feeding the larger root. So she pours the curry mixed with the root paste out in the ant-hill where a Naga, a King Cobra resides, so that it may not create any harm to the health of her husband, Appanna. But the curry has its spell on the Cobra which gets attracted to Rani and longs for intercourse with her. Thus the play talks about a woman who unknowingly has love with a Naga who impersonates her husband. Naga has the power to change himself into a human being, so he assumes the shape of Appanna and regularly visits Rani at night. Rani marvels at the changed behaviour of Appanna who has been a discourteous but now behaves gently with her. She doesn't pose any questions to Naga-Appanna

because in the patriarchal system, women are taught to listen to their husbands. She mutely acknowledges the dual role of her husband because she wished for the love and warmth of her husband which she is experiencing at least at night.

As the time is fleeting on, Rani becomes pregnant which is noticed by Appanna and becomes infuriated and beats her brutally and suspects her chastity: "Appanna: Aren't you ashamed to admit it, you harlot? I locked you in, and yet you managed to find a lover! Tell me who it is. Who did you go to with your sari off" (200).

Though Appanna commits adultery, no one questions him. The crystal clear partiality between wife and husband is evidenced in the play which speaks of lacunae in our social and legal establishments. Joshipura Pranav opines that Naga is also not an exception. He also silences the feelings of Rani regarding the disclosure of his identity. She accepts mutely.

> "Naga: Seriously. I am afraid that is going to be. Like that during the day.
> Like this at night. Don't ask me why Rani: I won't" (201).

The submissive nature of Rani towards her husband Appanna is clearly found in his talk. Further Naga-Appanna commands her about her movements at the house which is also an example of male chauvinism. Rani, without any protest obeys the order of Naga-Appanna. It exhibits how the power in the Patriarchal society facilitates men to repress not only the liberation of women but also curbs the intellect of the women to grow.

In order to prove the adultery of Rani, Appanna calls a Panchayat meeting In the meeting of village elders, it is resolved to test Rani's fidelity by compelling her to put her hand in a in a snake burrow to prove her chastity. If she is a liar she will be bitten to death by the snake. Rani has proved her chastity. It has been a traditional practice that the patriarchal structure has considered and accepted 'chastity' of a woman as a powerful cultural value and regarded it to be of great importance in the society Women give priority to their chastity and are always willing to sacrifice their lives for chastity because the society is committed to venerate and honour only chaste women. In order to prove their chastity, they endure any kind of physical harassment and even any type of violence committed by their husbands.

The patriarchal society treated chastity as a value to be rigorously followed and eulogized those who practiced it in their lives. Rani comes out with flying colours successfully in the snake ordeal test and she proved to be a chaste woman and as an ideal wife. It is easy for the husbands to thrust blame about the chastity of their wives. This tendency of husbands or men has to be transformed to wipe out gender discrimination. It is ironical that the society does not question Appanna's chastity who is an adulterer. This discrepancy between men and women needs to eradicate to provide equal rights and status for both in the society.

Conclusion

The village people were astonished when Rani successfully comes out through the snake ordeal. More over the Cobra spreads its hood like an umbrella over her head. Now the Panchayat elders treat her as the Goddess incarnate 'A Divine Being' and the ordeal is a miracle. Finally village elders take out a procession with Appanna and Rani and advise Appanna to "spendrest of your life in her service. You need merit it ten past lives to be chosen for such holy duty" (12).

Appanna realizes his brutal and unjust treatment that had inflicted on his wife and falls at her feet and asks "Forgive me. I am a sinner. I was blind". Then Rani embraces him affectionately. It is a well know fact that wives can easily forgive their husbands, though they are inhuman and brutal in their attitude towards their wives. For this reason, women deserve accolades from the male generation. Then they start leading a happier life. The play ends with the death of Naga which commits suicide. The concubine of Appanna repents and serves her lifelong. Karnad indirectly makes a comment at the plight of woman's liberation which is impossible from the clutches of male chauvinism except with the superhuman intrusion. Karnad suggests men to put an end to male chauvinistic attitude. The Indian women's subalternity is glaringly witnessed in Girish Kamad's play, *Nagamandala.*

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

GREEN TEA NEGOTIATIONS: NEW HISTORICISM IN A NEW TEA COUP

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Abstract

This paper is an exercise to comprehend the tenets of New Historicism in order to explain it. The 'green tea' with its multitudes of ingredients, cultural connotations, universal availability, and being a fad, offers the reader of New Historicism a fortuitous ground for literary summersault. For the last few decades, it, New Historicism, has been at the receiving end- and the 'giving' end- of critical endeavours. Having encompassed varied threads, it has, both, been enriched and has enriched critical studies across realms of learning. In this paper, an attempt has been made to bring home the 'idea' of this literary phenomenon, in a simple context. It begins by taking its cue from the very basic tenet of New Historicism that everything is a text, and goes on to pull all possible threads to put to shreds the possibilities it offers. It is expected that after having gone through this paper, there would be a clearer sky with horizon within negotiable distance; there would be some 'new' questions, though- in the letter and spirit of the New historicism.

Key terms: New Historicism, Post-Structuralism, Deconstruction, Cultural Materialism.

Content

It all began, just to begin with this literary summersault, one pleasant November morning when the God of Indian winters was busy planning another coup of sorts, somewhere on the Himalayas with requisite inputs from the Westerly and the Indian Ocean. I was going through some basic notes on New Historicism to fine tune my grey so that I could be, at least, able to grasp what my learned class teacher was about to volley at us in the forthcoming lecture. It was a pleasant morning, I began with that. And like everything pleasant, it was momentary. The tea, I had ordered to float on that pleasant morning, had turned yellowish red, though I expected it to turn green since I had ordered a cup of green tea. I waited for it to turn green because I had ordered, you know readers, a cup of green tea! It didn't turn green; it didn't stay yellowish red; it 'stayed' in no colour! The 'pleasant' in the morning was flirting with the rising Sun; and, so were the skeletons in the 'green tea' cup. I could see (Michel) Foucault's thumb-nail entangled in (Louis) Althusser's bow, the dust off Mikhail Bakhtin's long-coat onto Derrida's rims, and Clifford Geertz's lens tinkling against the wall of the

cup! There was a coup in the tea cup. The tea bag, the hot water, the honey, the lemon drops, the ginger crush, the clove buds, they all were in negotiations- green tea negotiations.

This exercise, dear readers (no offence to Jane), is an attempt to unfold the intricacies of the New Historicism; an attempt to make the reading of New Historicism 'readable', an attempt to attempt improbable, though. Since early 1980s, New Historicism has been a dominant literary force to counter the 'vicissitudinal' tides of the Formalism in the garb of New Criticism, mainly in the United State of America, and the Deconstruction, there and elsewhere. The proponents of New Historicism nonchalantly deride any attempt of dealing with a text in isolation, bereft of its social, political, historical and biographical background. They, rather, advocate, vociferously, attending to the historical and cultural conditions of a text's production, meaning and effects. They, inter alia, put a text's later day critical interpretations and evaluations in the same bracket. To them, to paraphrase what has been said recurrently about the approaches of the proponents of the New Historicists, literature of a period is neither an independent entity against the social and intellectual 'background' of a period nor a 'reflection' of the worldview of that particular period. As Abrams and Harpham put it, "Instead, new historicists conceive of a literary text as "situated" within the totality of the institutions, social practices, and discourses that constitute the culture of particular time and place, and with which the literary text interacts as both a product and a producer of cultural energy and codes"(244).

I don the lenses of a new historicist "critic", and try to see through the negotiations under way in the cup, to be close to explaining the unexplainable- as the proponents of New Historicist would want to put it. On a serious note, without that it won't be possible to 'convince' the readers of such papers, there is some churning here, in the tea cup. A whole new world of probabilities is floating along, and within, the contours of the walls of the cup, a world of probabilities turning into improbabilities that again giving hope of new probabilities; a world of 'bubbly' meanings bubbling away sooner than it tends to take any definitive meaning; a world of ever-evolving 'tastefulness' that is neither "tasty" nor "full"; a world pregnant with immense possibilities, but devoid of an probable horizon; a world that exists, but with all ifs and buts that decry its existence; a world that is no world in the sense 'one' takes the word world!

A close nose-dive with eyes wide open, what cultural anthropologist Clifford Geertz calls **thick description**, leads to the fields somewhere in the islands of Southeast Asia where rows of people can be seen working- men and women (more women than men) of all ages, mostly of Austronesia origin. Men digging up the plants while women separating the roots from the plants and children collecting the roots in piles to be bucketed away to home; and, to the nearby town eventually. From the mud-and-thatched houses a few furlough from the fields, one can see the smoke rising against the small hillock behind; the fragrance, probably, is the call for lunch. Then, one is led to the lemon orchids in Manipur, and around. Men clad in Khamen-Chapta and women adorned in Inaphi and Phanek mark their way through the crests and troughs of the orchids. Again, more women than men in the fields! The fruit, picked and plucked, is brought home to the hut- on the back- sometimes covering a few kilometers, by the women! Here, it is picked and packed off to the nearest town.

Clove buds take one to the highlands in the Western Ghats, to Kerala, Tamil Nadu and Karnataka. While honey from a beehive in Manali makes somebody's morning, other than the

beekeepers' or the bees', dewy pleasant! The tea bag is from the choicest gardens of Assam. 'Things' from as distant and disparate as Jakarta (Indonesia), Kerala, Manipur and Manali have thrust themselves into a cup on the table in a restaurant in the campus of a university. One wonders why, from Manali to Jakarta, it were women, mostly, who were at the helm of the affairs- from sowing seeds or planting trees, nurturing the plants, picking the roots/leaves/buds, ferrying them home to packing and making them ready to be sold away? The smoke from the kitchen-end of that hut in Jakarta hides a fragile figure and a hand waving at the people in the fields to come and eat their lunch; a female, one sees once the smoke waivers sideways! In other corner of the hut, water is being boiled in a large pot; on a cot, beside, a clean pair of clothes, male, is spread. The water, hot, is, probably, for the elder male members of the family. The utensils are cleaned and piled up near the kitchen end. The food is ready. Everybody comes- a whole, a big family- and washes their hands and feet. The elder male members take to bathing while the female members- elder and young, all alike- 'manage' the equipments and set the ground ready for the lunch. There is palpable urgency and automation; and coherence, of course, among the female members. The elders have sat themselves, the lunch is served and savoured. They, the elders, snooze off on the cots after dictating some instructions. The female lot gulp down whatever is left and get set for the cleaning, hurriedly, since, probably, their task is not complete yet. They have to work a few more, quite a few, hours before their back can feel the floor of the hut! They are who rise up the earliest and set down the latest. They are in the fields, in the kitchen, and in and around the hut- for more hours than others, mechanically and spontaneously!

They, the male elders, take it up from here, almost comprehensively. Ferry the packed 'product' from their hut to the *mandi* in the town; sell it there; and, pocket the money and come back home (After devouring handful of local delicacies and gulping down tummiful of local wine; they are tired after days' hard work.). Back to home, the little money they are left with is 'securely deposited' with the 'leading lady' of the home. The money is secure; first, because the woman has no opportunity to spend since all, whatever, their needs (not demands) are fetched in from the towns by somebody else than them. Second, they 'know' the value of the money. Third, they are around' it at home almost all the time. Fourth, they keep it away from the 'greedy' habits of the male members. Fifth, it belongs to them since they run the home. This narrative, that the money belongs to them, they run the home, they know the value of money and since home is home because of them so they must be around it, is the rope that keeps them hooked onto their 'position' in this system. On a call, the money must be sent out to the caller- the earliest, the all and counted! This transient 'possession' is what keeps them going. The 'knowing' that it comes to her, it remains with her, it moves across through her hands is the 'reward' that keeps their spirits 'oiled'- up and going- from early morning to late in the night; for years, for ages.

It is this way, since ages; one is told and is made to believe; everyone. And, it must remain the same. The sowing and planting are 'feminine' affairs; the kitchen is their domain; the home is home because of them, nobody does cleaning and caring better! The delicate and the delicacy belong to them; that's why, the preparation of food, all day long without a break all through the year, for years; and the service- from cleaning to cleaning- are their domain areas. So are the plucking, picking and packing. The things that take away everything they have, including their own-selves, and leave them empty handed, empty spirited and emptied- being 'wasted away' to towns, bit a bit; every

clove. It's all they know; it's all they must know; it's the world, the home, they know; it's all that must be known; it's how it, the home, is run; it's how it must be run. Mechanically and spontaneously, the girl children go their mothers' way and the boy children go their fathers' way. The hot water, the priority service at lunch, the cot and siesta, the town becomes the boys' domain; and, the kitchen, the cleanliness, the floor and the home becomes the girls' domain. All this go on under the close watch of the 'mothers' of the family. Since, the onus of keeping the family the family way is upon their frail shoulders. This 'instilled' sense that it's them who matter the most when it comes to home serves some very important purposes. First, the home remains the 'homely' way. Second, these conventions are carried on uninterruptedly without any intervention from the fathers. Third, being made home-bound the mothers are cut off from the larger societal framework. Fourth, their venues and occasions for social interactions being conventional, any such interaction further oils the conventional wheel so that it rolls on. Fifth, these conventions thus oiled and ossified become the hallmark of social behavior so structured that it seems that it has been ordained thus, and it must remain thus. The guilt, the stigma, the ignominy any deviation could have called for (there must have anecdotes for every possible deviation) must be heart wrenching.

The tone in the above paragraph(s), dear readers, may have given the impression that the fathers are such villainous creatures. This can be squarely judgmental; and, unfair. The male members in this 'clove system' do their bidding, religiously. Their lives are structured like the spoke of a wheel; they know not where the wheel may take them, but they must go on since they belong to the wheel; they are the wheel. It has been thus since they know it; it's thus, here; it's thus, there; it's thus, everywhere they have been to. Where it is not this way, that's not their way; that's not theirs; and, that's why they shouldn't care much about that. Does it end here? No, it begins from here. These small independent streams from highlands converge into a bigger stream passing through the *mandi* in the town. It meanders on, incessantly, through towns, big and small, taking in its sway multitudes of clay, minerals, leaves, logs, etc. Down there, it becomes a mighty river; a formidable force- impossible to cross, unthinkable of diverting, unchallenged, frightening, revered. There is much to be 'explained' about the course of this mighty river, about the 'ingredients' it gathers along its course; about the 'corpses' it leaves behind in her enduring endeavour. That is well within the scope of the critical endeavour I have been trudging along, but goes beyond the scope of this particular demeanor. I leave it for your candid interpretation, and proceed down to the iceberg that awaits us. The fragrance of the clove, the ginger, the honey, the tea and the lemon hangs around and about my table on the bank of that mighty river. I, with your permission dear readers, take a sip. Green tea, they say, is good for health and wealth of our tummy. I wonder how healthy and wealthy are the highlanders who sent in the ginger roots for my cup; have they had enough for their lunch? I wonder.

I, dear readers, am extremely apologetic to distract you back to my table, and to the cup. There is something saucy here. I see Derrida playing the spoilsport. He is a nasty philosopher; too sticky to be ignored without the trace. Why should it be called green tea, in the first place, he demands? Why even tea? This is too much for a cup of tea, Mr Derrida! Whatever has 'tea' in it becomes 'tea', simple! Ah! Look at his face! He doesn't seem to mind my mind! It has been this way…since…hmmm…forever! This way…forever…my foot, he is angry! These sticky meanings are meaningless; he takes the 'de-centre-space'. This cup has ginger, honey, clove, lemon, water and tea also. So, this 'fixed' signification is against the 'spirit' of the tea. There are multiple voices, here

in this tea cup; Mikhail Bakhtin chirps in. All modes of signification in this tea cup are at war against each other. War? It's getting scarier. The tea bag without hot water would have been anything but the tea in this cup. The hot water could have become cold, just water. Or, could have vaporized away; and, why just water? The cold water is not the water that the hot water is! The tea in the tea bag and the hot water are the divergent conflicting voices in the tea cup. And, the process of becoming tea is that of contact, conflict, accommodation and assimilation…not in linear fashion…not in this order…and, incessant. More voices join in. The honey, realizing that its voce is deprived its sound, rises up. Another round of negotiations sets off. The clove and the ginger ooze up. Now, it has become a full throttle war. The bubbles in the cup seconds that. All these voices vie for their pie in the cry. There are no fixities. This war is an ever going process of clamouring for their voice to be heard! The tea bag may master the discourse in the beginning with the hot water tiptoeing close on the heels. The honey, the ginger, the clove buds may be the late entrants, but they stay on longer. The hot water starts to cool off, and the tea saturates. Thus in the whole process of tea making, there are no fixed hierarchies, they keep rotating. There are no dominant voices, though there are multiple voices, there are shifting decibels. There are no fixed, conclusive and definable tastes- meanings.

I take another sip, dear readers. It feels hot. As I gulp it down, it goes down my throat dewy smooth. The fragrance of clove, ginger, tea, lemon remains in my mouth, in my breath…hot! I happen to call it tea. It's not only tea; it's, equally and differentially, honey, ginger, clove, lemon, and hot water. But, it's not green tea, no way. Since, it's neither green nor only tea! I see Derrida and Bakhtin, delirious, gasping for air. This is a peculiar challenge with philosophers. When they have enough air, they don't have the voice; when they earn the voice, they don't have enough air! They need something to drink. But, how would they order? The tea for them is not tea for them, and the green tea that is for them is not for them! Let them have their own drink! I see, to my astonishment, another gentleman lurking up. He is, oh my God, Michel Foucault, dear readers. He is 'poisedly' angry. Idiot! He has begun. Not for you, learned readers; the epithet is hurled at me. It's my pleasure, Mr. Foucault. Shshshshhsh, he explains. All this brouhaha against tea, or green tea, brings, actually, tea into being. None could have spared so much energy discussing tea, say, a hundred year or so back.

Discourse of an era brings into focus, not the pre-existing entities and orders, the concepts, hierarchies and oppositions of that particular era…of which it claims to speak for and/or against. It determines what is "knowledge" and "truth" in that particular era, and becomes, as a result, the propagator and the product of "power" and social forces. (Foucault 143)

So, this brouhaha against green tea brings green tea into focus. It will make green tea a new normal. This idiotic banter, though characteristic of a particular era, helps propagate hierarchical superiority of green tea against 'oppositional concept'! This cup of green tea is not an object, but, on the contrary, it subjects or subordinates, in fact, the subject- asserts Louis Althusser, the revisionist Marxist thinker who has just dived in to muddle the things a bit more. Subject, the 'user' of green tea is, actually, subjected to the ideology that is green tea. This switch from tea to green tea is an ideological push that manifests itself, in different ways, through the discourse of an era (Abrams and Harpham, 245). Literature of an era, like the green tea, subjects the users of its ingredients- what Althusser would mean language- in the sense that it subordinates them to a particular ideology. Shall I put my cup down, to avoid subordination? No, idiot. It catches you up, anyways. It- the

ideology through language- operates covertly; and, in different ways. There is no escape. Just, enjoy the green tea. The Marxists, like Louis Althusser, suggests a way, or the ways, out. But, the New Historicists stop here, for now.

So, dear readers, to jolt you out of the blue, I mean green, I try to sum up the coup- I mean the cup of my green tea through the lenses of a New Historicist. No cup of green tea is an independent cup, nor does it have a timeless artistic value. A cup of green tea is another cup of tea, one out of many kinds of teas- there is tea, lemon tea, *Adrak* [ginger] tea, etc. They are, all, conditioned by the particularities of a time and place. The green tea with similar ingredients like having ginger, clove, honey, lemon and tea in it would taste differently if all or some ingredients have been sourced from different places. And, at what time or phase of their production they have been put to use makes a difference in terms of taste. The taste, or the meaning, is not resolved. When the tea is prepared and served, eventually; it does not become an organic whole; or, all 'conflicts' are not resolved. The first sip doesn't taste the same as the second sip. When the first sip is taken, the dissonant voices are at different decibels than the consecutive sips. Ginger and clove buds take more time to open up; the tea disintegrates variably; the water is not the same hot, all through; and, honey tends to settle down. So, all these factors make the cup unresolved and in eternal conflict. Even the pleasure it, green tea, yields to a user is deceptive; for, it leaves something wanting somewhere-a bitter taste in the mouth, uneasiness in the stomach, etc. Though- as Stephen Greenblatt would have it- a great cup of green tea is "centrally important". The comparison, and confrontation, of a great cup of tea with ordinary, or minor, cups of tea serves a peculiar purpose of explaining what it means to have a great cup of green tea!

Further, all the ingredients, in a cup of green tea, are 'imbedded' into each other. None of them is patterned-homogeneously, stably and linearly. None of them serves as the 'background' against which the others are set. The social is political, the political is history, history is textual, and textual is social. All the ingredients are thoroughly embedded into each other; and, are in a continual interchange and interaction. There is a continual negotiation. "The "negotiation" that results in the production and circulation of a work of art…"a mutually profitable exchange"…including "a result normally measured in pleasure and interest"…in which society's dominant currencies, money and prestige, are invariably involved" (Abrams and Harpham 247). Now, it boils down to the 'author' of this 'text'- the green tea. Does the chef- or whoever else has prepared this cup of green tea- have any individual initiative and agency?The New Historicists choose to sit on the fence, keep jumping on it; sometimes swayed to their right; and, sometimes to their left!

They dispute "the essential human nature" that the author, the characters the author creates, and the audience he/she writes for shares. These are, to them, "ideological illusions" generated by a particular culture; they attribute this "bourgeois" and "essential humanism" the view that a literary work is the imaginative creation of a free, or "autonomous" author who possesses a unified, unique, and enduring personal identity. (Abrams and Harpham 247)

Conclusion

As Stephen Greenblatt puts in the epilogue to the book *Renaissance Self-Fashioning* (1980), "the human subject is remarkably unfree". The author to them is "an "ideological product" of the relations of power in a particular society" (Abrams and Harpham 247). But, the extent of this

"affectedness" is contested. The chef cannot go beyond the play of the ingredients- beyond the training he has had to be a chef in general and to be an expert green tea maker in particular, beyond the 'ethos' of the café he works for. All these factors limit his 'agency'. But by virtue of his individual invention and distinctive artistry, he can create quite a new, radically, recipe for which he, or his café, can become famous; or, the very concept of green tea undergoes a radical change. It can give a new spin to the wheel, of which his subjectivity and functions are a product, he remains 'subjected' and 'subordinated'! Alas! The author is an author who is authored by other authors who have been authored by other authors so that they can author some other authors to author more authors!

Now you come over to me, dear readers. To the bunch of New Historicists, I'm just another log in the clog! I'm also a subject- subjected and subordinated. *Tum yahaan aaye nahi ho, tumhe yahan laya gaya hai* [you haven't come here by your own volition, but have been brought here]- Raj Kumar's- an Indian actor- words resonate. I take another sip. Great, this is how a good cup of green tea 'must' taste like; I 'naturalize' it. If, in any case, I don't like it; I go and tell the chef how it should be- I appropriate it. There is nothing like the "disinterested and objective interpretation and evaluation of a literary text" (Abrams and Harpham, 2012, 247).

I was upset of being bracketed so clumsily with any other sipper. I had had great regard for my being an objective and classy connoisseur of green tea. But the New Historicists, by their own admission, bracket themselves there- with me; and, with you. That settles it, for the time being.

Wait, wait. A tea, green or no green, is tea- still. Cheers!

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

SITA AS A PROGRESSIVE CHARACTER: A STUDY OF TWO CONTEMPORARY NOVELS

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Abstract

Stories like Ramayana and Mahabharata define the ideals of our society. They are subjective, intuitive, cultural, and grounded in faith. These stories provide us with the ideal characters to look up to. Most of these stories were written in the Vedic period. As the World progresses, these stories have been revised and edited so often that we cannot see them as unique texts. Indian society is so deeply rooted in its faith that, even today, people are expected to adhere to the ideals of the characters from these epics and stories, especially women. This paper attempts to study a part of broad literature which brings out the character of Sita from Ramayana and challenges the patriarchal norms of society. With the help of two novels, *The Forest of Enchantments* by Chitra Banerjee Divakaruni and *Sita, the Warrior of Mithila* by Amish Tripathi, this is an attempt to bring out the progressive attributes of the character of Sita.

Keywords: Myth, Ramayana, Sita, Feminist study.

Myth, as defined by Devdutt Pattanaik in his book 'Myth=Mythya, Decoding Hindu Mythology' is a subjective truth expressed in stories, symbols, and rituals, that shapes all cultures, Indian and Western, ancient or modern, religious or secular. Hence, myths form the basis of our society. India is a land of such mythical stories. These stories are of gods and men that laid the very foundation of our lives and belief systems. These stories not just entertain us but teach us how to live. Stories like Ramayana and Mahabharata define the ideals of our society. They are subjective, intuitive, cultural, and grounded in faith. These stories provide us with the ideal characters to look up to. Most of these stories were written in the Vedic period. As the World progresses, these stories have been revised and edited so often that we cannot see them as unique texts. Indian society is so deeply rooted in its faith that, even today, people are expected to adhere to the ideals of the characters from these epics and stories, especially women. This paper attempts to study a part of broad literature which brings out the character of Sita from Ramayana and challenges the patriarchal norms of society. With the help of two novels, *The Forest of Enchantments* by Chitra Banerjee Divakaruni and *Sita, the Warrior*

of Mithila by Amish Tripathi, this is an attempt to bring out the progressive attributes of the character of Sita.

Written by the great sage Maharishi Valmiki, Ramayana is a story of Lord Ram's journey through his life. According to many feminist studies based on Ramayana, as much as the story provides a beautiful and idealistic portrait of Ram, the character of Sita has not been discovered in its full glory. The male writing and societal dominance have led to many mythological heroines as just another character in the story. Female characters are sculpted to adhere to patriarchal norms. Nabaneeta Dev Sen says, "Just as the Ram myth has been exploited by the patriarchal Brahminical system to construct an ideal Hindu male, Sita too has been built up as an ideal Hindu female to help serve the system. Although Sita's life can hardly be called a happy one, she remains the ideal woman through whom patriarchal values may spread far and wide and through whom women may be taught to bear all injustice silently." In the light of many folk songs and general adaptations of Ramayana, both male and female genders have accepted Sita as just a counterpart to Ram, leaving her character lurking in the background many a time.

Writers like Chitra Banerjee Divakaruni, Amish Tripathi, Kavita Kane, Volga, Devdutt Pattanaik, and many others have talked about many female characters from our epics and have given them much-deserved voices. Sita has been reinterpreted in different lights to bring out various hues of her character. In 'The Forest of Enchantments,' Chitra Banerjee Divakaruni gives Sita the right to write her own story, her own 'Sitayana', invoking all the women characters of the Ramayana. She writes, 'Write our story, too. For always, we've been pushed into corners, trivialized, misunderstood, blamed, forgotten – or maligned and used as cautionary tales.' Divakaruni gives her Sita the right to bring characters like Kaikeyi, Ahalya, Urmila, and Surpanakha to the forefront of the story. Amish Tripathi, on the other hand, paints his Sita into a complete woman by making her a wife, a sister and also a warrior, a characteristic mainly ascribed to men.

Now the question is, what qualities do we ascribe to a progressive woman? Progressive, as the Cambridge dictionary defines it, is something that develops or happens gradually. It is safe to state that a progressive woman develops gradually in her thought, intelligence, education, society, and family. While researching the women in mythology, the keywords that pop up on the screen in significant search engines are 'Ardhangini', 'Sati-Savitri', 'Goddess' ', Brahminical hegemony', 'perfect wife' etc. Unfortunately, most of them relate women to their male counterparts. Although these characters, if individually, might seem very different.

In the review of the book 'Sita, the Warrior of Mithila' it is said that "…Amish has mastered the art of gathering, interpreting and presenting India's many myths, folklores and legends, and blending all of that into fast-paced thrillers that change your views about Gods, cultures, histories, demons, and heroes, forever.' In today's World, everything is fast-paced, and from social media to our mythical stories, everything has taken a turn to be thrilling. Amish Tripathi's book is nothing different. 'Sita-Warrior of Mithila' is a book in his trilogy called Ram Chandra Series. The book presents Sita as a warrior, along with many other attributes. The book deals with many things progressive. From matrilineal clans to females going to gurukul, he has created a World of equality.

Amish Tripathi's 'Sita-Warrior of Mithila' is a novel that derives from The Ramayana, but the plot line stands at a distance from the epic. Set in the world of Ramayana, this novel is far more

progressive than its world. Amish uses contemporary language, which keeps the reader in a familiar zone and yet introduces them to the great characters of the epic. Sita calls Hanuman 'Hanu bhaiya'; technological wonders and architectural excellence replace the magical and divine elements of the epic. We see the characters flirting and giving pop-culture references which are far away from any adaptation of the great epic Ramayana. Amish uses science to explain various aspects of life, for example- the use of a special fuel to cook food to prevent any smoke in the forest like explaining Ravan's Pushpak Viman as a technological wonder rather than a divine vehicle, Lakshman Rekha is replaced by Lakshamn's wall to protect them from any enemy attack in the forest and Mithila's bee quarters is an excellent example of architectural excellence in the plot.

"Sita cut quickly and efficiently, slicing through the thick leaf stems with her knife. The dwarf banana trees were as tall as she was. She did not need to stretch. She stopped and looked at her handiwork. Then she cast a look at Makarant, the Malyaputra soldier, a short distance away. He had cut down perhaps half the number of leaves that Sita had."(Amish3)

The text establishes Sita as a skilled warrior in the very first paragraph, where she is seen in comparison to a Malyaputra soldier and stands more artistic and efficient than him. Women are applauded for their muscularity, scarred body, and edgy look rather than just explaining them as fragile beauty.

"Sita's father never knew of the World that was the kitchen. Sita's mother never knew the World that was the court. But Sita realized she knew both. This is how the mind expands, she thought to herself. This is how Brahma becomes the brahman. She was a brahmin, she realized, a seeker of wisdom as well as a transmitter of wisdom. And that thought made her smile." (Pattanaik22)

Amish's Sita belongs to a mother who comes from a matriarchal world. Her mother, Sunaina, is an efficient administrator of Mithila, and her father, Janak, engrossed in philosophy, is neither threatened nor afraid of the strong women of his house as after Sunaina, the responsibilities to manage the kingdom goes to Sita. It is established that Sunaina was a better rider and more ambitious than Janak, and he believed that the kingdom was in safe hands with her. When Sunaina is visibly concerned about the safety of Mithila, Janak says, "I trust you completely. You'll think of something, I'm sure." Amish's Sita is found by Sunaina in the text, who fought strategically with wolves to save Sita, as opposed to the Ramayana we read, where Janak found Sita in a field. Sunaina and Janak form a relationship of Yin and yang where he believes in fate, and she believes in security; where he studies philosophy, she practices administration; he is soft ,she is fierce. Sita drew upon the characters of her parents, she had the wisdom of her father and the pragmatism and fighting spirit of her mother, which could be seen in her character time and again. The partnership of her parents left a great impression on Sita, as she looked forward to the same partnership with her husband. Many hues of the character of Sita as a progressive women comes from her mother who stood at the opposite end of what motherly duties look like traditionally.

Throughout the text, we come across different women who stand true to the definition of a modern woman; Sunaina, Samichi, Radhika, and Sita are examples of how strong Amish's characters can be. From running a police force to letting go of one's love for the sake of peace, from being a fierce warrior to protecting each other at every step in life are some qualities that one comes across in the text. These women are well-read, Sunaina understood authority, threats, the need for protection,

and affection, and all of these qualities are visible in different aspects of her personality. Samichi and Radhika may not be major characters of the text, yet they show commendable qualities of management, discreetness, discipline, duty, love, and friendship.

Sita, protagonist of the novel, derives many of her attributes from the women around her. She is an educated woman who went through extensive education in gurukul, where she studied subjects like Geography, Philosophy, Mathematics, and Sanskrit, along with martial art. She is one of the finest students in her gurukul who shows the quality of being a good listener, fighter, curious student, and sensitive person. These attributes helped her guru declare her the next 'Vishnu', a status of responsibility for the whole nation. Her mental and biological abilities are not defined by patriarchal norms but by the qualities she gathered. She has many conversations with men in the novel, which shows that the environment in which these characters are created is progressive and healthy. Sita's discussions with men in the novel prove how insightful she is; these characters listen and learn from each other. The rhetoric where she discusses authority, society, family, duty, and love with the male characters shows her thoughts and take on different aspects that prove to be of great value to her and others.

Chitra Banerjee Divakaruni's novel *'The Forest of Enchantments'* also deals with a Sita. Set in the world of the epic Ramayana, Chitra Banerjee Divakaruni starts her novel by establishing that it deals with a story imagined as being written by a woman (Sita). "She'll fill the gaps between the adventure undertaken by the male characters of the epic, their victories, and defeats." Chitra Banerjee believes that "there was a disconnect between the truth of Sita and the way Indian popular culture thought of her". Hence, she creates an opportunity for Sita to write the Ramayana from her perspective. She gives her a chance to bring out who she is by giving her the quill, the choice of the colour of ink, and the space to write whatever was not written.

In the beginning of the novel, we see Sita as 'a queen bereft of her kingdom, a wife dejected by her husband' and yet we see her determination to write her story in which she shares her pleasures and sorrow, perseverance, determination, love, and learnings. She does this with brilliance, invoking every woman that she came across in her life and was left lurking in the background of the plot. She sits to write their story as well. She asks the questions that these women could not. After meeting Indra, she asks if he ever loved Ahalya, She asks Vibhishana, questions about Sarama and she learns from all the women the secret of their strength.

Since the writer has kept the storyline of the epic the same,we go through Sita's life from the very start when she is found by king Janak while ploughing the field. Sunaina and Janak play a crucial role in her life as she sees her mother indirectly ruling the kingdom and dreams of ruling it one day. Being in a patriarchal society, Sita is expected to be confined to the palace and not dream of ruling Mithila. She is curious and intelligent to understand the need of the moment. She applauds the intelligence of her father and the clear vision, sharp intellect, and kindness of her mother. Sita, in this novel, is sensitive, and the narrative is romanticized so that we see the vital attributes of the character coming out in a very subtle way. The Forest of Enchantments is an emotionally driven story dealing with many patriarchal nuances and strong women who fight the unjust with just.

Boons, Magic, Dreams, and Divinity play a significant role in the novel. Sita's connection to earth makes her a doctor naturally. Haradhanu, the bow from Lord Shiva, has prepared Sita for the

difficult journey she would go through in her life. The relationship of Shiva and Shakti explained by the Haradhanu becomes the basis of the partnership Sita looked for with Ram. Pushpak Viman, is the magical vehicle that chooses its own master and provides Sita with much comfort. The presence of gods and the divine throughout the novel prepares and guides Sita at all steps. It teaches Sita different lessons and makes her believe in herself from time to time. It keeps her informed and prepares her for upcoming hardships.

Restrain is one of the biggest weapons that Chitra Banerjee's Sita shows all through the plot; she learns to pick her fight and choose her battles. She gathered her strength internally and strategically chose the moment to speak aloud and where to wait for the right time. Her observant nature takes us into her psyche and tells us the answers to the questions that evokes in us after reading the epic about her decisions, battles, relationships, strengths, and weaknesses. She believes in the phrase that her mother taught her, 'what you can't change, you must endure' which gave her strength in the darkest times when she was captive in Lanka. She endures the unjust done to her when Ram refuses to take her back to Ayodhaya after winning the fight, she endures the painful separation from her husband, and she endures the unjust done to Urmila and Ram, and yet she speaks against all of them. Her power of restraint makes it possible for her to stand in front of Ravana filled with magical powers.

The novel deals with a lot of moments where Sita is wholeheartedly in love with Ram and shares her emotions toward him. Her first encounter with Ram, the deep sense of belonging, the way she tries and understands his personality, the rhetoric she carries with him, the lovemaking, her deep sense of longing towards motherhood, and her companionship with Ram. She is sensitive and emotional. She is a daughter, mother, sister-in-law, and above all, a complete woman in herself.

Sita in 'The Forest of Enchantments' is seen with a lot of questions at times, they are the questions that readers have in their minds, and yet she becomes the voice for them. Questions about women, duty, society, partnership, family, romance, war, and existence. At times she asks them boldly, yet other times, she keeps the question to herself for life to bring the answer or waits for the right time to ask those questions. Her duties as a daughter, wife, and daughter-in-law prevent her from asking those questions repeatedly, but she never shies away from seeking the answers internally. '…I'd fight smart, the way my mother had taught me.' We do not always see Sita vocal about the injustices put on Ram or her, yet she believes in her strength and her destiny to fight and bring justice. Her love for Ram makes her endure difficulties all through her life, and she does it gracefully. At the end of her story, Sita realizes the need to speak, which also she does with exceptional strength.

'…And that is why, O King Ram, I must reject your kind offer to allow me to prove my innocence again. Because this is one of those times when a woman must stand up and say, No more!'

Sita here is assertive, determined, and bold to stop unjust behaviour forced upon them from society. Throughout her life, she learns the harsh lessons of manhood and tries to keep her sons away from such manhood. She nurtures them to be sensitive and yet strong. Chitra Banerjee Divakaruni's novel is a fine example of showing how an epic queen must be, which was not much visible in the pop culture narrative of the Ramayana.

The novel 'Sita, warrior of Mithila' and 'The Forest of Enchantments' were published in 2017 and 2019, respectively. Dealing with the character of Sita, both these novels bring to light the

epic character of our heroine. She is an earth daughter who heals and fights, who endures and speaks out. In contrast to popular belief, Sita in these novels is not naïve. She does not endure injustice towards her or any other character. Although we see Sita as a goddess and believe our women to be like her, we often consider the qualities of 'Pati-vrata', Endurance, and naivety of a woman, rather than the strong traits that lurk behind these qualities. Amish's Sita is a warrior and grew up in an environment where women stood in equality with men.

On the other hand, Chitra Banerjee places her Sita in a patriarchal environment and shows how strong women are, not just the character of Sita but all the other characters; she brings out the strength of the women of Ramayana. Both these characters are flawed in some way; Amish's Sita is temperamental, she is short-tempered and at times feels too ambitious. Chitra Banerjee's Sita is primarily silent and endures a lot before she speaks out. Although the character of Sita is read and re-read, analyzed, and re-analyzed in different lights for a long time, we see the character is ever-evolving. Sita has been evolving since Valmiki and continues to do so. The two novels put a woman in two different situations and bring about very different narratives, yet we see how strongly both women stand. Where in one novel, we see her fighting with exceptional martial arts, we cannot dismiss the mental and emotional strength of the other. If this is not being a progressive character, then what is?

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

GLOCAL REPRESENTATION OF IMMIGRANTS' EXPERIENCES IN JHUMPA LAHIRI'S "MRS. SEN'S"

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Abstract

Immigration process includes pain and suffering from the separation from the homeland. There is a need of 'glocal' path for Indian immigrants to escape from the discomfort of 'cultural dislocation'. It provides a global platform to local culture bringing a new term for discussion, 'Glocalisation' and thus promotes ethnicity in 'Asian-kool'. 'Glocalisation' further consequences in 'Indo-chic' in Indian context. Diasporic writings encourage the 'glocal' way of living in an alien land. Jhumpa Lahiri, one of those eminent Indian-American diasporic authors, portrays the 'cultural hybridity' in her works. This paper examines the features of 'Glocalisation' in the immigrants' lives concerning the story "Mrs. Sen's", published in Jhumpa Lahiri's anthology, *Interpreter of Maladies*.

Keywords: Asian-kool, cultural dislocation, diaspora, indo-chic, immigrants, glocalisation

Introduction

Due to the cultural intermingling of Western and Asian identities, many social, traditional, religious shifts are pronounced. These transformations not only participate in the extension of the 'new' but also enfeeble the old traditions. To preserve that 'old' and blurring cultural multiplicity, the concept of 'Glocalisation' originates as a shield. In the words of Marshall McLuhan, the world is transforming into the 'Global Village', where the entire civilisation is hooked with one marketplace with unique cultural bonds through rapid digitalisation (31). 'Globalisation' has its superior role in a post-colonial society. But in the past few years 'Glocalisation' appears as the reaction of 'Globalisation' and covers the loopholes of globalised civilisation. It unites people under one umbrella with a local or ethnic touch. 'Glocalisation' proves its dominance over 'Globalisation' as a caption in the Financial Post affirms that "Glocalisation rules the World" (Shaw 1).

'Glocalisation', a concept that derives from the Japanese word 'Dochakuka' (Giulianotti and Robertson 2) is grounded in two terms: 'Global' and 'Local'. When the world is stepping towards 'Universalisation', then this idea came in the form of a guard of the individualism of cultural

diversities. This term came into prominence in the 1980s but then it was confined to economical edges. With the advent of the contemporary era, 'Glocalisation' took a plunge into Cultural Studies. 'Glocalisation' in the past few decades paved a way for itself through trade, exploration and migration but with the boom in technologies and with enhancing 'Globalisation', it attains a remarkable pace. As Arjun Appadurai suggests there is a vital role of mass media and television in fostering 'glocal' space (*Globalization* 52). In the process of 'Globalisation' or 'Cultural Homogenisation' (*Modernity at Large* 11), we felt the need for unique cultural identities. To bring an interruption in being the same, some theorists like Robertson, Ritz, Barry Willman and others presents the argument of 'Reverse Globalisation' or 'Glocalisation'. They advocate the theory of 'Cultural Heterogenization', where "Indigenisation creates an ethnic identity or the 'Self' not ready to mingle with 'other'" (Kamboj 1). Roland Robertson argues that there is a tension in accepting global trends without the concern of local identity and culture. He further develops the idea of 'global versus the local', 'universal versus particular' 'global versus tribal' and 'international versus national' (39).

The vision of 'Glocalisation' develops in the context of the business realm but in the 21st century, it proceeded to be contextualised in Anthropology, Sociology, Politics as well as Literature. In the present scenario, Glocalisation has become a distinguished subject in the Cultural and Diasporic fields. Writers of Diasporic literature pay much attention towards binding the ethnic and global strings. In Diasporic Studies, migration is the major issue in the postmodern world where 'Globalisation' and 'Cultural Imperialism' (Tomlinson 19) are frequently questioning the existence of local culture. Where 'Globalisation' brings us on the same plain while 'Cultural Imperialism' somewhere proves the hegemony of one's leading culture. The theory of 'McDonaldization' (Ritzer, *The McDonaldization of Society* 180) and 'Cocacolization' (Pendergrast 13) are the ideal example of the impact of dominant culture on society; where 'Cocacolization' reflects more in American culture and 'McDonaldization' glocalised the world. Diasporic writers like Jhumpa Lahiri, Bharti Mukherjee, Kiran Desai and others attempt to draw a line between international cultural boundaries but not geographical boundaries, to separate the ethnic identities or to avoid the complete assimilation into the dominant culture. In cultural studies, Glocalisation focuses on bringing immigrants close towards nativity or their own culture. It promotes the locality. Somehow it helps in filling the gap in between, by promoting 'Indo-chic' as a new cultural trend in the Indian context. Thus, people of third space found their 'new culture' in an alien land by customising the culture of the exotic and native land as per their preference.

Glocal Experiences of Immigrants

Immigrant community in foreign nation find themselves alienated and separated. This feeling of strangeness and being 'other' reminded them their 'cultural memory' of home land. To face the circumstances of identity crisis, immigrants practise their ethnicity in an alien land. In this process, settlers revive their local culture on global platform. Indian immigrant community in foreign follow their local rich culture. Festivals, rituals of marriage, Indian ethnic wear and Bollywood songs and films showcased the popularity of ethnicity among Indian immigrant community. Indian migrants endorse Glocalisation by following glocal route in the form of 'Indo-chic'. 'Indo-chic', an Indian inspired fashion, comprises the elements of Indian culture with western culture (Reddy 183). It is considered as a suitable illustration of flourishing Glocalisation in an exotic land.

Glocalisation in "Mrs. Sen's"

"Mrs. Sen's" is grabbed from the anthology of Jhumpa Lahiri entitled *Interpreter of Maladies*. This collection won the Pulitzer Prize for fiction and PEN award in the year 2000. In the story "Mrs. Sen's", the notion of Glocalisation is observed through the character of Mrs. Sen. She, as an Indian immigrant in the United States, struggles to assimilate into American culture and often feels homesick. She tries to mingle with American culture, but India remains her 'home' throughout the story: "By then Eliot understood that when Mrs. Sen said home, she meant India, not the apartment where she sat chopping vegetables" (Lahiri 116). "Mrs. Sen's" is compounded by the challenges of adjusting to a new language, cultural norms, and social expectations. This tension between different cultural norms mirrors the challenges which immigrants confront while adjusting to an unfamiliar culture. However, Mrs. Sen carries the elements of her homeland culture to find 'Cultural relief'. The house of Indian immigrants in foreign land illustrates the glocalised culture of them. In the house of Mrs. Sen, the bedcover, household things, and embroidery cover of a telephone are examples of this hybrid culture: "She said, pointing to the sofa, which was draped at all times with a green and black bed cover printed with rows of elephants bearing palanquins on their backs" (Lahiri 115).

Food plays a key role in describing glocal aspects of India in America. She shares her local food culture with Eliot. She describes the significance of fish in Calcutta. Her love for fishes depicts her bond with Indian culinary culture which she continued to practise on global platforms. She prepares traditional Indian recipes of fish with the local ingredients available in America. She blends her local culture with the American culture to create a new dish. She cooks catfish instead of the traditional Indian fish and mixes the spices to suit the American taste. To relieve the suffering of separation from Calcutta, Mrs. Sen tries to re-establish Indian ethnicity and 'Indo-chic' in the form of Indian dishes also. There are lots of descriptions of Indian food in this story: "…where she served something to eat: a glass of bright pink yoghurt with rose syrup, breaded mincemeat with raisins, a bowl of semolina halvah" (Lahiri 118). Mrs. Sen incorporates American products and customs into her life as an immigrant. She uses food to bridge the gap between different cultural identities. She acquires the American taste by eating sandwiches and peanut butter and crackers when she is with Elliot. Apart from this she often prepares traditional Indian meals for Eliot and his mother, introducing them to new and unfamiliar flavours and ingredients. This exhibits how Mrs. Sen is blending Indian and American food traditions to create a unique cultural fusion.

Further, while residing in America, she maintains to wear traditional Indian clothing including 'Saree' and bangles. However, she also adapts global components by wearing sunglasses on the top of her head, a scarf under her chin and a coat: "Her sari, a different pattern each day, fluttered below the hem of a checkered all-weather coat" (Lahiri 119). There is a portrayal of Indian ethnicity in the form of 'Sindoor', golden bangles, 'Saree' and 'Henna'. These all represent the 'Indo-chic' and glocal culture of immigrant women in an alien country. Thereafter, Eliot compares the ritual of wearing 'Sindoor' in Indian culture with wearing a ring in Western culture. By doing so, he glocalises the Indian custom.

Apart from this, music always remains as an integral part of Bengalis. In this story, Mrs. Sen continues to listen Indian music in 'bides': "One day she played a tape of something she called a raga; it sounded a little bit like someone plucking very slowly and then very quickly on a violin, and

Mrs. Sen said it was supposed to be heard only in the late afternoon…." (Lahiri 128). Mrs. Sen adapts her local Indian culture to fit in the global American context and shares her cultural things with Eliot and other Americans. She fosters new connections and understanding with foreigners. In the story, Mrs. Sen's homesickness due to displacement is displayed throughout the story. The journey of adapting to a new cultural environment is complicated for her. However, she discovers a way to assimilate into American culture and create a sense of belonging by following the track of Glocalisation. She also cultivates a sense of satisfaction and pride in her Indian heritage and shares it with others, especially Eliot. He gets mesmerised by the Indian setting of the house, Indian practices and Mrs. Sen's chopping style. Further, in Indian culture, family members are not allowed to wear shoes in the house. This same culture is followed in the house of Mr. and Mrs. Sen in America. Eliot, the son of a neighbour, also learns to remove his sneakers before entering. This incident also depicts the flourishing Indian habits and culture at the global level.

Conclusion

Mrs. Sen's anguish at the loss of her Indian way is evident throughout the story. However, she finds a glocal or 'Indo-chic' way to create a new sense of belonging in the United States. This tension between loss and assimilation is a prominent theme of the story. This reflects the complexities of 'cultural dislocation', which leads to hybridity (Rinderle 297). "Mrs. Sen's" signifies that 'Glocalisation' is not a one-way process but rather two-way exchange between distinct cultures. Mrs. Sen not only adapts to American culture but also introduces Indian culture to the American community. Consequently, 'Glocalisation' is the bridge between the pain of separation from the homeland and assimilation into an alien land.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

UNDERSTANDING COMMODIFICATION AND SEXUAL SLAVERY OF WOMEN THROUGH THE PRACTICE OF BRIDE-BUYING: A STUDY OF DALIP KAUR TIWANA'S *AND SUCH IS HER FATE*

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Abstract

The present study underlines the devaluation of women caused by the practice of bride-buying prevalent in Punjab as depicted in Dalip Kaur Tiwana's 'And Such is Her Fate'. Through her fictional narrative, Tiwana brings into light how exclusionary practices of patriarchal social system deny women the right to exist. The lowered sex ratio of female to male leads to the dearth of girls available for marriage. The inability of poor parents to arrange dowry compels them to sell their daughters as brides.

The selected text has been analyzed in the light of postcolonial feminism and observations made by Althusser and Foucault. The protagonist of the selected text, a bride purchased, becomes a victim of commodification and sexual slavery. Treated as commodity, she is denied personhood, voice, autonomy and subjectivity. She faces discrimination and social isolation. The existential struggle of emotionally maladjusted gendered subalterns criticizes the ways exploitative norms of patriarchal social set up provide women the status of subhuman. The only solution is to eradicate sexist thinking.

Keywords: Commodification, Sexual slavery, Devaluation, Oppression, Personhood, Autonomy, Subjectivity.

> Woman is not an essence but a construct in the domain of patriarchal culture, a dispersed subject, historically variable, socially feminized, and a site on which masculine meanings get spoken and masculine desires get enacted. —K.K. Ruthven (1984, 45).

The post-Independence women's writing from Indian subcontinent is a well- established literary tradition. Writers like Anita Desai, Kamala Markandya, Nayantara Sehgal, Manju Kapur, Shashi Deshpande, Dalip Kaur Tiwana, Bapsi Sidhwa and Bushra Ejaz have become successful in marking their presence on literary landscape. Women writers writing in regional languages portray the

institutionalized exploitation of women by exposing inhuman social practices still prevalent in the rural areas of their region. Dalip Kaur Tiwana belonging to rural and feudalist patriarchal locations of Punjab, presents the dominant male culture victimizing women in her fictional narratives. Tiwana, a well-known name in Punjabi literature has been honoured with Padma Shri Award for literature and education in 2004. Her novel *Eho Hamara Jiwana* published in 1968 received Sahitya Akademi Award in 1971. She has produced forty-four novels and fourteen short stories. Her works fall into the category of social realism. Through her fictional narratives, she unravels a vast time- period portraying realities of feudal and capitalist societies. Her literary creations underline how power politics prevalent in social structures of patriarchy causes subjugation of women. *Eho Hamara Jiwana* translated as *And Such is Her Fate* exposes the ways in which practices like bride- purchasing lead to oppression of women. This novel exhibits varied aspects of women's invisibility, marginalization, and commodification. Tiwana questions patriarchal social structures causing subordination of women in all cultural domains.

Various writers of international acclaim have raised their voice against the practice of bride-buying. The literary creations like *Buying a Bride: An Engaging History of Mail-Order Matches* by Marcia A. Zug, *Buying the Bride* by Penny Wylder and *Ik Hor Ramayan by* Ajmer Singh Aulakh are based on the issue of bride-buying. The present research paper attempts to develop a comprehensive analysis of the institutionalized exploitation of rural women of Malwa region of Punjab through the practice of bride-buying as depicted in *And Such is Her Fate.* The selected text has been analyzed in the light of postcolonial theory of South Asian feminism. Underlining ethnic issues, racism and gendered realities of non- western women, this theory of feminism works on the fundamental notion that the human subject is constituted in relation to a whole range of socio-cultural forces. Therefore, women belonging to different social-cultural, religious and geo-political groups have different experiences. Thus, feminism is essentially plural due to diversity of gender issues. The selected text has been studied on the basis of the insights provided by Postcolonial feminists as well as the observations made by Althusser and Foucault.

The text selected for study exposes how inhuman practice of bride- purchasing prevalent in the lower class peasantry of Punjab results in degradation and victimization of women. Sexist thinking deep rooted in patriarchal social systems leads to such practices. This fictional narrative reveals the exclusion of women from those spheres where the highest powers of the society are supposed to reside. Through this text, Tiwana lays bare the abject treatment meted out to women treated as object. *And Such is Her Fate* depicts the life of Bhano, the central character, a victim of poverty. Her father has to sell her to Sarban who belongs to a family of several brothers without women. Sarban is murdered by his brothers as he is not ready to share his wife with them. Bhano's father wants to sell her again and she tries to commit suicide but is rescued by Narain. She starts living with Narain. Since she has no child, she has to submit to the inclusion of another woman named Bhagwanti in Narain's life. Although she considers Bhagwanti's child as her own yet she is excluded from the secure world of home arranged by her in a meticulous manner.

The selected text reveals that the practice of bride-purchasing is common in the poorer sections of society consisting of farmers, lower castes, and tribes. This practice involves buying of a bride as a form of property. Due to female foeticide and female infanticide, some states of India are facing dearth of girls available for marriage. The lowered sex ratio has caused abundance of unmarried

men in states like Punjab and Haryana. This practice helps to avoid the division of landed property, as only one son gets married. The practice was prevalent in Punjab when Tiwana wrote *Eho Hamara Jiwana.* The idea behind bride- price, probably, was that it would be inappropriate for a girl and her family if she was taken in marriage for nothing. The price paid by the bridegroom was originally a compensation to the bride's family for the loss of her services. People belonging to poor classes settled marriages more with a view to getting the highest bride-price than with the aim of finding the most suitable bridegroom for their daughters. Even in modern Punjab, this custom still persists in the economically lower strata. The custom of polyandry, though not as common as bride- price, existed in certain parts of Malwa. P. J. Fagen, a district level British official observed: "Such customs encouraged systematic and extensive sexual exploitation of women. It is not uncommon among Jats and lower castes for a woman to be shared in common by several brothers, though she's recognized as the wife of only the eldest of them" (Sarkar, 160).

The practice of bride-purchasing results in sale and purchase of women just like commodities and thus leads to their commodification. Commodification means the treatment of a person as an object of trade. This concept has four key features such as exchange value, market rhetoric, fungibility and subordination. Objectification is necessary for commodification because one cannot be considered an object of trade (commodified), without first being considered an object (objectified). According to Marx, objectification is the process of which human capacities are transferred to an object and embodied in it; owing to this the object becomes a socio-cultural or "a human object". Thus, attributing exchange value to a person is a way of commodifying him and such a person is treated as an object of exchange. Fungibility means the treatment of a person as something that can be exchanged with another object or a thing of equivalent value. Women are treated as objects that can be exchanged or replaced (wholly or in part) for another thing of equivalent value. Radin argues that fungibility is closely conceptually linked with a denial of personhood; because by treating people as exchangeable with other objects, we also treat them as lacking in self-determination (Radin, 84). Kant seems to suggest the same when he states: "In the kingdom of ends everything has either a price or a dignity. Whatever has a price can be replaced by something else as its equivalent; on the other hand, whatever is above all price, and therefore admits of no equivalent, has a dignity" (Kant, 53).

The dire need of money makes brides' parents to sell them. Parents of these girls receive financial compensation. The families never get to know of the whereabouts of their sold daughters. Due to ambiguity regarding their marital status, the girls purchased as brides, face discrimination and social isolation. They have to struggle for social acceptance resulting in serious mental health issues. They are subjected to domestic violence and sexual abuse. They are forced to produce male offspring. These purchased brides are treated like commodities. They are deprived property rights as well as claim over their own children. They cannot have access to fundamental rights as they are denied personhood. Bhano, the protagonist is sold by her father to Sarban. Treated as an object of exchange, she is denied personhood, voice, autonomy and subjectivity. She needs male support for survival. Sarban's death entitles his brothers to have a customary claim on Bhano despite her reluctance. She relates her story to Santi: "They wouldn't let me leave their house, for, it was a question of prestige for them" (Tiwana, 10). Bhano finds herself unable to challenge the socially sanctioned claim of four of her husband's brothers – "strong like bulls and straight like columns of stone" (Tiwana, 8) over her. Sarban's other unmarried brothers try to abuse Bhano sexually because

they think that she is an object to be used by each of them as they all contributed money in buying her. She becomes the 'other' in Simone de Beauvoir's sense of the meaning of 'other' which means "to be a woman would mean to be the object, the Other" (De Beauvoir, 83).

Although the prevalent custom in Punjab did not compel a widow to remarry but at the same time the dead husband's brother was considered to be the most eligible claimant of the widow. The prevalence of this custom among the majority of land owning classes emanated from the objective of retaining landed property within the family. The main reason for this arrangement was to transfer control of her deceased husband's land from the widow to his brother or to a patrilineal family member. Widowed only after a year of her marriage, Bhano faces this predicament. Recounting her experiences, she tells Santi: "People persistently urged me to accept bangles from one of my husband's brothers and have him as my husband" (Tiwana, 9). Bhano resisted their offers because she feared that if she married one of them, it would only lead to more family feuds.

Bhano, a victim of patriarchal commodification and sexual slavery of women, remains a social outcaste throughout her life. Treated as a mere commodity, she suffers from the feeling of non-belongingness. Ritu Menon in "Do Women Have a Country?" examines the issues of belongingness: "Belonging" for women is also – and uniquely – linked to sexuality, honour, chastity; family, community and country must agree on both their acceptability and legitimacy, and their membership within the fold" (Menon, 56). Thus, women have to prove their eligibility judged on various parameters to be a part of their social group. The partial inclusion of Bhano in Narain's life causes constant fear of exclusion that leads to her disturbed state of mind. The received fixed notion of necessity of home keeps her worrying about the imagined loss of a shelter: "I keep shaking from some unknown fear all the time. I feel like going to some desolate place" (Tiwana, 107). Her nightmares turn into reality when she gets intimation that she would be sold again. Feeling parched under this severe shock, she wants to have water but finds the pitcher of her house empty (Tiwana, 82) that has symbolic significance. It indicates that Bhano will have to leave Narain's house empty-handed.

The segregation of the undesired is the main focus of the selected text. Bhano is accepted only partially. Treated merely as a body, she gets entry to Narain's home to provide him an heir. She remains childless and is replaced by Bhagwanti, the second woman in Narain's life. The ruthless politics of her exclusion begins when Bhagwanti suggests her to sleep upstairs. Tiwana describes her mental condition: "As they lay downstairs, talking and laughing among themselves, the voices of Bhagwanti and Narain kept coming up to Bhano long into the night" (Tiwana, 106). Bhano's determination to stay at Narain's home for the whole of her life reveals her reluctance to be treated as an object: "I'm not a plaything, Now only my dead body will leave this village"(Tiwana, 69). She is thrown out of Narain's home in spite of her resolve. Narain used to consider Bhano the only one in the world whom he could call his own (Tiwana, 19). He even proclaimed her to be the owner of his house: "But you're the Mistress of the house.... Even I have to look to you for everything" (Tiwana, 75) and yet hands her over to another man in exchange of a few hundred rupees. This novel reveals how inhuman practice of bride-buying provides the owner the right to sell the purchased bride again.

In feudal system, land is often owned by men. Bhano's neighbour Santi tells about the value of land for a farmer: "Yes, Bhano it's the land that keeps the *jat* going. Land is the very breath of his

life" (Tiwana, 7). A woman gets permanent inclusion in her social group only by giving birth to a son who can be the heir of that land. A conservative and patriarchal society reduces Bhano to a 'body', used merely for reproduction. Motherhood and wifehood are eulogized as ideal roles for women. Commenting on the over glorification of motherhood, Jasodhara Bagchi writes: "A woman justifies her existence only as a mother and as a mother of sons. A mother's status is privileged not in sense of special rights but as an attribute without which a woman is useless" (Bagchi, 5). Patriarchy essentializes women on the basis of the reproductive ability of their bodies and attaches great value to fertility.

Since Bhano is childless, she is excluded from Narain's house. Shashi Deshpande's statement seems apt in case of Bhano: "But it made me wonder whether granting power to a woman as a mother does not, in effect, deny her power other than as a mother. Childless women have enough burdens to bear in our country . . ." (Deshpande, 97-98). Bhano is of no use as she is unable to continue the family lineage. Thus, Santi's statement proves right: "Without a child, a woman is no better than tinsel. Her sojourn through this world becomes meaningless"(Tiwana, 78). Both Bhano and Bhagwanti are victims of patriarchy. Their desire for security turns them into competitors. They are caught in a struggle and their success depends on the fulfillment of their assigned roles. The birth of Bhagwanti's son acts as an instrument in the realization of her plan and she manages to strengthen her position in Narain's house. Bhano, on the other hand, becomes a virtual outsider. She unquestioningly accepts her socially permitted exclusion despite Narain's inability to be a father as at a point in the narrative she tells Santi "Once a tree has withered does it ever turn green again? Intoxicants have dried up the sap of his life" (Tiwana, 52).

Bhano is forced to accept the patriarchal norms as her destiny. She unquestioningly accepts Narain's proposal to sell her to another man: "Bhano was still silent as if she had lost her tongue…. Bhano looked at Narain, wordlessly" (Tiwana, 115). She seems helpless in fighting against her circumstances because of her socially fabricated dependence on man. Her craving for male support indicates the sexual politics of patriarchal society. Constantly moving from parents' home to Sarban's and from Sarban's to Narain's and in the end from Narain's to yet another one, Bhano's life seems to be an endless process of shifting places and partners. Harjeet Gill's observation regarding Bhano's status is quite relevant here: "She is always a woman "bought" by someone. As such, she never enters a household as a "wife". She has no kith or kin. Once the bargain is struck, her relationship with her parents also gets detached" (Tiwana, 124).Her life is a saga of bewildering loss of place and family, and of unstable relationships. Commenting on Bhano's condition, Harjeet Gill writes: "One cannot say that her existence is wretched. She is simply not permitted to "exist'" (Tiwana, 129).

Tiwana traces the mannerisms of patriarchal society in the selected text. Women, in order to secure their identity, conform to domination and violence. Mute acceptance of their devaluation becomes the main concern of this novel. Women like Bhano are regulated sexually in the interest of family honour. Over a mere suspicion of adultery, she is beaten like an animal by Narain. Her neighbour, Bachni expresses her anguish over Narain's behaviour: "Do you want to kill her? I was wondering who was creating this racket. I thought you were belabouring the buffalo for not submitting to milking" (Tiwana, 40). Bhano's urge for validation and a place to "belong" to forces her to submit to violence. She does not raise her voice even after brutally beaten by Narain: "Tears fell

from her eyes. She was too sad to speak" (Tiwana, 42). Commenting on the practice of wife beating, Sylvia Walby writes in *Theorizing Patriarchy* that "rape and wife beating, analogously conventionally considered individual acts, are social facts best analyzed in terms of patriarchal social structures" (Walby, 128).

In Indian subcontinent, issues of gender can't be isolated from community. Socio-cultural and religious forces constitute the personality of the individuals. Conditioned as subjects, they accept social norms and behaviour patterns unquestioningly. According to Althusser's theory of ideology, the process of interpellation describes the way the ideological social structures decide the role and position of an individual (Althusser, 160). Althusser's theory helps in exploring the position of women in marital relationships, family and community. He states that ideology always manifests itself through actions, which are inserted into practices, for example, rituals, conventional behaviour, and so on. He believes that the main purpose of ideology is in constituting concrete individuals as subjects (Althusser, 114-116). Women like Bhano are conditioned to accept their oppression as natural order of life. They follow the codes of behaviour constituted by ideology and structures of power. In 'The Subject and Power', Foucault makes it clear that power is present everywhere and it is exercised throughout the social body. He argues that power is a socialized phenomenon and it is a form of power which makes individuals subjects. Power relations are rooted in social nexus, not reconstituted "above" society as a supplementary structure whose radical effacement one could perhaps dream of. A society without power relations can only be an abstraction (Foucault, 781-791). Foucault's concept of power helps to analyze the role of social structures in the devaluation of women.

The present reading of *And Such is Her Fate* analyzes how patriarchal ideologies decide whether women are to be given the right to assimilation in their socio-cultural surroundings or not. Bhano makes every effort for social acceptance. Included in the social institution of family only through contract marriage, she is arbitrarily excluded from that sheltered safety zone mercilessly every time she considers it as her permanent home. Bhano believes that "In-laws place is where married girls rightfully belong" (Tiwana, 65) but she has no place to claim as her own. She feels her life is meaningless and states: "Amma, I got nothing out of life. It has been a barren existence" (Tiwana, 78). Bhano tries of transforming herself from a non-being to a being. Commenting on her predicament, Gill rightly observes: "She tries to stick to any human, social or religious screen that comes along. For her, to be, is to be a part of a social structure, however wretched it may be" (Tiwana, 128). Due to her countless efforts, Narain's household achieves a certain social respectability. She feels herself a part of the cultural group when she contributes wholeheartedly to the marriage of Narain's niece. Appreciating her contribution, Santi states, "It's women who lend grace to the house" (Tiwana, 5). It is quite ironical that the home considered to be unmanageable without a woman is not ready to give acceptance to its most valuable contributor.

Tiwana brings to the fore the existential struggle of emotionally maladjusted purchased wife degraded to the status of subhuman. Bhano's misery is rooted in alienation caused by rejection at the hands of her society. Since she is not a wedded wife, social acceptability and goodwill are denied to her. Dialo, Another woman from neighbourhood, reveals her dislike for Bhano when she says: "I saw her strutting about in her courtyard, putting on the airs of a legally wedded wife" (Tiwana, 2). Considered to be a woman of loose character, she gets brutal treatment. Bachni her

neighbour feels pity towards Narain for accepting Bhano: "God knows which innocent man she must have jilted before preying upon Narain" (Tiwana,1). Bachni goes to the extent of saying: "These hussies have no sense of shame. They like to have a new husband every day" (Tiwana, 2). Even Narain remains suspicious about Bhano and says: "A woman can be upto anything. She can build up connections in a jiffy" (Tiwana, 19). The men in the village consider her readily "available". Even in the *gurudwara, Bhaiji* wants to treat her as a sexual object. Thus, the abode of God loses sanctity in her eyes as Tiwana writes: "Bhano came away without bowing before the Guru" (Tiwana, 92). She faces a constant struggle to save her honour from men of Narain's village who take her to be an unchaste woman. Narain's friend Jagar tries to molest her. The society converts her into a saleable lifeless commodity and instead of empathizing with her, holds her responsible for her exploitation. Bachni's statement made to Santi indicates the same: "You don't know these women, Amma. First they throw a bait before a man and when discovered they create a rumpus that the fellow was trying to molest them" (Tiwana, 34). Bhano too tries to cover up the whole episode to avoid social disgrace. She pleads Santi not to raise her voice: "Amma, don't…not so loud. What will the people say? It'll create scandal, Bhano's voice was full of entreaty" (Tiwana, 34). Tiwana expresses Bhano's feeling of guilt for the crime she has not committed: "Bhano did not stir out of her house for many days. She found it very embarrassing to face anyone" (Tiwana, 43).

In the text, Tiwana seems to oppose the commodification of women. Bhano refuses forced polyandry as a sign of slavery and declines the proposal to be the wife of all the brothers of Sarban. She turns down her father's autocratic decision to sell her again. She leaves her home and tries to commit suicide by drowning herself in the Holy *Ganga*. This extreme step shows that she does not want to be treated as an object. She decides to live with Narain refuting the authority of her father and brothers-in-law who are her lawful guardians. At the end, Bhano seems to have left no regard for social code of conduct. Undermining the cultural confines of patriarchy, she the house of Narain without wearing her *ghagra*: wearing no *ghagra*, her face unveiled, she passed by the village like a stranger (Tiwana, 119). 'Ghagra' is the dress code for married women in Narain's village. No daughter-in-law can step out of the house without wearing her *ghagra*. Bhasin believes that in order to control women's sexuality their dress, behaviour and mobility are carefully monitored. The imposition of purdah, restrictions of leaving the domestic space, a strict separation of private and public, limits on interaction between the sexes help to check women's mobility (Bhasin, 8-9). For the sustenance of male domination, patriarchal society typecasts, homogenizes and essentializes women to sexual roles. Bhano is degraded to the level of an object a saleable commodity who has no claim on human relations as well as places. A commodity is not required to follow any norms of behaviour set for human beings. Although she is unable to openly challenge the social structures of feudal system but she says no to unconditional submission and raises her voice whenever she finds a possibility.

And Such is Her Fate throws light on the serious issue of bride-buying. Presenting the protagonist as victim of gendered oppression, Tiwana emphasizes on the subversion of pre-existing gender norms. The selected text underlines the need to eradicate the internalized sexist thinking causing degradation of women. bell hooks in *Feminism is for Everybody* asserts: "The enemy within must be transformed before we can confront the enemy outside. The threat, the enemy, is sexist thought and behaviour" (Hooks, 12). The inherited sexist thinking making the need of a male support the top priority in a woman's life takes Bhano nowhere. Rooted in tradition, she unconsciously

internalizes socially assigned roles and does not recognize that any form of oppression exists. Through this fictional narrative, Tiwana portrays the way institutionalized exploitation of women is caused by patriarchal value structures and questions the dominant ideologies of her time that lead to a dichotomization of male and female spheres. Thus, in this case, representation is an act of subversion because Tiwana underscores the need to renew those social concepts which lead to the dehumanization of women.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

UNFURLING THE MALAYARAYA CULTURE: A CULTURAL READING OF *KOCHARETHI: THE ARAYA WOMAN*

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Abstract

For tribal writers, writing is an act of cultural resistance through which they project their history, culture and habitat which are always misrepresented by the mainstream society. Kocharethi: The Araya Woman is the first novel by a tribal novelist of South India. It is written by Narayan in Malayalam and later translated into English by Catherine Thankamma in 2011. Apart from writing a beautiful novel about Malayaraya tribe of Kerala, author illustrates the customs, manners, rituals, festival and oral narratives unique to them. In Malayalam the word 'mala' denotes 'hill' and 'aryar' means 'ruler.' Malayarayars are the tribal clusters lived in the slops of Western Ghats. Like every tribal clan, many rituals are inextricably interwoven with Malayaraya culture. The purpose of this research paper is to highlight the distinctive aspects of tribal culture, mainly focusing on the Malayaraya tribes of South India.

Key Words: Culture, Mainstream Society, Malayarayar, Rituals, Tribe.

India is a multicultural society. To understand its dynamic nature, one should study the cultural distinctiveness of India; from tribal to urban. However, mainstream writings usually present a romanticized notion of tribal culture. Through their writings, tribal writers construct a discursive space to assert their identity and resist various physical and epistemic violence upon them. Thus, tribal literature problematizes the dichotomy of civilized/barbaric and challenges the mainstream hegemonic attitude towards tribal community. Because of tribal communities isolated existence in the remote regions, the distinctive aspects of their culture are not known to the mainstream region. This research paper tries to understand the distinctive characteristics of Malayaraya community of Kerala. As it is very difficult to interact with the tribal community, a close reading of a novel written by an indigenous writer is going to be done in the research paper. The novel *Kocharethi: The Araya Woman* (2011) written by Narayan is noted for its meticulous account of Malayaraya community. Narayan is often described as the first tribal novelist of Kerala. A critical reading of the novel unravels Malayaraya rituals in their actual context. The paper tries to explore how *Kocharethi* reflects the specific culture and rituals of Malayaraya tribe.

The word 'tribe' denotes "a group of persons forming a community and claiming descent from a common ancestor" (Fried, 7). The word 'tribe' is originated from the Latin word 'tribus'

which indicates 'a political unit.' Later, the word used to refer to a primitive social group having common cultural characteristics. In Indian context, the tribal population is never a homogeneous group. G. N Devy rightly observes, "...all adivasi communities are not alike, that they are products of different historical and social conditions and that they belong to four different language families and several different racial stocks and animistic moulds" (13). Tribes live in a naturally isolated remote region. Tribal communities are defined by their linguistic background, territorial positions and rich folk traditions. Each tribal group is a unique ethnic group. The novel *Kocharethi: The Araya Woman (2011)* gives a detailed description about the social formation of the Malayaraya tribe. While observing the social formation of Malayaryar tribe, entire community is mainly divided into four clans. In the novel Ittyadi gives the details of these four clans: "Valayillam, Poothaniyillam, Modalakkattillam, and Nellippullillam. There was a fifth one. . . Chokkayillam" (Narayan 15). About the fifth clan, he clarifies "If a person commits some terrible crime, he becomes an out caste. Chokkayillakar are those who were cast out of their original clan" (Narayan 16). Since marriage is the sacred bonding system, marriages are allowed only from the prescribed clans: "Vala and Nellipulli are related; likewise, Poothani and Modalakkattu. Someone belonging to Modalakkattu can marry from either Valayillam or Nellipulliillam. Poothani and Nellipulli can marry from Vala" (Narayan 15). Therefore, the community is divided and related to one another for the alliance of marriage. Since the house belongs to the daughter-in-law, even a single house contains two clans. "The father's clan is one. The children belong to their mother's clan" (Narayan 15). Thus, the novel gives the accurate account of the distinctive divisions of Malayaraya clans.

Customs and rituals related with marriages are also very distinct to each and every tribal group. While narrating the marital life of Kunjadichan and Pappy, author suggests that cross–cousin marriages are common in Malayaraya community. They called the menstruated girl as "theendari" and a celebration would take place on the seventh day of her first menstrual period. Though an alliance is fixed on this ceremony, it is not fixed forever because girls are married off only after she attains puberty. If a muracherukkan or cousin is there, it is very difficult for another boy to desire for her. Again, according to the custom, the relatives of the bridegroom should come to the girl's family and ask for the bride. Marriages are fixed by the negotiations between the members of the two families and the elder of the clan. There was no dowry system and the girl becomes the owner of everything in the bridegroom's family, including utensils, house and land.

Malayaraya tribe is a typical tribal community which lives their own special methods in the field of medical treatment. Malayaraya community's system of treatment is cantered on nature and religion. The novel high lights these aspects in a definite manner. A god-man or 'velichapad' is the curator of the entire diseases. They connect every disease with the fury of deities. Hence, velichapad performs various rituals to cure the diseases. For Chirutha, velichapad, "consecrated a thread for her to wear. When that did not work, he went into a trance" (Narayan 1). When Kadutha fell ill his relatives took velichapad into his home to cure the disease:

> He (Ittyadi) had looked around and identified a place that had not been polluted by human foot prints. He then looks some tiny pebbles, the size of a kunnikkuru seed, a spring from the pepper vine, the ends and edges cut off, and a pinch of ash from the northern side of the stove. He had placed the cut leaves, stones, and ash on a leaf and murmured an incantation a hundred and one times. (Narayan 76)

Moreover, a trance is a must for the recovery from severe diseases because of their belief that spirits could possess the diseased person. While Ittayadi represents the bond between religious rituals and beliefs in the tribal systems of treatment, Kochuraman represents another system of tribal medication which is based on natural plants. He invariably uses various herbs and other natural products which is easily available in the forest. He is a typical tribal doctor who uses herbs to cure most of the common diseases.

Malayaraya women usually never go to the hospital for the delivery. There is a midwife in every village to assist the child birth. She knows many herbs to make the delivery as early as possible. Apart from medicinal herbs, toddy is also used for speedy delivery. On the seventh day of the child birth a good meal would serve to the midwife or vayattatti with fresh clothes. Though no money was offered to the midwife for her service, she would be honored in every special occasion of the life cycle of the child with special gifts.

The novel beautifully depicts various tribal customs during the pregnancy period. During the seventh month of first pregnancy, her sister-in-law and Ammai (Aunty) visit the woman with a basket of sweetmeats. She lives in her own house from the seventh month onwards, and her subsequent maternity care is the responsibility of her family. Some more peculiar customs are there among the Malayaraya tribals regarding the child birth:

> Mundan's wife Chakki- a sister to ittyadi through family ties - cooked par boiled rice and wrapped it carefully in a blanched banana leaf. She also wrapped up a small piece of iron and a stone of equal weight separately. Neither by weight nor size could one make out which was which. . .The pregnant woman should unwrap the rice. Every one gathered around, eager to see what the signs portended. A crack in the rice meant danger. The rice that Chakki had patted into a ball remained intact. Everyone was relieved. The next ceremony would indicate the sex of the child to be born. Kunjipennu was asked to touch one of the two identical packets. She did accordingly. They opened wrapping – it contained the piece of iron. That meant the child was a boy. If Kunjipennu had touched the stone the child would be a girl (Narayan 36).

Immediately after the childbirth the family had to observe many more tribal customs. "Kunjadiachan arrived with a nedumpala if the child was a boy, pedithallu was a must. The Pala would be held upside down and beaten against the ground while women ululated in accompaniment" (Narayan 38). First seven days after the childbirth the close relations of the parents of the child become 'valaymakkaru'. "During this period – seven days from the birth of the child oil- bath, toddy and meat, appearing before the deities and performing rites were taboo for all of them" (Narayan 38). Thus, Malayarayar community observes diverse customs regarding each and every important event in their lives.

Materials used for the houses are "pieces of soft wood, perfectly straight, peeled and polished to a shine, thick bamboo poles that had their branches chopped off: cane (Sticks as well as strips): and potha grass cut and stacked in neat heaps for thatching roof. The bamboo poles that would serve as girders to support the roof were put up firmly bound with strips of cane. The roof was thatched, the floor beaten and made firm, and then smeared with a mixture of cow dung and charcoal powder" (Narayan 31). In order to cover the sides "Kochuraman made a frame of vertical and horizontal rows of bamboo below the roof. It was covered with thaithal-crushed and split bamboo-closely packed and tied with strips of cane to from a left where grain and tapioca could be stored. A long and

broad ledge was built above the store. Bamboo poles were spilt and arranged parallel to the roof with wooden stumps for support. Pieces of cane without any bends and covered by dried thaithal were inserted through the spilt bamboo pieces to make doors for air and light to enter. The house with two rooms and kitchen was ready" (Narayan 31). Houses are built by collective labour. They built a separate hut, Eettapera, for the woman to stay during their menstrual period and delivery time:

> The ettappera was close to the house – a one room structure to which a woman with draw when she was menstruating or withdraw to give birth. A menstruating woman confined herself to that room for seven days; during those days, she would not enter the kitchen, would not appeared in the front yard of the house or touch anyone;. . . Food would be served on a leaf.A menstruating women wound a short length of cloth over the regular mundu at that time. She would also carry a scythe. (Narayan 34)

The novel also illustrates Malayaraya funeral rites. Cooking was not allowed in the house where a death took place. The house of the dead man should be cleaned swept out in a northerly direction. After having through bath, the corpse would be placed on a plantain leaf in the front yard near the door. A lamp would be lit at the head of the body facing east. People would place the pieces of cloth they had brought on the top of the body:

> According to the custom, the eldest son should perform the funeral rites. Kochu performs Vayakari – he placed a pinch of rice in his father's mouth... The eldest male among the gathered people poured oil into a cupped leaf, and put rice and grain in it. The children, nephews, and nieces who were to observe Pula stood near him. Chanting incantations Adichan placed a chopper on kochu's head. He dipped a jackfruit leaf in the leaf cup filled with oil, raised it, and sprinkled the drops all around, along with rice and grain; the others repeated the rite.
>
> A trench, six feet long and six feet deep had been dug in a south-north direction. Kochu circled the pit thrice, repeating the incantations chanted by Adichan. The corpse was placed in the pit, head pointing in a southerly direction. The pit was then filled with leaves. The son who had to perform the rites chanted the Mantras and put in three fistfuls of Mud. (Narayan 80)

Even after the burial the tribal people have to observe many more rituals. An isolation period, Pula, should be observed. During this period, they never appear before idols and touch liquor, women and weapons. There would be a ritual bath on the fifteenth day followed by a festive meal. Thus, from birth to death Malayarayar lives are inextricably interwoven with rituals. But the rituals are simple and do not involve any economic waste.

Narayan layout a long list of tribal rituals related to tribal worship. Each tribal family has their own family deities and clan deities. The eldest son is responsible for pleasing the deities and in the novel, when Valiamundan became sick "Ittyadi performed the ceremony of showering grain and rice and receive the Vechasryamoothikal, the dieties that protected the clan, from his father" (Narayan 2). They had to prepare many things for their rituals: "Thendu, a mixture of dry rice and bran rolled length wise and wrapped in a leaf and roasted, rice pancakes, beaten rice, puffed rice, roasted rice flour, tapering ends of banana leaves, finely cut bits of palm leaves . . ." (Narayan 57). Kolthiri Kaithiri Pandam is also an important thing in tribal worship. It is torch made of dry pieces of bamboo rods and pieces of old cloth. Different rods are prepared for different idols like Marutha, Chathan, Puliambulli Thamburan, Kandakaran, and so on.

The idols are placed beneath certain trees in the yard. After taking a fresh bath and wearing new mundu, Karmi would start the ceremonial procession. Novel gives an intricate account of these rituals:

> The first ritual was held for Marutha. The idol was beneath an aanjili tree. A pandal had been put up with ezhuku and banyan sticks. Tender palm leaves and hibiscus flowers decorated the pandal. The Karmy lighted the lamp with accompanying rituals and placed a stick against the aanjili tree. All the torches were lit. The offerings-thendu, ada, varapodi, malar, kaithirikolthiri, etc. were placed on a plantain leaf; arrack and toddy were poured into cups shaped out of leaves; betel leaves to chew; this done, puniaham made of durbha grass sprinkled. . . . Someone handed Ittyadi a chicken that had not started to lay eggs, its legs and beak washed clean. Rice and grain were stuffed into its beak. . . . The Parikarmi sliced off the head and placed it on leaf. Drops of warm blood splattered the offerings and the lamp. (Narayan 58).

Deities also have their preferences in food:

> Puliambulli preferred beaten rice, banans, and jaggery. A similar offering had to be made to Ganapathi as well. Puliambulli Thamburan required just the blood of the rooster that was offered to him, not its meat... Chathan desired toddy, arrack, tried flour, and betel to chew. He did not want blood or meat... Khadakarnan needed just a chicken. He also desired toddy, and a torch which had sifted flour sprinkled on the flames to make them leap (Narayan 58-59).

The ceremony would end when the offering was cooked and eaten. "When everything was over the Parikarmy broke a coconut with three eyelets and divided the water equally. The Karmi put bits of thulasi leaves into the two halves and tried to read the future in the zodiacal sign, the good and the bad that was in store for them" (Narayan 59). While describing various tribal religious rituals in detail, Narayan suggests the simplicity and cultural specificity of various tribal religious practices.

To sum up, the novel *Kocharethi* sheds light to Malayaraya culture. They have distinct and somewhat peculiar rituals, and customs and social boundary. However, the novel reflects many rituals and customs from indigenous perspective. Though the mainstream conventions may not recognize and appreciate the ritualistic tribal culture, the social and ecological implications of these rituals in the tribal existence are very pertinent. Hence, the novel can be considered as a project of self-affirmation through articulation. It staunchly mirrors Malayaraya culture and at same time resists false interpretations about them. In Narayan's own words: "We wanted to tell world that we have our own distinctive way of life. Our own value system. We are not demons lacking in humanity but a strong, hardworking and self -reliant community" (Narayan 209). He adds "We want to be understood . . . and allowed to live with dignity" (Narayan 208). A critical reading of *Kocharethi* also helps the readers to understand alternative view points and develop a social sensibility to the needs of "other".

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

SYLVIA PLATH, THE DOOMED POET: A PSYCHOLOGICAL PROBE INTO SELECT WORKS

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Abstract

The study of women's writing has been long neglected by a male critical establishment both in academic circles and beyond. As a result, many women writers have either been unfairly neglected or have been marginalized in some way, so that their true influence and importance has been ignored. Other women writers have been accepted by male critics and academics, but on terms which seem, to many women readers of this generation, to be false or simplistic. In the past the internal conflicts involved in being a woman in a male dominated society have been largely ignored by readers of both sexes, and this has affected our reading of women's work. The time has come for a serious reassessment of women's writing in the light of what we understand today.

Keywords: Doomed, frustrated, precursor,compensate,absurd, sorority,anarchism.

Introduction

One of the most powerfully persistent myths of western culture is the myth of the Doomed Poet, the figure touched by greatness that causes poetry to be written but that brings about the death of the writer, often at his, usually his own hand. The canon of great poets is littered with the bodies of those who died tragically before their time. Poets such as Chatterton, Shelly, Keats and Byron, names which summon up the image even for people who have never read any of the poems. The myth of the Doomed poet takes on another aspect where women writers are concerned, because here it clashes with the myth of the Frustrated Female-poor lovelorn Christina Rossetti for example, or Emily Bronte in windswept Yorkshire, Marina Tsvetayova whose suffering proved too great to endure any longer, and, in recent times, Sylvia Plath, the women whose broken marriage led her to suicide in a cold London flat in 1963, despite the presence of two small children and despite being in the midst of a mighty flow of creative energy in her writing.

This paper offers a new reading of Sylvia Plath's poetry, suggesting that her work is accessible without being easy, and deeply personal, yet as universal in its impact as that of some of the great Russian women poets. Sylvia Plath is one of many culturally displaced writers, whose poems have an appeal far beyond the purely biographical. Different images of Sylvia Plath have been presented by her critics: the 'suicidal' poet, the frustrated wife and mother, the feminist precursor. The traditional

emphasis on her life and suicide is a barrier to an assessment of her work. As a female poet, Sylvia's life has undergone many difficulties and she struggled a lot to excel to be a unique one. The combination of both the frameworks, feminism and psychology, will enable the research work with multi-faceted readings of Sylvia Plath and through that it helps to pour light on the whole life of the poet.

What Sylvia Plath seems to have been experiencing was the realization of the vast differences between American and English culture. Ostensibly similar, in view of the common language, the two cultures are distanced by vast unbridgeable differences. Describing the smallness of British literary circles, Sylvia Plath remarks 'Blessed be America for its catholic bigness! 'The charm and quaintness of life in London or Cambridge could not altogether compensate for the loss of familiar patterns of behavior and for the rich mixture of tastes and habits that made up life in America. As an American in England, she was inevitably marginalized; not belonging to the culture in which she found herself, looking at England and the English with the eyes of an outsider, just as the physical grotesqueness of Cambridge intellectuals struck her as memorable. So in one of her poems specifically about Cambridge, ' Watercolor of Grantchester Meadows', she uses metaphor to point out the contrast between appearance and reality that seems at the heart of English life. But the sense of cultural displacement was not only linked to nationality. In her short essay 'America! America!' published in Punch in April 1963, hence written for British readers, she describes the American dream of social equality achieved through education. Tracing her own academic career through the American public school system into college, describing the absurd rites of the sorority to which she belonged, Plath ends up by stating her own sense of not belonging. The essay concludes with an ironic comparison between the clean, shiny look of a new American primary school and Sylvia's own recollection of anarchism, discomfort and grit'. Plath ends the essay with a question; but a question that is not only directed to the discussion of American primary education.

Again and again she uses the metaphor of pregnancy to talk about producing a poem or a story. In her Journal, an entry dated 7 July 1958, refers to 'the ghost of the unborn novel' as 'a Medusa-head' and throughout her writing the link is made between barrenness, sterility and the inability to write. Her poem *Stillborn*, written in 1960, provides one of the clearest examples of her use of this metaphor. The first lines state the obvious: These poems do not live: It's a sad diagnosis' and goes on to describe those poems in terms of developing babies - They grew their toes and fingers well enough, / their little foreheads bulged with concentration'. But the poem-fetuses, though 'proper in shape and number and every part', have no life; they lack the vital ingredient.

The image of the dead poem-fetuses is constant throughout, with each of the three stanzas supplying additional visual imagery. What changes is the point of view of the person narrative, which in the second stanza becomes a first person narrative with the cry 'Oh, I cannot understand what happened to them!' The first stanza gives the description of the initial growth and development of the dead poems and offers the mother a way out:

> If they missed out on walking about like people
> It wasn't for any lack of mother-love (Bayley 46)

The mother is not responsible for their death; she has not failed in her duty as a mother. But the second stanza introduces the 'I' -speaker looking at the jars of pickling fluid whose contents

smile back at her and the fourfold repetition of the word 'smile' stresses the incongruity of the act of smiling, and its associations of joyfulness, with the horror of what she sees. The first two lines of the third stanza which returns to the third person narrative and develops the notion of the shapelessness and the formlessness of the dead poems:

> They are not pigs; they are not even fish,
> Though they have a piggy and a fishy air (Bayley 52)

There is a suggestion that, despite the existence of her children, poetry has become her menstruation, for her actual monthly period must have been a regular reminder of how, without a man, she could not produce more children. Her Journal and her letters, especially during the early phase of her marriage, recount her desire for several children, for a future in which she and Ted Hughes would become great writers and great parents, with many children.

'Crossing the Water', dated 4 April 1962 is already full of images of the ending. The final line "this is the silence of astounded souls" prefigures the poems about the death of love that were to follow. It is a bitter irony that just as she began to realize her desire for several children and poetry, the relationship that was to have been the source of her ideal family disintegrated. The great last rushes of poems are evidence of the failure of her attempts to balance the parts of her life that she needed for completeness. The integration of her different roles as producer of texts and producer of children was something closely tied into her marriage. Before that, as the letters, journal and novel testify, she tended to see childbearing and career as conflicting aims.

The mysterious women who appear 'nodding by night around my bed' are somehow the antithesis of the mother figure. The first verse is structured as a question to the mother and suggests that the recurring visitations by the three women are the mother's fault. The references here are to the story of *Sleeping Beauty*, whose parents unwisely did not invite the one female relative who caused the spell to be put upon the child. The second verse, still addressed to the mother, describes the way in which evil, ugly things had always been diluted by her:

> Mother, whose witches always, always
> Got baked in to gingerbread (Bassnett 75)

But asks the question whether the mother could in fact see and speak to the three women gathered round the child's bed. The next three verses develop the theme of the mother's refusal to accept ugliness and happiness and her attempts to hide herself and her daughter from such things. In the third verse, it is mother who offers cookies and Ovaltine and a comforting song to sing during a hurricane, in verse four, it is mother who cries as her daughter stands heavy-footed', unable to lift a foot in the "twinkle dress", while the other school girls dance and sing; in the fifth verse it is mother who insists on piano lessons for her child and ignores the reports of every teacher that she is tone-deaf and yes, unteachable'. This verse ends with two lines that show the distance between the mother's vision of the world and the child's responses:

> I learned, I learned, I learned elsewhere,
> From muses unhired by you, dear mother (Bassnett 75).

The last two verses build on that distance. The sixth verse describes the mother floating in bluest air', an image used in *The Moon and the Yew Tree* to describe the cold saints of Christianity,

"on a green balloon bright with a million/flowers and blue birds that never were". In contrast, the speaker's traveling companions are the three sinister, silent figures who cast shadows over her life. The last lines of the poem are enigmatic:

> And this is the kingdom you bore me to,
> Mother, mother. But no frown of mine
> Will betray the company I keep; (Wagner 34)

A striking feature of Sylvia Plath's letters to her mother is the cheerful tone, even at times when she must have been feeling desperately unhappy. But after her mother's visit in the summer of 1962, the mask of cheerfulness began to slip.

The importance of Adrienne Rich's book is that it puts the mother-child relationship into context, dealing openly with the darker side of that relationship. Reading it, the problems Sylvia Plath encountered with her own mother are not diminished but they are seen to be common to a good many women. That there was ambiguity in the relationship becomes, according to Rich, natural rather than unnatural. Although some critics have suggested that the complex negative feelings Sylvia Plath felt for her mother were a sign of her instability, such feelings can be shown to be simply part of the experience of a good many women, certainly of women belonging to that same generation. As Sylvia Plath married a foreigner, went to live abroad, gave up a steady career, moved out with a small child into the wilderness of a Devon village, became estranged from her husband, so all Aurelia Plath's value systems and hopes for her daughter's happiness began to founder. Reading the poems, Journals and letters, it is hardly surprising that there should have been strong antagonistic feelings that surfaced. What is perhaps surprising is that there should still have been so much love and closeness between mother and daughter up to the end.

The poems written to her children reflect a passionate mother-love in the detailed beauty of imagery. The dead babies in glass jars have been transformed and the living babies are represented with love and tenderness. The poems to children have directness about them that brings the reader in straight away to share the beauty of the picture. In these poems, there seems to be no I-persona, no intermediary fictionalized figure that intervenes between the I-that-is-writer and the I-that-is-narrator within the poem. The mother who writes so powerfully about her children is also the speaker and the poems are like love letters to those children, messages without ambiguity.

Esther Greenwood in *The Bell Jar* also has ideas about some ideal man. Instead she meets the boring, hypocritical all-American bourgeois medic, Buddy Willard, the sadistic woman-hating Marco and the stupid, incompetent Irwin with whom she loses her virginity. Detailing that loss, Esther contrasts the symbolic significance of her idealization with the squalid reality of what took place. Part of what Esther discovers about herself through the novel is to value herself as a person, rather than as a set of constructed images, designed to please someone else. She learns about expressing her feelings, about coming to terms with negative emotions and she also learns about the mystification of sex and of male power. In her relationship with Buddy and with Marco, she can see that the men are far from perfect, indeed are totally inadequate for her needs, but she persists in trying to have a relationship with them simply because she thinks she needs a man in order to feel complete. Without a male partner, she would somehow be less than adequate.

The woman writing villanelles in her college days was to write very differently about love and about men in her later poems. One of her strongest, most bitterly feminist poems is *The Applicant*, dated 11 October 1962. Introducing this poem for a BBC radio reading, Sylvia Plath describes the I-speaker as an executive, a sort of exacting 'super salesman', who wants to be sure that 'the applicant for his marvelous product really needs it and will treat it right'. The poem is structured as an interview in eight verses. The salesman questions the applicant and only gradually does the reader discover what it is that the applicant is being offered: a wife. In the last verse the salesman refers to the applicant as 'my boy', a phrase that explicitly reinforces the bond of maleness that exists between them.

This is a heavily ironic poem in which the speaker expresses total contempt for marriage and for women. The wife is nothing but an instrument for the husband's use, an object to care for him, console him, and do his every bidding. She has no mind of her own, no will of her own. She is even de-sexed to the point of being in it. The only relationship within the poem is the purely commercial one between salesman and applicant and the world they inhabit is one in which men are supreme. Women are reduced to a function, they exist as robots for men's use, as suits of clothes, no more.

The poems of domestic crisis reach a kind of climax in *Lesbos*, a long poem in free verse made up of irregular sections and a single last line. The title of the poem is ironic; Lesbos was the center of female intellectual activity in ancient Greece, presided over by the poet Sappho, but here it is used to indicate both the common experience of suffering at the hands of men that women share and the failure of the two women in the poem to communicate with one another and help lessen the pain.

The anger of the fighting back poems is directed against men who wrong women and against the world which stands by and allows them to do it. After *Lady Lazarus*, there is another change in the poems, as if the phase of rage had come to an end. Love is still a theme in several poems but that love is no longer presented as linked to conflict, rather to profound sadness. It is as if the anger poems represent a journey through hell and the quieter poems represent the arrival on the shores of purgatory.

The poems from November 1962 onwards are full of complex patterns of references taken from Sylvia Plath's own life and previous writings, from classical mythology and from Celtic mythology, from other literary sources and from religion. Through this densely woven web of references the poem moves outwards and takes on universality that makes them so extraordinary. The common critical appellate of Sylvia Plath as a 'confessional poet' breaks down here because these poems work on so many more levels than on the personal alone. *Winter Trees*, dated 29 November 1962, which was to become the title poem of the last volume of her poetry published posthumously, is a good example of the power of this multifaceted writing.

Sylvia Plath's love poems cover an enormously wide range of experience. There are poems of passion, of exaltation, poems of jealousy and bitterness, poems of savage anger and poems written as though in a stage beyond love. Through these shifts of feeling the poetry and the prose also come to explore some of the contradictions within male-female relationships and many of her ideas prefigure later feminist writers. The only constant love poems are those to and about her children for here there seems to have been a love freed from ambiguity. Men might be faithless, women eavesdrop and deceive with false professions of friendship but, as she writes in.

Since her death, and more especially since the publication of her posthumous collection of poetry, Sylvia Plath has become a legendary figure and, like so many such figures, inspires other writers to write about her. The woman, who learned the craft of poetry the hard way, playing with words and sentence structures, has in turn become a muse in her own right. As more and more of her writing becomes available- the poems, the journals, the stories and the letters- so the response of the readers from different generations changes, though the central image of the woman poet who died young remains intact. Adrienne Rich goes so far as to claim that until more of her unpublished letters are made available 'efforts to write Plath biography and criticism are questionable at best'. She notes that the publication of material that has so far appeared has had to be approved by Ted Hughes and feels that as a result of this there are many elisions and omissions. No doubt, more texts will steadily be made available to readers and future generations will continue to alter their impressions as those texts appear. Readers, who are in turn products of their own cultural context, produce their own reading and since the Plath myths are so powerful they can but react to them in some way or another.

Conclusion

These dramatizations of Sylvia Plath's life/works show the increasing process of myth-making, of turning her into a character of twentieth century fiction. As the lost idealism of the fifties turned into the righteous anger of the sixties, with worldwide protests against inhumane governments, Sylvia Plath's voice was heard as that of a fighter alongside others. In the seventies, when the full impact of the women's movement exploded through western culture, her voice was heard as one of anger, joining in with other sisters. Now, in the eighties, when all idealism appears to have vanished, when the dole queues lengthen on both sides of the Atlantic, when death by famine or death by butchery in Africa and Latin America has become a daily occurrence, when there seem finally to be no valid political alternatives in a world poised on the brink of nuclear destruction, there is another reading possible for Sylvia Plath's works. In this reading, Sylvia Plath becomes an example of someone who tried with all her strength to find a way forward in a situation of despair, to cope with pain caused by all kinds of aspects of her life and character and whose death was not because she desired to die but rather because she could not momentarily cope with the anguish of living a life that fell far short of the life she wanted so much to have.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

ANATOMIZATION OF CULTURE SHOCK IN ADICHIE'S "THE THING AROUND YOUR NECK"

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Abstract

Living without differentiation in foreign countries is considered to be the major longing of the immigrant people who have been alienated from their motherland. It is very much obvious they lose their name, culture, language, food, traditional values, and identity. To be recognized in the host country, the immigrant people are prepared to overlook their indigenous name and fame in contemplation of the new culture. In particular, the African people are yet to face and experience the various exploitations in the host country. The sexual and racial inequalities in the host country expound the concept of culture shock where psychological and cultural alienation disturb the immigrant's psyche with the thought to rejoin their culture. Thus the paper explores the problems encountered by the Nigerian immigrants in America and their thought reflection on Nigeria, their motherland through Adichie's "The Thing Around Your Neck".

Keywords: Immigrant Journey, Culture Shock, Suffering, and Destination.

Introduction

The term 'Culture' denotes the values, languages, practices, and customs that define particular social groups. The ethics of cultural identity are always interlinked with people's well-being. It enhances the feeling of belonging and safety among the people. Oberg rightly stated, "The culture of any people is the product of history and is built up over time largely through processes which are, as far as the individual as concerned, beyond his awareness." (Oberg 6). Culture is regarded as the backbone of any person which is bounded by history and various customs and conventions. Furthermore, it provides societal networks to people for a positive outcome. The personal disorientation of one's culture creates 'Culture Shock' even though one tries to assimilate into the new culture. A person could sense and differentiate the new customs and traditions when they migrate to a new country that is entirely new to him/her. From a psychological point of view,

immigrants tend to develop new customs and traditional values along with the disturbance of isolation, fear, and homesickness.

Canadian anthropologist Kalervo Oberg applied the term 'Culture Shock' in his doctoral dissertation *The Social Economy of the Tlingit Indians of Alaska*. In that, he has discussed how the people travel to foreign countries and how they accustom to the new culture. In addition to that, he has given a lecture at the Women's Club of Rio de Janeiro in the year 1954, explaining the common feelings of people who have undergone cross-cultural experiences. He states that "… Culture shock an occupational disease of people who have been suddenly transplanted to abroad. Culture shock is precipated by the anxiety that results from losing all our familiar signs and symbols of social intercourse." (Oberg 1). American professor Paul Pedersen pens "Culture shock is the process of initial adjustment to an unfamiliar culture, which is often accompanied by feelings of disorientation, anxiety, and stress" (Pedersen 4).

According to Oberg, symptoms of culture shock are, washing hands frequently, frightened of physical contact, frustration, and helplessness. He has also represented four phases of culture shock, for explaining the actual condition of immigrant people. They are Honeymoon Phase, Negotiation Phase, Adjustment Phase, and Adaptation Phase. In the select short story of the Nigerian writer Chimamanda Ngozi Adichie, the four phases of Oberg's Culture Shock has been used as a yardstick to analyze the chief character Akunna.

Honeymoon Phase

The very first phase of culture shock is the Honeymoon Phase where the immigrants are surprised and anticipated about their experiences of the new culture which gives them a cozy feeling. Here the new environment, pleasure-giving, and entertaining scenario attracted the immigrants at a quick pace. The food habits, exotic conditions, and even the style of foreign language in the new place fascinated them on a larger scale and they started comparing themselves with the foreigners. Norwegian Sociologist Sverre Lysgard comments "In the honeymoon stage, the individual is fascinated by the new environment and may feel a sense of euphoria and exhilaration" (Lysgaad).

The duration of this phase is not a prolonged one because the exciting situation is momentary. In "The Thing Around Your Neck" the character Akunna feels excited when she won the American visa lottery. Her neighbours double her excitement by stating "… In a month you will have a big car. Soon, a big house. But don't buy a gun like those Americans." (115). Because during the honeymoon period, the person usually has a very favourable opinion of the new culture and may even think that it is superior to their own culture (Gullahorn). These types of beliefs create a Utopian mindset to the migrant people. Akunna's uncle who lived in America was ready to give shelter till she is ready to be settled on her own. He received her at the airport and gave her a big hot dog just to have a knack for the American taste. He explained about his understanding of America, "The trick was to understand America, to know that America was give-and-take. You gave up a lot but you gained a lot, too."(116). In his house, she felt comfortable and had '*garri*' (Nigerian food). And spoke the Igbo language freely. He was also guiding her to get a good job in America. The hope of Akunna increased when her uncle get a good job for her in America. The enthusiasm and craving exactly fit her in the Honeymoon Phase. But "the initial 'honeymoon phase' is characterized by enthusiasm and excitement, and may last from a few days to several months depending on the individual and the circumstances" (Bhawuk, 170).

Negotiation Phase

The second phase is the Negotiation Phase; the duration of this phase is approximately six to twelve months. "This second stage of culture shock is in a sense a crisis in the disease. If you overcome it you stay, if not, you leave before you reach the stage of a nervous breakdown … There is maid trouble, school trouble, language trouble, house trouble, transportation trouble, shopping trouble, and the fact that people in the host country are largely indifferent to all these troubles." (Oberg 3). It creates fear and anxiety and escalates the unpleasant emotions which snatch their peacefulness. The cultural attitude of the host country was strange to them and stimulates their anger and frustration. They were disrupted by the new surroundings. The practical difficulties met them are language barriers, food accessibility, and homesickness. Oberg affirms, "You talk as if the difficulties you experience are more or less created by the people of the host country for your special discomfort." (Oberg 3). Most of the immigrants are affected by this phase and struggle to overcome the entanglement of the new culture. In this self-discovery phase, the immigrants start to differentiate the American way of life and Igbo tradition recurrently.

In "The Thing Around Your Neck" Akunna's frustration was started by the vicious activity of her uncle, who was trying to abuse her. She was shocked and left his house in frustration. And then she enters into the world of unrevealed suffering. To pay the room rent, she joined as a waitress in a restaurant in Connecticut. The manager Juan, accepted to give her a job and was ready to give two dollars lesser than the actual salary. As an immigrant, she has a lot of dreams to fulfill but with this meager salary, she was not able to study at the university. Akunna's frustration towards the host country as follows,

> You wanted to write about the surprising openness of people in America, how eagerly they told you about their mother fighting cancer, about their sister-in-law's preemie, the kinds of things that one should hide or should reveal only to the family members who wished them well. You wanted to write about the way people left so much food on their plates and crumpled a few dollar bill down, as though it was an offering, expiation for the wasted food. You wanted to write about the child who started to cry and pull at her blond hair and push the menus off the table and instead of the parents making her shut up, they pleaded with her, a child of perhaps five years old, and then they all got up and left. You wanted to write about the rich people who shabby clothes and tattered sneakers, who looked like the night watchmen in front of the huge compounds in Lagos. You wanted to write that rich Americans were thin and poor Americans were fat and that many did not have a big house and car; you still were not sure about the guns, though because they might have them inside their pockets. (118-119)

An Intercultural expert Pauline Van Der Meer Mohr states, "The negotiation phase is an opportunity to learn about yourself as well as the new culture. You may find that your own values and beliefs are challenged, and you have to rethink what is important to you." (Mohr). Through Akunna, Adichie presents the different social systems of America, which does not impress the settlers. Being an immigrant in America, they just accept the reality. Akunna wants to express all these things to her family and friends. She tries to inform them that her salary would not be enough to afford foreign perfumes, clothes, handbags, and shoes. But she has sent some dollars to her poor family and shrunk with her job and room. No one cared about her, and she felt invisible to all. The

mechanical way of leading life in the host country increases the desire to return to her culture. Here, Adichie's choice of using metonymy in expressing the kind of psychological trauma of Akunna is, "At night, something would wrap itself around your neck, something that very nearly choked you before you fell asleep." (119). Hence, Akunna faces the difficulty in the second phase of culture shock.

Adjustment Phase

The third phase is the Adjustment Phase, in this phase the immigrants console themselves by cooperating with the new culture. They accept the custom of the new tradition and develop their problem-solving skill and approach the task with a positive attitude. They try to reduce the negative thoughts about the host culture and adjust to live for their future. Akunna's American dream was not achieved but her family members had high hopes while sending Akunna to the USA. It should be noted that the name Akunna means "Father's wealth" (120). She receives a letter from her mother, who informs of the death of her father and they used some dollars sent by her, to his funeral. Here Akunna proves herself to her father's wealth. She remembers, how her family was totally under poverty, and they expected her better life would assure their future also. She has disappointed with her new life. Particularly her financial status in America activates the thought of tolerance which is the only way to survive in the host country. Akunna starts to accept the host life. "you were used to accepting what life gave, writing down what life dictated." (121). Alannah Harris, the social media intern at *Internations* says "… this is a gradual and non-linear process, you might even go back to relive the uncertainty and doubt stage when you start to feel homesick." (Harris).

Adaptation Phase

In this Adaptation Phase, the immigrants were ready to accept the host culture. And so, it does not fully change, but often related to the habits of the new culture. Oberg mentions "He or she is like a fish out of water" (Oberg 1). In "The Thing Around Your Neck", Akunna came across a disgusting experience at her college and the working place. She states, "They asked where you learned to speak English and if you had real houses back in Africa and if you'd seen a car before you came to America. They gawped at your hair. Does it stand up or fall down when you take out the braids? They wanted to know. All of it stands up? How? Why? Do you use a home? You smiled tightly when they asked those questions." (116). Akunna's relationship with her American boyfriend was not secure because his discomfort with her taught many realizations to her. She came to know that the disloyal connectivity with him would not bring any peaceful life to her. So she decided to leave him and America. She felt the thought of isolation, which was created by her partner. She discovers that her American dream would not be achieved and feels helpless to overcome the state of loss of identity, cultural disorientation, and homesickness. She realized that her homeland Nigeria was a realistic place in the world. Her immigrant journey ended up when she decided to return to Nigeria. This bicultural stage was not achieved by Akunna in "The Thing Around Your Neck".

Conclusion

The social, political, and economical instabilities of Nigeria lead its people to prefer the act of migration with an eye toward strengthening their future. When immigrants try to settle down in the host country, they are supposed to balance both their economic status as well as their social flexibility.

The survival struggle of immigrants is common nowadays, where they are landed in tough circumstances to realize the real meaning of the proverb, East or West Home is the Best. Life in the host country is not always heaven for all, because they fail to understand that the quality of self-satisfaction in the homeland gives immense pleasure than the immigrant life. Only time can change the mindset of the people who can understand the opportunities in their homeland too, so that they need not struggle in foreign countries. The protagonist Akunna undergoes struggles like disloyal connectivity and turbulent life in America due to her lack of confidence on her homeland which is clearly explained through four stages of Culture Shock.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

THE STRUGGLE FOR IDENTITY IN RUSKIN BOND'S *THE ROOM ON THE ROOF*: A STUDY OF RUSTY'S JOURNEY OF SELF-DISCOVERY

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Abstract

Ruskin Bond's *The Room on the Roof* is a coming-of-age novel that explores the journey of Rusty, a sixteen-year-old Anglo-Indian boy who struggles to find his place in a society that is divided by class and race. The novel depicts Rusty's journey of self-discovery as he rebels against the strict rules of his boarding school and sets out to explore the world around him. Through Rusty's experiences, the novel highlights the challenges faced by young people in India as they navigate their way through a changing society. This research paper aims to examine the themes of identity, alienation, and self-discovery in The *Room on the Roof*. Drawing on the theories of cultural studies and postcolonialism, the paper will analyze the ways in which the novel represents Rusty's struggle for identity as an Anglo-Indian in postcolonial India.

Keywords: Self-discovery, Navigate, Identity, Alienation, Cultural Studies, Postcolonial India

Introduction

The Room on the Roof is Ruskin Bond's debut novel, published in 1956. It is a coming-of-age story that follows the journey of Rusty, a sixteen-year-old Anglo-Indian boy who feels out of place in his strict boarding school and runs away to live with his Indian friends in Dehradun. The novel explores Rusty's struggle for identity in a society that is divided by class, race, and culture. Through his experiences, the novel offers a nuanced portrayal of the complexities of postcolonial India, as well as insights into the universal themes of youth, identity, and belonging.

"*The Room on the Roof*" is set in Dehradun, India, during the 1950s, it follows the story of Rusty, a sixteen-year-old Anglo-Indian boy who struggles with his lonely and restricted life under the guardianship of his strict guardian, Mr. Harrison. Rusty feels suffocated by the rules and expectations imposed upon him. He yearns for freedom, adventure, and a sense of belonging. One day, he befriends a group of Indian boys led by Somi and becomes fascinated by their carefree lifestyle. Rusty's friendship with the boys leads him to question his own identity and the constraints placed upon him. Rusty finds solace in Kishen, a quiet and kind-hearted Indian man who works for Mr. Harrison. Kishen becomes a father figure to Rusty, supporting him emotionally and encouraging

him to pursue his dreams. Kishen's influence inspires Rusty to break free from his confined existence and follow his passion for writing.

Against Mr. Harrison's wishes, Rusty decides to leave his comfortable life and move into a small room on the roof of a house inhabited by Kishen's family. Here, Rusty experiences a sense of freedom and discovers a deeper connection with the Indian culture and people. He develops a close bond with Meena, Kishen's niece, and together they explore the beauty of nature and enjoy the simple pleasures of life. However, their happiness is short-lived when Rusty's decision to live independently brings about significant challenges. Rusty faces criticism, loneliness, and financial difficulties. He must confront the harsh realities of life and make difficult choices to survive in a society that often discriminates against those who dare to defy conventions.

Through his journey, Rusty learns valuable life lessons about friendship, love, sacrifice, and self-discovery. He navigates the complexities of cultural differences, finds his voice as a writer, and discovers the true meaning of home and belonging. "*The Room on the Roof*" is a coming-of-age story that beautifully captures the struggles, aspirations, and triumphs of a young boy as he searches for his place in the world and learns to embrace his own identity.

The main objectives of this research paper are:

1. To analyze the themes of identity, alienation, and self-discovery in The Room on the Roof.
2. To explore the ways in which the novel represents Rusty's struggle for identity as an Anglo-Indian in postcolonial India.
3. To examine the role of space and place in the novel, particularly the relationship between the urban and the rural, and the ways in which these spaces shape Rusty's identity.
4. To demonstrate how The Room on the Roof offers a nuanced portrayal of the complex cultural and social dynamics of postcolonial India, while also providing insights into the universal themes of youth, identity, and belonging.
5. To draw on the theories of cultural studies and postcolonialism to analyze the novel and provide a critical framework for understanding its themes and ideas.
6. To contribute to the ongoing scholarly discussion on Ruskin Bond's work and its significance for Indian literature and culture.

So, this research paper aims to provide a deeper understanding of The Room on the Roof and its themes, as well as its relevance for our understanding of youth, identity, and belonging postcolonial India.

Research Questions

1. How does The Room on the Roof explore the themes of identity, alienation, and self-discovery?
2. In what ways does the novel represent Rusty's struggle for identity as an Anglo-Indian in postcolonial India?
3. How does the novel portray the relationship between the urban and the rural, and how do these spaces shape Rusty's identity?
4. How does The Room on the Roof offer a nuanced portrayal of the complex cultural and social dynamics of postcolonial India?

5. What critical frameworks and theories can be applied to analyze the novel and provide a deeper understanding of its themes and ideas?
6. In what ways does The Room on the Roof contribute to the ongoing scholarly discussion on Ruskin Bond's work and its significance for Indian literature and culture?

Research Methods

The novel deals with themes of identity, cultural hybridity, and colonialism's impact on Indian society, making it a fertile ground for postcolonial analysis. The novel explores the tension between Indian and Western cultures and the way in which cultural norms and expectations can shape individual identity.

Second, the Bildungsroman theory applied to analyze Rusty's journey of self-discovery, from his initial alienation to his final acceptance of his identity and cultural heritage. The novel explores Rusty's personal growth, psychological development, and maturation as he navigates the challenges of adolescence and seeks to find his place in the world.

Third, The novel analyzed through Marxist theory, which emphasizes the social, economic, and political factors that shape human experience. The novel critiques the hierarchical and oppressive social structures in postcolonial India, which limit individual freedom and expression, and it emphasizes the need for social and political change.

Fourth, The novel has analyzed through psychoanalytic theory, which emphasizes the role of the unconscious in shaping human behavior and experience. Rusty's journey of self-discovery can be seen as a psychological journey, in which he must confront his inner fears, desires, and conflicts in order to find his true identity. And last, The novel analyzed through feminist theory, which focuses on gender roles, power dynamics, and social inequality. The novel highlights the experiences of women and girls in a patriarchal society and critiques the ways in which gender roles are constructed and enforced.

Discussion

Rusty is an orphan who lives with his strict guardian, Mr. John Harrison, and his wife. Mr. Harrison says that "The world's a big place, Rusty. You have to find your own place in it." (85) He feels suffocated in their disciplined and monotonous household and longs for freedom and adventure. He finds solace in his friendship with Kishen, a local boy who shares his love for the outdoors and desire to break free from societal norms. Through the character of Rusty, a sixteen-year-old Anglo-Indian boy who feels out of place in his strict boarding school Rusty says that "I'm neither one thing nor the other, really. I'm not a proper Indian, and I'm not a proper Englishman either."(15) The novel explores themes of adolescence, friendship, love, and the search for identity. Somi says that "I think the best part of friendship is that everything is so open and free. You can talk about anything, and nobody minds." (42)

Rusty rebels against the suffocating atmosphere at home and decides to escape the clutches of his guardians. He runs away to live in a room on the roof of an old building owned by Meena Kapoor, a friendly Indian woman. In this newfound freedom, Rusty experiences a sense of liberation, independence, and joy. Rusty immerses himself in the vibrant culture of India, exploring the streets,

markets, and festivals of Dehradun. Rusty says that "There's something about the mountains that makes me feel free, alive. Like anything is possible." (198)

He forms deep bonds of friendship with his Indian companions, especially with Kishen and Somi, a street urchin. Kishen says that "I'm not like you, Rusty. I can't just do what I want. I have to think about my family, my community." (124) Together, they embark on countless adventures, discovering the beauty of nature, sharing their dreams and aspirations, and navigating the challenges of adolescence.

Amidst his adventures, Rusty also experiences his first crush. He falls in love with Meena Kapoor's beautiful niece, Meena. Meena says that "Sometimes, Rusty, it's hard to know what's right and what's wrong. But you have to follow your heart." (165) However, their relationship faces obstacles due to societal expectations and the differences in their backgrounds. Rusty must confront these challenges, question his own identity, and make difficult choices about his future. As the story unfolds, Rusty learns valuable life lessons and undergoes a profound transformation.

He begins to understand the complexities of love, friendship, and the importance of embracing one's true self. The novel beautifully captures Rusty's journey of self-discovery, as he matures from an impulsive teenager to a young adult who realizes the significance of relationships and finding one's place in the world. "*The Room on the Roof*" is a poignant and heartfelt tale that explores universal themes of adolescence and the desire for freedom. Through Rusty's experiences, readers are transported to the enchanting world of Dehradun and are reminded of the importance of embracing one's individuality, overcoming societal expectations, and finding true happiness. Uncle Ken says that "You have to make your own path in life, Rusty. Don't let anyone tell you what to do or who to be." (220)

One of the main themes of the novel is identity. Rusty struggles to find his place in a society that is divided by class and race. As an Anglo-Indian, he feels like an outsider in both Indian and British communities. Through Rusty's experiences, the novel explores the complexities of identity formation in a postcolonial context, where cultural hybridity and diversity are common. The novel portrays Rusty's journey of self-discovery as he navigates through different social spaces and cultural contexts, searching for a sense of belonging.

Another significant theme in *The Room on the Roof* is the relationship between space and identity. The novel explores the role of space and place in shaping Rusty's identity. The contrast between the urban and the rural settings is particularly important. Rusty's boarding school represents the British colonial legacy, while his Indian friends' neighborhood in Dehradun represents the postcolonial India that is still struggling to find its identity. Through the juxtaposition of these spaces, the novel offers a critical commentary on the socio-political realities of postcolonial India.

The Room on the Roof is also significant for its portrayal of the everyday experiences of young people in postcolonial India. The novel depicts the challenges faced by young people as they navigate their way through a changing society. It highlights the tension between tradition and modernity, as well as the struggle to reconcile cultural heritage with the demands of a rapidly changing world. Through Rusty's experiences, the novel provides a powerful critique of the rigid social norms and cultural expectations that limit individual freedom and expression.

Findings

Based on the analysis of *The Room on the Roof*, the following are the key findings of this research paper:

1. The novel explores the themes of identity, alienation, and self-discovery through the character of Rusty, a sixteen-year-old Anglo-Indian boy who feels out of place in his strict boarding school.
2. The novel offers a nuanced portrayal of the complexities of postcolonial India, where cultural hybridity and diversity are common.
3. Rusty's struggle for identity as an Anglo-Indian in postcolonial India is a central theme in the novel. Through Rusty's experiences, the novel explores the challenges faced by young people as they navigate their way through a changing society.
4. The novel highlights the tension between tradition and modernity, as well as the struggle to reconcile cultural heritage with the demands of a rapidly changing world.
5. The novel's exploration of the relationship between space and identity is significant. The contrast between the urban and the rural settings is particularly important in shaping Rusty's identity.
6. The novel's critique of social norms and cultural expectations that limit individual freedom and expression is a significant contribution to Indian literature and culture.
7. The novel's use of language and imagery is notable. Ruskin Bond's descriptive prose brings the setting and characters to life, creating a vivid and engaging reading experience.
8. The critical frameworks and theories that can be applied to analyze the novel and provide a deeper understanding of its themes and ideas include postcolonial theory, cultural studies, and literary analysis.
9. The Room on the Roof is a significant contribution to Indian literature and culture, and it continues to be a popular and influential work in the field of English language literat

Conclusion

The Room on the Roof is a significant novel that explores the themes of identity, alienation, and self-discovery through the character of Rusty, a young Anglo-Indian boy who feels out of place in postcolonial India. Through Rusty's experiences, the novel offers a nuanced portrayal of the complexities of cultural hybridity and diversity in India. The novel's exploration of the relationship between space and identity, as well as its critique of social norms and cultural expectations that limit individual freedom and expression, are significant contributions to Indian literature and culture. The novel's use of language and imagery is notable, and its descriptive prose creates a vivid and engaging reading experience. The critical frameworks and theories that can be applied to analyze the novel provide a deeper understanding of its themes and ideas, and the novel remains a popular and influential work in the field of English language literature. So, The Room on the Roof is a valuable contribution to Indian literature and culture, and it highlights the complexities of cultural identity, the tension between tradition and modernity, and the struggle for individual freedom and expression in a rapidly changing world.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

REFLECTION OF RELIGIOUS INTOLERANCE VIOLENCE AND BRUTALITY IN THE NOVEL *A SUITABLE BOY*

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Abstract

"A Suitable Boy" by Vikram Seth goes into the themes of religious intolerance, violence, and brutality that were prevalent in India throughout the mid-20th century. The plot takes place in a newly autonomous India that is seeking to construct an equal society while dealing with traditional biases and cultural barriers. This research paper portrays the Hindu-Muslim riots that took place during this period, during which people from both sides were forced to evacuate their homes and become refugees in the nation that they had to construct as their new home.The religious divide between Hindus and Muslims is obvious throughout the novel, and tensions between the two communities culminate in many acts of violence and brutality. The main objective of this research paper is to look into different forms of prejudice and intolerance in the community, especially the hierarchy of castes and inequalities between genders. Through its representation of these concerns, *A Suitable Boy* offers a profound contemplation on the harmful implications of bigotry, hatred, and cruelty on individuals and communities.

Keywords: Violence, Intolerance, Partition, Discrimination.

Introduction

India is known for its many religious and cultural traditions but religious intolerance, violence, and brutality have always been issues. In India, Hinduism, Islam, Christianity, Sikhism, Buddhism, Jainism, and numerous other religions are practised. Even though the Indian Constitution protects religious freedom and the right to practise and propagate any religion, religious intolerance, violence, and cruelty persist in various sections of the country. "*A Suitable Boy*" brilliantly crafts a tapestry of numerous plotlines depicting a nation battling religious prejudice, violence, and brutality. The novel's setting is defined by the interweaving lives of a wide cast of characters, each representing a different religious and cultural identity. Seth looks into the dark undercurrents of a society still severely traumatised by India's division and the accompanying communal strife.

Religious intolerance emerges as a recurring topic throughout the story, illustrating the sharp differences and biases that hamper the protagonists' lives. Seth illustrates the clash between religious communities beautifully, delving into the ramifications of deep-seated animosities and their catastrophic impact on persons and relationships.He navigates the complexities of interfaith love as well as the hurdles experienced by people who dare to reject conventional expectations and norms.

Vikram Seth confronts his readers with the hard reality of a culture where religious zeal may lead to awful acts of assault and persecution. The author forces us to confront the worst sides of human nature by creating such a clear image of religious intolerance, violence, and brutality. He recognises the critical need to cultivate tolerance, understanding, and empathy in our lives and societies. He presents a compelling analysis of societal divisions that continue to affect our world through his astute words. He emphasises the value of coexistence and solidarity in the face of adversity.

"A Suitable Boy" perspective on religious intolerance, violence, and brutality serves as a devastating reminder of the dangers of a prejudiced society. Vikram Seth's brilliant writing shows the human cost of such conflicts, imploring us to strive for a world of religious tolerance and mutual respect.

The main objectives of this research paper are:

1. To analyze and critically examine the portrayal of religious intolerance, violence, and brutality in Vikram Seth's novel "*A Suitable Boy*" within the context of post-independence India.
2. To identify the key instances of religious conflicts and their impact on the narrative development and character arcs in the novel.
3. To explore the historical and socio-political factors those contribute to the depiction of religious tensions and discrimination in the novel and understand their relevance to the real-world issues of religious divisions.
4. To investigate the author's use of literary devices and narrative techniques to convey the emotional and psychological repercussions of religious intolerance on individuals and communities.
5. To assess the representation of religious diversity in "*A Suitable Boy"* and analyze its implications for social cohesion and interfaith understanding.

Research Questions

1. What are the key instances of religious intolerance, violence, and brutality depicted in Vikram Seth's novel "*A Suitable Boy*," and how do they shape the narrative and character development?
2. How does the historical context of post-independence India contribute to the portrayal of religious tensions and conflicts in the novel "*A Suitable Boy*"?
3. What are the underlying socio-political factors that perpetuate religious intolerance in the novel, and how do they mirror real-world issues of religious discrimination and division?
4. How does the author, Vikram Seth, use literary devices and narrative techniques to convey the impact of religious intolerance on individual lives and relationships in "*A Suitable Boy"?*
5. What insights can be gained from analyzing the portrayal of religious diversity and its implications for social cohesion and harmony in the novel?

6. To what extent do the characters in "*A Suitable Boy*" represent archetypes of religiously divided societies, and what lessons can be drawn from their experiences in addressing contemporary interfaith challenges?

Religious Intolerance

Religious Intolerance is a significant issue in Vikram Seth's masterwork, *'A Suitable Boy'* which is set in post-partition India. The novel offers a devastating analysis of the fundamental prejudices and conflicts that persist amongst religious communities, significantly affecting the lives of its protagonists. The author interweaves the stories of people from many religious backgrounds throughout the narrative, exposing the multifaceted elements of religious prejudice. The hatred between Hindus and Muslims coming from the bitter history of division acts as a backdrop against which the protagonists' lives unfold. In the novel, one aspect of religious intolerance is societal pressure to conform to traditional expectations and conventions based on one's religious identity. Religious bigotry is a major issue in "*A Suitable Boy*." The story, set in post-partition India, delivers a heartbreaking exploration of the character of Lata, a young Hindu woman, under enormous familial and cultural pressure to marry within her religious community. The story delves into the complexities of interfaith partnerships, shedding light on the problems and barriers faced by those who choose to break these standards. Lata's relationship with Kabir, a Muslim, highlights the difficulties they face as a result of religious differences, as they deal with the disapproval and judgement of their families and society as a whole.

Religious intolerance is also portrayed via the lens of community violence and the ongoing threat to religious concord. Seth has never been afraid to depict the harsh effects of religious conflicts. The story contains episodes of sectarian riots in which simmering enmity between Hindus and Muslims explodes into violence, resulting in death, devastation, and further divisions. Seth uses these episodes to demonstrate the catastrophic impact of religious intolerance on everyday people's lives, pushing readers to confront the harsh reality of communal struggle.

Religious intolerance in *'A Suitable Boy'* is manifested through subtle forms of discrimination, prejudice, and overt acts of violence. The characters are confronted with societal biases, preconceptions, and prejudices that influence their relationships and opinions of one another. These biases are frequently perpetuated by ingrained cultural and religious traditions, maintaining a cycle of discrimination.

Seth's depiction of religious prejudice is a critique of the societal differences that continue to stymie progress and unity. He compels us to confront the destructive power of prejudice and the urgent need for empathy, understanding, and conversation amongst religious communities by immersing readers in the lives of characters touched by religious intolerance. It is a recurring issue in 'A Suitable Boy,' illustrating the profound differences and biases that linger in post-partition India. Vikram Seth reveals the implications of religious enmity via the experiences of his characters, showing the societal constraints, communal violence, and subtle discrimination that affect their lives.

Violence and Brutality

The themes of violence and brutality repeat throughout the novel "*A Suitable Boy*." The story

depicts the violent side of Indian culture, where power struggles, politics, and cultural differences frequently lead to conflict and aggression. The sectarian riots that erupt in Brahmpur between Hindus and Muslims are one of the novel's most dramatic episodes of violence. Several innocent people are killed in the riots, including the character Firoz Khan, a Muslim tailor. The narrator describes the brutality in vivid detail, saying, "The rioters had hacked away his hands, cut off his feet, and castrated him." His throat had been slashed, and his corpse had been mutilated."

The issue of violence and brutality in "*A Suitable Boy*" emphasises the numerous social, political, and economic challenges that India faced after independence. The story depicts the catastrophic consequences of communal violence, state repression, and social injustice on regular people's lives. It also emphasises the critical need for more empathy, understanding, and compassion to develop a more just and equal society.

Brahmpur's communal riots reflect India's historical and political environment, in which religious disagreements frequently end in communal violence and bloodshed. The novel depicts how communal riots may damage lives and communities, causing deep trauma and mistrust among many religious and cultural groups.Another instance of violence in the story is the cruel treatment of women, particularly by powerful males. Arun Mehra's character physically assaults his wife, Meenakshi, which is normalised and condoned by the family. "He struck her across the face with his open hand," the narrator says of the incident. Meenakshi's head snapped back as a result of the forceful blow."

Meenakshi's husband's treatment of her illustrates the patriarchal and misogynistic beliefs prevalent in Indian society. The story depicts how women are frequently subjected to violence and abuse, both in public and private settings, and how such violence is frequently normalised and condoned by society. Furthermore, the novel emphasises the violence and brutality inherent in India's criminal justice system. Kabir Durrani, a Muslim poet, is wrongly accused of murder and tortured and brutalised while in police detention. "They had beaten him repeatedly, slapped his face and ears until he had lost consciousness," the narrator says of the abuse.

The communal riots that erupt in the city of Brahmpur are one of the novel's most famous examples of violence. The riots are sparked by the desecration of a mosque, and the ensuing violence kills several people, including innocent bystanders. The riots are depicted vividly and disturbingly, with scenes of fire, looting, and mob violence. The story depicts the riots' aftermath and the effects they have on the people, notably the Muslim ones who are targeted by the violence.

The treatment of the lower castes and untouchables is another example of brutality in the story. The novel depicts these groups' bigotry and prejudice, as well as the harsh punishments meted out to them for minor offences. In one scene, for example, a lower-caste guy is thrashed by a higher-caste man for unintentionally touching him, while in another, an untouchable is beaten to death for attempting to enter a temple.The work also delves into the violence that may exist within families, particularly domestic abuse. Lata's sister-in-law is physically and emotionally abused by her husband, and the novel exposes the catastrophic impact on her mental health and well-being. In general, while violence and brutality are not the main emphases of "*A Suitable Boy*," they are present in the work and serve to illustrate the numerous problems and injustices that the characters encounter in their quest for happiness and fulfilment in a constantly changing world.

Research Findings

1. The novel "*A Suitable Boy*" portrays multiple instances of religious intolerance, ranging from subtle biases and prejudices to overt acts of violence and discrimination.
2. Interfaith relationships and friendships in the novel often face challenges due to societal pressures and the prevailing climate of religious tensions.
3. Religious institutions and leaders in the novel play a significant role in shaping and perpetuating religious animosities and divisions.
4. The historical context of post-independence India, marked by political instability and communal conflicts, provides a backdrop for understanding the origins and escalation of religious violence in the novel.
5. Characters from different religious backgrounds in "*A Suitable Boy*" experience a range of emotions, such as fear, anger, and despair, as a result of religious intolerance, leading to complex character development.

Conclusion

"*A Suitable Boy*" by Vikram Seth depicted religious intolerance, violence, and brutality in India in a complex and nuanced way. Through colourful and nuanced characterizations, the novel demonstrated the deeply ingrained biases and illusions that persist in Indian society regarding members of different religions.The work also stressed the destruction that violence and cruelty have on the lives of regular people, particularly those from marginalised communities. The scenes of communal conflict, police brutality, and societal inequity in the novel show the vital need for increased understanding, compassion, and tolerance among India's diverse religious and cultural communities.

This paper illustrated the necessity for a more diverse and democratic society in which citizens of numerous faiths and backgrounds can coexist harmoniously and with dignity towards one another's beliefs and practices. It highlighted the importance of protecting rights for individuals, civil liberties, and social justice to establish a society that is more harmonious and welcoming. *A Suitable Boy* is a powerful critique of India's complex religious intolerance, harm, and brutality problem. This research paper underlined the significance of greater understanding, empathy, and empathy among various populations to establish a more peaceful as well as equitable society for all.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

COHESION IN ESL STUDENTS' SPONTANEOUS TEXTS

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Abstract

The presence of coherence within a text facilitates the readers' ability to comprehend its content. This study examines the utilization of cohesive devices within spontaneously written texts produced by students studying English language, literature, and humanities. Additionally, it investigates the influence of academic discipline on students' capacity to construct coherent texts. The analysis reveals noteworthy disparities in the utilization of reference, substitution, and ellipsis. The study's findings suggest that discipline has a discernible, albeit not substantial, influence on the utilization of cohesive devices.

Keywords: Coherence, Cohesion, Grammatical cohesive devices, Lexical cohesive devices.

Introduction

There exists a strong correlation between the field of text linguistics and the enhancement of writing skills. The primary activities in an English language classroom are the comprehension and production of texts. Text-linguistics primarily concerns itself with the regulations that control the production of texts and the communication purpose they serve. In contrast, other disciplines tend to prioritize the content, style, and impact of texts. (Senoz, 2005).

Cohesion and coherence impact the overall quality of a text and its comprehension; therefore, students must understand the process of text production (where to start, what are the different stages of text production, what to do at different stages) and what is expected from them as writers (Diliduzgun, 2013).

Coherence is a characteristic of a text that is observed when its constituent pieces are arranged in a logical sequence and are interconnected in a functional manner. The attainment of coherence in a text primarily relies on the utilization of cohesive syntactic elements, such as deictic and anaphoric features. However, it is important to note that the mere presence of these devices within a text does not guarantee its coherence. In addition to coherence, other factors such as the logical arrangement

of arguments and establishing a clear connection between the argument and the context are also crucial for achieving coherence. The consideration of the reader's perspective is also crucial in determining the coherence of a text, as the interpretations of discourse are constructed by the readers. According to Yule (2010), the process of making meaning of the writer's perception of the world is primarily undertaken by the reader. As a result, coherence is closely linked to the reader's understanding of the world and is focused on the connections between different sections of the text, which are open to interpretation by the reader.

According to Berzlanovich (2008), there are two primary strategies proposed for attaining coherence. One perspective considers coherence as a textual attribute that facilitates the differentiation between a text and a non-text, whereas the other perspective regards coherence as a term related to discourse processing, originating from the processes of text formation and comprehension.

Another feature that contributes to coherence is cohesion. Cohesion is the logical organization of words, phrases, and clauses in a sentence to make it easier to comprehend. The linguistic feature under consideration is intrinsically embedded within the language system, and it encompasses grammatical and lexical connections that serve to bind the constituent pieces of a text into a coherent and meaningful entity. The elements within the text are interconnected, interdependent and cannot be decoded without its relationship with the elements it presupposes, and the text is perceived as a unified whole by the reader and considered as coherent (Halliday & Hasan, 1976).

Words, phrases, sentences, and paragraphs in a text are linked together with cohesive methods. Halliday & Hasan (1976) have given two categories of cohesive devices - grammatical and lexical. The writers use both grammatical and lexical cohesive devices to establish relationships among the elements and to achieve texture (a cohesive relationship between the presupposed and supposed elements in a text).

Grammatical cohesiveness refers to the interplay of grammatical parts within a text, which is determined by the grammatical principles governing the text. Grammatical cohesiveness is attained through the careful choice of vocabulary. The primary classifications encompass reference, conjunctions, substitution, and ellipsis.

Lexical cohesion is the linkage among the elements of a text to achieve a cohesive unity of structure. It focuses on the identification of the semantic relationship that exists between the words that create a text. Repetition/reiteration, synonymy, antonymy, and hyponymy are the major cohesive rotations that exist in a text.

The rise of second language writing as a nascent academic discipline, along with current developments in the analysis of written discourse, offer compelling justification and impetus for conducting an empirical investigation on the topic of coherence in texts produced by English as a second language learners.

Method

The current investigation adopts an explanatory approach, thereby employing a descriptive research design.

Objective

The study examines both grammatical and lexical cohesion in order to ascertain the quantitative

and qualitative disparities in the utilization of cohesive devices, as well as the impact of discipline on students' writing skills, namely their capacity to produce coherent text.

Data Collection Process

400 undergraduate and postgraduate students were selected using convenient sampling methods to contribute a 200-word paragraph on the subject of "Are we too dependent on smartphones and computers." A total of 317 texts were collected.

Analysis of the Data

After excluding partial texts, a final sample of 293 full texts was retained for further research. The categorization of these 293 writings into coherent and non-coherent texts is achieved by the utilization of a reader-based approach, as discussed by Lawe Davies (1998) and Galloway (2002). A total of 197 texts were identified and selected for the comprehensive analysis: 70 undergraduate and 45 postgraduate texts from language courses, 72 undergraduate humanities courses, and 73 postgraduate texts from humanities courses.

The examination of cohesive devices is grounded in Halliday and Hassan's (1976) taxonomy, which comprises: references, conjunctions, substitution, and ellipsis, repetition, synonymy, antonymy, and hyponymy. The texts are compared both within and across domains to determine the quantitative differences in the average usage of cohesive devices using a 't' test.

Results

Firstly, the texts are compared inside their respective areas. Initially, a comparison was made between the undergraduate (UG) and postgraduate (PG) sample texts within the subject of English language and literature. The findings are given below:

Table 1

Cohesive devices in UG and PG texts of Languages domain

Variables	*Language UG (56)*		*Language PG (38)*		*t-ratio*	*P-value*
	Mean	S.D.	Mean	S.D.		
Conjunctions	3.42	1.54	3.36	1.17	0.20	0.83
Anaphora	1.16	0.92	0.84	0.75	1.75	0.08
Cataphora	1.16	0.84	0.78	0.84	2.08	0.04
Substitution	2.23	1.44	1.57	1.24	2.62	0.01
Ellipsis	0.08	0.28	0.34	0.58	-2.79	0.00
Repetition	0.35	0.58	0.28	0.45	0.59	0.55
Synonymy	0.30	0.53	0.28	0.45	0.13	0.89
Antonymy	0.39	0.56	0.73	0.97	-2.16	0.03
Hyponymy	0.10	0.31	0.15	0.36	-0.71	0.47

The data presented in Table 1 indicates a notable disparity in the utilization of cataphora, substitution, ellipsis, and antonymy between undergraduate and postgraduate students in the field of language.

Furthermore, a comparative analysis was conducted on the undergraduate (UG) and postgraduate (PG) sample texts within the humanities sector. The findings are displayed in the following section.

Table 2
Cohesive devices in UG and PG texts of Humanities domain

Variables	*Humanities UG (47)*		*Humanities PG (56)*		*t-ratio*	*P-value*
	Mean	S.D.	Mean	S.D.		
Conjunctions	2.97	1.37	3.46	1.40	-1.76	0.08
Anaphora	1.34	1.14	1.83	1.23	-2.11	0.03
Cataphora	0.95	0.93	0.39	0.56	3.79	0.00
Substitution	2.29	1.80	2.23	1.25	0.21	0.82
Ellipsis	0.21	0.41	0.21	0.45	-0.01	0.98
Repetition	0.19	0.44	0.42	0.59	-2.23	0.02
Synonymy	0.40	0.61	0.33	0.51	0.58	0.56
Antonymy	0.80	0.90	0.55	0.65	1.65	0.10
Hyponymy	0.17	0.37	0.10	0.36	0.85	0.39

Table 2 presents a comparison of the utilization of anaphora, cataphora, and repetition among undergraduate and postgraduate students in the field of humanities, revealing substantial differences between the two groups. Nevertheless, there is a lack of notable disparity observed among the students within this field when it comes to their utilization of conjunctions, substitution, ellipsis, synonymy, antonymy, and hyponymy.

Following intra-domain comparisons, the texts were further compared at the domain level. Firstly, a comparison is made between the undergraduate texts of both domains. The findings are displayed in the following section:

Table 3
Cohesive devices in UG texts of Languages and Humanities domain

Variables	*Language UG (47)*		*Humanities PG (56)*		*t-ratio*	*P-value*
	Mean	S.D.	Mean	S.D.		
Conjunctions	3.43	1.54	2.98	1.37	1.54	0.06
Anaphora	1.16	0.93	1.34	1.14	-0.87	0.19
Cataphora	1.16	0.84	0.96	0.93	1.15	0.12
Substitution	2.23	1.14	2.30	1.80	-0.22	0.41
Ellipsis	0.09	0.28	0.21	0.41	-1.78	0.03
Repetition	0.36	0.58	0.19	0.44	1.58	0.05
Synonymy	0.30	0.53	0.40	0.61	-0.88	0.18
Antonymy	0.39	0.56	0.81	0.90	-2.85	0.00
Hyponymy	0.11	0.31	0.17	0.38	-0.92	0.17

Table 3 indicates that there are notable distinctions among students specializing in Language and Humanities in their utilization of ellipsis, repetition, and antonymy.

Secondly, a comparison is made between the postgraduate texts of both domains. The findings are displayed in the following section:

Table 4

Cohesive devices in PG texts of Languages and Humanities domain

Variables	*Language UG (47)*		*Humanities PG (56)*		*t-ratio*	*P-value*
	Mean	S.D.	Mean	S.D.		
Conjunctions	3.37	1.17	3.46	1.40	-0.34	0.36
Anaphora	0.84	0.75	1.84	1.23	-4.44	0.00
Cataphora	0.79	0.84	0.39	0.56	2.73	0.00
Substitution	1.58	1.24	2.23	1.25	-2.49	0.00
Ellipsis	0.34	0.58	0.21	0.45	1.19	0.11
Repetition	0.29	0.46	0.43	0.59	-1.21	0.11
Synonymy	0.29	0.46	0.34	0.51	-0.48	0.31
Antonymy	0.74	0.97	0.55	0.65	1.08	0.14
Hyponymy	0.16	0.37	0.11	0.36	0.65	0.25

The findings presented in Table 4 indicate a notable distinction among students studying Language and Humanities in terms of their utilization of anaphora, cataphora, and substitution.

To conduct a comparative analysis between the two areas, UG and PG texts were combined to form the domain group, after which the two groups were compared. The findings are displayed in the following section:

Table 5

Cohesive devices in texts of Languages and Humanities domain

Variables	*Language UG (47)*		*Humanities PG (56)*		*t-ratio*	*P-value*
	Mean	S.D.	Mean	S.D.		
Conjunctions	3.40	1.40	3.24	1.40	0.80	0.21
Anaphora	1.03	0.87	1.61	1.21	-3.81	0.00
Cataphora	1.01	0.86	0.65	0.80	3.04	0.00
Substitution	1.97	1.22	2.26	1.52	-1.48	0.06
Ellipsis	0.19	0.44	0.21	0.43	-0.35	0.36
Repetition	0.33	0.53	0.32	0.54	0.12	0.45
Synonymy	0.30	0.50	0.37	0.56	-0.93	0.17
Antonymy	0.53	0.77	0.67	0.78	-1.24	0.10
Hyponymy	0.13	0.33	0.14	0.37	-0.16	0.43

According to the findings presented in Table 5, there is a notable disparity in the utilization of anaphora and cataphora among students majoring in Language and Humanities.

Findings

The findings indicate that postgraduates in the language field employed ellipsis and anatomy to a greater extent and undergraduates utilized cataphora and substitution more to achieve coherence

The humanities undergraduates used more cataphora and substitution and postgraduates used more repetition to achieve coherence. In the domain level comparisons, it is found that humanities undergraduates used more ellipsis and antonymy, and languages undergraduates used more repetition. Language postgraduates used more cataphora and humanities postgraduates used more anaphora and substitution. The study's findings indicate that there exist quantitative distinctions in the utilization of cohesive devices among students of these two domains.

The influence of instructing sentence-level grammar in the educational setting is apparent in the utilization of coherent techniques within these written compositions. The students possess the knowledge and ability to employ grammatical cohesive devices, such as conjunctions, references, substitution, and ellipsis. However, their proficiency in utilizing lexical cohesive devices, including repetition, synonyms, antonyms, and hyponyms, is lacking. It suggests that the classroom exercises are structured in a manner that emphasizes the use of cohesive links, as indicated by previous research conducted by Basturkmen (2002) and Witte and Faigley (1981). According to McCarthy (1991), it is deemed careless to exclude learners' discourse while examining lexical cohesiveness. The findings suggests a predominant emphasis in classroom teaching is placed on conjunctions as opposed to other forms of lexical cohesiveness (Liu, 2000). There exists a necessity to prioritize the instruction of textual grammar and the attainment of lexical cohesiveness.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

FALSIFYING THE MYTHS OF HIJRA AND MARRIAGE: A STUDY OF MAHESH DATTANI'S PLAY *'SEVEN STEPS AROUND THE FIRE'*

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Abstract

Myth may be a story or a part of a story or an event which is assumed to have happened to divine characters or incarnated gods in some remote past. It is mostly associated with beliefs and faiths of human beings and becomes a part and parcel of human civilization pertaining to people of the same or different religion. The writers, from Valmiki to Mahesh Dattani, have deep concerns with the presentation of the myths in their works to mark the similarity and contrast between the past and the present. Mahesh Dattani (b. 1958), "one of India's best and most serious contemporary playwrights" (International Herald Tribune), has portrayed the predicament of *hijra*/eunuch community in his play *Seven Steps around the Fire* (2000). He gives a vividly account of the plight of *hijra* community in India in the current situation in contrast to the higher status, they were entitled to in ancient Hindu culture. The play peeps into the marginalised and oppressed status of *hijra* community in general with a special focus on the life of Kamala, a eunuch, who is in mutual love with Subbu, the son of a powerful political figure Mr. Sharma. As their relationship falsifies the myth of Hindu marriage, Kamala is burnt alive for taking the seven sacred steps around the fire.

Keywords: Myth, *Hijra*, Taboos, Marriage, Blessings, Murder, Suicide, Culture.

Introduction

A myth can be defined as someone's truth and someone's falseness. It means myth may be true for some people but false for some other people. Myths are often used to explain natural or historical events. According to Alan Dundes, " a myth is a sacred narrative explaining how the world and humankind assumed their present form, although in a very broad sense, the word can refer to any traditional story."(1). The most important function of the myth is the transmission of the beliefs and values from one generation to another to unite the people on the name of religious fear and faith. Mythical narration has been an important theme in every genre of literature, written in every language in the world. In India several epics and religious books have been written to explore different myths – the myth of Rama, the myth of Krishna, the myth of Lord Fire, Lord Water, Lord Air and the myth of *hijra*.

Mahesh Dattani, the first playwright in English to receive Sahitya Akademy Award, is one of the contemporary Indo-Anglican playwrights whose plays deal with the burning issues kept under cover in the modern society through myths and rituals. His plays are remarkable enough for complex portrayal of weaker gender - be it women or eunuchs - how they are marginalised socially, economically, physically, mentally, and psychologically. He is bold enough to discuss the taboos and unconventional issues like homosexuality, child sexual abuse, gender discrimination, problems of the eunuch (*hijra*) community, male dominancy, extramarital relationships, and religious frenzy etc.

Main Text

The present paper explores the falsification of the myth of Hindu marriage and that of the third gender with their problems presented in Mahesh Dattani's play *'Seven Steps around the Fire'*. Eunuch is the English translation of "the term, *Hijra*, of course, is of Urdu origin, a combination of Hindi, Persian and Arabic, literally meaning 'neither male nor female" (CP. 239) indicating towards transgender women and effeminate homosexual men. Even in '*Kama Sutra,'* we find a reference of the people of the 'third sex' as '*triteeyaprakrti.'*

In Hindu mythology *hijras* or *kinners*, are those who are neither male nor female but intersex. They are often born as male but are usually dressed in traditional feminine ways i.e., *'sari' / 'salvar kameez'* with heavy make-up and jewellery. In Hindu mythology, the *hijras* are given a respectable place much nearer to God. The Hindus, happily, worship Lord Shiva in the form of *Ardhnarishwar*—half man and half woman. The existence of the third gender people is an integral part of Indian mythology and culture. As per the *Ramayana*, lord Rama was banished from the kingdom for fourteen years. When he was leaving the city of Ayodhya, his followers were following him to the forest but he said, "'Men and women, turn back.' Some of his male followers did not know what to do. They could not disobey him. So, they sacrificed their masculinity, to become neither men nor women and followed him to the forest." (CP.239) Lord Rama was greatly impressed by their love, dedication and loyalty and he blessed them with the power of blessings the people on marriages, child birth and inaugural functions. People in India, on the occasions of marriage, child birth and inauguration, give them a good amount of money and other gifts like clothes and jewellery, for getting their blessing and avoiding their curse.

But the present condition of the *hijras* is completely opposite to that of the past. Now-a-days *hijras* are passing a life of disrespect. They do not have any identity, social status, and acceptability in the society; rather they must suffer a lot without any protection from prejudice and abuses. *'Seven Steps around the Fire'* is one of the earliest plays to expose the predicament of eunuch community in the society. The plot of the play is inclined to the murder of a young and beautiful eunuch named Kamala and another eunuch Anarkali is arrested for this crime. Uma Rao, the wife of Police Superintendent and the daughter of a Vice-chancellor, is engaged in her research in Sociology having the topic related to the third gender community. She, secretly, investigates this case and helps the eunuch community to find out the real culprit. She requests her husband to allow her to have a conversation with Anarkali who was arrested for the heinous crime of Kamla's murder by the police and is detained in a male lockup where,

> A whole group of inmates banging plates. Some are pulling down one person whom we don't see. Another stands in front and begins undo his pants to get a blow job from the

one who is down. He yells in pain… Owwwww! It bit me…. He begins to bit the person." (CP. 235)

A doctor in Indian mythology as well as in present age is regarded as a second God and even the *Ramayana* witnessed Vaidya Sushain who treated Laxmana, the brother of Rama, who was fighting against Vaidya's king, Ravana. Vaidya Sushain knew very well that his act might bring death to him, but he saved Laxmana by following his professional ethics. In the present time, even aa doctor is not ready to treat *hijras*. After the grant of bail to Anarkali who was mistreated in the men cell and even beaten bitterly in the police station, Anarkali seeks advice from Champa if she should go to a doctor for dressing the wounds and taking medicine for the hidden wounds. But to Champa it would be stupidity on the part of Anarkali to do so. The writer, through a discussion between Champa and Anarkali, throws light upon the attitude of a doctor towards treating a *hijra*:

CHAMPA. (Touching her wounds) It hurts?

ANARKALI. Yes… Do you think the doctor will see me?

CHAMPA. I tried.

ANARKALI. If we gave him more money?

CHAMPA. Stupid woman. As if they want our money.

ANARKALI. What about the other doctor? Gulab's customer?

Champa shakes her head. Anarkali winces. (CP. 273)

Mahesh Dattani is successful enough to project the inner thinking of the people in modern era towards the transgender community. Even in police custody, Anarkali had to face sexual harassment by the inmates and inhuman behaviour done by the policemen. When Uma Rao goes to the police station for a conversation with Anarkali, who, at first, refuses to talk to her to mistaking her for a journalist, she finds Munswamy, the policeman, using a very derogatory language for her, "I will come inside and beat you up, you worthless pig!" (235). On Uma's assurance of her freedom and tender behaviour, Anarkali melts like a candle. She addresses Uma as 'sister' and bursts into tears saying, "Go away. After serving all these sons of whores, my mouth is too tired to talk." (236) Anarkali is very much frightened of her death- if she tells the truth, the murderers of Kamala will kill her too. If she does not tell the truth, she will die in jail. So, finally she tells her that Kamala was very beautiful and attached to Salim whose wife "put fire to her beautiful skin and burned her to the other world."(245)

Uma Rao, an Assistant Professor at Banglore University, and a research scholar, is worried too much and committed "to unveil the mystery of Kamala's murder. She, in her superior position of being the superintendent's wife, takes a condescending attitude towards Anarkali's situation." (Web). Uma, like a messenger of God, wants to prove the innocence of Anarkali and get the murderers of Kamala arrested. With the reluctant help of constable Munswamy, she advances towards the right direction of her detective journey, and deeply understands the fascinating world of the *hijras* "just castrated degenerate men."(238)

Her husband named Suresh Rao, the superintendent of Police, does not support her in tracing the real murderer of Kamala and he himself accepts that police do not have any strong evidence against Anarkali but they arrested her only to close the case and to release their own tension by binding up the file for forever. Uma, the protagonist of the play, has strong sympathy for the

marginalized minority of *hijras* and tries her best to take revenge on the real murderer through Anarkali and her *guru* Champa. But at the very initial stage, she was demoralised and discouraged by the policeman for investigating the case of a *hijra* who is treated as untouchable and nobody wants to be friend or foe of the *hijra* community. The policeman, Munuswamy, requested her not to earn defame to her family by involving in the case of *hijras*. Their conversation shows the contrasts between the thinking of people about *hijras* in the *Satyuga*, when Lord Rama blessed them, and in the *Kaliyuga*:

> Interior. The office of the Superintendent of Police.
>
> "Munswamy. You may see the *hijra* now if you wish, Madam.
>
> Uma. Will she talk to me?
>
> Munswamy (Chuckling). She! we will beat it up if it doesn't.
>
> Uma…. Don't force her.
>
> Munswamy. Madam, if you don't mind me saying, why is a lady from a respectable family like yourself….?
>
> Uma. What? Munswamy. There are so many other cases. All murder cases. Man killing wife, wife killing man's lover, brother killing brother." (CP 234)

Even, after the suicide of Subbu when everything is clear and everyone come to know the real culprit for the murder of Kamala, police remain silent; they do not make any change in their reports on the basis of the findings by Uma and the *hijra* community. Uma believes Suresh Rao, the Superintendent of police, to be a real hero to do justice but Anarkali mourns, "one *hijra* less in this world does not matter to your husband" (275). Suresh Rao does not speak even a single word in this case and the truth is crushed to save the powerful politician. The play witnesses, "Uma. (Voice-over). They knew. Anarkali, Champa and *hijra* people knew who was behind the killing of Kamla have no voice. The case was hushed up and was not reported in the newspapers… they made no arrest. Subbu's suicide was written off as an accident." (282)

It is an ironical situation that the Superintendent of Police has no interest in the investigation of the murder case of Kamala while Uma Rao is very much committed to find out the real culprit and to get Anarkali bailed out. She has a hint from Anarkali that Salim, the bodyguard of Mr. Sharma, an influential politician in the city, is one of the persons behind the murder of Kamala whom Salim visited again and again. Anarkali also addresses Uma as her sister and requests her to meet Champa, the *guru mata* of *hijras* to help her by giving some money to Champa so that Anarkali could be released from the police station on bail. Uma with the deliberate help of Munswamy, goes to her parental home, and borrows two lakh rupees from her father to give the money to Champa for Anarkali bail by telling a lie that "It's to buy a present for Mr. Sharma's son's wedding." (250) On the way, she has to cross some red lights crossing where she sees, "the *hijra* ensemble. They surrounded the car, clapping loudly. 'Money, madam. Give me money! They bang on the car...Uma fumbles in her bag and throws some money pot of the window." She is under two emotions - surprise and sympathy - how the status of *hijras* has changed in present time. They have to beg for money on the roads for their bread and butter. However, Uma proceeds to the place "where the *hijras* are. They are combing each other's hair and going about their routine" (253) as if they had forgotten everything about the murder of Kamala and the wrongly arrested Anarkali or, as the playwright suggests, they have lost their faith in police that are not ready to help them. Somehow, she reaches

Champa, an elderly *hijra* who is falsifying the guru-shishya system of Indian mythology by doing nothing for Kamala and Anarkali. Uma Rao reminds her about Kamla and offers two lakh rupees for Anarkali's bail. The discussion between the two is going on and meanwhile Salim enters and asks for Kamla's trunk to take some important proof related to her murder but due to the presence of Uma Rao, "the daughter-in-law of the Deputy Commissioner of police" (258), he has to return empty handed. Champa tells her that Salim was searching for "a photograph that Kamala has… of Kamala and him together" (259)

Champa's words make it clear to Uma that Salim had been a regular visitor to Kamala and sometimes he brought her outside also but for whom was under doubt. Uma's sixth sense and her intellectual power take her to a point that Salim has an important role in the murder of Kamala – maybe he himself is the murderer or he knows the murderer. Uma as a sleuth, tries her best to save Anarkali and earn justice for Kamala, a *hijra* who has been murdered because she had falsified the myth of Hindu marriage by being in love with a man who also loved her. For this mistake she was murdered with a view to falsify another myth related to *hijras*. In *Mahabharata*, Bhisham Pitamah did not raise his weapon against Sikhandi, the reincarnation of Amba, the eldest daughter of the king of Kashi. She along with her two sisters was abducted from their marriage ceremony by Bhishma for his step brothers but due to Amba's love for the king of Salva, she was sent back to her lover who refused to marry her. Amba tried her best to marry Bhishma but he refused to accept her because of his vow of life-long celibacy. She went to the forest and started meditation. Her twelve years of severe austerities, moved Lord Shiva and he blessed her with a boon that in next birth she would be a male warrior and kill Bhishma. Shikhandi was born as the daughter of Drupada, the King of Panchala but she became a biological male after agreeing to a sex exchange with a *yaksha*. As the prince of Panchala, he fought in the Kurukshetra War from the side of the Pandavas, and was instrumental in causing the death of Bhishma. (Web) Bhishma did not raise his weapons against him because he was a third gender person.

Mahesh Dattani is bold enough to delineate such a courageous character as Uma to face the male dominated and partial society where people do not care for the feelings, emotions, and rights of the weaker genders – be it a woman or a *hijra*. Uma is trapped between her ideology to investigate the murder of a *hijra* and her husband's hegemony. Her husband, the S.P, behaves coldly because he does not want his wife to be involved in the case of a transgender. She is afraid of the negative opinions of the people about her research topic and her sympathy for the third gender. Her husband behaviour and societal thinking break the peace and harmony of her married and academic life. Her fear can be easily witnessed from her telephonic conversation with her research supervisor:

> I am wondering whether I could leave out the case study on the *hijras*… well it all seems a little too sordid and I find it more and more difficult to do a thorough research… I know there is very little written about them and now I understand why…I guess… If my family throws me out, I hope that doctorate will come in handy. (CP.262)

Out of her fear, she is trying to save and give justice to a *hijra*, a community that was blessed by Lord Rama. Even in the Mughal period, *hijras* were appointed as guard of the royal harem for the safety and dignity of the ladies and Badshah was the only person to visit with his trustworthy *hijra*. But in the *Kaliyuga*, *hijras* are only for begging on the red-light crossing and even for prostitution as Uma was informed that Kamala was very beautiful and she was in demand to satisfy the lust of Salim and others.

The question of Kamala's murder and its reason makes Uma much disturbed and she follows up Salim to the house of Mr. Sharma to corroborate the involvement of him in Kamala's murder. She wants to know the real cause of her murder. When she was engaged in talking to Mr. Sharma about Salim's involvement in Kamala's murder, his son, Subbu, comes there accidently and requests Munswamy, "Please do not arrest him (Salim). He is a good man. (CP.267) He also shows no interest in his coming wedding by saying, 'I hate wedding." (CP.267) Uma is surprised at the words of Subbu about marriage and she tries to know the reason which may divulge some clues of Kamala's murder but Mr. Sharma orders his son to go inside and requests Uma to excuse him as he has "some urgent works to attend to." (CP.268) Moreover, he assures Uma of Salim's sincerity and trustworthiness adding that he himself will handover him to her after Subbu's marriage.

Uma, the mouthpiece of the playwright, is passionate enough to expose the real culprit and give justice to the marginalised community. She along with her husband attends the wedding ceremony of Subbu. As per the mythological pattern, *hijras* come to the events of marriage and child birth to bless the couple and the child as the case may be. Champa and her team appear there and start dancing to get money and give blessings to the bridegroom. While dancing, they come near Subbu who at once loses himself in the happy memory of Kamala. Anarkali appears as if she were Kamala and she were calling her by opening arms. Meanwhile, Champa gives him the wedding photograph of Kamala and Subbu. In a fit of nervousness and depression, he starts talking to the soul of Kamala. The play witnesses:

> "Subbu. They kill you, Kamala!
> Kamala. (echoing) They killed me!
> Subbu. I still love you, Kamala!
> Kamala. I love you, Subbu. (CP.279-280)

Subbu really loved Kamala, a eunuch, and had already married her performing vedic rituals. Even, the play starts with the chanting of Sanskrit mantras, "chanted during a Hindu wedding…a beautiful woman in a bridal outfit enters… she screams and tries to run but is now on fire." (233) but Subbu's father, Mr. Sharma, could not tolerate it and took it as a blot on his social and political reputation. He follows the myth of Hindu marriage which "has been regarded as one of the essential *sanskaras*. Every Hindu must marry to be mothers were women created and to be fathers men." (web). On the day of wedding, the bridegroom is regarded as Lord Vishnu and the bride as Goddess Lakshmi; and both worship Agni *Devta* to get purity of head and mind for unity. There is no provision of marriage between a man and a *hijra* and even the pujari or Brahman was also not aware of Kamla as a hijra. Subbu and Kamala ha falsified the myth of marriage and violated the *dhrama.* So, Mr. Sharma got Kamala murdered to save his so-called reputation and mythical existence of Hindu marriage.

In the ceremony Subbu, somehow manages the gun from Suresh Rao. Everybody tries to get the gun back but he backs away and "point the gun at his father. You killed her… Subbu is about to shoot at his father. Instead, he turns the gun on himself and fires." (CP.280) He kills himself to meet Kamala in heaven, the imaginary world free from restrictions and discrimination. But the murder of Kamala and suicide of Subbu is still alive and the murderer is out of the reach of the long arms of law; rather he is in the security of police. He was not arrested because "the case was hushed up and

was not reported in the newspapers… they made no arrests. Subbu's suicide was written off as an accident. The photograph was destroyed." (CP.281)

Conclusion

Stephen Bruckner in *The Times of India*, rightly says, "Mr. Dattani is a canny and facile writer… powerful and disturbing" to depict the harsh reality of the marginalised community of *hijra* in the modern age of inhumanity as well as their reputed statues in *Tretayuga*, *Dwaparayuga* and even in the middle age of Mughal dynasty. This play witnesses that Kamala and Subbu falsify the myth of Hindu marriage and consequently they lose their lives but Mr. Sharma who falsifies the myth of *hijra* and gets Kamala killed directly and Subbu indirectly, is still alive and even police are silent and dismissive of the cases of Kamala's murder and Subbu's suicide. The playwright has tried his best to empower the transgender community for their human rights and dignity but not to speak of police, even society and parents of third gender children and the playwright himself are not committed to do justice to Kamala by hanging Salim and Mr. Sharma to death in his writing. The Supreme court of India issued a landmark judgement for Indian transgender community and established their legal identity as 'third gender' and consequently K. PrithikaYashini or Pradeep Kumar in documents was selected as the first transgender police officer in Tamilnadu, Madhu Bai *kinn*er is elected the first Mayor in Rajgarh and so many others are serving humanity and stepping from marginalization to centralization.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

THE ULTIMATE AGENCY FOR AUTONOMY OF FEMALE VOICES: PUBLIC TRIALS AS UNMITIGABLE PATRIARCHAL SETUPS IN SELECT INDIAN LITERATURE

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Abstract

The most significant phenomenon of era after independance was the grand mobilization of women, who were till then addressed and treated as second-class citizens. Women, thus once projected to the forefront of nation-building could easily identify the customs, conventions, and systems that hampered their social mobility and prevented them from climbing the social ladder till then. The research through a comparative analysis of two representative works of the time explores how difficult it is for women to experience autonomy and agency until it is forcefully attained through a public, conniving powerplay at the expense of one's dignity and even one's life.The two plays discussed in this research paper – Vijay Tendulkar's *Silence! The Court is in Session* published in 1967 and Girish Karnad's *Nagamandala* published in 1988 portray women characters who could very well be irreverently sidelined, if not for the solidity of their representative personalities. The paper highlights the precarious existence of women in a prejudiced world where justice is forever shadowed by the double standards of patriarchy.

Keywords: agency, trials, patriarchal dichotomy, post-independent women, pregnancy, subjugation.

The post-independent India, portrayed through the writings of many Indian writers depict a tumultuous period inflicted with painstaking chaos, disarray, and disillusionment. These images often stand in contrast to the codes of unity and empowerment that were said to structure Indian life during the period of Independence. The most significant phenomenon of the independent era was the grand mobilization of women, who were till then addressed and treated as second-class citizens. Women, thus once projected to the forefront of nation-building could easily identify the customs, conventions, and systems that hampered their social mobility and prevented them from climbing the social ladder till then. Subsequently, the image of women which was forever shrouded in the heavy shadows of myths, superstitions, and regressive patriarchal cultures began to be reshaped and reconstructed in many works of literature. The new women possessed a voice and vitality, matched with a tenacity for exploring the world's opportunities and their newfound freedom. The research

through a comparative analysis of two representative works of the time explores how difficult it is for women to experience autonomy and agency until it is forcefully attained through a public, conniving powerplay at the expense of one's dignity and even one's life.

The two plays discussed in this research paper – Vijay Tendulkar's *Silence! The Court is in Session* published in 1967 and Girish Karnad's *Nagamandala* published in 1988 portray women characters who could very well be irreverently sidelined, if not for the solidity of their representative personalities. While Tendulkar's play indirectly reflects the repercussions of being a working, self-sufficient woman in a primitive patriarchal society, Karnad's play *Nagamandala* employs an intelligent amalgamation of reality and the fantastical to portray the revolting double standards of justice. It further portrays the patriarchal nuances imbibed within the mob mentality when a woman is at the receiving end, whose words are surprisingly not heeded for most of the play. As stated in *Women Who Run With the Wolves*, 'Even the most captured woman guards the place of the wildish self, for she knows intuitively that someday there will be a loophole, an aperture, a chance, and she will hightail it to escape (Estes, 2006, introduction). These opportunities for escape, or chances to prove their worth which are presented to them in the form of premeditated trials are explored through multiple angles in the current research study.

The paper initially explores the highly questionable and unethical grounds on which female victims are accused of wrongdoings. A further discussion of these acquisitions which are based on factors such as their pioneering standards of life, the rarity of their thoughts, the unfair nature of their situations, and the clarity of their desires, in turn, exposes the underlying patriarchal power structures in their representative societies. The discussion then steers off into a unique situational similarity of both the women characters which is also the anchoring point of the acquisitions raised against them – their pregnancies. The study also directs discussions on the almost identical lack of paternal obligations and responsibilities in the matter of these pregnancies, irrespective of the obvious differences separating the two cases. A pivotal argument then follows regarding the glorification of womanhood, and more importantly of motherhood, wherein the glaring inequalities are subdued as traditions and customs. The subsequent discussion about the patriarchal dichotomy of a woman, as either a whore or a Goddess reflected in these trials, further sheds light upon the social injustice and the exploitation of the existing power structures to defame and degrade the vulnerable victims. The research thus explores the necessity of a public display of intimidation and power as a means of retrieving their agency and voice in the post-independent regressive society, as seen through the episodes of public trials in the select plays of Vijay Tendulkar and Girish Karnad.

The two fictional women characters, Leela Benare in Vijay Tendulkar's *Silence! The Court is in Session* and Rani in Girish Karnad's *Nagamandala* represents two distinct but vividly similar female bodies who have been denied agency in a supremely masculine world owing not to the lack of strength or mental agility of their characters, but to the oppressing patriarchal circumstances that they are made part of. The courtroom drama *Silence! The Court is in Session*, renowned for its creative execution and the artistic blurring of the line between performance and reality, presents Leela Benare as an unmarried, out-of-work school teacher, who is part of a local drama troupe. The performing group is predominantly composed of male actors – Sukhatme, Kashikar, Ponkshe, Karnik, etc., immediately setting Ms. Benare apart as the odd one in the midst. Apart from her gender and her assumed pregnancy outside wedlock, her personality traits of being outspoken, opinionated, and

independent are all stacked against her in the trial that consumes the major part of the story. The improvised trial scenario was initially devised as a way to pass time till the commencement of their actual performance. However, they soon turn it into an intrusive exercise to extract private information and confirm suspicions regarding Benare's unplanned pregnancy.

Karnad's *Nagamandala* on the other hand is mythically embellished, and we see Rani's conflict to be unique to her particular situation. In Rani, we find Karnad's 'sensitivity towards women, particularly towards the expression of their sexuality identified as a 'hallmark of his art' (Basu, 2017). *Nagamandala* revolves around the story of the new bride Rani, trying desperately to win over the love of her husband Appanna, but to no avail. Though at one point she resorts to a magic love potion to seduce her husband, she comes off as morally uncorrupt when she disposes of it in a nearby snake pit, setting the wheels of fate in motion. The remnant folklore flair of the story reveals itself in the introduction of the serpent, who enamoured by the beauty of Rani, takes on the form of Appanna at night to seduce and lay with her, impregnating her in the process. This, in turn, leads to the public trial that Rani has to endure to prove her innocence and moral virtue.

The two trials are different in their executions and conception. One of them begins as an enactment of a fictional scenario that consciously mutates into an intrusive dissection of the person under trial – Leela Benare, who was designated the role of the accused without her consent. The other accused under trial – Rani, however, was forcefully made to undergo a fatal test to prove her loyalty. Even when the differences abound in both plays, the poignant similarities that tie them together include the lack of female agency and voice, which is only gained relative to the aftermath of the trial. The undeniable presence of the male ego and their echoing voice sets the acts of reprimand in motion, which in turn denies and at times cancels out the female voices and female actions also prove to be the central dominating aspect that binds the two stories together.

In *Silence! The Court is in Session*, Leela Benare is made to play out the role of the accused who is charged with infanticide. In the course of the performance, however, the other members make use of the vulnerability of Leela Benare to dig deeper into her personal life, throwing an unwelcome light upon her new pregnancy, her affair with a colleague, her being fired from her work on account of her infidelity and intruding upon her desperate measures to ensure a proper life for her future child. Ms. Benare's voice does not gain momentum throughout the proceedings, and she repeatedly fails to make her version of the story heard. Her strong will and outspokenness do come to the foreground initially causing much distress to the other members, but soon when the situational dialogues begin to strike close to the reality of her life, Ms. Benare loses her agency. The final verdict of her being guilty and being punished with a court-ordered abortion ultimately shatters her will, causing her to freeze paralytically at the climax of the play. An analytical interpretation would reveal how her fall in life has become absolute with the failure to prove her truth in the trial. In *Nagamandala*, however, Rani upon facing the deadly snake trial was aided by an iron-hard strength of will and the utmost belief in her innocence, unlike Leela Benare who considered herself to be guilty, thereby falling prey to the vicious conventions of the existing patriarchy. Rani, who has never rebelled against the patriarchal forces and has even been desiring it for most of the story, however, comes to terms with her strength and her voice after successfully completing the trial. Though separate and distinct, the two female figures find themselves in a situation where their actions, intentions, and past deeds are questioned and evaluated in light of the results of the trial.

While Leela Benare fails to justify her actions and prove her truth, Rani was able to successfully reclaim her agency and voice, through the victory in the public trial.

The trials of both Leela Benare and Rani also hold the similarity of being calculated and manipulated according to the whims of the male members of the stories. From being suggested and initiated by male members, these trials scarcely provide a representation of female voices in the stories. Leela Benare's only female colleague in the theatre group is a married woman, Mrs. Kashikar, whose real name hardly emerges in the discussions and is addressed only in association with her husband. Mrs. Kashikar herein resembles all the other women counterparts of Rani in *Nagamandala* as well, as they all represent subjugated women, who for long have submitted themselves to the bludgeoning power of patriarchy. For example, the old woman Kurudavva who comes to Rani's aid and provides her with the magic root for seducing her husband is a representative of the agelong unfair treatment that women in their society had to endure in the name of conventions, never once questioning the hypocrisy and the unfairness of their situations. Rani's need to resort to trickery, instead of open communication with her husband in itself is suggestive of the lack of belief in the power and strength of the feminine voice and agency. The play of power that the women in these narratives have been subjected to in the form of these trials, can be viewed as the culmination of the masochistic need for validation of the ego of the male counterparts in the stories.

A comparative analysis of the trials in both the plays *Silence! The Court is in Session* and *Nagamandala,* converges specifically on the pregnancies of both the accused women. While Rani's mysterious pregnancy in itself was the reason that initiated the trial and the question of her infidelity, Ms. Benare's pregnancy was a private truth that was almost forcefully and mercilessly extracted from her. In the case of Leela Benare, one could not fail to ascertain how it was the topic of her pregnancy and the open display and discussion of her doubts and insecurities of being a single mother in an unkind masculine society that has finally crippled her strength and brought her fears to the forefront. So while the abnormality of Ms. Benare's pregnancy was limited to its unconventional nature concerning the primitive ideas of propriety and fidelity, Rani's pregnancy was questionable and brought under trial, owing to the mythical interference of the serpent in her life and the magical interspecies consummation of uncommon love between them.

Although Leela Benare's pregnancy was human and normal in its generic aspects when compared to Rani's, the guilt and desperation that she feels regarding her status as an unwed pregnant woman are parallel to the trepidations of Rani upon learning about her impregnation by a serpent disguised as her husband Appanna. Rani could even be considered a victim of the forceful impositions of two male partners both of whom have violated her in one way or another. Appanna, on the one hand, presents himself as the epitome of patriarchal privilege and gets to continue his illegitimate affairs even after his marriage, breaking Rani's heart and causing her much emotional distress. The serpent, on the other hand, though seduced by the magic of the love potion has sexually violated Rani and broken her trust as she was unaware of the disguise. Both the male partners were thus in one way or another taking advantage of her vulnerability and lack of agency. The pregnancies of both the women under trial have tremendously affected their freedom and heightened the vulnerability of their already precarious social positions. Interestingly, however, the male counterparts of both stories are spared the public defamation and cruel trial procedures that the women are made to suffer through. This in turn falls in line with the constructed blame of infidelity and the associated glorification of virginity and motherhood that only haunts women in any society.

The height of this hypocrisy and double-minded ideology is exposed in the case of Rani's husband, Appanna in *Nagamandala*, who spends all night in the company of a concubine leaving Rani in a subconscious asylum of sexual frustration and torture in isolation. Ms. Benare's sexual partner Prof. Damle is no different. His intellectual acumen, which promised better emotional availability and support turned out to be false, as Damle happened to be married with five children of his own and he deserted Ms. Benare at the first sign of trouble. Dr. Ratna Raman, et al. (1978) in their study material on *Silence! The Court is in Session* makes the following analysis: 'Benare's remaining unmarried at the age of thirty-four is seen as a deliberate choice of promiscuity and invites the censure of all the characters. No discussion is provided of the men who give evidence against Benare, nor are they cross-examined. In fact the differing viewpoints work as the point-of-view of a cross-section of society on the questions of morals and codes prescribed for young women' (p. 204)). Thus, in both scenarios, the pregnancy though brought about by the consensual involvement of both partners, the women alone face persecution and are subjected to emotional and physical torture and defamation when turned down or cast away by their male partners.

Another prominent aspect that stands out in both stories is the assumed strength that comes with sexual freedom for women. Even though Ms. Benare fails to maintain her strength of opinions and her independent resilience towards the end of the trial, she was the only one among her female colleagues who got to explore their sexuality in adherence to personal preferences and not to socially bound lawful arrangements of marriage and family. Although many of her circumstances soon instill sympathy rather than admiration in the story, one could still glimpse at the strong woman she could have been if society were a little kind to her. Rani, unlike Ms. Benare who is employed and opinionated, is docile and shy. Rani hopelessly struggles through the initial days of separation, alienation, and irreverence from her husband, and his lack of interest in consummating their marriage. The first night of a sexual encounter with the serpent disguised as Appanna satiates her sexual insomnia and leaves her yearning for more. Her feminity is awakened in response to the Naga's consensual treatment of her as well as his pacifying seductive introduction to sex which he states 'is within everything that sprouts, grows, stretches, creaks, and blooms everywhere, those who come together cling, fall apart lazily! It is there and there and there, everywhere (Karnad, 1988, as cited in Gill, 2016). The delightful nights she gets to experience with the Naga aid her in courageously following her heart and doing what makes her happy. This desire to preserve personal happiness, by all means, is essentially what holds her back from considering and contemplating the various circumstantial evidence that otherwise could have been easily pieced together to reveal the truth of the identity of Naga. Even the obvious situational evidence that mounts towards the presence of a Cobra in her house at night, such as the wounds on Appanna's body at night which surprisingly were absent in the body of the daytime Appanna, the mirror reflection of a Cobra in the place of Appanna, etc., are consciously ignored by Rani. Her reluctance to confirm these suspicions has indeed sprung from the courage of her newly acquired love and the much desired sexual freedom that she enjoys at night with the Naga.

The trials though different in their execution, the initial causative as well as the assumed outcome by the bystanders remain the same. Both the trials are set and orchestrated in such a way to ensure the failure of the accused- Leela Benare and Rani. The fragility of human nature and the vulnerability of human emotions are put to test in these public trials and a seemingly impossible

victory demands a public display of nothing less than superhuman powers. To be human is hence the greatest disadvantage in these trials. Leela Benare's failure to raise her arguments and prove her truth could allude to the same weakness in her character. Rani on the other hand was able to be victorious and come out unscathed in her fatal trial, in which she was made to plunge her hand into a snake pit to prove her innocence and lend validity to her arguments. Though the reason for her victory was the presence of the serpent himself in the snake pit, who was also masquerading as her husband at night and hence the true perpetrator, one could not fail to infer how it took an undeniable, supernatural display of power for Rani to finally gain her agency and lend gravity to her words. To be perceived as superhuman is thus the greatest advantage that aided Rani in the cruel persecution process.

The lack and often a complete absence of empathy and support from members of the same gender is another striking feature of both narratives. While Rani in *Nagamandala* does find occasional comfort in the wisdom and words of old Kurudavva, she finds no trustful confidante of her age group to discuss her problems or to seek guidance. One could not help ruminating on the possibility of her eliminating all the misfortunes in her life only if she could find ways of peaceful communication with her fellow allies. Ms. Benare in *Silence! The Court is in Session*, on the other hand, faces scornful mistreatment at the hands of her female colleague Mrs. Kashikar. Her spiteful interrogation of Ms. Benre along with her husband Mr. Kashikar, the hostile insinuations made about Ms. Benare's private life, and even the consolation to a frozen Ms. Benare at the end as an attempt to pacify her are suggestive of intentional spite. However, all these narrow women characters in both the narratives are identical to the protagonists in their lack of agency and voice, which they could find only in solidarity with the patriarchal agenda. Their lack of empathy is rooted in the long years of their patriarchal conditioning. They were subjugated as lesser beings forever devoid of an independent self, which when found in people like Ms. Benare, triggers primitive existential angst in them marking them as dangerous to the existing conventions and their convictions.

Leela Benare's breakdown at the end of the mock trial, though representative of the inhuman and indecent treatment of women in a patriarchal society, does pave way for the demystification of certain representative patriarchal figures in the story like Damle, Sukhatma, Mr. Kashikar, and so on. Damle is equally guilty of the charges of adultery, loose morale, and infidelity that are directed against Ms. Benare in the trial. In an ideal scenario, he should also have been held in contempt for rejecting to support Ms. Benare and their future child. However, owing to the patriarchal privileges and the protection it offers to one gender, the scales of justice are precariously tipped against the other gender as seen in both plays. Furthermore, the double standards in the treatment of male and female behaviours and actions are heavily normalised, as seen in the case of both Damle in *Silence! The Court is in Session* and Appanna in *Nagamandala*, who escapes any legalities and are not even called out for their misdeeds.

The undeniably derogatory patriarchal conception that a '"woman can be either a whore or a devi, nothing in between"'(Deshpande, 2006, as cited in Basu, 2017), is a distinct highlight of the trials of both Ms. Benare and Rani. As soon as the label of a whore is unequivocally attached to Ms. Benare for being a single, employed, sexually active, and opinionated woman, her status of being a hardworking human, a wonderful teacher, and a strong independent woman is mutilated in the trial. Furthermore, her pregnancy is hardly treated with dignity or with the diligence warranted for such

a sensitive personal affair. It is rather seen as an opportunity to publicly dissect her personal affairs and decisions for the sadistic pleasure of the group. On close analysis, it can be easily deduced as the pivotal point of the trial that caused her mental breakdown at the end, forcing her to stare at the bleak future awaiting her in an unsure world, clouded with apprehensions and instabilities. It is the alienation of her peers on the account of categorising her as a whore that has caused the loss of her agency and voice. Rani, on the other hand, upon carrying out her designated role of a submissive wife to Appanna, still met with ostracization, disrespectful treatment, and charges of infidelity. Her voice gets lost amidst the noise of the patriarchal male voices of the village elders, who conceded to the fatal trial much to the satisfaction of Appanna, who much to the readers' distress holds no upper moral hand in this case. However, the unforeseen resolution to the trial with the serpent not hurting her, but instead seeking refuge within her locks, and thereby marking her with the label of divinity, at once weighs down the scales of justice in her favour. She is at once hailed as a goddess, which granted her the agency and voice that she was denied earlier.

In conclusion, the paper highlights the precarious existence of women in a prejudiced world where justice is forever shadowed by the double standards of patriarchy. The paper also strives to point an accusing finger at the regressive attitudes and belief systems of societies that poignantly mark themselves as modern or progressive. The comparative analysis of the accused in the plays, *Nagamandala,* and *Silence! The Court is in Session* brings into question the accountability of pregnancy and further familial responsibilities that fall differently on the partners solely based on their genders. The prejudiced judicial standards that are realised through the publicly demanded trials in these plays further identify the masochistic ideology that drives the structures of power and justice in these societies. The research study also throws light upon the conception and execution of the advertised methods of women empowerment under the highly divisive patriarchy, that underlines the structures of the regressive post-independent societies of the aforementioned plays. As seen in Vijay Tendulkar's *Silence! The Court is in Session*, women attaining employment and thereby financial independence is at once considered as detrimental to the authoritative position of the superior male gender of the society. Their status of independence is perceived as a threat to the existing oppressive power structure which controlled and restrained the mobility of women within the framework of family and marriage. Thus, Leela Benare stands out as a direct abomination and a superior intimidating force to the familiar systems of life. A similar threat is also identified in the realization of sexual freedom by the female leads of both narratives. The research study, hence further concludes how the pregnancies of both the women in the two plays under analysis, which is also identified as the causative element that has led to the event of the public trials, can be argued as individual acts of defiance to claim their sense of freedom amidst a society where they were denied any sense of agency. A comparative study of the contextual differences between the trials in both the plays and the narrated situations of the accused women in them brings into perspective the striking similarity of how the trials are executed as a brilliant narrative method for showcasing the patriarchal manipulation of the vulnerability of women in a prejudiced society. The study further exemplifies their necessity as devices of intimidation and scenarios of ruthless display of power as seen in the climactic trial scene in *Nagamandala*, which is the only apparent way to gain a voice amid the patriarchal noise of oppression. Thus, the study identifies the need for dominating audacity and powerful intimidation that is demanded of the accused to be victorious in the trial, which would

then grant her agency. Attempts to remain civil, composed, or poised in these trials to maintain one's dignity, would inevitably lead to her lethal prosecution and public defamation as seen in the case of Leela Benare in *Silence! The Court is in Session*. Thus, the victory and failure in these trials, which in turn are carefully curated devices to trap the marginalized women under prosecution, rely exclusively on the mutilation of the oppressive patriarchal hand of justice through a display of domination and undeniable power over the conventional system.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

CLASS MAINTAINING AND CLASS CHANGING DERIVATIONAL NOUN SUFFIXES IN BODO

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Abstract

Agglutination is one of the notable morphological characteristics of Boro-Garo (BG), a group of languages of Tibeto-Burman (TB) branch of Sino-Tibetan speech family. Bodo, one of the remarkable BG languages of the Brahmaputra valley of Assam within the country of India has also been maintaining same characteristic. Numerous derived nouns can be formed through the process of affixation. Lots of derivational suffixes take a vital role in forming different derive noun words with different meanings. In Bodo, derivational suffixes *{-ari, -giri, -gra, -ru, -sali, -t^{h}i, -t^{h}ili, -t^{h}ai, -nai}* take a very important role which can change and maintain the word class during the noun formation. The main objective of this paper is to focus the class changing and class maintaining derivational noun suffixes obtained in Bodo.

Key words: Bodo language, Class changing and Class maintaining, Derivational noun suffixes, Word formation

Introduction

Bodo is a language of Boro-Garo (BG) (an academic coinage), which is the most important tribal languages in North East India. BG includes Bodo (Boro), Garo, Tripuri, Rabha, Dimasa, Koch, Deori and Lalung (Jacquesson, 2008). There are many linguistic affinities among this group of languages. In this regard, they are also known as sister languages. As per the classification given in the Linguistic Survey of India, the Bodos belong to the Bodo sub-section of Bodo-Naga section of the Assam-Burma group of the Tibeto-Burman branch of Sino-Tibetan language family (Grierson, 1903). Robert Shafer's classification shows Bodo as a language of western branch of Barish section under Baric division of the Sino-Tibetan family (Shafer, 1955).

Bodo people speak Bodo language. The generic term 'Bodo' signifies both language and community. The speakers of this language are largely found throughout the northern and southern parts of the Brahmaputra valley of Assam; border areas of Arunachal Pradesh, Nagaland, Meghalaya, West Bengal and Nepal. Bodo people who live in the North Bengal of West Bengal are known as Mech and the Bodos who live in the Japha district of Nepal are known as Meche. These terms are usually called by the non-Bodo neighbours (Brahma, 1989).

On 18th May of 1963, Bodo language was recognized as a medium of instruction in the primary schools in Bodo dominated areas by the government of Assam. Devanagari script was used for writing in Bodo since 1975. Bodo is one of the 22 languages recognized by the eight schedule of the constitution of India in 2003. It is an official language of Bodoland Territorial Region (BTR), Assam, situated northern part of Brahmaputra valley and also an associate language of the state of Assam. As per census report of 2011 the Bodo speakers in India is 14, 82,929.

Objective of the Study

Agglutination is one of the significant processes of word formation in Bodo. The derivational suffixes in Bodo take a very important role in forming different derive words with diverse meaning. The main objective of this study is to focus the derivational suffixes which can maintain and change the word classes during noun formation.

Methodology

The Bodo spoken in the district of Kokrajhar and its adjoining areas of Assam of India fall under the Western Bodo Dialect (WBD) considered as standard dialect by the Bodo speakers (Baro, 1990). The data displayed in this discussion are mainly collected from the standard dialect. The researcher, as a native speaker gathered the primary data through the interview and observation method during data collection along with secondary data. The secondary data are mainly collected from the previous study made by different researchers.

Review of Literature

Many researchers have discussed in different ways on different Bodo derivational noun suffixes. Some of them who made a study on the related subject are mentioned below.

Basumatary (2005) discussed on the two processes of word formation- derivational and inflection. He discussed on different derivational suffixes that can form a noun with different meaning. He especially emphasized on nouns derived from noun and nouns derived from verb. He also discussed on many suffixes in "*Boro Raoni Mohork^{h}ant^{h}i* (2005).

Chainary's (2008) *'Boro Raok^{h}ant^{h}i'* written in Bodo language, highlighted on some nominal and verbal suffixes. Chainary (2014) in her another book *"Tibeto-Burman Languages of North East India"* discusses a few nominalizing suffixes which has helped as secondary data in this study.

Brahma (2013) in '*Modern Bodo Grammar*', discussed about the noun classifying into two i.e. primary noun and secondary. He further classified secondary noun into two- derive noun and compound noun. In derive noun, he highlighted different nominalzing affixes. Brahma (2014), in '*Rao arw Raok^{h}ant^{h}i*' written in Bodo language, also tried to discuss on some suffixes that can construct noun. In this, he also discussed on two kinds of suffixes which can add to the noun and verb.

Discussion

Agglutination is one of the notable morphological characteristics of Boro-Garo (BG), a group of Tibeto-Burman (TB) branch of Sino-Tibetan speech family. Bodo, as one of the remarkable BG languages of the Brahmaputra valley of Assam within the country of India has also been maintaining this characteristic. Derivation is one of the essential processes of word formation in Bodo. When a

new word is formed by adding a prefix or a non-inflectional suffix to a base or by inserting an infix into a root, the process is known as derivation (Thakur, 2006).

Bodo has two kind of derivational nouns. Some nouns derived from noun and some from verb. In this aspect, Bodo has some distinctive class maintaining and class changing derivational suffixes. The suffixes- *{-ari, -giri, -gra, -ru, -sali, -t^{h}i, -t^{h}ili, -t^{h}ai, -nai}* takes main role during noun formation. These suffixes are normally added to the nouns or verbs.

***Suffix {-ari}*:** This is a nominal as well as verbal suffix. This suffix takes a significant role during word formation in Bodo and is usually added to the nouns to construct different class maintaining nouns and added to the verbs to construct different class changing noun derive from verb. Some examples of class maintaining nouns are given below.

n. gami (village)-ari> n. gamiari (villager)

n. nwgwr (town)-ari> n. nwgwrari (citizen)

n. lwgw (friend)-ari> n. lwgwari (friend circle)

n. sanza (east)-ari> n. sanzari (eastern)

n. swrgw (heaven)-ari> n. swrgwari (left for heavenly abode)

n. abad (crops)-ari> n. abadari (cultivator)

Following are some examples of word class changing derivational suffixes that added to the verbs. Example-

v. bibai (beg)-ari> n. bibaiari (beggar)

v. dawbai (travel)-ari> n. dawbaiari (traveller)

v. sibi (pray)-ari> n. sibiari (worshiper)

***Suffix {-giri}*:** This suffix itself has word meaning 'owner'. But it can also function both as class maintaining and class changing derivational suffix during noun formation. As class maintaining derivational suffix, it is usually added to the nouns to create different derived nouns. Examples-

n. had,,!r (country)-giri> n. had,,!rgiri (president)

n. t^{h}unlai (literature)-giri> n. t^{h}unlaigiri (writer)

n. ap^{h}ad (organization)-giri> n. ap^{h}adgiri (president)

n. zwnwm (birth)-giri> n. zwnwmgiri (Who give birth)

n. k^{h}wurar (news)-giri)> n. k^{h}wurargiri (reporter)

As class changing derivational suffix the *{-giri}* is added to the verbs to construct a derived noun. Examples-

v. lir (write)-giri> n. lirgiri (writer)

v. burt^{h}i (speak)-giri> n. burt^{h}igiri (speaker)

v. maw (do)-giri> n. ma,,!giri (active worker)

v. rwik^{h}a (save)-giri> n. rwik^{h}agiri (savior)

v. p^{h}wrwr (teach)-giri> n. p^{h}wrwrgiri (teacher)

***Suffix {-gra}*:** This suffix is mainly used as class changing derivational suffix and is added to the verbs to construct a derived noun. This suffix is usually used to specify agentive sense. Examples-

v. t^{h}ar (go)-gra> n. t^{h}argra (one who goes)

v. za (eat)-gra> n.zagra (one who eats)

v. bur (speak)-gra> n. burgra (speaker)

v. k^{h}ar (run)-gra> n. k^{h}argra (one who runs)

v. gan (wear)-gra> n. gangra (one who wear)

v. mwsa (dance)-gra> n. mwsagra (dancer)

The suffix *{-gra}* is also functioned as class maintaining derivational suffix with very limited noun to form a derived noun. Example-

n. k^{h}i (stool)-gra> n. k^{h}igra (one who passes stool)

***Suffix {-ru}*:** This is a class maintaining derivational suffix. This suffix is mainly added to the noun word *'dauha'* (war). Example-

n. dauha (war)-ru> n. dauharu (warrior)

***Suffix {-sali}*:** This class maintaining derivational suffix is usually added to the nouns to indicate the place where the action of verb is takes place. Examples-

n. hat^{h}ai (market)-sali> n. hat^{h}aisali (market place)

n. t^{h}an (place)-sali> n. t^{h}ansali (a place where religious processes are performed)

n. isan (weaving)-sali> n. isansali (place of weaving)

n. Garza*-sali> n. garzasali (a place where Garza is performed))

n. K^{h}erai**-sali > n. k^{h}eraisali (a place where k^{h}erai is performed)

The *{-sali}* is also used as class changing derivational suffix during word formation and it is added to the verb to form a derive noun. Such kind of example is very limited in number. Example-

v. p^{h},,!rai (read)-sali> n. p^{h},,!raisali (school)

***Suffix {-t^{h}i}*:** This suffix is used for both as class changing and class maintaining derivational suffix. As a class changing derivational suffix it is added to the verbs. Examples-

v. mwndar (feel)-t^{h}i> n. mwndart^{h}i (feelings)

v. swr (ask)-t^{h}i> n. swrt^{h}i (question)

v. bek^{h}ew (explain)-t^{h}i> n. bek^{h}e,,!thi (explanatory)

v. maw (do)-t^{h}i> n. mawt^{h}i (active)

As a class maintaining derivational suffix, the suffix *{-t^{h}i}* is added to a few selected nouns to form a derive noun. Example-

n. swdwb (word)-t^{h}i> n. swdwbt^{h}i (meaning)

n. subur (person)-t^{h}i> n. suburt^{h}i (humanity)

***Suffix {-t^{h}ili}*:** The *'t^{h}ili'* itself is a word which denotes the location where action of verb takes place. But this also functions only as class maintaining derivational suffix which is added to

the nouns to form a derive noun. In Bodo, this suffix plays an important role in word formation. Some examples are given below.

n. zwnwm (birth)-t^{h}ili> n. zwnwmt^{h}ili (birth place)

n. abad (agriculture)-t^{h}ili> n. abadt^{h}ili (agricultural field)

n. k^{h}wt^{h}iya (seed)-t^{h}ili> n. k^{h}wt^{h}iyat^{h}ili (place of seedling)

n. dawha (war)-t^{h}ili> n. dawhat^{h}ili (battlefield)

n. p^{h}awt^{h}ina (drama)-t^{h}ili> n. p^{h}awt^{h}inat^{h}ili (theatre)

n. sawsri (health)-t^{h}ili> n. sawsrit^{h}ili (hospital)

n. zat^{h}ai (incident)-t^{h}ili> n. zat^{h}ait^{h}ili (place of incident)

***Suffix {-t^{h}ai}*:** This class changing derivational suffix is mainly used to specify the result of the action of the verb. A few examples are given below.

v. za (happen)-t^{h}ai> n. zat^{h}ai (happening)

v. nu (see)-t^{h}ai> n. nut^{h}ai (seeing)

v. law (long)-t^{h}ai> n. lawt^{h}ai (longevity)

v. nu (see)-t^{h}ai> n. nut^{h}ai (scene)

Apart from the above example, it also works as class maintaining derivational suffix. This suffix is particularly used only with the noun *'ak^{h}u'*. Example-

n. ak^{h}u (character)-t^{h}ai> n. ak^{h}ut^{h}ai (nature)

***Suffix {-nai}*:** This is a class changing derivational suffix. This suffix is usually added to the verbs to form a derive noun. Example-

v. lir (write)-nai> n. lirnai (act of writing)

v. k^{h}ar (run)-nai> n. k^{h}arnai (act of running)

v. t^{h}ar (go)-nai> n.t^{h}arnai (act of going)

v. dar (touch)-nai> n. darnai (act of touching)

Conclusion

The Bodo, a prominent language of North East India use many derivational suffixes. As an agglutinative language, there are a lot of class maintaining and class changing derivational noun suffixes in Bodo, which has been discussed above. The derivational suffixes *{-ari, -giri, -gra -sali, -t^{h}i, -t^{h}ai}* can maintain and change the class of word, which usually can be added to the noun and verb. The derivational suffixes *{-ru}* and *{-t^{h}ili}* only can maintain word class and can be added to the noun to form a derive noun. On the other hand, the suffix *{-nai,}* only can change the word class, as a result it can be added to the verbs during noun formation. These suffixes play an important role in during word formation in Bodo language.

Note

* 'Garza' is a religious festival of the Bodos. The villagers celebrate this festival for the betterment of the inhabitants of the village.

** 'K^{h}erai' is one of the prominent religious festivals of the Bodos. It has close relation with the Bathwu, a traditional religion of the Bodos. The worshipers of Bathwu celebrate K^{h}erai festival for the good or welfare of their way of life.

Abbreviations

BG	—	Boro-Garo
TB	—	Tibeto-Burman
BTR	—	Bodoland Territorial Region
WBD	—	Western Bodo Dialect
N.	—	Noun
V.	—	Verb

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

CODE SWITCHING IN THE CLASSROOM INTERACTION: A STUDY

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Abstract

This case study was carried out based on the issue of using code switching in teaching Bodo class on environment lesson that specifically to find out the frequent type of code switching and to observe the benefit and drawback of using them in Bodo language classroom interaction. In collection data for this study, the observation sheet and audio recorder were used as research instrument. India is a multilingual country. As a multilingual country, mostly people of the India are bilingualism and multilingualism. As being multilingualism people are used code switching during their conversation. It may in classroom interaction and general conversation. As example it is taken from my classroom interaction. Here in the discussion three types of code switching are discussed. These are Intrasentential, Intersentential, Extrasentential or Tag.

Key Words: Code Switching, Intrasentential, Intersentential, Extrasentential or Tag, Bodo.

Introduction

Language holds significant role in daily life of human beings in a society as a medium of communication. Through the language people can share their own feelings, emotions, thought, desire and everything whatever they want to share each other. We human beings are here in today's stage only because of language.

India is a multilingual country. Varieties of languages speaker people are living here in India since the time immemorial. They all people have their own mother tongue or language 1. Being a multilingual country mostly Indian people can speak, write and read more than one language besides of mother tongue. So that we can say India is a multilingual country. When people master or use two languages is called bilingual in sociolinguistics and when master or use more than two languages is called multilingual in sociolinguistics. The bilingual and multilingual happens when people are in the place where their mother tongue is not only language. Besides mother tongue they have to requires others language also to exchange conversation and understand among the people. The education can also be cause of bilingual and multilingual. Because during giving and taking education

teachers and students require to speak, write and read in others language too besides mother tongue. So bilingualism and multilingualism is the cause of this phenomenon which is called Code-Switching and Code-Mixing.

AIMS and Objectives

The aims and objectives of the study are given as follows.

1. To investigate the types of code-switching used by the teachers and the students during the classroom interaction.

Significances of the Study

The significances of the study on this topic is expected to enrich the theories of references that deal with code-switching for other researchers interested in the field of sociolinguistics and expected that through this study the language user will get to know deeply information of code-switching and their types and uses.

Data Collection

In this study the data has taken as primary source from classroom interaction in U.N. Academy, Kokrajhar. Oppo Reno 6 5G Mobile Phone has used as instrument of data collection.

Literature Review

In sociolinguistics, the phenomenon of using more than one language in personal or social group is generally called bilingualism or multilingualism. People who can use or speak more than one language tend to use certain codes to communicate in the certain community or society, which is called code-mixing and code-switching in sociolinguistics. The use of more than one language at one certain time in sociolinguistics is named code-mixing and code-switching. The code-mixing and code-switching are phenomena which occur regularly in bilingual and multilingual society.

Discussion

1. Code-Switching

Code Switching is the use of different languages in the same discourse. The CS is a term in linguistics referring to use more than one language or variety in conversation. This code switching may occur in a single sentence or between the sentences of conversation as well as written form. This code switching emerged from the persons who can speaks or write more than one language. When the speaker use more than one language in sentence level orally or written it is called code switching in sociolinguistics. The speakers start or begin sentences with one language and finish with another language in code switching.

2. Definitions of Code Switching

Different linguists and different scholar have defined code switching in different ways.

Poplack (1980: 581) defines "CS as the alternation of two languages within a single discourse, sentence or constituent."

Trudgill (1980: 82) preferred to use CS as "switching from one language variety to another when the situation demands."

Grosjean (1982: 145) defines CS as "the alternate use of two or more languages in the same utterance or conversation."

According to Gardner Chloros (2009) "CS refers to the use of several languages or dialects in the same conversation or sentence by the bilingual people."

3. Types of Code Switching

The result of data collection shows that the teacher and students did code switching either from English to Bodo or Bodo to English in the class of teaching and learning conversation. In this data collection three types of code switching are found. These are intrasentential, intersentential and extrasentential or tag switching. All these three types of code switching are discussed bellow.

(a) Intrasentential

Intrasentential means within the sentence, if two languages or varieties of two languages used within the sentence it is called intrasentential code switching. It is basis on the clause level. Here in the bellow will be discussed on the intrasentential code switching which was used in between of teacher and students in the class conversations.

In this statement the code switching happened at the beginning of the class while the teacher has revised the class which was taken a day before. At the same time the students also replied in order to support the teacher by using the code switching.

Examples:

1. Teacher: We had discussed yesterday about **abhaoyani mwnbrwi thadersani sayao. Befwrw jabai Atmosphere, Hydrosphere, Lithosphere and Biosphere.**

(We had discussed yesterday about four segments of environment. These are atmosphere, hydrosphere, lithosphere and biosphere.)

Student: yes sir **jwng mwiya abhaoyani be mwnbrwi thadersani sayao saorainai jadwngmwn.**

(Yes sir we were discussed about these four segments of environment yesterday.)

2. Teacher**:** ok, let's start **arw boibw gwsw hwna khwnasongkha.**

(Ok, let's start and listen carefully everybody.)

Students: ok sir, **jwng gwsw hwna khwnasongwn.**

(Ok sir, we will listen carefully.)

This example is extracted from the conversation of teacher and students in the class room. The topic was on the base of lesson no. 1 of unit ii, H.S 1st year Bodo MIL subject which was taken class a day before. In this excerpt the teacher and student did code switching in terms of intrasentential 1. "**we had discussed yesterday about four segments of environment." "These were atmosphere, hydrosphere, lithosphere and biosphere.**" At the same time the students also had replied "**yes sir we were discussed yesterday about these four segments of environment" 2. "Ok, let's start and listen carefully everybody"** At the same time the students also had replied "**Ok sir, we will listen carefully."**

(b) Intersentential

Intersentential means at the sentence level. If two or more varieties of languages is used at the sentence level that is called intersentential code switching. It is base on the sentence level. Here in bellow example has given of intersentential code switching how it was used in between teacher and students during the class conversation.

Teacher: There are five layers at the atmosphere **da befwrkhou mwnfani unao mwnfa fari fariywi saorailangnai jasigwn.**

(There are five layers at the atmosphere now going to discussed one by one.)

In this excerpt above, the teacher started his lecture in English and then he did code switching in Bodo **"befwrkhou mwnfani unao mwnfa fari fariywi saorailangnai jasigwn** in the same utterance."

In this conversation between the teacher and students above, intersentential code switching happened in terms of English **"There are five layers at the atmosphere."** Then the teacher switched it in Bodo **"befwrkhou mwnfani unao mwnfa fari fariywi saorailangnai jasigwn**. Here the teacher trying to teach the students about the layers of atmosphere. Here two sentence is combined in single utterance, one is English another is Bodo.

Teacher: Only 3.5% water is fresh water on the earth बेनिखायनो जों हागौ मानि देखौ इयुननि थाखाय सरैखा खालाम नांगौ।

(Only 3.5% water is fresh water on the earth so we should save water for the future as much as we can.)

Here in the example two sentence is combined in single utterance, one is English another is Bodo.

In this conversation the teacher has explained about the Hydrosphere. During the explaining the teacher has switched Bodo language. He has started the sentence in English **Only 3.5% water is fresh water on the earth** and finished with Bodo बेनिखायनो जों हागौ मानि देखौ इयुननि थाखाय सरैखा खालाम नांगौ।

(c) Extrasentential or Tag

Extrasentential takes place when a word, tag statement is switched from one language to another language by the speaker at the end it is called extra sentential or tag witching.

Teacher: Environment consists of both biotic and abiotic components **bujibaina?**

(Environment consists of both biotic and abiotic components understand?)

Teacher: Subung onjima bangnaiyanw abhaoya gubungle janaini gahai jahwn **Right?**

(Over population is the main cause of Environment pollution Right?)

Teacher: Buhumao dwi thanai bahagwkhounw dwimondol bungnai jayw **ok?**

(The domain of water in earth is called hydrosphere ok?)

In this utterance, a tag element "**bujibaina"** from Bodo language switched by the teacher in the English utterance precisely at the end and "**Right" "OK"** English word are switched into Bodo utterance at the end of the sentence.

Conclusion

Language is a medium of communication and interaction with each other. Through the language people can understand and share the felling, emotion and desires to each others. So that the mostly people of the world becoming multilingualism. As impact of multilingualism mostly people are using the code switching during their conversation. It may in classroom, market or any platform of conversation. The example of this study is also taken from classroom interaction. How the teacher and student used code switching during the class. They were used code switching intentionally or unintentionally to express clearly the idea and lesson. So that it is also one kind of strategy or way of conversation. We can accept it as medium of communication in today's modern era.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

SOCIAL ISSUES AS REPRESENTED IN THE NOVEL DAINEE?

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Abstract

In Sociology, Social Issue is a very important element to be precisely analyzed. A social issue is a problem that influences the common people of a society. Every society in the world has come across different types of social issues and is still battling through it. In fact, it affects the whole community as well as the society and hampers its growth and development. In this context the novel Dainee? from the Bodo literature is worth mentioning. *'Daina' or 'Dainee'* means someone practicing *witchcraft or exorcism*. It is worth noting that through the title of the novel many social issues of the Bodo society has been highlighted where the belief in witchcraft is a superstitious belief. The main objective behind analyzing this novel is to discuss the various social issues of the Bodo society as highlighted in it and analytical method has been used to analyze the various social issues and concerns.

Keywords: Social Issues, Communal conflict, Illiteracy, Witch hunting, Violence against women.

Introduction

The novel Dainee? is a social novel authored by the renowned Bodo writer Monoranjan Lahary in the year 2005. He wrote a sum of seven novels which are Kharlung (1976), Hainamuli (1986), Rebeka (1999), Aalaishri (2003), Dainee? (2005), Jom (2007) and Fame (2007). His writings are confined not only to novels but he has also mastered in writing poetries, short stories, prose, dramas and literary criticisms. His writings have expanded and enriched the world of Bodo literature. The novel Dainee? is his fifth literary work for which he was conferred the prestigious Sahitya Akademi Award. Many important elements of the Bodo community like traditions, thinking's and characters, superstitious beliefs, socio economic conditions, socio cultural practices etc. have been highlighted through his novels. As a matter of fact, the themes of his novels have brought a new trend in the Bodo literature.

Aims and Objectives of the Study

The aims and objectives of the study are to highlight and analyze the social issues or problems

as indicated in the novel and secondly to find out the causes of social issue and causes of witch hunting in the Bodo community.

Methodology

To study the proposed topic Social Issues as represented in the novel Dainee? analytical method has been used.

Data Collection

For the study both primary and secondary source has been used significantly to collect the required data. The textbook has been used as the primary source of data and different magazines, journals, news papers etc. have been the source of secondary data.

Result and Discussion

Thus the novel Dainee? is both a social novel as well as a regional novel. It concentrates in the villages falling under Gossaigao subdivision and primarily focuses on the various social incidents like witchcraft hunting occurring frequently in the Bodo society. Believing is witchcraft or exorcist is a superstitious belief and a grave social issue which greatly affects and damages the development of any society. It is a known fact that a social issue does not affect only one individual but affects many people within the society. In the present times, it is a problem of the commons. It is an aspect of the society that people are worried about and would like to change. According to Ram Ahuja – "A social issue is a problem that influences a considerable number of individuals within a society. It is often the consequence of factors extending beyond am individual's control. Anything that affects a considerable amount of people in a community/society can be headed as a social problem." Social issues are deeply rooted in a particular society, in the understanding of an individual or a group of people. Consequently, different societies have different approach and hence different social problem. A social issue or concern is a condition or a set of events that some people in the society view as being undesirable and require it to be changed. Every country in the world faces different social issues like racism, gender inequality, poverty, corruption, illiteracy, drug abuse, alcoholism, rape, child abuse, terrorism, unemployment, communal violence, violence against women etc. One of the ways to understand these kinds of social issues and to bring awareness and handle them is through literature. Literary writers are the ones who identify such kinds of social issues and bring awareness among the people in the society through their literary works like novels, poetries, stories, prose etc. Monoranjan Lahary through his novel Dainee? has highlighted the various social issues and has tried to bring awareness among the masses in the Bodo society. As a matter of fact one social problem is closely related to another one. He has highlighted the various social issues through the plot, character, dialogue and storytelling. The various social issues are analyzed as given under –

1. Communal Violence

Communal violence is a grave social concern where the involvement of people of a community is mobilized against another. The violence that occurs here is unpredictable, unimaginable, and unmanageable and carries an emotional furry and violent expression which takes the form of uproar (rioting). Communal conflicts bring immense impact upon a society. In this matter two rival communities often clash with each other which take the form of communal violence. According to

Ram Ahuja – "Communal violence is a collective violence when large section of people in the community fails to achieve their collective goal, or feel that they are being discriminated against and deprived of equal opportunities, they feel frustrated and disillusioned and this collective frustration leads to collective violence." Communal conflicts and violence have been the most important and serious social problem since time immemorial. Every community is conscious about its own language, literature, religion and culture. In this context communal tension and conflicts arises between two different and rival communities. As a result of which intense social situations like communal hatred, burning and destruction of houses and public properties, alleged murdering etc. takes place. This directly weakens the conditions of the two societies and they are never at peace. Schools and hospitals are destroyed and educational and health services are disrupted to a huge extend. As depicted in the novel, similar circumstances can be seen to have a huge affect in the areas under Kokrajhar district like Jharbari, Kasugaon, Gossaigaon and Betmari. The prime reason that gave rise to such circumstance is the communal violence between the Bodos and the Adivasis (Santali). Due to such intense and fearsome situation people revert from moving around as soon as the sun sets: the roads become empty and no vehicles and be seen/found to be plying around. This can be known and found from the author's quotes in the novel–''थासारिया दान्थार सुथार, लुत - फात। सान हाबबाथाय थिउरियाफोरा राइफेल, AK-47, ग्रेनेद लानानै हान्जा - हान्जा गिदिड़ो।'' (पृष्ठ 1)

English rendering – "The situation is bitter and fiercesome. Militants roam freely in groups with rifles, AK-47, grenades as soon as sun sets."

It further quotes – ''दासान्दि थासारिया जोबोर गुदुं। मोनसेया सावथाल - बर'' हांगामा आरो गुबुन मोनसेया जायगा जायगा बर' गामिफ्राव दाइना दाइनि बुथारनाय दुहुम। नेसनेल हायवेनिफ्राय झार्बारि गामिसिम जि/जिसे माइलसो जागोन। सानाव गंफा गंनै स्कुटार, मटर साइकेल आरो जिब गारि खारो। सान हाबबाथाइ बे लामाजों सासेबो मानसि थाबाया।'' (पृष्ठ 2)

English rendering: "The situation is very intense as of now. One is Bodo – Adivasi uproar and the other is the hunting and murdering of witches in different Bodo villages. The distance from the National Highway to Jharbari will be 10/11 miles. A few vehicles like scooters, bikes, bicycles and jeeps ply during the day and when the sun sets and darkness prevails not a single soul can be seen through this road."

It thus can be understood that social/ communal conflicts and violence is a serious social issue which harms a society, creates agitation in the minds of the people, hatred among each other and adversely affects the day to day life of the people in the society.

2. Poverty

Poverty is one of the most widespread socio - economic problem of India. Ram Ahuja says – "Poverty refers to a situation when people are deprived of sufficient food, shelter and other basic necessities of life. When a big portion of the population is deprived of the minimum living standard and survives only on the survival level, then it is said that poverty is widely spread in the population."

One of the important social issue as highlighted in the novel is Poverty, a situation which forces people to find many different ways to fulfill their daily needs. Several poor families can be noted in the novel that have struggled and chosen their own ways to meet their daily needs and support their families. Poverty often shatters the dreams and aspirations of not only the people of the society but also drives the government into making adverse decisions. In the novel, Durmao is

depicted to hold a poor family. After the death of her husband and in order to take care of her son Ajor and her daughter Nijira and also to meet the daily requirements of family she began to prepare folk medicines by collecting leaves and roots of different plants and herbs from the nearby forest and selling them in the locality. She sends her son away to work as a servant in someone's house but is still unable to educate her daughter.

Poverty often brings disaster and hardship into one's life where such people are often malice by the other class in the society and are also often the victims of false rumors and allegations. In the novel, poverty has brought Durmao a great misery. Bilasu takes advantage of her poverty and out of jealousy for the little money she earns by selling folk medicines, he allegedly blames her and spreads the rumor of her being a witch and ultimately tortures and murders her cruelly.

This is a serious social concern of not only the Bodo society but also the entire world. Developed countries like America, France, Germany etc, are also not free from this particular social obstacle. Many poor people in the Bodo society are often the victims of false allegations of practicing witchcraft and this often creates bitter circumstances in the society. The author has expressed this in the novel in this way – ''सालिसखौ गियाखैब्लाबो दुर्मावा खर' सुबाव मोनबाय। गोलोमस्त्रावलायबाय। दसे उनाव बेयो गोजांस्त्रिउ मोनबाय। जिंगा सिबाय फिसा सानैनि थाखाय। निजिराया बिमाखौ गोबानानै गाबबाय। अजरआबो मोदै हुगारबाय। खैफोदा निखावरि फोरनाव बांसिन साफियो। दाय था बा दाथा गाज्रि नोजोराव गोग्लैयो। लोरबांफोरनि सायाव बांसिन हामला आरो जुलुम जायो। द्रूमावनि मते बियो गामियाव आरो बायजोआव जेबो दाय खालामाखै रावनिबो जिउ खहा खालामाखै। बरंसे बेमार आजार सोखादों, फाहामदों, सुबुं सेबा खालामदों। गावखौ दाइनि साजायनानै साजा होनो ओंखारनायाव दुर्मावआ बिलासु, सान्द्रोब, दिलस्त्रोन आरो जायस्त्रोन मोनखौनो दाय खालामो।'' (पृष्ठ 75)

English rendering: Even though she was not afraid of the village court but Durmao was really tensed. She sweat and after sometime shivered thinking of the many things that came to her mind at that time. She became worried of her two children. Nijira hugged her mother and wept deeply. Ajor too wiped his tears. Misery strikes very hard on poor people. However innocent the individual may be, people malice upon them and the weak are often victimized. Durmao believes in herself that she has not harmed and brought ill fate upon anyone but has in fact treated and cured people of various illness and diseases both in and outside her village and served the society. She blamed Bilasu, Sandrwb, Dilsrwm and Joysrwm for framing and victimizing her as a witch.

3. Lack of Healthcare Facilities

When people are sick or hurt, they need access to medical care to get better. The lack of proper and sufficient healthcare facilities is also one of the important social issues. The Bodos have always inhabited near rivers and lakes and away from towns and cities. There is lack of doctors and hospitals in the Bodo villages. They are financially backward and lack transportation facilities too. These illiterate villagers are not able to adopt and accept the modern systems of health care facilities they are dependent upon medicine man for village folk medicines and are to certain extend able to get rid of certain illness and diseases. Sometimes these folk medicine men and their medicines are not sufficient and people suffer miserably. These failures by gives rise to pessimism in the minds of the people and suspect them to be witch or wizard.

In the novel too, there is the lack of doctors and proper healthcare facilities in the areas of Jharbari and Betmari for which people have to depend largely upon these village medicine men. As

a village medicine man, Durmao has been able cure a lot of illness and diseases but when she was informed and called to cure Dilsrwn's son, the condition of the child was very serious. Even though both allopathic and ayurvedic herbal medicines were given to him he did not recover. The reason was that due to lack of proper medical facilities his disease couldn't be recognized. Thus, Dilsrwn put the blame upon Durmao and spread the rumor that she is a witch. This can be known from the quotes in the novel as – ''दुर्मावआ दाइनि बियो आंनि फिसाखौ राइनानै फोथैबाय। आमुखिखौ बुंदोंमोन आं बेखौ लायनाड़ा होननानै। आं थाड़ैआव गावनो खिसाउ खिसाउ थांनानै दुर्मावखौ लायथारदों। दाइनिआदि आंनि फिसाखौ जाबाय। आर सोर सोरनि फिसाखौ जाबावगोन बेनि हिसाब गैया।'' (पृष्ठ 70)

English rendering – Durmao is a witch. She has cursed and killed my son. I told my wife not to call her. As I did not go she went and called her without my knowledge. That witch has killed my son and I don't know how many more other's sons will be killed by her.

The lack of doctors and proper health care facilities is a great curse towards a society which often leads to pessimist thoughts and superstitious beliefs, and leads to witch craft hunting in the rural areas.

4. Illegal Felling of Trees

The Bodos have always lived close to the nature and have always inhabited close to rivers and forest. They live upon the fresh fish from the rivers and gather firewood from the forest and sell them to make a living. These are generally harmless and small ways of livelihood but illegal felling and selling valuable timber from the forest and selling them is the major concern of the society as forests are true resources of the society. There are several members in the society who illegally cuts valuable timber from the forest, sell them illegally to other states and nations and earn lots of money and identify themselves as rich and respected members of the society. They use these natural resources of the society as their own. The illegal sale of timber is seen through the characters of Sandrwb and Dilsrwn in the novel. They both are residents of Jharbari and are the richest individuals in the area. Since Jharbari is a forest area they have wrongly utilized its resources. They cut valuable timber from the locality and illegally sell them to other states like Bengal, Bihar, Uttar Pradesh etc. and became wealthy men. The author describes a robber like Sandrwb in the following way – ''सान्द्रोबआ गमिनि गामिबिराय। झारबारिनि 'राजा' होनजासै। फरेस्त एलेखायाव थानायखाय दुइ नम्बरि दंफांजों देरदों। दामि दामि दिमबार बिनि आखायजोंनो सिखावयै सालान जादों बेंग्ल, इउ.पि. आव।'' (पृष्ठ 16)

English rendering – Sandrwb is the village headman. Since he lives in a forest area he became wealthy out of fraud activities. Valuable timber is exported to other states like Bengal, Bihar, Uttar Pradesh etc. through him.

This type of illegal activities is a grave social concern because of which a lot of valuable resources are lost and people suffer in making their daily livelihood.

5. Illiteracy

Illiteracy is also one of the important social concerns that affect the society as a whole. It makes the people ignorant, leads into poverty and spreads superstitious beliefs among the masses. The people under the poverty line are mostly illiterate because of their poor economic conditions which do not allow them to further continue their educations, or at the best not allow them and their

children to have basic education. Instead they will encourage their children to work to meet their daily requirements. Due to lack of skill and knowledge they will involve themselves and also their children to untrained labour. Education is quite necessary to lead a life into prosperity. A society develops in the right direction in the light of proper and higher education. The Bodo community is still not able to develop in the right direction due to their lack of proper education and poor economic conditions. An illiterate society is the birth place of all social evils like superstitious beliefs, witchcraft hunting, child marriage, dowry system, female infanticide, terrorism, communalism, corruption, poverty etc. As a matter of fact, the Bodo society is still illiterate to a certain extent. As for example, the people in the villages of Jharbari and Betmari are quite illiterate where Arongbir is the only individual who had gone for pursuing BA in Shillong and on the other hand Nijira had the opportunity to study only till 9th standard. Even though she had the wish to continue her studies due to the pressure from her mother she had to discontinue her studies, through which the problem of women education is highlighted in the novel.

The people in the villages Jharbari and Betmari are mostly illiterate. They sell firewood, work as servants, prepare and sell village folk medicines etc. to meet their daily requirements. They are ignorant about the value of education in their lives. The lack the capacity of profound thought and reasoning about the things happening around and blindly follows anyone. This can be seen clearly in the novel where the rich individuals like Sandrwb, Dilsrwn Joysrwn suspects and blames Durmao of being a witch or exorcist. The innocent villagers blindly accept this rumor as the truth supports them and without any proof condemns her to death in the village court.

6. Witch Hunting

One of the most frightening social problems among the backward societies in the world is the suspect of practicing witchcraft or commonly called as *"daina" or "dainee"* in the traditional Bodo language. Witchcraft hunting or witch hunting which is hunting down a human who is suspected to have been causing harm to the society through the use of supernatural powers. This particular belief in witchcraft and witchcraft hunting has dominated the Bodo society since time immemorial. The practice of curing different illness and diseases through the use of village folk medicines and exorcism is seen in the Bodo society for a long time and this has led to the birth of superstitious belief in witchcraft in which many innocent widows have been the prime victims who have been allegedly murdered. In the novel too, because of this superstitious belief Durmao and Urao have been the innocent victims who have been allegedly murdered by the rich and powerful representatives of the society. They are considered as to bring evil in the society for which they have been cruelly murdered.

The picture of Durmao's torture can be seen in her own words as – ''हगार, हगार। आंखौ हगार फाफि। आंखौ सिथारनाय नोंहा फाप नांगोन। नों मोरोनाव थैगोन। आंखौ दाइनि साजायनाया नोंनो फाफिथिया। आइदै, आइदै। आंनि आखाइ थाइनैखौबो दानसबाय। राइजोफोर गामियाव मोरोन हाबगोन। आइयै! आइयै!!'' (पृष्ठ 88)

English rendering: Held me free, you sinner. You will commit sin for killing me. You will be cursed to die. You are the sinner who alleged me of witchcraft. Aydwi Aydwi (yelled in pain). Both my hands are chopped. The village will be under cursed. Aywi, aywi (cried and yelled).

This kind of act by the members of the society is truly odious or wicked for which many poor and innocent lives have been taken and is one act of crime. Illiteracy, poor economic conditions,

lack of proper health care services has been the prime reasons of witch hunting. These kinds of activities affects greatly in the proper growth and development of a society. Witchcraft hunting or witch hunting is not a problem of only the Bodo society but of the entire Tribal community and the whole world for which each and every member of the society is responsible.

7. Violence against Women

Violence against women is also one of the most common social concerns faced in every society even in the 21st century of science and technology. Women have been always considered as weak and meek since time immemorial. Even the earliest societies have many proofs of violence against women. The men folk have always been considered strong and powerful who have always trampled the rights of women in the society. The women have always been bounded by house works and giving birth and looking after the children. They have always been used for the pleasure of men. Various atrocities against women, rape, domestic violence, domination by men, inequality etc. and several kinds of injustice is against women is seen in every society in the world and widows have always been the victims.

In the novel also violence against women is represented clearly by the author through the character Durmao, who is a poor widow. She struggles and somehow meets the daily requirements of the family by preparing and selling village folk medicines. Many are cured of various illnesses while some are not cured at all. Taking an opportunity of this, the rich and powerful members of the society like Bilasu, Sandrwb, Dilsrwn and Joysrwn allegedly blames her of being a witch or *'Dainee.'* They spread the rumor and together with the support of innocent and illiterate villagers mercilessly tortures and cruelly kills her publicly. Such kinds of incidents of cruelty and violence against women occur frequently in the society which goes unnoticed even today and this has led to the birth of Feminism by conscious women folk of the world.

Conclusion

The above discussion makes it clear that the novel Dainee? is a social novel where various social issues and concerns are highlighted and which hampers and affects the proper development of a society. The superstitious belief in witchcraft, also traditionally called as *"daina" or "dainee"* in the Bodo society and witchcraft hunting where innocent people are often the victims who are ruthlessly and mercilessly murdered is one of the most important social problem. The prime reason behind this illicit ruthless murder is nothing but superstitious belief. The lack of proper and sufficient health care facilities, educational services, the inability to accept and access to scientific methods paves the way for superstitious beliefs which blinds the society into proper growth and development. In this way one social problem is closely related to another one, one affects the other one in a great way. To get rid of these problems every member of the society has to be conscious towards attaining sufficient education, every innocent and illiterate member of the society has to be taught the importance of education in their lives. The author of the novel, Monoranjan Lahary is able to clearly highlight the various social issues in the Bodo society through his social novel Dainee?. He is able to clearly show the characteristics of the people, their habits, thinkings, beliefs, culture etc. of the Bodo society. He has brought awareness among the people in the Bodo society and has indirectly tried and brought consciousness regarding the various ongoing social issues and evils.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

THE MEDICINAL PLANTS AND HERBS THAT ARE USED IN THE BODO SOCIETY
(With Special Reference to Sonitpur District)

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Abstract

Each language community has their own terminology for the plant species. The terminology used for the native plants are the treasure to each language community as it contributes to language vitality. In this study, an attempt has been made to highlight the ethnic names of medicinal plants as used among the Bodos of Sonitpur district (Assam).It will be study from the linguistic and cultural point of view. The societal values and cultural beliefs associated with the names of medicinal plants will be discussed in this study. Further, the lexical structure of the ethnic names of medicinal plants has been taken into consideration.

Keywords: Ethnic names, societal values, beliefs.

Introduction

Plants are the most important part of human society which cannot be negated. It is used every day by human beings as per the need and importance. From food items to building houses, use of medicines, making of different instruments, use of colors for dyeing, plants are being use on a daily basis. In fact the relationship of human beings with plants is deep rooted. The traditional knowledge of usage of plants are diverse in nature in accordance to their utility. Here, the names of medicinal plants use by the Bodo people under Sonitpur district shall be discuss from the linguistic and cultural point of view. The names of medicinal plants use to cure human beings along with domesticated animal is also taken into account. In minor cases of sickness, the Bodo people have adapted to choose the plants to treat themselves since time immemorial. The forefathers have gained the knowledge of the medicinal plants due to their repeated usage in daily life, thus handing over the traditional knowledge of all these medicinal plants and herbs to the younger generations orally.

1. Objectives

(i) In this study, the names of the medicinal plants and their respective usage by the Bodo people of Sonitpur district will be highlighted.

(ii) The social value of the medicinal plants and beliefs based on them will be analyzed.

(iii) The names of medicinal plants and its lexical structure will be analyzed.

2. Methodology

The method in this study is analytical and descriptive in nature. In view of the traditional knowledge of the medicinal plants and it's usage in the society, the study is made. In this study the first hand data, primary data has been collected. Some of the names of medicinal plants are taken from residents of Phuluguri and Tharaibari villages under Sonitpur district of Assam through interview.

Discussion and Result

Most of the plants use as vegetables by the Bodo people can be seen that they have some medicinal values. The knowledge and significance of these plants has been handed down orally by the ancestors and it still exists till date. The names of the plants and their usage is given as follows—

Names of Medicinal Plants	*Usage*
1. Usumwi	Usumwi belongs to a sour kind of plants. Generally it is used to treat cold, cough, and mild fevers by making a soup with chicken and dry fish. Some people also make a soup with fermented fish as well. If the flowers of Usumwi are used by making a paste to treat rashes at the mouth there will be fast recovery.
2. Odla	Odla is also one of a kind of medicinal plants. Basically it is used to treat skin diseases. If the bark of Odla is boiled in water and that water is use while bathing, there will be relief from skin allergy and skin irritations.
3. Thaikha	Thaikha is a kind of fruits that is good for stomach. If the dried slices of Thaikha is consume by soaking in water, there will be relief from gastric ties. There will be same results in case of domestic animals like cows, goats, pigs, and poultry etc. there will be fast relief from stomach problems and other flu.
4. Bedor Gwmw	Bedor Gwmw is a species of creeper plants. It is basically only found at high lands. It helps to treat cuts very fast. It is also use to treat poultry flu.
5. Buri Thokhon	The stem of Buri Thokhon is used to treat excessive pain, it is use in stomach aches, and jaundice.
6. Kiphi Bendwng	Khiphi Bendwng is a kind of creeper plants. It is a very good medicine for the stomach. It is also use to treat excessive crying of infants by making a paste of the leaves of Khiphi Bendwng in one breath, by applying it on the ears, nose, and keeping it under the pillow and at the leg of the child. And it can also be tied in the hands, and legs within one breath.

7. Agorsita	The root of Agorsita is one of a kind that is use to treat jaundice. The root of Agorsita that is specifically towards the eastern side should be cut off and inserted in eri silk piton, by tying it with a thread, and it should be wore till it reaches the cleavage part of the body. If a person is actually suffering from jaundice, the thing will dry up. It can be seen that Agorsita is also use in making wine to give it a strong flavour.
8. Khokhling	The leaf of Khokhling is useful for the treatment of toothache.
9. Orkham	Orkham relieves from burns if it is use immediately after burning by making it a paste. This plant is also very good for the stomach. If the paste of Orkham is consume with water, it will prevent from stone diseases in the stomach.
10. Phantao Goglang	Phantao Goglong is a medicinal plant found in the woods. The fruits of this plant is use to treat tooth cavity. The fruit should be boiled in water and kept in a jar, later it's scent should be use, toothache will be relieve.
11. Thaigir	Thaigir is also use to treat cold and cough. It can be noted that the liquid part of present inside the elephant apple is applied on the hair as medicine in a traditional way. In olden times, it was specifically use to treat dandruff and to give a glow to the hair. Today this kind of usage is rarely seen.
12. Sonaphuli	Sonaphuli is one of a yellow flowering plant. Along with other medicinal herbs, this plant is mixed in making medicine. It is also use in the treatment of typhoid. It can also be use in the treatment of bruises in the mouth during fevers.
13. Khunthainara	Khunthainara is a very good medicine for the treatment of diabetes. Generally the Bodos consume it as side dish in the form of a paste. The taste of it is very bitter. The root of this plant is use in the treatment of tooth cavity along with other medicinal plants.
14. Khansinsa	Khansinsa can be found easily available in near the houses, yards, and in paddy fields. It is also use in making curry. Basically it is use to treat nose bleeding, it can be use by making a paste and it's nectar can be drop inside the nose.
15. Gongar Thaisib	The root of Gongar Thaisib is use to treat jaundice. It can be wore round the neck, and the fruits are consume for the purification of blood.
16. Kharokhandai	Kharokhandai is a good medicine for the skin. If the paste of Kharokhandai is mixed with oil and applied in the wounds, the wounds will dried up. It can also be applied by making powder.
17. Lwkhwna	The leaves of Lwkhwna is use to treat excessive stomach pain, and it is also use in the process of making wine.
18. Maisundri (wild perennial)	Maisundri is also a medicinal plant. It has a special scent of its own. Generally the Bodos consume it with side dish fish paste. It is also use in making soup along with other greens. It is consume by making a paste with water on empty stomach to treat some mild stomach diseases.

19. Singri Mwkreb	Singri Mwkreb is also one of the plant use to treat jaundice. Generally the Bodos consume it with fish, and snails as a curry.
20. Wua (Bamboo plant)	Bamboo is a plant use on a daily basis by the Bodos. It is use as a medicine in the Bodo society. The outer part of the Bamboo plant is use to treat cuts and wounds cause by knife, and axe etc.
21. Sithaona	The skin of Sithaona plant is wore around the neck during jaundice sickness. The gum of this plant is also use to treat tooth cavity, the liquid gum of should be use with cotton and applied it in the tooth, it will give relieve from pain. It is also use to treat pigs if they are suffering from tapeworm. It should be given on empty stomach along with the food.
22. Khokling Bilai	Khokhling leaves is use to treat wounds occurring in the mouth by roasting the leaves or it can also be directly.
23. Khala nwrsing	Khala nwrsing is use in the treatment of join pains, and back pains by roasting the leaves and applying it.
24. Indi Bilai	Indi is also one of the noteworthy medicinal plant. It is use to treat piles by roasting the leaves and applying it. It is also use in the treatment of allergy and skin irritations.
25. Dubri Gangsw	In the Bodo society, the Dubri Gangsw is consider to be holy. It has also medicinal properties. It is also use to treat jaundice.
26. Bishohori Biphang	This plant is use to treat in controlling overflow of blood cause by cuts of knives and axes.
27. Manamuni	Both the types of Manamuni (small and big) are use in the making of a special soup that use to treat typhoid and fever. It is also use to treat cold and cough by making curry with chicken.
28. Jwgwlaori	During fevers and colds, this plant is use as curry with chicken.
29. Adumbra	The root water of Adumbra tree is use to treat giddiness and nausea.
30. Lota Bengdwng	Lota Bengdwng is use by making paste to treat cuts to control blood overflow.
31. Gwmw Bendwng	Gwmw Bendwng is use in the treatment of jaundice, the creeper plant can be wore around the hands and legs.
32. Thaguna	The leaves of Thaguna is use as a curry for lactating mothers to enhance the breast milk.
33. Sophari Bilai	It is basically use to treat stomach problems, also use to treat diarrhea, dysentery the tender leaves are use to make a paste. It can also be use to treat tooth cavity, if the leaves are boiled in water and the water is use to gurgle and rinse the mouth; it gives relief from tooth ache.
34. Tharai	Tharai is consume in the form of curry for blood purification.
35. Enda	Enda is use to treat tooth problems like swollen gums, flowing of bloods etc. It can be use as a brush to clean the teeth. It is also use to treat dysentery in children by tying the red enda on the hands and legs. It is also believe that cows and dogs, are beaten with enda stem in order to domesticate them.

36. Haldwi	Haldwi is consume in the form of a paste for the blood purification. It is also use to treat the stomach problems of cows. The turmeric powder is mix with salt and folded with a plantain leaf and is fed to the cows.
37. Bagnal	The skin of Bagnal is use to treat in hand and leg fracture. It is also use to treat boil without a tip.
38. Dobakhari	Dobakhari is use in the treatment of excessive stomach aches, it is soak in water and given to the suffering patient.
39. Khambrenga	During typhoid sickness when the tongue becomes thick, it is consume in the form of paste by roasting it.
40. Olodor	It is use to treat excessive pain cause by beaten scorpion and insects.
41. Thulugsi	Thulungsi is one of the plants related to the religious culture of the Bodos. It is consider as a sacred plant by the Bodos. It is use to treat cough, it can be consume by boiling with water.
42. Ajnai	There is a belief by the Bodos that if there is stye, then one should make a special friendship with the Ajnai plant. Then, the stye will be heal.
43. Bos Biphang	The root of Bos plant is consume by making a paste with water to get relief from stomach aches. It is also use to treat cold and cough, the root should be wore around the neck. And the people of this place has a strong belief that it keeps away all the evils and unwanted spirits if the scent of leaves of the Bos plant is smelled, and kept under the pillow and at the opposite side of the bed.

1. The Names of Ethnic Plants and Its Linguistic Importance

Each and every language community has its own peculiar terminology for the plant species. These terms contribute a lot in the formulation of rich linguistic culture, at the same it also serves as a base for the languages. The Bodos also has an appropriate terms to denote the different types of plants. With this names, the structure of plant and its usefulness is being identified. In the article, *'Boro Hariao Bahainai Laiphang Arw Mwigong—Thaigongni Mung: Rao Harimuni Sompod'* Phukon Chandra Basumatary has bring to limelight how native names of plants has related with the native names of birds and ant species. He also added that in those terms traces of the old Bodo word structure can be seen.[1] As for example, in the native names of medicinal plants like *Daosa Mwkreb, Dao Meowai, Daogangjwla, Gangjema Thaso, Nabikhi,* etc. some of the names of birds, fish and insects have been prefixed. By observing the physical structure also the names have been attributed. *Gwmw Bengdwng(Creeper in yellow colour), Bedor Gwmw (Yam in yellow colour), Buri Thokhon (stick of old lady)* are some of the examples. It is noteworthy that by observing the flowers of the plants, names have been given like, Sonaphuli (golden), Mwider sundai (elephant trunk), Wngkam Phrwm (fallen rice) etc.

It is noteworthy that in accordance with their usage as well the names have been kept. As for example if the *Orkham* is applied in fire burns by making it a paste, it will give relief from severe

1. Basumatary, Phukon Ch. "Boro Hariyao Bahainai Laiphang Arw Mwigong—Thaigongni Mung: Rao Harimuni Sompod." *Research Journal of the Department of Bodo* vol.-II (2015):131-135

burning sensation and irritations. If the word Orkham is simplified, the two lexical words can be seen Or (fire) and Kham (burns). Through the name itself the usage of the plant can be known. The vegetable Ajinai is also one of the same examples. There is a strong belief amongst the Bodos that if a person is suffering from some eye irritations (Ajinai), it will be relief by making a ritualistic friendship with the Ajnai plant.

The traditional knowledge about the plants leads to the preservation of plants at the same it also richly contributes to the vocabulary of a particular language. It can be stated that all the native names of the plants use by the Bodos are originally coined by Bodos. The names like *Daosa Mwkhreb, Dobakhari, Singri mwkhreb, Thaikha, Khiphi Bendwng, Wua, Khunthainara* etc are only specifically found in the Bodo language.

It is noticed that, there are many compounding terms in the names of the medicinal plants of Bodo language. Such as

Singri + Mwkhreb = Singri Mwkhreb
Khiphi + Bendwng = Khiphi Bendwng
Khunthai + Nara = Khunthai Nara
Gongar + Thaisib = Gongar Thaisib
Bedor + Gwmw = Bedor Gwmw
Buri + Thokon = Buri Thokhon
Thingkli + Khalai = Tingkli Khalai

If the names of the above given examples are taken into consideration, it can be seen that some of the words have been borrowed from Indo-Aryan languages mainly from Assamese language. In the words like *Buri Thokon* and *Thingkli khalai,* the prefixes Buri and Thingkli are borrowed from the Assamese language.

2. Importance of Plants in Preserving the Culture

The human society have lived dependent on the plants since time immemorial. On a daily basis and livelihood of the people plants have protected and helped the human society. It is associated with the religious practices, folk songs, mythological stories, festival and day to day life of particular indigenous community. In the Bodo community as well *Sijou , Thulungsi, Duburi gangsw, Thaigir, Wua)* etc. has a socio-cultural and religious significance. In negating these plants, the traditional religion of Bodo community, the Bathwu religion will never be complete, and the traditional picture will not be conveyed.

The traditional festival of the Bodos Bwisagu, is observed with a lot of rituals and cultural practices. Here, the plants play a crucial role. There is a ritual of consuming a special dish during the time of Sankranti, it is called as *Gwkha-Gwkhwi*. In this dish total of 101 plants and herbs are collected together and cooked with meat. It is believed that these plants and herbs are rich in medicinal properties and helps in preventing from varieties of diseases, and with the intention to welcome the New Year with a healthy mind and body, this special dish *Gwkha*

Gwkhwi is being consumed at the last day of the year.

At the last day of the year Sankranti, Mwswu Bwisagu is celebrated. In this festival, the Cows are worshiped and adorn with a garland made of different natural vegetables like Lao (bottle gourd), *Phanthao (brinjal), Thaika,* and *Haldwi (turmeric)* etc. While taking the cows for bathing in the river, they are bitten lightly with plant called *Digholoti*. After giving bath to the cows, the branches of *Digholoti, Thamphwikhrob, leaf of Raidwng, the garland made of Lao, Phanthao, Thaikha, Turmeric, Khathri Bibar, Lwkhwna Biber,* are tie together and hung at the front of the house, cowshed, well, granary etc. The Bodos belief that *Thamphwikhrob* plant keeps away the insects and flies.

Conclusion

Through this discussion, the close relationship of human beings with the plants, language, and culture can be seen. The plant used for the medicinal purposes have enhanced the traditional knowledge and experience of the Bodo people and also the names of this native plant are preserving the vocabulary of the language. Some of the plants used as medicines by the Bodos have a deep relationship with the traditional religion Bathwu. As for example, Thulugsi, and Duburi Gangsw, are considered as sacred and holy. It can be noted that the Bamboo plant also has a very close relationship with the Bathwu religion. Using the Bamboo plant on a daily basis, it has also a very important role in the Bathwu religion. On the other hand a lot of different types of medicinal plants and herbs are being used in the joyful festival Bwisagu. As such, it has a very important role in the Bwisagu, as in the preparation of special dish Gwkha-Gwkhwi, and in also giving bath to the Cows.

In a day to day life the traditional knowledge of using these plants and herbs have gained momentum in the society and therefore contributing and enhancing the rich linguistic culture. Most of the names of the medicinal plants used by the Bodos are inherently native to the Bodo language. It is noteworthy that, some of the names of the plants are compounded. In those terms the Indo-Aryan words are used along with the original Bodo terms. Mostly the plants used by the Bodos are given their specific names as per their medicinal usage and their physical structure. It is notable that the traditional knowledge of the medicinal plants have enhanced the Bodo language and rich culture, at the same it has also led the preservation of these plants.

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List of Informants

Name	*Sex*	*Age*	*Village*	*District*
1. Bhoboen Narzary	Male	83	No 2 Phuluguri	Sonitpur
2. Sumila Narzary	Female	54	No 2 Phuluguri	Sonitpur
3. Shailen Narzary	Male	55	No 2 Phuluguri	Sonitpur
4. Sonasri Basumatary	Female	68	No 2 Phuluguri	Sonitpur
5. Shonthosi Narzary	Female	70	No 4 Tharaibari	Sonitpur

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

SYSTEMATIC REVIEW OF UNETHICAL PRO-ORGANIZATIONAL BEHAVIOUR ON EMPLOYEE EMOTION AND WORK-LIFE CONFLICT

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Abstract

The purpose of this research is to comprehensively examine the impact of Unethical pro-organizational behaviour (UPB) on employees' emotions and work-life conflict. It also intends to construct a model based on existing literature and identify potential areas for future research. The research approach involves a systematic review of 27 notable publications from reputable journals that specifically examine UPB, work-life conflict, job embeddedness, and emotional ambivalence. It is important to acknowledge that the study's scope is limited due to the specific focus and the relatively small number of included articles. Nonetheless, this research provides valuable insights into the adverse impacts of UPB on employees, going beyond the conventional emphasis on organizational outcomes. It contributes to the existing understanding of UPB and establishes a basis for further exploration in this field.

Keywords: Unethical pro-organizational behaviour, work-life conflict, job embeddedness, emotional ambivalence.

Introduction

Unethical conduct remains a grave societal concern impacting various entities, including governments and multinational corporations. The United Nations' 16th Sustainable Development Goal underscores the need to establish responsible institutions to combat corruption (Transforming Our World: The 2030 Agenda for Sustainable Development | Department of Economic and Social Affairs, n.d.). Acts of dishonesty, deceit, and theft within the workplace, known as unethical behaviors, can arise both consciously and unconsciously, serving personal or organizational interests (Trevino et al., 2006; Veetkazhi et al., 2020). In competitive business environments, employees may resort to

engaging in Unethical Pro-organizational behavior (UPB) to gain a competitive edge for their respective organizations.

UPB, as defined by Umphress et al. (2010), involves unethical behaviors conducted by employees with the potential to benefit the organization while not necessarily benefiting the employee. Molinsky and Margolis (2005) highlight that such actions may aim to bring advantages to an individual, organization, or society at the expense of the targeted party. UPB introduces a tension between organizational performance and ethical principles, with the former taking precedence over the latter (Fehr et.al., 2019).

Amidst the backdrop of increasing unemployment rates and mounting competitiveness, employees may experience distress as they endeavor to secure their jobs while grappling with heightened perceptions of unemployment (Kim & Von dem Knesebeck, 2016). These factors can propel employees towards behaviors that promote their growth within organizations, such as organizational citizenship behavior, encompassing actions that go beyond formal job requirements and significantly contribute to achieving organizational objectives and performance (Rurkkhum & Bartlett, 2012).

Recent trends have revealed a substantial surge in UPB within the workplace (Sheedy et al., 2021), leading to diverse adverse outcomes. The paradoxical nature of UPB can trigger emotional distress for employees, extending beyond the workplace and encroaching upon their work-life balance (Liu et al., 2021). While existing research predominantly concentrates on the theoretical foundations and antecedents of UPB, it is equally crucial to explore its aftermath and the areas of work-life affected by such behaviors (Tang et al., 2020).

Consequently, the present study aims to shed light on issues such as work-life balance, job satisfaction, work engagement, and emotional conflicts, thereby augmenting the existing corpus of knowledge and broadening our comprehension beyond the confines of the work environment.

Method

The search strategy for this particular systematic review did not have any specified time frame, however, most of the studies included were published after 2010 as UPB is a contemporary topic. A total of 27 papers from reputed journals like Springer, Sage Publication, Psycnet, Emerald, Academy of Management, Elsevier, Wiley, Taylor & Francis and Koreascience were reviewed. The keywords used for the search were Unethical pro-organizational behaviour (UPB), Work-life balance, Work-life conflict, job/work embeddedness and emotional ambivalence.

1. Inclusion and Exclusion Criteria

Focused on work-life balance, work-life conflict and Unethical pro-organizational behaviour, journal articles, full-text articles and literature review. Apart from that, books, conference proceeding reviews, newspaper articles etc., were excluded.

Table 2.1

Author/Authors, Year and Journal of publication of the selected articles

Author/Authors	*Year*	*Journal/Site*
Chen, Chen & Schminke	2022	Springer
Mai	2022	Sage Publication
Wang, Xiao & Ren	2022	Springer
Chen, Kwan & Xin	2021	Springer
Tang, Yam, Koopman & Ilies	2021	Wiley online library
Greenbaum, Bonner, Gray & Mawritz	2020	Wiley online library
Lee, Oh & Park	2020	Springer
Tang, Yam & Koopman	2020	Elsevier
Li, Jeon & Lee	2019	Koreascience
Lee, Schwarz, Newman & Leegood	2019	Springer
Collins & Mossholder	2017	Sage Publication
Ghosh	2017	Emerald
Rothman, Pratt, Rees & Vogus	2017	Academy of Management
Hirsh & Kang	2016	Sage publication
Koopman, Lanaj & Scott	2016	Academy of management
Lanaj, Johnson & Wang	2016	Psycnet
Chen, Chen & Sheldon	2016	Psycnet
Butts, Becker & Boswell	2015	Academy of management
Shu	2015	Metaljournal
Klotz & Bolino	2013	Academy of Management
Brummelhuis & Bakker	2012	Academy of management
Schmalz & Orth	2012	Wiley
Michel, Kotrba, Mitchelson, Clark & Baltes	2011	Wiley online library
Tangney, Stuewig & Mashek	2007	Annual Review of Psychology
Greenhaus & Powell	2006	Academy of management
Tracy & Robins	2004	Taylor & Francis
Mitchell, Holtom, Lee, Sablynski & Erez	2001	Academy of Management

Description of Literature

1. Unethical pro-organizational behaviour and work/job engagement/embeddedness

Job embeddedness is a term that has been negatively linked with turnover intentions in many pieces of literature (Mitchell et al., 2001) and is defined as Job embeddedness is the degree to which an employee is "stuck," or entangled, inside a wider social system, and it is the product of multiple external (or contextual) influences in the organization and community that act on a focal individual. These forces are referred to as ties, fit, and sacrifice. Ghosh (2017) found that job embeddedness and job insecurity had a positive relationship with UPB. It was also supported by a study conducted by Lee, Oh & Park (2020) where it was found that high organizational embeddedness prompted employees to indulge in UPB, especially those working under a manager who displayed low ethics.

However, recent research has revealed that high organizational embeddedness is linked to unfavorable outcomes, such as unethical behaviour and counterproductive work habits (Collins and Mossholder, 2017).

Additionally, it was found that job engagement and organizational commitment played a dual mediating role between ethical leadership and UPB (Li, Jeon & Lee, 2019).

2. Unethical pro-organizational behaviour and emotional issues

According to research, many workers, especially those in the service industry, admit to engaging in these dubious actions to help their employers (Chen, Chen & Sheldon, 2016). Due to the paradoxical character of UPB, it looks to be a phenomenon that could cause employees to have intense and conflicting emotional reactions (Chen et al., 2016). This self-representation is probably quite linked with the pro-organizational component of UPB, which should inspire sentiments of pride while the unethical part of the behaviour tends to develop guilt (Tangney et al., 2007). This is also referred to as emotional ambivalence and can also be assigned to the unique paradoxical ability of UPB (Rothman et al., 2017). The Behavioural Inhibition System, which has been identified as the neurological basis of anxiety, can become more active in response to morally paradoxical activities such as UPB (Hirsh & Kang, 2016).

According to some theoretical viewpoints, emotional ambivalence causes state anxiety (Schmalz & Orth, 2012) and the same ambivalence is caused due to UPB. UPB can cause service workers to have a poor opinion of themselves, which would make them feel self-conscious in a negative manner (Tracy & Robins, 2004). A study conducted by Greenbaum et al (2020) revealed that Moral wrongdoing is always associated with varying degrees of self-conscious negative feelings including guilt, shame, and self-blame. However, being prosocial often boosts one's self-esteem since it confers social standing and a sense of accomplishment (Klotz & Bolino, 2013).

UPB has also been linked with the feeling of guilt which is often seen in those who indulge in unethical behaviours and also believe that their doings are against their moral values (GreenBaum et al., 2020; Tang et al., 2020). Despite UPB's unscrupulous practices, employees might give a favorable assessment of their performance by emphasizing honest support for the organisation and the benefits of the organization (Tang et al., 2021). A study conducted by Lee, Schwarz, Newman & Legood (2019) found that psychological entitlement also predicted UPB.

Chen, Chen & Schminke (2022) revealed that, in contrast to the psychological entitlement that resulted from past UPB, which discouraged customer service activity but encouraged self-serving cheating, the feeling of guilt that was brought on by prior UPB encouraged customer service behaviour and discouraged self-serving cheating. People with high moral identity were found to indulge in more prohibitive and promotive behaviours in an organization as a result of their felt guilt due to them committing UPB (Wang, Xiao & Ren, 2022). UPB also has a contagion effect as people tend to commit UPB by observing their co-workers do the same (Shu, 2015).

3. Unethical pro-organizational behaviour and work-life balance

Working individuals are expected to deal with different demands of various roles in their life as well as at the workplace (Mai, 2022. Kelly & Moen, 2020) and it becomes an issue when one accomplishes one behaviour at the cost of another role (Hirsh & Kang, 2016). UPB can be viewed as one of the prime causes of this dilemma as it is paradoxical and will often make the employee

ponder over it again and again (Butts et al., 2015). The work-home resource concept postulates that people develop certain personal resources via interactions at work, enhancing their family lives and reducing conflict between work and family (ten Brummelhuis & Bakker, 2012). Based on this model, it has been proved that positive emotions like organization-based self-esteem (OBSE) will be increased while performing UPB and its effect will be reflected in their life at home (Greenhaus & Powell, 2006).

Whenever an employee indulges in UPB, it is ultimately his/her wish as it does not benefit the individual but the organization, therefore it causes a depletion in the actor's resources as it is a behaviour meant for others (Koopman et al., 2016; Lanaj et al., 2016). As it is their choice, they seem to hold themselves responsible for any negative outcomes which in turn add to their level of stress (Tang et al., 2020). The employee's vitality, a vital personal resource for their ability to fulfill their obligations to their families, is also depleted by work stress and can lead to work-life conflict (Michel et al., 2011). Hence, by interfering with the limited resources required to fulfill both job and family commitments, work stress connects UPB and WFC. Work-family conflict results from this resource depletion, which makes it harder for employees to fulfill their obligations in family roles (ten Brummelhuis & Bakker, 2012).

In addition, a study conducted by Chen, Kwan & Xin (2021) found that workplace stress and unethical pro-organizational behaviour are both positively correlated with employees' organizational self-esteem, which in turn causes both positive work-to-family spillover and conflict. Moreover, they also proved that the mixed effects of unethical pro-organizational behaviour on organizational self-esteem and work stress are moderated by performing tensions, as are the indirect impacts of the unethical pro-organizational activity on work-to-family conflict and positive spillover.

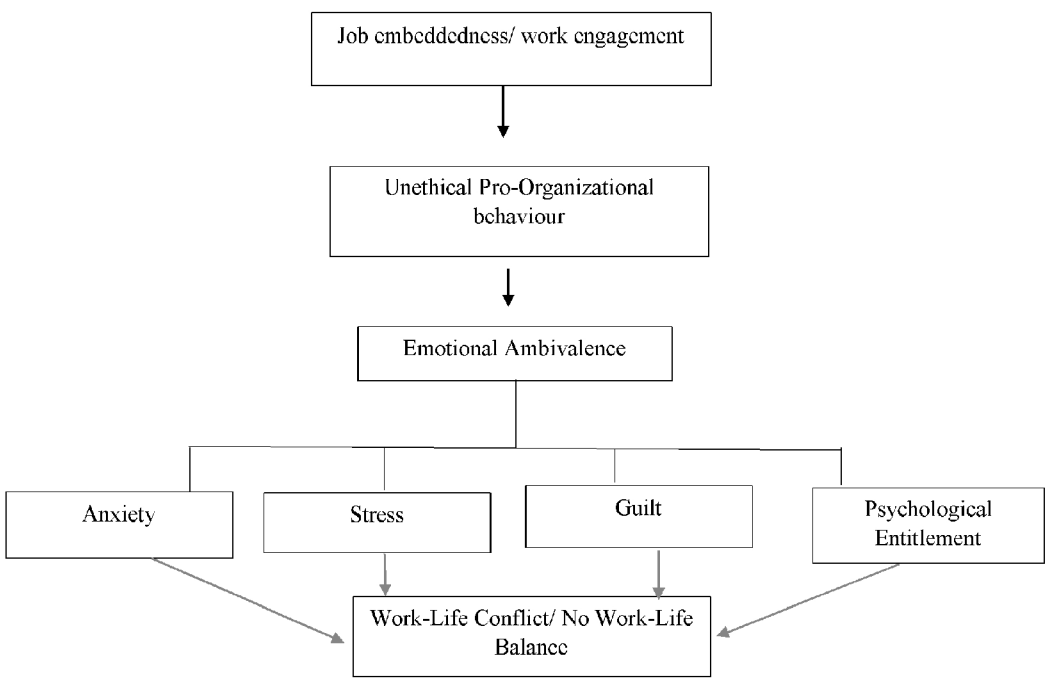


Figure 1

Model Summarising the Review

Discussion

The presented model offers a more comprehensive understanding of the interconnections among job embeddedness, Unethical Pro-organizational behavior (UPB), emotions, and work-life conflict, underscoring the importance of addressing UPB as a central concern. UPB disrupts work-life balance and triggers stress and anxiety, impeding individuals' desired equilibrium between work and personal life.

Examining the model reveals that job/work embeddedness significantly influences employees' engagement in UPB, setting off a series of events marked by emotional ambivalence involving anxiety, stress, guilt, and a sense of entitlement. This, in turn, contributes to work-life conflict, which employees strive to minimize due to its adverse effects on job satisfaction and performance (Dorenkamp & Ruhle, 2019; Foy et al., 2019).

Employees deeply entrenched in their jobs may feel trapped, blurring the boundaries of right and wrong, ultimately leading them to engage in UPB to meet organizational demands. Recognizing the lasting consequences of UPB on work-life balance (WLB) is crucial, as WLB significantly impacts career satisfaction and psychological well-being. Furthermore, the study underscores the harmful effects of workplace stress on emotional well-being and WLB, reinforcing the imperative of addressing UPB.

This study highlights the necessity for research on UPB, not only to uncover its underlying causes but also to develop strategies for addressing the issue and investigating unique psychological factors that can help individuals refrain from participating in UPB. Given the contemporary relevance of UPB, there are numerous aspects that warrant investigation beyond theoretical considerations.

Implications and Limitations

During the literature review, it became evident that there is a scarcity of studies on Unethical Pro-organizational behavior (UPB), particularly those focusing on its impact on human behavior and emotions. The existing research predominantly centers around the antecedents and theoretical frameworks of UPB. Hence, it is crucial for researchers to prioritize the development of interventions that can reduce UPB and explore the psychological factors that enable individuals to resist engaging in such behavior. Additionally, there is a lack of studies on UPB within the Indian context. Therefore, this study aims to fill this gap by investigating the emotional and work-life consequences of UPB on employees, contributing to the broader understanding of its implications globally.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

एचआईवी और लिंग का मनोसामाजिक परिप्रेक्ष्य : राजस्थान से एक अध्ययन

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सार

पृष्ठभूमि : भारत विश्व का तीसरा सबसे ज्यादा एचआईवी महामारी से पीड़ित जनसंख्या वाला देश है। भारत सरकार की एचआईवी आकलन रिपोर्ट के अनुसार, 2019 में 2.34 मिलियन लोग एचआईवी/एड्स के साथ जी रहे हैं। कुल मिलाकर यह अत्यधिक विषमलैंगिक आबादी धीमी हो रही है और प्रमुख रूप से प्रभावित आबादी के बीच केंद्रित है। भारत में एचआईवी के प्रकटीकरण के कई महत्वपूर्ण अर्थ हैं, विशेष रूप से लिंग आधारित असमानता के संदर्भ में, जो एचआईवी+ के साथ रहने वाले लोगों में मानसिक स्वास्थ्य, दुश्चिन्तन और आत्म-निष्ठा जैसे मनोसामाजिक संबंधों पर प्रतिकूल प्रभाव डालता है। इसलिए वर्तमान अध्ययन राजस्थान राज्य में आयोजित किया गया था, जो परंपरागत रूप से अपने गहरे पितृसत्तात्मक सामाजिक मानदंडों और प्रथाओं के लिए जाना जाता है—**उद्देश्य** : एचआईवी+ पुरुषों और महिलाओं के बीच उनके मनोसामाजिक कारकों जैसे कि समायोजी व्यवहार के तरीके, मानसिक स्वास्थ्य, दुश्चिन्तन और आत्म-निष्ठा पर लैंगिक विषमता का अध्ययन करना। **विधि** : शोध करने के लिए 50 पुरुषों और 50 महिलाओं को मिलाकर 100 एचआईवी+ रोगियों पर सौद्देश्य नमूनाकरण नियोजित किया गया था। द्वि-स्वतंत्र-समूह डिजाइन का उपयोग किया गया था। **परिणाम** : एचआईवी + पुरुषों और महिलाओं के बीच समायोजी व्यवहार के तरीके, मानसिक स्वास्थ्य, आत्म-निष्ठा और दुश्चिन्तन के तरीकों में महत्वपूर्ण लैंगिक अंतर पाया गया। परिणाम ने संकेत दिया कि समस्या केंद्रित समायोजी व्यवहार के तरीकों के विभिन्न आयामों पर पुरुषों द्वारा प्राप्त अंक महिलाओं की तुलना में काफी अधिक थे। दूसरी ओर महिलाओं ने भाव-केंद्रित समायोजी व्यवहार पर काफी अधिक स्कोर किया। इसके अलावा यह पाया गया कि पुरुषों में महिलाओं की तुलना में बेहतर मानसिक स्वास्थ्य और उच्च आत्म-निष्ठा होती है, जो अपने समकक्षों की तुलना में उच्च दुश्चिन्तन से जुड़ी होती हैं। **निष्कर्ष** : एचआईवी+ पुरुषों और महिलाओं में लैंगिक असमानताओं की भूमिका का समायोजी व्यवहार के तरीकों, मानसिक स्वास्थ्य, आत्म-निष्ठा और दुश्चिन्तन के आधार पर महत्वपूर्ण प्रभाव पाया गया। **नवीनता और निहितार्थ** : वर्तमान शोध ने, समायोजी व्यवहार के तरीके, मानसिक स्वास्थ्य, आत्म-निष्ठा और दुश्चिन्तन से जुड़े लैंगिक अंतर की आधार रेखा दी है। इसलिए, यह परामर्श मानसिक स्वास्थ्य सेवाओं में एड्स की रोकथाम के उद्देश्य से एवं मनोवैज्ञानिक हस्तक्षेप के लिंग विशिष्ट कार्यान्वयन को समझने में मदद करेगा, जो एचआईवी+ रोगियों के बीच इस तरह के हस्तक्षेप के वांछित और प्रभावी परिणामों की सुविधा प्रदान करेगा, ताकि एचआईवी के लिए महिलाओं के जोखिम को प्रभावी ढंग से कम किया जा सके।

मुख्य शब्द : लिंग, एचआईवी+ और मनोसामाजिक संबंध।

परिचय

1980 के दशक में अपने उद्भव के समय से, एचआईवी चिकित्सा समुदायों के लिए एक पहेली बनकर रह गया है और इसे समकालीन जटिल और चौंकाने वाली सामाजिक चुनौतियों में से एक माना जाता है। (काहिल और वैलाडेज, 2013)। भारत सरकार की नवीनतम एचआईवी आंकलन रिपोर्ट, 2019 में 2.34 मिलियन लोग एचआईवी/एड्स के साथ जी रहे हैं, अनुमानित वयस्क प्रसार 0.26त्न है। एचआईवी के दैहिक, व्यवहारिक और मनोवैज्ञानिक परिणाम होते हैं (कोवाल एवं अन्य, 2013), जो लिंग आधारित असमानता और सामाजिक-सांस्कृतिक कलंक एवं पूर्वाग्रह के रूप में नकारात्मक सामाजिक प्रतिक्रियाओं के साथ सहसम्बन्ध के कारण पुरुषों और महिलाओं में भिन्न होते हैं जो परिणामस्वरूप मानसिक स्वास्थ्य (ब्राउन एवं अन्य, 2003), एंटी रेट्रोवायरल थेरेपी (रिंटामाकी एवं अन्य, 2006) जैसे चिकित्स्कीय अनुपालन में भागीदारी (न्यामाथी, एवं अन्य, 2013;) और जीवन की गुणवत्ता (स्टीवर्ड एवं अन्य, 2009; न्यामति एवं अन्य, 2013) को प्रभावित करते हैं। प्राप्त शोध अध्ययन बताते हैं कि एचआईवी से अवसाद का खतरा बढ़ जाता है। महिलाओं के मामले में यह भारत जैसे देश में और भी अधिक प्रासंगिक हो जाता है, जहां महिलाओं को प्रत्यक्षत: भेदभाव और सामाजिक अस्वीकृति का सामना करना पड़ता है (वैन होलेन, 2010; व्लासॉफ एवं अन्य, 2012)।

उपलब्ध शोध दर्शाते हैं कि एचआईवी/एड्स पुरुषों की तुलना में महिलाओं पर कहीं अधिक गंभीर है। महिलाओं और किशोरियों को मनोवैज्ञानिक, सामाजिक और आर्थिक रूप से महामारी का अधिक से अधिक खामियाजा भुगतना पड़ रहा है । यद्यपि, इस क्षेत्र में कुछ शोध किए गए हैं, किन्तु एचआईवी+ पुरुषों और महिलाओं के बीच लैंगिक अंतर और उनके मनोसामाजिक समायोजन पर आगे अध्ययन और शोध करने की आवश्यकता है, जो भारत में सीमित है। अत: वर्तमान अध्ययन एचआईवी+ पुरुषों और महिलाओं में उनके समायोजी व्यवहार के तरीकों, मानसिक स्वास्थ्य, आत्म-निष्ठा और दुश्चिन्तन के आधार पर लैंगिक अंतर का आकलन करने की दिशा में एक प्रयास है।

प्रविधि

इस शोध अध्ययन का **उद्देश्य** एचआईवी+ पुरुषों और महिलाओं के बीच उनके समायोजी व्यवहार के तरीकों, मानसिक स्वास्थ्य, आत्म-निष्ठा और दुश्चिन्तन के बीच लैंगिक अंतर का आकलन करना है। यह अनुमान लगाया गया था कि एचआईवी+ पुरुषों और महिलाओं में समायोजी व्यवहार के तरीके, मानसिक स्वास्थ्य, आत्म-निष्ठा और दुश्चिन्तन अलग-अलग होंगे। **प्रतिभागी** : शोध करने के लिए, उद्देश्यपूर्ण नमूने को 50 पुरुषों और 50 महिलाओं को मिलाकर कुल 100 एचआईवी+ रोगियों पर नियोजित किया गया था। **उपकरण** : समायोजी व्यवहार के तरीकों को फोकमैन और लजारस (1989) द्वारा तैयार की गई प्रश्नावली द्वारा मापा गया था, जो एक चार बिंदु पैमाना है। यह समायोजी व्यवहार के आठ प्रकार की शैलियों को मापता है और प्रश्नावली में 60 आइटम थे। मानसिक स्वास्थ्य को डॉ. जगदीश और डॉ. ए.के. श्रीवास्तव (1989) द्वारा निर्मित मानसिक स्वास्थ्य सूची (एमएचआई) द्वारा मापा गया, जिसके छह आयाम हैं। आत्म-निष्ठा को आत्म-निष्ठा पैमाने द्वारा मापा गया था, जिसे रोसेनबर्ग (1965) द्वारा विकसित किया गया था, जिसमें चार बिंदु पैमाने पर दस आइटम शामिल थे, जो दृढ़तापूर्वक सहमत से लेकर दृढ़तापूर्वक असहमत तक थे। रुमिनेशन को 'रुमिनेशन डीलिंग विद इमोशन्स' प्रश्नावली द्वारा मापा गया था, जिसे सुरभि पुरोहित और उदय पारीक (2000) द्वारा विकसित किया गया था, जिसमें सात आइटम शामिल थे।

प्रक्रिया : शोध करने के लिए, सौदेश्य नमूनाकरण को 50 पुरुषों और 50 महिलाओं सहित 100 एचआईवी+ रोगियों पर नियोजित किया गया था। नमूना पंजीकृत गैर सरकारी संगठनों और चिकित्सकीय संगठनों जैसे राजस्थान के विभिन्न शहरों के राजस्थान राज्य एड्स नियंत्रण सोसायटी (RSACS) से निम्नानुसार नमूना लिया गया था। प्रतिभागियों की आयु सीमा 17 वर्ष से से लेकर 50 वर्ष तक थी। उस समूह की औसत आयु 34 वर्ष थी। इस अध्ययन को राजस्थान विश्वविद्यालय की अनुसंधान समिति द्वारा अनुमोदित किया गया था। **सांख्यिकीय विश्लेषण** : माध्य, एसडी (स्टैण्डर्ड डेविएशन) और टी-अनुपात की गणना की गई।

परिणाम और चर्चा

तालिका 1

समायोजी व्यवहार के तरीकों के आयामों पर एचआईवी+ पुरुष और महिला के बीच लैंगिक अंतर

आयाम	समूह (N)	माध्य	एसडी	टी मान
अभिमुख समायोजी व्यवहार	पुरुष (50)	14.54	1.27	2.64*
	महिला (50)	13.86	1.31	
पृथक समायोजी व्यवहार	पुरुष (50)	16.04	1.41	7.88**
	महिला (50)	14.06	1.08	
आत्म समायोजी व्यवहार	पुरुष (50)	16.36	1.40	6.33**
	महिला (50)	14.66	1.29	
सामाजिक समर्थन की तलाश	पुरुष (50)	15.70	1.15	5.65**
	महिला (50)	14.36	1.22	
जिम्मेदारी स्वीकार करना	पुरुष (50)	8.88	1.14	1.69
	महिला (50)	8.50	1.11	
बचाव/ पलायन	पुरुष (50)	16.34	1.33	7.35**
	महिला (50)	18.68	1.81	
योजनाबद्ध समस्या समाधान	पुरुष (50)	15.32	1.10	5.80**
	महिला (50)	14.06	1.08	
सकारात्मक पुनर्मूल्यांकन	पुरुष (50)	17.86	1.37	8.07**
	महिला (50)	15.78	1.20	

** पी(P) <0.01 पर महत्वपूर्ण।

तालिका 2

मानसिक स्वास्थ्य सूची के आयामों पर एचआईवी+ पुरुष और महिला के बीच लैंगिक अंतर

आयाम	समूह (N)	माध्य	एसडी	टी मान
सकारात्मक आत्म मूल्यांकन	पुरुष (50)	25.04	1.98	4.96**
	महिला (50)	22.86	2.40	
वास्तविकता की धारणा	पुरुष (50)	24.94	1.71	4.69**
	महिला (50)	22.92	2.52	
एकीकृत व्यक्तित्व	पुरुष (50)	28.78	1.93	6.73**
	महिला (50)	26.02	2.16	
स्वायत्तता	पुरुष (50)	24.88	1.97	5.95**
	महिला (50)	22.42	2.17	
समूह उन्मुख रवैया	पुरुष (50)	31.44	1.83	7.47**
	महिला (50)	28.12	2.55	

पर्यावरणीय प्रवीणता	पुरुष (50)	31.70	1.83	6.30**
	महिला (50)	28.78	2.72	
कुल स्कोर	पुरुष	27.83	1.60	7.62**
	मादा	25.16	1.89	

** पी(P) <0.01 पर महत्वपूर्ण।

तालिका 3

रुमिनेशन/दुश्चिन्तन के आयामों और आत्म-निष्ठा पर एचआईवी+ पुरुष और महिला के बीच लैंगिक अंतर

आयाम	समूह (N)	माध्य	एसडी	टी मान
दुश्चिन्तन	पुरुष (50)	51.90	1.45	18.55**
	महिला (50)	57.84	1.74	
प्रवाह	पुरुष (50)	54.58	2.35	3.43**
	महिला (50)	52.82	2.76	
आत्म-निष्ठा	पुरुष (50)	25.76	3.38	2.36*
	महिला (50)	24.06	3.05	

* पी(p) पर महत्वपूर्ण <.05, ** पी(P) पर महत्वपूर्ण <0.01

इस अध्ययन का उद्देश्य एचआईवी+ पुरुषों और महिलाओं के बीच उनके समायोजी व्यवहार के तरीकों, मानसिक स्वास्थ्य, आत्म-निष्ठा और दुश्चिन्तन के बीच लैंगिक अंतर का आकलन करना है। तालिका-1 एचआईवी+ पुरुष और महिला के बीच लैंगिक अंतर को प्रतिमुख समायोजी व्यवहार के तरीकों के आयामों पर दिखा रही है। समायोजी व्यवहार के तरीकों के आयामों पर महत्वपूर्ण लैंगिक अंतर पाया गया है। पुरुषों में समस्या पर ध्यान केंद्रित करने या अग्रसक्रिय होने की प्रवृत्ति होती है, जबकि महिलाओं में तनावपूर्ण स्थिति के प्रकटीकरण और प्रतिक्रिया में अंतर के कारण भाव केंद्रित या जुझारू समायोजी व्यवहार (कोपिंग) करने की प्रवृत्ति होती है।

तालिका-2 मानसिक स्वास्थ्य सूची के आयामों पर एचआईवी+ पुरुष और महिला के बीच लैंगिक अंतर दिखा रही है। पुरुषों का मानसिक स्वास्थ्य सकारात्मक होता है, जबकि महिलाओं में लैंगिक असमानता और एचआईवी से जुड़ी कलंकित सामाजिक प्रतिक्रिया के परिणामस्वरूप नकारात्मक मानसिक स्वास्थ्य होता है।

तालिका-3 में दर्शाए गए स्कोर रुमिनेशन के आयामों और आत्म-निष्ठा पर एचआईवी+ पुरुष और महिला के बीच लैंगिक अंतर को दर्शाते हैं। महिलाओं की तुलना में पुरुषों में आत्म-निष्ठा का स्तर काफी अधिक होता है।

रुमिनेशन के संबंध में महिलाओं में पुरुषों की तुलना में रुमिनेशन के प्रति अधिक झुकाव पाया गया, पुरुषों में प्रवाह अधिक पाया गया—

परिचर्चा

हाल के वर्षों में चिकित्सा विज्ञान में उल्लेखनीय प्रगति के बावजूद, वैश्विक एचआईवी/एड्स महामारी लगातार बढ़ रही है। यह बीमारी किसी एक वर्ग, समुदाय, धर्म, उम्र, लिंग, समूह या पेशे तक ही सीमित नहीं है। 1980 के दशक में महामारी की शुरुआत में, महिलाओं को एचआईवी/एड्स से शायद ही जोखिम होने पर विचार करने पर विचार किया गया था, लेकिन अब यह स्कीमा विश्व स्तर पर बदल गई है और महिलाओं में पाए जाने वाली एचआईवी+ के पैटर्न और संख्या में भारी बदलाव देखा गया है। महामारी का यह 'नारीकरण' भारत जैसे विकासशील देशों में सबसे अधिक स्पष्ट है जहां महिलाएं अपेक्षाकृत इस घातक वायरस और महामारी द्वारा जनित लैंगिक विषमता की शिकार हैं। अत: वर्तमान अध्ययन में एचआईवी + पुरुषों

और महिलाओं के बीच समायोजी व्यवहार के तरीकों, मानसिक स्वास्थ्य, आत्म-निष्ठा और दुश्चिन्तन(रुमिनेशन) पर तुलना की गई है ।

लैंगिक असमानता एवं भेदभाव के बीच संबंध एचआईवी ग्रसित महिलाओं के प्रति पूर्वाग्रह और भेदभाव को बढ़ावा दे रहा है। यह काफी हद तक महिलाओं पर इस महामारी के प्रतिकूल प्रभाव के लिए जिम्मेदार है। भारत में, कम लिंगानुपात एक मजबूत पुत्र वरीयता और देश में प्रचलित व्यापक लिंग चयनित गर्भपात का परिणाम है। लैंगिक विषमता पर आधारित यह सामाजिक संरचना एचआईवी+ महिलाओं में तनावपूर्ण स्थिति का निर्धारक है जो खराब कोपिंग/ समायोजी व्यवहार तंत्र को संचालित करता है। परिणामस्वरूप महिलाओं ने अलग-अलग कोपिंग व्यवहार का प्रदर्शन किया, जो वर्तमान अध्ययन में भी प्रासंगिक पाया गया। जिस तरह से लोग तनावपूर्ण स्थिति से निपटते हैं, उसका समायोजी व्यवहार की रणनीति में उद्देश्य शारीरिक और भावनात्मक कल्याण पर तनाव के प्रभाव को कम करना या रोकना है। कुछ समायोजी व्यवहार शैली अल्पावधि में अस्थायी राहत प्रदान करती है, लेकिन व्यापक रूप में अप्रभावी होती है। समायोजी व्यवहार करने की रणनीतियों को या तो भावना केंद्रित या समस्या केंद्रित के रूप में वर्गीकृत किया जाता है। भावना केंद्रित समायोजी व्यवहार में लोग तनाव के प्रति अपनी भावनात्मक प्रतिक्रिया को प्रबंधित करने के लिए व्यवहारिक और संज्ञानात्मक रणनीतियों का उपयोग करते हैं। समस्या केंद्रित समायोजी व्यवहार में, लोग सीधे तनावपूर्ण स्थिति से या तो इसकी मांग को कम करके या तनाव से निपटने की अपनी क्षमता में वृद्धि करके निपटते हैं । यह इस अध्ययन के निष्कर्षों में भी देखा गया था। परिणाम दर्शाते हैं कि तनावपूर्ण स्थिति के प्रति पुरुष और महिलाएं अपने व्यवहारिक प्रकटीकरण में भिन्न हैं। पुरुष सक्रिय दृष्टिकोण की ओर अधिक झुकाव रखते हैं जैसे संभावित तनाव की आशंका या पता लगाना और अग्रिम कार्य करना, भावनाओं को विनियमित करना, सामाजिक समर्थन प्राप्त करना और एक विश्लेषणात्मक और तर्कसंगत दृष्टिकोण के साथ चीजों को ठीक करने की कोशिश करने के सहवर्ती विषय के साथ समस्या में अपनी भूमिका को स्वीकार करना। इसलिए पुरुषों को प्रतिमुख समायोजी व्यवहार करने, दूर करने, आत्म- समायोजी व्यवहार करने, नियोजित समस्या समाधान और सकारात्मक पुनर्मूल्यांकन पर महिलाओं की तुलना में अधिक सम्बद्ध पाया गया। दूसरी ओर, महिलाओं को उनकी कमजोर और विनम्र प्रवृत्ति के कारण इनकार, पलायन या परिहार जैसे भावनाओं पर केंद्रित समायोजी व्यवहार करने के लिए अधिक सम्बद्ध पाया गया। सामाजिक बहिष्कार और अलगाव के कारण महिलाओं को सामाजिक समर्थन प्राप्त करने की संभावना कम होती है। यह उनके संसाधनों को गिनने की उनकी क्षमता के साथ-साथ सकारात्मक पुनर्मूल्यांकन को कम करता है जो वर्तमान शोध अध्ययन में भी सही पाया गया था।

मानसिक स्वास्थ्य को दुनिया में मनुष्य के समायोजन के रूप में एवं अधिकतम प्रभावशीलता और खुशी के साथ एक दूसरे के साथ समायोजन के रूप में वर्णित किया गया है। यह एक समान स्वभाव, सतर्क बुद्धि, सामाजिक रूप से विचारशील व्यवहार और प्रसन्न स्वभाव को बनाए रखने की क्षमता है (स्टॉकमैन एवं अन्य, 2013; यूएनएड्स, 2013) । वर्तमान अध्ययन में पुरुषों द्वारा प्राप्त औसत अंक मानसिक स्वास्थ्य के विभिन्न आयामों पर महिलाओं की तुलना में काफी अधिक थे, अर्थात् सकारात्मक आत्म-मूल्यांकन, वास्तविकता की धारणा, एकीकृत व्यक्तित्व, स्वायत्तता, समूह उन्मुख दृष्टिकोण और पर्यावरणीय प्रवीणता जो सकारात्मक मानसिक स्वास्थ्य का संकेत है। इसका अर्थ यह है कि पुरुष अपेक्षाकृत सकारात्मक मानसिक स्वास्थ्य से जुड़े थे, जबकि महिलाएं इसके प्रतिकूल मानसिक स्वास्थ्य से जुड़ी हुई थी। यह महिलाओं में आत्म-मूल्यांकन को नकारात्मक रूप से प्रभावित करता है, और वे सामाजिक रूप से अलग-थलग और अधिक असुरक्षित महसूस करती हैं। इसके परिणामस्वरूप निम्न स्तर की स्वायत्तता, समूह अभिविन्यास और खराब पर्यावरणीय मूल्यांकन होता है, जहाँ महिलाओं ने मानसिक स्वास्थ्य के आयामों के अनुसार पुरुषों की तुलना में काफी कम स्कोर किया है। पहले के शोधों ने वर्तमान निष्कर्षों का समर्थन किया। निष्कर्ष बताते हैं कि लिंग आधारित असमानता पीएलडब्ल्यूएच (एचआईवी के साथ जी रहे लोगों) के बीच कलंकित सामाजिक प्रतिक्रिया को प्रेरित करती है, जो पुरुषों की तुलना में महिलाओं में अपेक्षाकृत अधिक है।

आत्म-निष्ठा को एक व्यक्तित्व विशेषता के रूप में समझाया जा सकता है जो अपेक्षाकृत स्थिर, स्थायी और अपने आप में स्वयं के बारे में बहुत अधिक विश्वास होने की सीमा होती है। एक स्वभाव के रूप में यह बुनियादी जीवन चुनौतियों से प्रभावी ढंग से समायोजन और निपटने हेतु सक्षम होने के लिए स्वमूल्यन के बारे में मूल्यांकन का प्रतिनिधित्व करता है। इस अध्ययन में यह देखा गया कि पुरुषों ने आत्म-निष्ठा इस पर महिलाओं की तुलना में काफी अधिक अंक प्राप्त किए। यह पाया

गया कि महामारी से जुड़े मिथक और वर्जनाएं, आत्म-धारणा और सामाजिक समर्थन को निर्धारित करने में महत्वपूर्ण भूमिका निभाती हैं क्योंकि दोनों ही आत्म-सम्मान को बढ़ावा देने के लिए एक-दूसरे का प्रतिदान करते हैं। यह देखा गया है कि एक बार जब महिलाओं को अपनी एचआईवी स्थिति के बारे में पता चल जाता है तो, उन्हें पुरुषों की तुलना में परिवार की अस्वीकृति, दोष, शर्म और अपराधबोध का सामना करना पड़ता है, जो उनके आत्मनिष्ठा को कम करते हैं, और उन्हें आगे चिकित्स्कीय अनुपालन से वंचित करते हैं। वर्तमान जांच का नमूना राजस्थान राज्य के विभिन्न हिस्सों से लिया गया है, जो लिंगानुपात और साक्षरता दर के संदर्भ में लैंगिक अंतर के मामले में लगातार खराब प्रदर्शन कर रहा है। यह धारणा कि लिंग, सेक्स का एक सामाजिक-सांस्कृतिक अभिव्यक्ति है, राजस्थान जैसे राज्य में और भी अधिक प्रासंगिक हो जाता है जिसे वर्तमान जांच में देखा गया था। अध्ययन की एक और उल्लेखनीय खोज यह थी कि महिलाओं ने दुश्चिंतन पर पुरुषों की तुलना में काफी अधिक अंक प्राप्त किए जबकि पुरुषों ने प्रवाह पर काफी अधिक अंक प्राप्त किए। दुश्चिंतन भविष्य के बारे में निराशा या अत्यधिक निराशावाद का अनुभव है। प्रवाह दुश्चिन्तन के विपरीत सकारात्मक गतिविधि और विचार में गहरी भागीदारी को सक्रिय करता है। औसत स्कोर से पता चलता है कि पुरुषों की तुलना में महिलाओं में दुश्चिन्तन अधिक है, जिसका अर्थ है कि महिलाएं एचआईवी के संपर्क में अपेक्षाकृत अधिक संवेदनशील हैं और यह व्यक्तिगत कारकों के साथ-साथ रूढ़िबद्ध सामाजिक प्रकटीकरण के कारण है। दूसरी ओर पुरुषों ने प्रवाह आयाम में उच्च स्कोर किया जो आशावादी तरीके से तनावपूर्ण स्थिति को संभालने की उनकी क्षमता को दर्शाता है; जबकि महिलाओं ने अपने डर, अवसाद और असहायता की प्रवृत्ति के कारण प्रवाह में कम स्कोर किया। स्वभाव में यह अंतर पुरुषों की तुलना में महिलाओं में अवसाद की उच्च दर की व्याख्या करता है।

अध्ययन के निष्कर्षों से पता चलता है कि एचआईवी+ पुरुष और महिलाएं मनोसामाजिक चर पर भिन्न होते हैं जैसे कि समायोजी व्यवहार के तरीके, मानसिक स्वास्थ्य आत्म-निष्ठा और दुश्चिन्तन। वर्तमान अध्ययन सामान्य धारणा को दोहराता है कि महिलाएं एचआईवी और एड्स से भेदभावपूर्ण रूप से प्रभावित होती हैं। अध्ययन से यह स्पष्ट है कि चिकत्स्कीय पहेली के अलावा हमारे सामाजिक-सांस्कृतिक ढांचे में एचआईवी और एड्स से संबंधित कलंक, भेदभाव और इनकार में मजबूत लैंगिक पूर्वाग्रह है, जिसके परिणामस्वरूप महिलाओं में पुरुषों की तुलना में अपेक्षाकृत खराब मानसिक स्वास्थ्य, दुश्चिन्तन और कम आत्म निष्ठा होती है। इसलिए वर्तमान अध्ययन के निष्कर्ष उपयोगी अंतर्दृष्टि प्रदान करते हैं कि एचआईवी+ विषयों के बीच मनोवैज्ञानिक कारकों में लिंग बहुत महत्वपूर्ण भूमिका निभाता यह अध्ययन एचआईवी+ रोगियों के बीच इस तरह के हस्तक्षेप या परामर्श के वांछित और प्रभावी परिणामों की सुविधा प्रदान करेगा।

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

सुमित्रानंदन पंत की रचनाओं में महिला विमर्श

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सहायक प्रोफेसर, स्कूल ऑफ साइंसेज, आईटीएम यूनिवर्सिटी ग्वालियर (म.प्र.)

सारांश : हिंदी साहित्य में छायावाद आंदोलन के प्रमुख कवियों में से एक सुमित्रानंदन पंत ने प्रकृति, मानवीय भावनाओं, सामाजिक मुद्दों और महिलाओं सहित विभिन्न विषयों पर विस्तार से लिखा। पंत अपनी कृतियों में महिलाओं को बहुआयामी तरीके से चित्रित करते हैं, कभी प्रेम और सौंदर्य के प्रतीक के रूप में तो कभी सामाजिक परिवर्तन के प्रतिनिधि के रूप में। पंत की कविताओं में, महिलाओं को अक्सर शुद्ध और दिव्य प्राणियों के रूप में चित्रित किया जाता है जो प्रेम, त्याग और मातृत्व का प्रतीक हैं। उदाहरण के लिए, अपनी कविता 'भारत माता' में, पंत देश को एक ऐसी माँ के रूप में चित्रित करते हैं जो एक माँ की तरह ही अपने बच्चों का पालन-पोषण करती है और उनकी रक्षा करती है। इसी तरह, अपनी कविता 'सवेरा' में, वह एक महिला को आशा और नई शुरुआत के प्रतीक के रूप में वर्णित करता है, उसके आगमन के साथ एक नए दिन की सुबह का संकेत मिलता है।

मूल शब्द : बहुआयामी तरीके, मानवीय भावनाएं, बलिदान, मातृत्व।

प्रस्तावना : पंत की रचनाएँ सामाजिक परिवर्तन के प्रतिनिधि के रूप में महिलाओं की भूमिका को भी उजागर करती हैं, जो मौजूदा सत्ता संरचनाओं को चुनौती दे सकती हैं और बदल सकती हैं। उदाहरण के लिए, अपनी कविता 'काला नाग' में, उन्होंने एक ऐसी महिला का चित्रण किया है जो अपने अपमानजनक पति के खिलाफ विद्रोह करती है और उत्पीड़ित जनता की नेता बन जाती है, जो उन्हें अपने अधिकारों के लिए लड़ने के लिए प्रेरित करती है। इसलिए, सुमित्रानंदन पंत की रचनाएँ एक जटिल और सूक्ष्म दृष्टिकोण प्रस्तुत करती हैं। महिलाएं, उनकी ताकत और कमजोरियों, और पितृसत्तात्मक समाज में उनके सामने आने वाली चुनौतियों पर प्रकाश डालती हैं।

उद्देश्य

1. पंत द्वारा अपने कार्यों में महिलाओं को चित्रित करने के लिए उपयोग की जाने वाली विभिन्न छवियों और प्रतीकों की जांच करना, जिसमें उनके आदर्श और रोमांटिक प्रतिनिधित्व के साथ-साथ उनके अधिक जटिल और सूक्ष्म चित्रण भी शामिल हैं।
2. लैंगिक असमानता और सामाजिक अन्याय से संबंधित मुद्दों को संबोधित करने के तरीकों का विश्लेषण करने के लिए पंत की रचनाएं, और किस हद तक वह महिलाओं के लिए अधिक अधिकारों और सशक्तिकरण की वकालत करते हैं।
3. पंत के भारतीय राष्ट्रवाद के दृष्टिकोण में महिलाओं की भूमिका का पता लगाने के लिए, और कैसे उनके काम लिंग, पहचान और राष्ट्रीयता के बीच संबंधों पर एक बड़े प्रवचन में योगदान करते हैं।

अनुसंधान प्रश्न

1. सुमित्रानंदन पंत अपने काव्य और अन्य साहित्यिक कृतियों में महिलाओं को कैसे चित्रित करते हैं? महिलाओं के उनके चित्रण में किन विषयों और छवियों की पुनरावृत्ति होती है, और वे भारत में लैंगिक भूमिकाओं और संबंधों के प्रति बड़े सांस्कृतिक और सामाजिक दृष्टिकोण को कैसे दर्शाते हैं?
2. पंत अपने कार्यों में लैंगिक असमानता और सामाजिक न्याय से संबंधित मुद्दों को कैसे संबोधित करते हैं, और किस हद तक वे महिलाओं के लिए अधिक अधिकारों और सशक्तिकरण की वकालत करते हैं? इन मुद्दों पर उनके विचार अपने समय के अन्य लेखकों और विचारकों की तुलना में कैसे हैं?
3. पंत की रचनाएं भारतीय राष्ट्रवाद के सवालों से किस तरह जुड़ती हैं, और महिलाओं का उनका प्रतिनिधित्व लिंग, पहचान और राष्ट्रीयता के बारे में व्यापक बहस में कैसे योगदान देता है? इन मुद्दों पर उनके विचार अपने समय के अन्य लेखकों और विचारकों की तुलना में कैसे हैं?

शोध पद्धतियाँ

1. इस शोध के लिए प्राथमिक अनुसंधान विधियों में से एक पंत की कविता और अन्य साहित्यिक कृतियों का गहन अध्ययन और विश्लेषण होगा। इसमें महिलाओं का प्रतिनिधित्व करने के लिए पंत द्वारा उपयोग किए गए विषयों, प्रतीकों और छवियों के साथ-साथ उनके विचारों को व्यक्त करने के लिए भाषा, रूपक और अन्य साहित्यिक तकनीकों का उपयोग शामिल होगा।
2. एक और तरीका होगा ऐतिहासिक शोध पंत के कार्यों और उनके समय में महिलाओं के प्रतिनिधित्व को प्रासंगिक बनाने के लिए, सामाजिक, सांस्कृतिक और राजनीतिक संदर्भ का पता लगाने के लिए ऐतिहासिक शोध किया जा सकता है जिसमें उन्होंने लिखा था। इसमें उस समय भारतीय समाज में प्रचलित दृष्टिकोणों और विश्वासों की बेहतर समझ हासिल करने के लिए ऐतिहासिक दस्तावेजों, अखबारों के लेखों और अन्य स्रोतों की जांच करना शामिल हो सकता है।

कवि परिचय

सुमित्रानंदन पंत (1900-1977) एक प्रसिद्ध भारतीय कवि और हिंदी भाषा के सबसे प्रसिद्ध साहित्यकारों में से एक थे। उन्होंने छायावाद आंदोलन, हिंदी कविता में एक रोमांटिक साहित्यिक आंदोलन में महत्वपूर्ण भूमिका निभाई। पंत की रचनाओं में प्रकृति, आध्यात्मिकता और अपने समय के सामाजिक मुद्दों के प्रति उनके गहरे प्रेम को दर्शाया गया है।

यहाँ सुमित्रानंदन पंत के जीवन और कार्य का एक सिंहावलोकन है :

प्रारंभिक जीवन और शिक्षा

सुमित्रानंदन पंत का जन्म 20 मई, 1900 को कौसानी, अल्मोड़ा जिला, उत्तराखंड, भारत में हुआ था। उनका जन्म का नाम गोसाईं दत्त था, लेकिन बाद में उन्होंने अपने गुरु, स्वामी सुमित्रानंद के सम्मान में 'सुमित्रानंदन पंत' नाम अपनाया। पंत हिमालय की गोद में बड़े हुए, प्राकृतिक सुंदरता और प्रकृति से घिरे, जिसने उनकी काव्य संवेदनाओं को बहुत प्रभावित किया। उन्होंने अल्मोड़ा में अपनी प्रारंभिक शिक्षा पूरी की और बाद में कुमाऊं विश्वविद्यालय से संस्कृत में मास्टर डिग्री प्राप्त की।

साहित्यिक कैरियर

पंत ने अपने साहित्यिक जीवन की शुरुआत एक कवि और लेखक के रूप में अपने कॉलेज के दिनों में की थी। उन्होंने 1926 में अपना पहला कविता संग्रह 'पल्लव' प्रकाशित किया, जिसे आलोचनात्मक प्रशंसा मिली। पंत की कविता भारतीय सांस्कृतिक और आध्यात्मिक परंपराओं में गहराई से निहित थी। उनके लेखन ने अक्सर प्रेम, प्रकृति, रहस्यवाद और सामाजिक न्याय के विषयों की खोज की। वह छायावाद आंदोलन में एक प्रमुख व्यक्ति बन गए, जिसने कविता में समृद्ध कल्पना, रूमानियत और आत्मनिरीक्षण पर जोर दिया। पंत की प्रमुख रचनाओं में 'गुंजन' (1935), 'युगांत' (1941), 'ग्राम्य' (1941), और 'ध्रुव चरित्र' (1954) शामिल हैं। इन संग्रहों ने भाषा पर उनकी महारत और उनके छंदों के माध्यम से भावनाओं को जगाने

की उनकी क्षमता को प्रदर्शित किया। उनकी महाकाव्य कविता, 'कला और बुद्ध चंद' (1950) को आलोचनात्मक प्रशंसा मिली और उन्होंने उन्हें हिंदी साहित्य में एक प्रमुख कवि के रूप में स्थापित किया। पंत ने नाटक, निबंध और अन्य कवियों की रचनाओं का हिंदी में अनुवाद भी किया।

सामाजिक और राजनीतिक सक्रियता

पंत सामाजिक और राजनीतिक कारणों से गहराई से प्रतिबद्ध थे और अक्सर अपनी कविताओं के माध्यम से अपनी चिंताओं को व्यक्त करते थे। उन्होंने भारतीय स्वतंत्रता संग्राम में सक्रिय रूप से भाग लिया और ब्रिटिश औपनिवेशिक शासन के खिलाफ लोगों को प्रेरित करने और लामबंद करने के लिए अपने लेखन का उपयोग किया। 1947 में भारत को स्वतंत्रता मिलने के बाद, पंत ने अपना ध्यान नवगठित राष्ट्र के सामने आने वाले मुद्दों की ओर लगाया। उन्होंने सीमांत समुदायों, विशेषकर किसानों और मजदूरों के अधिकारों की वकालत की और उनके संघर्षों को अपनी कविता के माध्यम से उजागर किया।

मान्यता और पुरस्कार

सुमित्रानंदन पंत को उनके साहित्यिक योगदान के लिए कई सम्मान और पुरस्कार मिले। उन्हें 1960 में उनके कविता संग्रह 'चिदंबरा' के लिए साहित्य अकादमी पुरस्कार से सम्मानित किया गया था। 1968 में, उन्हें साहित्य में उनके समग्र योगदान के लिए ज्ञानपीठ पुरस्कार से सम्मानित किया गया, जो भारत के सर्वोच्च साहित्यिक सम्मानों में से एक है। पंत की कविताओं को उनकी गीतात्मक सुंदरता, गहन विचारों और पीढ़ी दर पीढ़ी पाठकों के साथ प्रतिध्वनित करने की क्षमता के लिए मनाया जाता है।

परंपरा

सुमित्रानंदन पंत की कविता भारत में व्यापक रूप से पढ़ी और सराही जाती रही है और कवियों की आने वाली पीढ़ियों को प्रभावित किया है। उनकी रचनाओं का अंग्रेजी सहित कई भाषाओं में अनुवाद किया गया है और उन्हें अंतरराष्ट्रीय पहचान मिली है। पंत की जन्मस्थली कौसानी को उनके जीवन और कार्यों को समर्पित एक संग्रहालय और अनुसंधान केंद्र में बदल दिया गया है। प्रकृति, प्रेम और सामाजिक चेतना के कवि के रूप में उनकी स्थायी विरासत को दर्शाते हुए उनकी कविता पाठकों को प्रेरित करती है और उनसे जुड़ती है।

विचार-विमर्श

पंत की कविता में आवर्ती विषयों में से एक प्रकृति के अवतार के रूप में महिलाओं का विचार है। वह अक्सर महिलाओं को प्राकृतिक दुनिया की लय के अनुरूप होने के रूप में चित्रित करता है, और उनकी सुंदरता और अनुग्रह की तुलना अक्सर प्राकृतिक दुनिया की सुंदरता से की जाती है। अपनी कविता 'नारी' में, उन्होंने महिलाओं को 'पवित्र' और 'दिव्य' प्राणियों के रूप में वर्णित किया है,

हाय, मानवी रही न नारी लज्जा से अवगुंठित,
वह नर की लालस प्रतिमा, शोभा सज्जा से निर्मित।
युग युग की वंदिनी, देह की कारा में निज सीमित,
वह अदृश्य अस्पृश्य विश्व को, गृह पशु सी ही जीवित।

आगे कवि कहते है जो 'पृथ्वी से पैदा हुई' और 'सूर्य द्वारा पोषित' हैं।

आज मनुज जग से मिट जाए कुत्सित, लिंग विभाजित
नारी नर की निखिल क्षुद्रता, आदिम मानों पर स्थित।
सामूहिक-जन-भाव-स्वास्थ्य से जीवन हो मर्यादित,
नर नारी की हृदय मुक्ति से मानवता हो संस्कृत।

इसी तरह, अपनी कविता 'स्त्री' में, वह एक महिला की ताकत और लचीलेपन का वर्णन करते है—

यदि स्वर्ग कहीं है पृथ्वी पर, तो वह नारी उर के भीतर,
दल पर दल खोल हृदय के अस्तर

जब बिठलाती प्रसन्न होकर
वह अमर प्रणय के शतदल पर।
मादकता जग में कहीं अगर, वह नारी अधरों में सुखकर,
क्षण में प्राणों की पीड़ा हर,
नव जीवन का दे सकती वर
वह अधरों पर धर मदिराधर।

जो साहस और दृढ़ संकल्प के साथ जीवन की चुनौतियों का सामना करती है। पंत की रचनाएँ महिला कामुकता और इच्छा की शक्ति को भी उजागर करती हैं, जिसे वे मानव अस्तित्व के एक स्वाभाविक और अभिन्न अंग के रूप में चित्रित करते हैं। अपनी कविता 'मधुशाला' में, वह जीवन के सुखों का वर्णन करने के लिए एक वाइन हाउस के रूपक का उपयोग करता है, और महिलाओं को 'प्रिय' के रूप में चित्रित किया गया है जो शराब पीने के अनुभव के आनंद में साझा करती हैं। हालाँकि, पंत उन चुनौतियों को भी स्वीकार करते हैं जिनका महिलाओं को ऐसे समाज में सामना करना पड़ता है जो अक्सर अपनी कामुकता को नियंत्रित करने और दबाने की कोशिश करता है।

अंत में, यह ध्यान देने योग्य है कि जहां पंत की रचनाओं में महिलाओं की कुछ आदर्श और रोमांटिक छवियां शामिल हैं, वहीं वे महिलाओं के अनुभवों की विविधता और अधिक समानता और सामाजिक न्याय की आवश्यकता को भी पहचानते हैं। उदाहरण के लिए, अपनी कविता 'नई सुबह' में, वह एक नई सुबह का आह्वान करते हैं जिसमें महिलाएं समाज में समान भूमिका निभा सकती हैं और सभी के लिए बेहतर भविष्य के निर्माण में योगदान दे सकती हैं। इसलिए, सुमित्रानंदन पंत की रचनाएं एक समृद्ध और जटिल चित्रण प्रस्तुत करती हैं। महिलाओं की, जो उनकी ताकत, कमजोरियों और पितृसत्तात्मक समाज में उनके सामने आने वाली चुनौतियों को स्वीकार करती है।

पंत की कविता अक्सर महिलाओं की भावनात्मक और बौद्धिक गहराई का जश्न मनाती है, उन्हें विचारशील और सहानुभूतिपूर्ण व्यक्तियों के रूप में चित्रित करती है जो महान अंतर्दृष्टि और ज्ञान के लिए सक्षम हैं। साथ ही, पंत की रचनाएँ उन तरीकों को भी उजागर करती हैं जिनमें पितृसत्तात्मक समाजों द्वारा महिलाओं का दमन और हाशिए पर रखा गया है। इसी तरह, अपनी कविता 'भारत माता' में, वह देश की मातृ प्रवृत्ति और सुरक्षात्मक भावना का जश्न मनाते हैं, लेकिन महिलाओं और अन्य हाशिए के समूहों के साथ होने वाले अन्याय को दूर करने के लिए सामाजिक और राजनीतिक परिवर्तन की आवश्यकता को भी स्वीकार करते हैं।

भारत माता
ग्रामवासिनी।
खेतों में फैला है श्यामल
धूल भरा मैला सा आँचल,
गंगा यमुना में आँसू जल,
मिट्टी की प्रतिमा उदासिनी।

पंत के महिलाओं के चित्रण के उल्लेखनीय पहलुओं में से एक उनके जीवित अनुभवों के प्रति उनकी संवेदनशीलता और एक ऐसी दुनिया को नेविगेट करने में उनके सामने आने वाली चुनौतियाँ हैं जो अक्सर उनकी स्वतंत्रता और एजेंसी को सीमित करना चाहती हैं। अपनी कविता 'नारी' में, उन्होंने महिलाओं द्वारा सामना किए जाने वाले दबावों और अपेक्षाओं का वर्णन किया है, जिसमें घरेलू जिम्मेदारियों का बोझ और देखभाल करने वालों, श्रमिकों और समुदाय के सदस्यों के रूप में उनकी भूमिकाओं को संतुलित करने की आवश्यकता शामिल है।

यदि स्वर्ग कहीं है पृथ्वी पर, तो वह नारी उर के भीतर,
दल पर दल खोल हृदय के अस्तर
जब बिठलाती प्रसन्न होकर
वह अमर प्रणय के शतदल पर।

सुमित्रानंदन पंत की रचनाएँ महिलाओं का एक समृद्ध और सूक्ष्म चित्रण प्रस्तुत करती हैं, जो उनकी ताकत और कमजोरियों, और समाज में अधिक समानता और न्याय की आवश्यकता दोनों को स्वीकार करती है।

शोध के निष्कर्ष

1. सुमित्रानंदन पंत की कविता में महिलाओं के प्रतिनिधित्व के विश्लेषण से पता चलता है कि उन्होंने महिलाओं को मजबूत और स्वतंत्र व्यक्तियों के रूप में चित्रित किया जिनकी समाज में महत्वपूर्ण भूमिका थी। पंत का अपनी कविता में महिलाओं का चित्रण अपने समय के सामाजिक मानदंडों के ठीक विपरीत था, जहाँ महिलाओं को अक्सर हाशिए पर और उत्पीड़ित किया जाता था।
2. महिलाओं से संबंधित विषयों और मुद्दों की पहचान, जिन्हें पंत ने अपने कार्यों में संबोधित किया, उनमें लैंगिक समानता, सामाजिक न्याय और महिला अधिकारिता शामिल हैं। पंत की कविता ने महिलाओं के अधिकारों के लिए अपनी चिंता व्यक्त की और समाज में उनके समान व्यवहार का आह्वान किया।
3. पंत के काव्य में महिलाओं के व्यवहार की तुलना उनके समय के साहित्यिक और सामाजिक संदर्भ से करने से पता चलता है कि पंत का काव्य प्रगतिशील और अपने समय से आगे का था। उन्होंने समाज में प्रचलित पितृसत्तात्मक मानदंडों और रूढ़ियों को चुनौती दी और लैंगिक समानता और महिला सशक्तिकरण की वकालत की।

निष्कर्ष : अंत में, 'सुमित्रानंदन पंत की रचनाओं में महिलाओं की चर्चा' पर लेख में पंत की कविता में महिलाओं के चित्रण, उनके कार्यों में संबोधित महिलाओं से संबंधित विषयों और मुद्दों और महिलाओं के अधिकारों और सशक्तिकरण पर उनकी कविता के प्रभाव पर प्रकाश डाला गया है। विश्लेषण से पता चलता है कि पंत की कविता महिलाओं के मजबूत और स्वतंत्र व्यक्तियों के रूप में चित्रण और लैंगिक समानता और महिला सशक्तिकरण की वकालत में प्रगतिशील और अपने समय से आगे थी।

पंत की कविता की अपने समय के साहित्यिक और सामाजिक संदर्भ के साथ तुलना से पता चलता है कि उनकी रचनाओं ने समाज में प्रचलित पितृसत्तात्मक मानदंडों और रूढ़ियों को चुनौती दी और महिलाओं के समान व्यवहार की वकालत की। महिला अधिकारों और सशक्तिकरण पर उनकी कविता के प्रभाव का आकलन दर्शाता है कि उनके कार्यों ने सार्वजनिक संवाद को आकार देने और सामाजिक परिवर्तन को प्रेरित करने, भारतीय महिला आंदोलन को प्रभावित करने और कई महिलाओं के लिए प्रेरणा का स्रोत बनने में महत्वपूर्ण भूमिका निभाई है। महिलाओं के अधिकारों और लैंगिक मुद्दों पर समकालीन चर्चाओं और बहसों के लिए पंत की कविता की प्रासंगिकता और महत्व के मूल्यांकन से पता चलता है कि उनकी कविता आज भी महिलाओं को प्रेरित और सशक्त करती है, हमें महिलाओं के अधिकारों के लिए संघर्ष और लैंगिक समानता के लिए चल रही आवश्यकता की याद दिलाती है। कुल मिलाकर, यह पेपर महिलाओं के अधिकारों और लैंगिक मुद्दों के संदर्भ में सुमित्रानंदन पंत के कार्यों के महत्व और समकालीन चर्चाओं और बहसों के लिए उनकी निरंतर प्रासंगिकता पर प्रकाश डालता है।

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

उत्तराखंड की सांस्कृतिक धरोहर के रूप में लोक चित्रकला ऐपण

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सारांश

उत्तराखंड का श्रृंगार स्वयं प्रकृति द्वारा इतनी खूबसूरती से किया गया है, मानों साक्षात ईश्वर के दर्शन हो रहे हो और हम स्वर्ग में भ्रमण कर रहे हो। यहां मां गंगा मां यमुना का स्वयं वास है। फूलों की घाटी जहां जाकर मन मंत्रमुग्ध हो जाता है, हमारे ऋषि-मुनियों ने तभी इस स्थान को अपनी तप एवं कर्मस्थली बनाने का निर्णय लिया होगा। यहां चरक, व्यास, पाणिनी, भुगू भारद्वाज आदि जैसे महान ऋषि-मुनियों द्वारा योग साधना में रहते हुए महाभारत पुराण एवं रामायण जैसे पुराण की रचना की गई।

भारत में चित्रकला की एक लंबी परंपरा रही है जिसमें उत्तराखंड की लोक चित्रकला ऐपण का वर्णन कैसे ना हो। उत्तराखंड के कुमाऊं में बनाई जाने वाली कला ऐपण अपने अंदर सदियों से धार्मिक एवं आध्यात्मिक परंपराओं को संजोये हुए है। इस कला का निर्माण कागज, भित्ति, कपड़ों, घरों की देहली पर महिलाओं द्वारा हाथ की उंगलियों से बनाया जाता है उत्तराखंड की लोक कला ऐपण का धार्मिक संस्कृति से कितना घनिष्ट संबंध है प्रस्तुत शोध पत्र में कुमाऊं की लोक कला ऐपण का सांस्कृतिक धरोहर के रूप में अध्ययन किया गया है।

मुख्य शब्दावली : उत्तराखंड, संस्कृति, लोककला, आध्यात्म, ऐपण, कुमाऊ, प्रतीक।

परिचय

मानव का प्रकृति से प्रेम उसकी भावनाओं के सौंदर्यात्मक रूप को संगीत के मधुर स्वर, नृत्य की लय ताल और चित्रकला के द्वारा ही महसूस किया जा सकता है, यही वजह है लोक चित्र मनुष्य को हमेशा अपनी और आकर्षित करते हैं। लोक कलाएं हमारी सांस्कृतिक धरोहर है जिसके विकास पर ही मनुष्य का विकास भी निर्भर करता है। उत्तराखंड की लोक चित्रों में सदैव ही धार्मिक एवं आध्यात्मिक दृष्टिकोण देखा जा सकता है। ऐपण में बने चित्रों के विषय हमेशा ही धार्मिक मान्यताओं शुभ प्रतीकों पर आधारित रहते हैं।

उत्तराखंड के इतिहास पर यदि नजर दौड़ाएँ तो उत्तराखंड राज्य सांस्कृतिक, धार्मिक, सामाजिक और आर्थिक इकाई के अंतर्गत आता है। यहां की भौगोलिक विभिन्नता ने स्थान-स्थान पर क्षेत्रीय विशेषताओं को जन्म दिया है। यहां के दो मंडलों कुमाऊं और गढ़वाल में स्पष्ट भौगोलिक अंतर यह है कि कुमाऊं में पिथौरागढ़ का उत्तरी भाग छोड़ सारा ही कुमाऊँ मध्य और लघु हिमालय में बसा है, जबकि गढ़वाल में देहरादून और पौड़ी जनपदों के कुछ दक्षिणी भागों को छोड़ अधिकतर भाग उच्च

तथा मध्य हिमालई क्षेत्रों में बसे हैं। इसलिए कुमाऊं में जहां कम ढलान वाले पर्वत चौड़ी घाटियां और उन्मत्त मैदान है।

यही गढ़वाल में अधिकतर भयावह सीधे खड़े पर्वत और गहरी संकरी घाटियां हैं जिसे हिमालय का आशुतोष शिव रूप देखना हो वह कुमाऊं जाएं, किंतु जिसे इस पर्वतराज का तांडवी रूद्र वेश इसकी रहस्यमई विराटता, जो आश्चर्य के साथ-साथ आना या श्रद्धा और भय दोनों को पैदा करती है, का साक्षात्कार करना है, उसे गढ़वाल में पदार्पण करना चाहिए। उत्तराखंड की चित्रकला शैली के इतिहास की परिधि से बाहर जाकर तो ज्ञात होता है, कि सुदूर पाषाण काल में भी यहां आव्रजन हुआ था। पाषाण उपकरण प्रयोगी मानव ने यहां कई स्थानों पर अपने अस्तित्व के प्रमाण छोड़े हैं। गुफा चित्र और उसकी आकृतियों के रूप में अशमयुगीन मानव ने कुमाऊं की आगम संस्कृति का सृजन किया था। कुमाऊं के प्राचीनतम चित्रित प्रतिमान कसार देवी, पेटशाल, फड़कानौली, फल सीमा, लखुउदियार, ल्वेथाप और हटवाल घोड़ा के शिलाश्रेयों में विद्यमान हैं। ये सभी शिलाश्रय सयाल नदी के उद्गम क्षेत्र में, अल्मोड़ा शहर के आसपास अवस्थित हैं।

शिव प्रसाद डबराल के अनुसार, गणराज्य में प्राचीन काल से सिद्ध शैली, देव शैली और अलौकिक शैली में चित्र बनाने की परंपरा चली आई थी। सिद्ध शैली में बिंदु त्रिकोण, व्रत और वर्ग के योग से देवी-देवताओं के नाना विधि यंत्रों को बनाया जाता था। देव शैली में जन्मपत्री, वर्षफल और पंचांग हेतु मुख्यत: व्रतों के संयोजन से चित्र बनते थे जबकि अलौकिक शैली में वास्तविक और काल्पनिक प्राणियों तथा वस्तुओं के चित्र बनते थे। इन शैलियों का विकास उत्तराखंड में प्राचीन काल में हो चुका था। इनके चित्र भोजपत्र, वस्त्र, कागज तथा धातु पटों पर बनते थे, जो अधिकतर नष्ट हो चुके हैं। उनके अनुसार मोलाराम आरंभ में देव शैली के ही चित्रकार थे। कुमाऊं क्षेत्र में इन तीनों शैलियों में चित्रण की परंपरा अभी भी विद्यमान है। भित्ति चित्रण और अल्पना की परंपरा कुनिन्द काल में ही आरंभ हो चुकी थी और पांडुलिपि निर्माता तथा मंदिरों में भित्ति चित्रण करने वाले चित्रकार भी आरंभिक कत्यूरी काल में थे। यांत्रिक मुद्रण के अभाव में धार्मिक ग्रंथों की दैनिक उपयोग हेतु हस्तलिखित प्रतियां केवल उत्तराखंड ही नहीं समग्र भारत में बनती थी कागज की उपलब्धता के बाद ग्रंथों की प्रतियां बनाना और आसान हो गया था। हाल के सर्वेक्षण में कुमाऊं मंडल के विभिन्न स्थानों पर पंचरत्न भगवत गीता की जो चित्रित हस्तलिखित पोथियां मिली हैं, उनमें कई शैली के चित्र बने हैं इनकी प्राचीनता देवनागरी के आर्य रूप से मानी जा सकती है। वर्तमान में कुमाऊं की चित्रकला में सिद्ध देव तथा अलौकिक इन तीनों शैलियों को पाया जा सकता है उत्तराखंड की लोक चित्रकला ऐपण के अंतर्गत देवी-देवताओं की नाना चौकियां सिद्ध शैली की रचनाएं हैं। पुरोहित द्वारा जन्म पत्रों, वर्ष फलों और द्वार पत्रों के निर्माण को देव शैली कहा जा सकता है, जबकि चित्रकारों की कलाकृतियों अलौकिक शैली में आ सकती हैं।

उत्तराखंड की लोक चित्रकला (ऐपण)

ऐपण उत्तराखंड की लोक चित्रकला है। ऐपण शब्द 'अर्पण' से संबंधित है। आमतौर पर इसके लिए इस्तेमाल किया जाने वाला शब्द लिखाई 'लेखन' है उत्तराखंड की लोक चित्रकला में महत्वपूर्ण योगदान स्त्रियों का रहा है। ऐपण में मुख्य रूप से आध्यात्मिक एवं धार्मिक प्रतीकों का प्रयोग किया जाता है जैसे—कमल, मछली, शंख, स्वस्तिक, त्रिशूल, पान, जैसी मांगलिक वस्तुओं के प्रतीकों तथा नाना अलंकारिक बैलों से बढ़ाया जाता है। ऐपण को भूमि के अलावा चौकी पर भी बनाया जाता है। उत्तराखंड के कुमाऊं क्षेत्र में ऐपण धार्मिक एवं मांगलिक अवसरों व पर्वों पर महिलाओं द्वारा मिट्टी-गोबर से लिपी भूमि पर लिखी जाती है। गेरू के घोल को एक कपड़े के टुकड़े से लिपी भूमि पर लगाकर लाल पृष्ठभूमि तैयार कर ली जाती है। इस पर सूखने से पूर्व ही चावल को पीसकर तैयार किए गए सफेद विस्वार से अंगुलियों के पोरों से लिखाई की जाती है। चित्रकारी ठीक केंद्र से आरंभ होती है, और चारों ओर को त्वरित गति से पूरी की जाती है। घर के आंगन, मुख्य द्वार की दहलीज, सीढियों, कर्मकांड वाले कमरे के फर्श, पूजा घर तुलसी चबूतरे पर ओखली के चारों ओर तथा देवी-देवताओं के मंदिरों में बनाई जाती है।

ऐपण में बनाइ जाने वाली प्रमुख चौकियों

सरस्वती चौकी—यह चौकी मां सरस्वती के पूजन के लिए तैयार की जाती है। यह पूजन उस समय करवाया जाता है, जब कोई बालक औपचारिक शिक्षा आरंभ करता है, तो उसे एक शुभारंभ के लिए आयोजित की जाती है। इसकी यह विशेषता

है कि इसमें 15 नुकीला तारा है जिसमें बीच में स्वास्तिक पुष्प या एक दीपक बनाया जाता है।

दुर्गा जी की चौकी—इस चौकी के केंद्र में एक वर्ग की प्रत्येक भुजा पर 9 बिंदु बराबर दूरी पर बनाए जाते हैं। होली के समानान्तर बीच में अन्य बिंदु रखे जाते हैं, जिनकी कुल संख्या 89 हो जाती है, इन्हीं बिंदुओं को विचित्र ढंग से मिलाने पर स्वस्तिक प्रतिमान का एक जटिल आलेखन बन जाता है जिसे खोड़ीया पुकारा जाता है। प्रत्येक पंक्ति के 9 बिंदु नव दुर्गा के प्रतीक हैं। स्वस्तिक आलेखन को घेरने वाले सकेंद्रित वर्गों पर चारों ओर को कलगी बनाई जाती है। चौकी को बाहर से सूर्य, चंद्र के प्रतीक घेरते हैं।

लक्ष्मी जी की चौकी—दीपावली पर बनाई जाने वाली लक्ष्मी पूजन हेतु बनने वाली चौकियों में मुख्य आकर्षण देवी के पांव के चिन्ह हैं। इस चौकी को बनाने के लिए सर्वप्रथम शटकोणी तारे के रूप में सरस्वती का प्रतीक बनाया जाता है। प्रतीक के बाहर वृत्ताकार अलंकरण किया जाता है तब 24 पंखुड़ी युक्त कमल बनाया जाता है, जो लक्ष्मी जी का आसन माना गया है। इसके बाहर लक्ष्मी जी के पद चिन्हों को घेरा होता है। लक्ष्मी के पांव बनाने का तरीका बड़ा आसान है ऐपण बनाने वाली महिला दोनों मुठिठयों को एक साथ विस्वार के घोल में डुबाती हैं। फिर उन्हें खड़े रूप में जमीन पर छाप देती हैं। उंगलियों की सहायता से 55 बिंदु रखकर पांव की उंगलियां बना दी जाती हैं।

शिवाअर्चन चौकी—शिव जी की चौकी पार्थिव पूजन हेतु बनाई जाती है। शिव को उत्तराखंड में लोग पूजते हैं। सावन के महीने में उनकी विशेष पूजा की जाती है, और 108 या 1008 पार्थिव लिंग पूजा हेतु मिट्टी गोबर या सुगंधित चावल के आटे से बनाए जाते हैं। चौकी का अलंकरण गनेली, लहरी लगुली बेलों से किया जाता है।

धूलिअर्घ्य की चौकी—धुलिअर्घ्य चौकी विवाह के अवसर पर दूल्हे और पुरोहित के स्वागत के लिये आंगन में बनाई जाती है। यह चौकी मंगल कलश के आकार की होती है। चौकी के शीर्ष को गगरी, भुजाओं को फांगे और निचले भाग को आसन पुकारा जाता है। अन्य सजावट स्वस्तिक, मछली और नाना प्रकार के बेलों से किया जाता है। चौकी के मध्य भाग में उपहार तथा पूजा की वस्तुएं रखी जाती हैं। दुल्हा आसन पर खड़ा होता है और पुरोहित उसके दांयी ओर गोधूलि बेला में प्रयुक्त होने के कारण इस चौकी को धूलिअर्घ्य की चौकी पुकारा जाता है।

सूर्य की चौकी—इस चौकी का निर्माण नवजात शिशु के नामकरण संस्कार पर किया जाता है। इसमें ऊपरी कोनों पर सूर्य, चंद्र, उनके मध्य सुक-सारंग तथा निचले भाग में अटजल, शंख, घंटा, चक्रासन दो अन्य आसन, धूपदान, दीपदान तथा गडुवा या टोंटीदार ताम्रपात्र बनाए जाते हैं।

भूमि पर बनने वाले ऐपण घर के सभी दरवाजों तथा सीढ़ियों पर परंपरागत प्रतिमानों से चित्रकारी की जाती है। देहली में बनने वाले ऐपण एक छोटे कालीन अथवा पायदान के आकार के होते हैं। इनमें लगुली बेल जाई बेल, गनेली बेल, टुपुकी बेल, लहरिया बेल, पौधों की बालियां तथा लक्ष्मी जी के पदचिन्ह बनाए जाते हैं। सीढ़ियों के खड़े पट पर शीर्ष से विस्वार में डूबी अंगुलियों से धारा प्रवाहित की जाती है। जो बहती हुई निचली सीढ़ी के धरातल पर आ जाती है। इस प्रकार की पांच या सात धाराओं का जोड़ा थोड़ी-थोड़ी दूर पर बनाते चलते हैं। ऐसे खड़े ऐपण घरों की सारी दीवारों के निचले भागों में भी देखे जाते हैं।

कुमाऊंनी लोक चित्रकला का दूसरा वर्ग दीवार के खड़े पट पर बनने वाले अलंकरणों का है। इनको दो वर्गों में बांटा जा सकता है। आकृति प्रधान और आलेखन प्रधान आकृति प्रधान चित्रों में नाना देव-देवियों के पट्टे, और ज्योति का पट्टा है तथा आलेखन प्रधान चित्रों में बारबूंद नाता मुवाली है। पट्टों में मुख्य जन्माष्टमी, महालक्ष्मी, नवदुर्गा, वट सावित्री, दुर्गाष्टमी, हरिशयनी तथा प्रबोधनी के पट्टे हैं। यह पट्टे मूलता दीवार पर ही बनाए जाते हैं। कुछ दशक पूर्व हस्तनिर्मित कागज पर बनने शुरू हुए और आज बाजार में सामान्य कागज पर छपे मिल जाते हैं।

उत्तराखंड लोक चित्रकला (ऐपण) में धार्मिक प्रतीकों का महत्व

भारतीय कला प्रतीकों का प्रयोग अत्यंत प्राचीन काल से ही प्रारंभ हो गया था। कतिपय प्रतीक जैसेजाता है। इसमेंस्वस्तिक, श्रीवृक्ष, चक, मीन आदि सैन्धव सभ्यता की मोहरों तथा मृद्रभाण्डों पर और प्रागैतिहासिक पैल ग्रहों के अभिचित्रण

में भी पाए गए हैं। इनका प्रयोग ई. पू. द्वितीय शती से लेकर तृतीय पती ई. तक भारतीय कला में अधिक लोकप्रिय रहा। गुप्त काल में केवल कुछ प्रतीक ही प्रधान रह गए और कालांतर में उनके प्रयोग में निरंतर उपेक्षा दिखलाई पड़ती है फिर भी कलश, स्वस्तिक, मीन, सूर्य, चंद्र, ओम आदि कतिपय प्रतीक भारतीय लोक कला में बराबर लोकप्रिय रहे हैं। और वह आज भी भारत के एक कोने से दूसरे कोने तक अल्पना की भांति महिलाओं द्वारा बनाए जाते हैं वस्तुतः प्रतीक मानव स्वभाव के साथ जुड़े हुए हैं। प्रत्येक प्रतीक का अपना एक विशेष महत्व और अर्थ है।

ॐ —ओउम एक मंत्र ध्वनि है। इस ध्वनि के उच्चारण से तीन अक्षरों की ध्वनियाँ निकलती है—अ. उ, और म इनके अतिरिक्त अनुस्वार की अर्ध मात्रा भी ॐ में सम्मिलित है। ओम की ध्वनि में 'अ' अक्षर प्रारंभ का 'उ' मध्य का और 'म' अंत का प्रतीक है ओम की ध्वनि ब्रह्मा समेत अखिल ब्रह्मांड को व्यक्त करती है।

स्वास्तिक—स्वास्तिक मानव जीवन का एक विलक्षण प्रतीक है। स्वास्तिक की एक विश्वव्यापी परंपरा रही है। भारत में तो स्वस्तिक की परंपरा अत्यंत प्राचीन काल से लेकर आज तक निरंतर पाई जाती है। सांख्य दर्शन के अनुसार प्रकृति-पुरुषरूप दो तत्वों से बने तथा नरक, तिर्यक मनुष्य और देव आदि चतुर्गति—रूप संसार में घूमने वाले जीवन संबंधी महासत्व का यह एक प्रतीक है। इसके मध्य में खड़ी और आडी दो रेखाएं पुरुष और प्रकृति, जीव और मुद्गल, चैतन्य और जड़, वृक्ष और माया, अमर्त्य और मर्त्य, सत्य और असत्य, अमूर्त और मूर्ति आदि विश्व के दो सनातन तत्वों का निर्देश करती है। इन रेखाओं के छोरों पर चार भुजाएं और चार गतिओं का स्मरण कराती है।

कलश—भारतीय कलाकार ने कलष का उपयोग भी बहू विधि किया है जैसे—पद्मगुच्छ से परिपूर्ण कलश, श्री लक्ष्मी के पद्मासन का आधार कलश, स्तंभ का आधार एवं शीर्ष कलश आदि कलष के इस प्रतीक को पूर्ण कलश, मंगल कलश अथवा भद्र कलश कहा गया है। पूर्ण कलश संपूर्णता, संपन्नता अथवा समृद्धि का सूचक है। वैदिक वाङ्मय में विराट पुरुष तथा मानव दोनों का प्रतीक कलश माना गया है। 'मंगलकलश' शब्द इस प्रतीक की मांगलिकता का बोध कराता है।

कमल—पद्म भारतीय जीवन का समाहार है। यह पृथ्वी का प्रतीक है। पद्म पुराण में कहा गया है, कि विष्णु की नाभि से जो पद्म पहले उत्पन्न हुआ, वह पृथ्वी रूप था। वह पद्म ही रसादेवी या पृथ्वी कहा जाता है। पद्म के अष्टदल अष्ट दिशाओं के प्रतीक हैं, अस्तु पद्म सर्व व्यापकता का बोध कराता है।

त्रिशूल—त्रिशूल को सामान्य तौर पर भगवान शिव से जोड़ कर देखा जाता है और माना जाता है, कि उनके संहारक की छवि को प्रदर्शित करता है। लेकिन त्रिशूल का अर्थ इससे भी कहीं ज्यादा गहरा है। विशेषतः इसके तीन शूल त्रिदेवों (ब्रह्मा, विष्णु और महेश) को प्रदर्शित करते हैं। जैसे हिंदू धर्म की आधारभूत अवधारणा है। भगवान शिव से संबंधित चित्रों में त्रिशूल का चित्रण किया जाता है।

चक्र—चक्र भारत के सभी धार्मिक संप्रदायों में समान रूप से लोकप्रिय रहा है। बौद्ध धर्म में धर्म चक्र के रूप में इसकी विशेष मान्यता थी चक्र सूर्य का प्रतीक माना गया है, और इस दृष्टि से यह समय और गति का परिचायक है। धर्म चक्र कालचक्र, सृष्टि चक्र आदि इस प्रतिक के माध्यम से अभिव्यक्त हुए हैं। चक प्रतीक का अंकन हमें प्रागैतिहासिक गुहा चित्रों से ही मिलने लगता है।

मीन—मीन का अर्थ मछली है। भारतीय जीवन में युगों-युगों से एक प्रतिष्ठित प्रतीक माना जाता है। अष्टमांगलिक चिन्हों को शोभा, सौभाग्य, आरक्षा एवं सृजन के लिए मीन की महत्ता स्वीकार की गई है। प्रागैतिहासिक युग से लेकर आज तक हमारे जीवन में मीन के माध्यम से कल्याण की कामना की जाती हैं।

निष्कर्ष—अपनी समृद्ध सांस्कृतिक विरासत और गौरवशाली परंपराओं और लोक कलाओं के लिए उत्तराखंड का विशेष महत्व रहा है, परंतु वर्तमान में उत्तराखंड की अनेक लोक चित्रकला विलुप्त होने की कगार पर है। मेरे लिए उत्तराखंड की लोक चित्रकला हमेशा से प्रेरक रही है। इस लोक कला को पुनः उत्कर्ष पर पहुंचाना मेरा ध्येय रहा है। इस शोध पत्र के द्वारा शोधार्थियों एवं समस्त जनमानस भी लाभान्वित हो सकेंगे ऐसी मेरी आशा है।

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

ASSESSING THE STATUS OF COMMUNICATION GAP VIZ-A-VIZ CITIZENS AND UNDERSTANDING THE CONNECTIVITY PERSPECTIVE OF THE DIGITAL INDIA IN J&K

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Abstract

Technology has become significantly relevant for education, communication, business etc. contemporarily with potential opportunities for employment, governance, communication and lessening the digital divide as well. Information and Communication Technologies (ICTs) are engines of e-governance, educated society, social development and economic growth. Even though ICTs contribute widely to economies, there are challenges that need to be addressed. From the USA to Haiti, the impact of the digital divide still persists due to ethnicities, regions, literacy and other factors. Much has been done yet a lot needs to be achieved to dream of the tech-savvy world.

In India technology was adopted in late 70s and computers replaced typewriters and other manual practices in the following decades. To connect and empower masses, an initiative known as Digital India was launched on 1st July 2015 with three key components: digital infrastructure, governance and services on demand, digital empowerment of citizens in order to remodel India into a knowledgeable economy and digitally empowered society. A survey of the available corpus of literature available indicates that the digital divide and barriers in communication still persist in the country, within states, within districts or between rural and urban areas. Although with the launch of Digital India programme, a flagship programme of government of India, the divide is being bridged by various initiatives of the Digital India programme.

This descriptive and analytical research paper aims to study and analyse connectivity and communication perspective of Jammu and Kashmir citizens with the government through Digital India initiatives by employing the content analysis method, Interview method using purposive sampling, and survey method using cluster sampling with probability random sampling.

This research paper also tries to stipulate the importance of digitalization and Digital India Programme to bridge the persisting communication digital divide. This research also examined the impact of Digital India program over the way the J&K citizens view it.

Keywords: Digital divide, Digital India, e-governance, empowerment, J&K.

Introduction

Innovations in information and communication technologies ('ICTs') brought ground-breaking changes on every front in human life. The development of the internet has taken the world communication system by storm and turned the world into a 'Global village' as termed in 1964 by the author (McLuhan, 1989). Today the world is digital and one can get information from all over the world. These developments have transformed the world from knowledge centric to a techno-centric one easing communications around the globe. This has created a window of opportunities for developing countries through the creation and diffusion of new information and communication technologies for more effective and impressive communication.

India, one of the largest internet users and largest economies in the world (Kaka, et al., 2019) came up with Digital India program in the year 2015 to connect and transform India into a digitally empowered society. The main focus of the program is core digital infrastructure, governance & services on demand and digital empowerment of citizens (Ministry of Information & Communication Technology, 2015). This Programme was declared a mission to prepare India for a knowledge future by making technology central to enabling change and reducing the digital divide in communication (M. Rekha, 2018). This program represents a relevant case to investigate Digital India connectivity with a perspective to Jammu and Kashmir.

The Digital Divide

The digital divide refers to the gap between individuals, communities, and regions that have access to digital technologies, especially the internet, and those who do not. This divide is characterized by disparities in terms of infrastructure, affordability, digital skills, and relevance of digital services. The consequences of the digital divide are far-reaching, as it hinders access to information, opportunities for social and economic advancement, and participation in the digital economy.

The Case of Jammu and Kashmir (J & K)

Jammu and Kashmir (J&K) is a region with a unique set of challenges when it comes to digital connectivity. It is a culturally diverse region situated in the northern part of India, known for its picturesque landscapes, rich history, and geopolitical complexities. The state has faced various socio-political issues, including conflicts and internal disturbances, which have had an impact on its development and infrastructure. Due to its geographical location and various concerns, J&K has faced specific challenges in terms of communication and connectivity.

Research Objectives

This research aims to examine the communication and digital divide in the context of J&K, with a specific focus on the connectivity challenges faced by the region. The study intends to:

1. Investigate the current state of digital connectivity in Jammu and Kashmir, including infrastructure availability, internet penetration rates, and service quality.
2. Identify the factors creating the digital divide in the region, such as geographical, political, socio-economic, and cultural aspects.
3. Analyze the impact of the digital divide on various sectors, such as education, healthcare, governance, and economic opportunities, in Jammu and Kashmir.

4. Assess the effectiveness of government policies and initiatives, like the Digital India campaign, in addressing the digital divide and improving connectivity in the region.
5. Propose recommendations and strategies to bridge the digital divide in Jammu and Kashmir, considering the unique challenges and requirements of the region.

Significance of the Study

This study focuses on understanding the communication and digital divide in Jammu and Kashmir and identifies barriers and challenges faced by the population to offer insights for policymakers and stakeholders for bridging this divide and promoting inclusive development. The research contributes to existing knowledge on the digital divide in India, providing a comprehensive analysis of J&K. The findings serve as a valuable resource for policymakers, researchers, and organizations working towards digital inclusion. It also sheds light on complexities and lists best practices applicable in similar global contexts with political instability and security concerns.

Revies of Literature

This chapter offers a comprehensive review of the literature on the communication and digital divide in J&K. It identifies key concepts, theories, empirical studies, and strategies for bridging the divide and promoting digital inclusion. The review serves as a foundation for the current study and identifies research gaps for further investigation.

In context with the Digital Connectivity and Infrastructure Availability in J&K, Ahanger & Dar (2018) studied the digital divide and examine the state of digital connectivity in J&K, focusing on infrastructure availability, internet penetration rates, and service quality. The research provides an overview of the existing challenges and limitations in terms of connectivity in the region. Similarly, Teli & Khan (2017) explore the potential of the Digital India campaign in bridging the digital divide in J&K. The study discusses the need for improved infrastructure and connectivity to enhance digital access and inclusion in the region. Studying the factors contributing to the Digital Divide in J&K, Majid & Basu (2019) investigate the factors responsible for it, including geographical, political, socio-economic, and cultural aspects. The study provides insights into the barriers to digital access and usage in the region. Similarly, Bhat & Pandita (2017) focus on the urban-rural digital divide within J&K by analysing the disparities in digital access, connectivity, and usage between urban and rural areas, highlighting the specific challenges faced by each region.

While studying the impact of the digital divide, authors like Kaul (2019) in the study examine the impact of the digital divide on education and employment opportunities in J&K. It explores the limitations and implications of limited digital access on educational outcomes and employment prospects for the region's population. Similarly, Kumar & Mattoo (2018) investigate the impact of the digital divide on healthcare access in J&K and highlight how limited connectivity affects healthcare service delivery, telemedicine, and access to health information in the region. While reviewing the Government Policies and Initiatives, authors like Raina & Bhat (2020) analyze the impact of the Digital India campaign on reducing the digital divide in J&K. The study examines the role of government policies, infrastructure development, and awareness programs in improving digital connectivity and access in the region. In their 2018 study, Bhat & Raina present strategies for bridging the digital divide in J&K. The study suggests measures such as improving infrastructure, enhancing digital literacy programs, promoting public-private partnerships, and fostering community

participation to ensure equitable access to digital technologies in the region. Similarly, Saini & Singh (2019) evaluate the effectiveness of the Digital India initiative in bridging the digital divide in J&K by examining policies and initiatives implemented under the Digital India campaign and assessing their impact on improving connectivity and digital inclusion in the region.

Various authors, researchers, and experts have given their recommendations for bridging the Digital Divide for the inclusion of every citizen in the ambit of technological communication and authors like Mir & Mattoo (2019) provide a multi-stakeholder perspective on bridging the digital divide in J&K and proposes that strategies involving government, private sector, civil society organizations, and local communities to address the unique challenges of the region and enhance digital connectivity and inclusion.

The reviewed literature provides valuable insights into the communication and digital divide in the context of J&K. It highlights the current state of digital connectivity, factors contributing to the divide, the impact on various sectors, the effectiveness of government policies, and recommendations to bridge the gap. The findings from these studies serve as a foundation for the present research study, enabling a deeper understanding of the connectivity challenges faced by the region and informing the development of appropriate strategies and recommendations to address them.

Methodology

Research Design

This study adopts a mixed-methods research design, combining quantitative and qualitative approaches, to gain a comprehensive understanding of the communication and digital divide in Jammu and Kashmir. The research design includes both primary data collection and secondary data analysis.

Data Collection

Primary data was collected through surveys and interviews to gather insights from individuals and key stakeholders in Jammu and Kashmir regarding digital connectivity and the digital divide. The target sample included residents, government officials, representatives from non governmental organizations (NGOs), and experts in the field of communication and technology. While secondary data was collected from existing literature, reports, and official documents related to digital connectivity and the digital divide in J&K. This includes government reports, academic articles, policy documents, and relevant statistical data. Secondary data provide additional context and support for findings derived from primary data.

Surveys: A structured questionnaire was developed to collect quantitative data from a representative sample of respondents. The questionnaire included questions related to internet access, usage patterns, perceived barriers to digital connectivity, and the impact of the digital divide on various sectors such as education, healthcare, and governance. The researcher employed the cluster sampling method and chose randomly selected 6 districts. Among the six chosen clusters (six districts), two locations: one urban and one rural were randomly selected. Among each location, 50 persons were randomly selected and the total respondents from two locations (One district/cluster) sum to 100 persons. A total of randomly selected 600 respondents participated in the survey process.

Interviews: In-depth interviews were conducted with key stakeholders and experts in the field. These interviews provide a deeper understanding of the challenges faced in bridging the digital divide in Jammu and Kashmir, as well as insights into the effectiveness of government policies and initiatives. The researcher employed a purposive sampling method and interviewed the 12 subject experts regarding the study.

Analysis and Findings

This section presents the analysis and findings of the study on the communication and digital divide in J&K. The data from surveys, interviews, and secondary sources were analyzed to address research objectives and explore connectivity challenges, barriers, and potential solutions. The findings provide insights into the current state of the digital divide, its impact on various sectors, and strategies for bridging the divide and promoting digital inclusion in the region.

Analysis of Data: While thoroughly analysing the secondary data including government websites, portals, apps, journals, research paper on subject area, it was found that Government to Citizen (G2C) services are less available & mostly the recipient (C) are unaware, digitally illiterate & not knowing about the process. The maximum services offered are mainly designed or made for ease in work of government employees only (G2E).

Only a few services were found people friendly through survey and through analysis viz a viz some websites and portals including JKPSC, JKSSC, JK Awami portal and money transaction mobile apps of the banks. The development of people-friendly mobile apps as claimed by the NIC, J&K in their project profile 2018 was not found or were not available on Android play store largely used by citizens of Jammu and Kashmir.

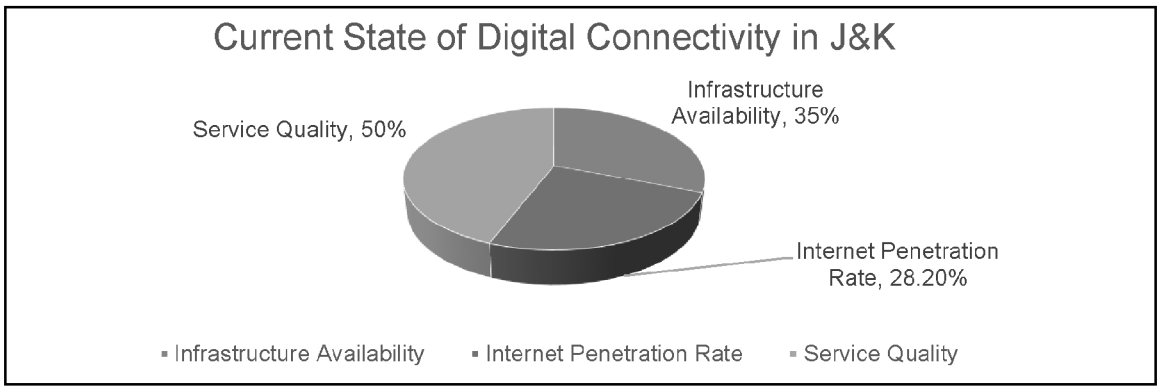
It was also found that various portals, websites developed and hosted by J&K Information Technology department through NIC are depraved in comparison to private websites due to non-functioning of various sections and cross load confusion of data.

Current State of Digital Connectivity in Jammu and Kashmir

Infrastructure Availability: The analysis revealed that J&K face significant challenges in terms of infrastructure availability for digital connectivity. The region's mountainous terrain and remote locations make it difficult to establish a robust and extensive network infrastructure. Only 35% of respondents believe that digital infrastructure viz a viz Internet, and other facilities are available in J&K.

Internet Penetration Rates: The research findings indicate that internet penetration rates in J&K are relatively low compared to other regions in India. This is primarily due to the limited availability of internet service providers and the lack of access points in rural and remote areas. A thorough analysis of secondary data reveals that J&K has only 28.2% of internet penetration rate as compared to India's 47%.

Service Quality: The analysis reveals that the quality of internet services in J&K varies significantly across different areas. While urban centers generally have better service quality, rural and remote areas experience frequent disruptions, slow speeds, and unreliable connections. Overall, among the rural and Urban respondents, a mix of 50% respondents agree and 50% disagree about the service quality Digital India Programme in J&K.



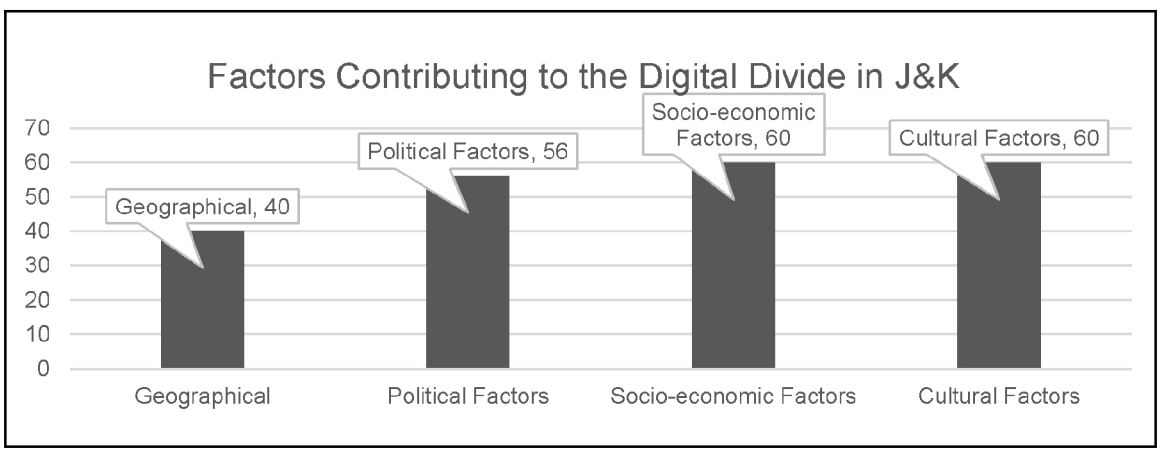
Factors Contributing to the Digital Divide in Jammu and Kashmir:

Geographical Challenges: The research findings highlight that the geographical landscape of J&K poses significant challenges to achieving widespread digital connectivity. The mountainous terrain and remote locations make it expensive and technically challenging to extend digital infrastructure to all areas of the region. 40% respondents believe that geography is one of the challenges that contributes in further Digital Divide in the region.

Political Factors: The analysis indicates that political instability in the region has negatively impacted the development of digital infrastructure. The periodic disruptions in internet services, have further widened the digital divide in J&K. 56% of respondents believe that the political factors influence the further Digital Divide in J&K.

Socio-economic Factors: Socio-economic factors, such as poverty, illiteracy, and income disparities, contribute to the digital divide in J&K. 60% of the respondents are of the opinion and reveals that individuals from disadvantaged socio-economic backgrounds face additional barriers in accessing and utilizing digital technologies.

Cultural Factors: Cultural factors, including language diversity and preferences, also play a role in the digital divide. The analysis suggests that language barriers and the lack of localized digital content hinder the adoption and utilization of digital technologies in the region and 60% of respondents believe the same.



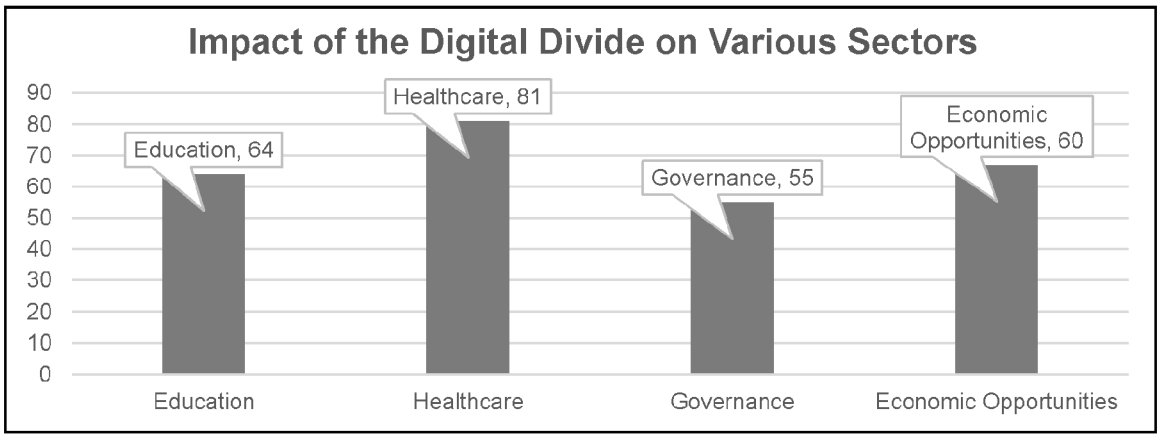
Impact of the Digital Divide on Various Sectors

Education: Digital divide in J&K has a significant impact on the education sector. 65% of the respondents believe that the limited access to digital resources and online learning platforms hinders students' ability to access quality education, particularly in remote areas. This contributes to educational disparities and affects students' overall learning outcomes.

Healthcare: The analysis reveals that the digital divide adversely affects healthcare services in J&K. 81% of the respondents say that the limited access to telemedicine and digital health platforms restricts healthcare delivery, especially in remote and underserved areas.

Governance: Digital divide poses challenges to effective governance in J&K. 55% believes that the limited digital access hampers e-governance initiatives, making it difficult for citizens to access government services and participate in decision-making processes.

Economic Opportunities: The analysis indicates that the digital divide has a significant impact on economic opportunities in J&K. 60% of respondents believe that the limited digital connectivity hinders the growth of e-commerce, digital entrepreneurship, and remote work options, which limits job prospects and economic development in the region.



Digital India Campaign: The research findings suggest that while the Digital India campaign has made significant strides in improving digital connectivity across India, its impact in Jammu and Kashmir remains limited. The analysis reveals that the unique challenges and geopolitical situation in the region have affected the successful implementation of the campaign. Efforts need to be intensified to tailor the Digital India initiatives to address the specific needs and challenges of J&K.

Conclusion: The analysis and findings of this research highlight the pressing need to bridge the communication and digital divide in J&K. The current state of digital connectivity, factors contributing to the divide, and its impact on various sectors emphasize the importance of concerted efforts to address these challenges. By implementing the recommended strategies and fostering collaboration, J&K can overcome the barriers to digital connectivity, unlock its potential for development, and ensure inclusive and equitable access to digital technologies for all its residents.

DISCUSSION, CONCLUSION, AND RECOMMENDATIONS

Discussion

Considering the unique geopolitical and socio-economic context of Jammu and Kashmir, the research emphasizes the need to address the communication and digital divide in Jammu and Kashmir, highlighting the strengths and limitations of the Digital India Initiative in the region and provides insights into the potential reasons behind certain trends and patterns observed in the data. With the expectations from the Digital India project, India is supposed to get maximum revelation and will lead in the world with IT interface, e-Governance and e-Service. However, when it comes to J&K, the researchers find a different approach viz a viz the rural areas of J&K face as highlighted in the analysis chapter that include the lack of basic digital infrastructure to communicate and connect with rest of the world. It was found that lack of awareness is persisting and moreover rural people are not aware of even basic platforms of the initiative. The limitations that were find during the course of this study were both technical as well as non-technical. Technical problems include; technological illiteracy, lack of basic infrastructure, lack of awareness, trustworthiness in terms of privacy, et al. non-technical problem involves; people are not able to access the services easily, lack of awareness, non affordable prices of digital equipment's, low literacy, et al.

Conclusion

The research emphasizes the importance of bridging the communication and digital divide to promote inclusive development, empower marginalized communities, and enhance access to essential services and opportunities. It underscores the need for concerted efforts from policymakers, stakeholders, and organizations to address the challenges and barriers related to digital connectivity in the region. The technological advent and the launch of Digital India programme with an aim to lessen the digital divide, lessen the communication barriers, and benefit people by saving the valuable time to connect and communicate has far more miles to go. The successful implementation and awareness of this programme will help the government to involve the people in more well-organised way. In order to make every citizen of India digitally empowered, the government needs to implement the basic nine pillars of Digital India in real sense for its successful outcome. Besides, the electronics development fund, successful deployment of wi-fi hotspots, broadband highways, center of excellence on Internet of Things, data integration of government departments, creating digital infrastructure as a utility to citizens of J&K needs to be well-thought-out and implemented on priority for larger connecting and communicating the citizens of Jammu and Kashmir.

Recommendations

Following recommendations and strategies are proposed to bridge the digital divide in J&K:

Infrastructure Development: There is a need for significant investment in the development of digital infrastructure, particularly in rural areas including expanding network coverage, improving power supply, and establishing internet access points in underserved regions.

Policy Reforms: Policy reforms should be implemented to address the political and regulatory challenges that hinder the development of digital connectivity in J&K. This includes ensuring uninterrupted internet access, promoting competition among internet service providers, and providing incentives for private sector involvement.

Digital Literacy Programs: Comprehensive digital literacy programs should be implemented to enhance digital skills among the population. This will empower individuals to effectively use digital technologies, access online resources, and participate in the digital economy.

Localization of Content: Efforts should be made to localize digital content, including educational resources, healthcare information, and government services. This will cater to the diverse linguistic and cultural needs of the region, promoting greater adoption and utilization of digital technologies.

Public-Private Partnerships: Collaboration between the government, private sector, and civil society organizations is crucial for bridging the digital divide in J&K. Public-private

partnerships can leverage resources, expertise, and innovation to expand connectivity, improve service quality, and address the unique challenges of the region.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

INSTITUTIONAL REPOSITORIES IN INDIA: AN OVERVIEW

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Abstract

This overview aims to provide insights into the landscape of institutional repositories in India. It will highlight notable repositories established by universities, research institutions, and national initiatives. These repositories exemplify the commitment of Indian academia to open access, knowledge dissemination, and the preservation of scholarly output. By leveraging the power of institutional repositories, Indian researchers and institutions are making significant contributions to the global research community and fostering a culture of open scholarship.

Keywords: Institutional Repository; Open Access; DSpace; Eprint; India

Introduction

Institutional repositories play a pivotal role in enhancing the visibility and impact of research conducted by faculty, researchers, and students within academic institutions. These repositories act as centralized platforms that aggregate, organize, and showcase the scholarly output generated within the respective institutions. By providing free and unrestricted access to research materials, they facilitate knowledge dissemination to a broader audience, including fellow researchers, students, policy-makers, and the general public. Institutional repositories (IRs) have become vital platforms for the storage, management, and dissemination of scholarly output and research materials within academic institutions. They serve as digital repositories that collect, preserve, and provide open access to a wide range of academic resources, including research articles, theses, dissertations, conference papers, and more. In India, the establishment of institutional repositories has gained significant momentum, driven by the growing need for open access to research findings, knowledge sharing, and the preservation of intellectual output. One of the primary goals of institutional repositories in India is to promote the principles of open access, enabling unrestricted access to research outputs and reducing barriers to information. Open access encourages collaboration, innovation, and the advancement of scientific knowledge. Researchers can freely access and build upon existing research, fostering interdisciplinary collaborations and driving scientific progress. In addition to promoting open access, institutional repositories in India serve as digital archives for preserving and safeguarding intellectual output. By ensuring the long-term preservation of research

materials, including datasets, preprints, and grey literature, they contribute to the scholarly record and mitigate the risk of information loss. This preservation aspect is particularly crucial in the context of India's diverse and rich academic landscape, where research findings from various disciplines are generated and need to be preserved for future generations.

One of the primary goals of institutional repositories in India is to promote the principles of open access, enabling unrestricted access to research outputs and reducing barriers to information. Open access encourages collaboration, innovation, and the advancement of scientific knowledge. Researchers can freely access and build upon existing research, fostering interdisciplinary collaborations and driving scientific progress. In addition to promoting open access, institutional repositories in India serve as digital archives for preserving and safeguarding intellectual output. By ensuring the long-term preservation of research materials, including datasets, preprints, and grey literature, they contribute to the scholarly record and mitigate the risk of information loss. This preservation aspect is particularly crucial in the context of India's diverse and rich academic landscape, where research findings from various disciplines are generated and need to be preserved for future generations.

Definition

According to Oxford English Dictionary, Repository is a "vessel receptacle, chamber, etc, in which things are or may be placed, deposited or stored". According to Wikipedia "A repository is a central place where data is stored and mined. A repository can be a where multiple databases or files are located for distribution over a network or a repository can be a location that is directly accessible to the user without having to travel across a network"

According to Mark Ware (2004), An Institutional Repository (IR) is defined to be a web-based database (repository) of scholarly material which is institutionally defined (as opposed to a subject-based repository); cumulative and perpetual (a collection of record); open and interoperable (e.g. using OAI-compliant software); and thus collects, stores and disseminates (is part of the process of scholarly communication). In addition, mostly it would include long-term preservation of digital materials as a key function of IRs.

1. Shodhganga: Shodhganga is the national repository for electronic theses and dissertations in India. It is a project initiated by the Information and Library Network Centre (INFLIBNET) and provides a platform for universities to deposit their research theses and make them accessible to the public.
2. eGyanKosh: eGyanKosh is the National Digital Repository for Open Educational Resources (OER) in India. It is an initiative of the Indira Gandhi National Open University (IGNOU) and offers access to a wide range of digital learning resources including course materials, textbooks, audio-visual materials, and research papers.
3. DSpace@MIT: DSpace@MIT is an institutional repository established by the Massachusetts Institute of Technology (MIT) in collaboration with the Indian government. It aims to collect, preserve, and provide open access to scholarly research produced by Indian institutions and researchers.

4. ePrints@IISc: ePrints@IISc is the institutional repository of the Indian Institute of Science (IISc), Bangalore. It hosts research publications, preprints, conference papers, and theses from the faculty, staff, and students of IISc.
5. KRISHI: KRISHI is the institutional repository of the Indian Council of Agricultural Research (ICAR). It serves as a central repository for agricultural research outputs, including research papers, reports, theses, and datasets.
6. HAL-IISc: HAL-IISc is a collaborative repository between the Indian Institute of Science (IISc) and HAL (Hindustan Aeronautics Limited). It focuses on preserving and disseminating research publications, technical reports, and conference papers related to aerospace and aeronautics.
7. Jawaharlal Nehru University Institutional Repository: JNU Institutional Repository is an open access repository established by Jawaharlal Nehru University (JNU) to store and provides access to research outputs, theses, dissertations, and scholarly publications of JNU community.
8. IR@NIT: IR@NIT is the institutional repository of the National Institutes of Technology (NITs) in India. It collects and provides access to research papers, theses, conference proceedings, and other scholarly outputs from the NITs.
9. JNU Digital Repository: The JNU Digital Repository is another repository established by Jawaharlal Nehru University (JNU). It offers open access to the research publications, theses, dissertations, and other scholarly materials produced by the JNU community
10. IIT Delhi Institutional Repository: IIT Delhi Institutional Repository is the repository of the Indian Institute of Technology (IIT) Delhi. It serves as a platform to store and showcase research articles, conference papers, theses, reports, and other scholarly works from the institute.
11. Open DOAR: Open DOAR is a directory of academic open access repositories worldwide, including several repositories from India. It provides information about various institutional repositories, their content, and the subjects they cover.
12. Vidyanidhi: Vidyanidhi is the digital library and electronic thesis and dissertation repository of the University of Mysore. It hosts theses and dissertations from different faculties and departments of the university.
13. Pondicherry University Institutional Repository: The Pondicherry University Institutional Repository offers access to scholarly articles, theses, conference papers, reports, and other research outputs from the faculty and students of Pondicherry University.
14. Cochin University of Science and Technology Institutional Repository: The Cochin University of Science and Technology (CUSAT) Institutional Repository provides open access to research publications, theses, and other scholarly materials from CUSAT's faculty and research scholars.
15. IIT Kanpur Digital Repository: IIT Kanpur Digital Repository is the institutional repository of the Indian Institute of Technology Kanpur. It hosts research articles, conference papers, theses, reports, and other scholarly works produced by the institute.

Review of Literature

Sofi Gh Mohiuddin Jeelani et..al (2016) conducted an evaluation study to enlist the Indian institutional repositories & the software being used by the institutions for buildingthese repositories. **A** survey of Institutional repositories in Greece conducted by Chantavaridou (2009) found that content availability seems to be hindered by fear of copyright infringement rather than financial charges. Similarly Kim (2011) conducted a survey of 17 Carnegie doctorate-granting universities in the United States, in which he found that long-term preservation and copyright concerns are the motivating factors for the professors for their Institutional Repository contribution. Mark & Shearer (2006) suggested that initially Institutional Repository staff should deposit, assign Metadata and check copyright on behalf of the faculty. However, academics have been slow to embrace the concept of institutional repositories as the data from the survey of academics in New Zealand indicated so, and these academicians show little interest in using repositories for increasing the accessibility of their own work, or to access the work of others. As a resultnumber of deposits remains low Cullen & Chawner, (2010). However, Doctor (2008) in a study indicated that faculty in business schools from different academic areas and teaching experience do use digital resources for scholarly publications and teaching material. Xu (2005) found that long term preservation, easy access, and support for a variety of formats are the most appreciated benefits of institutional repositories by faculty. According to Chan, Kwok, & Yip (2005) the reference librarians have an importantrole in recruiting the content for institutional repositories and interpreting publisher's policies to authors.Institutional Repositories have been growing rapidly over the past five years, and publications onInstitutional Repositories have flourished as well Rieh et al., (2007). A comprehensive report on a censusof institutional repositories in the United States Academic Institutions by Markey et al., (2007), publishedrecently, and reported the staffing, finances, planning, system selection, policies, benefits, and beneficiaries of Institutional Repositories. Yeats (2003), on the other hand, presented the benefits of Institutional Repositories, along with Crow (2002) and Chan (2004) described the benefits of IRs andshowed convincing reasons for establishing an Institutional Repository. repositories since 2004. There are a number of studies on institutional repositories. Krishnamurthy and Kemparaju (2010)1 revealed that a majority of the Indian institutions use DSpace software for their repositories. Sarika (2010) also revealed that 79 per cent of the Indian institutions run their repositories with DSpace. Pinfield (2001) found that Eprint software is flexible and adaptable and could be used to run multidisciplinary institutional services. Good IR software helps in the global network and shares the intellectual contents/ resources world widely. The contents/ resources of the repositories may vary in their size in respect to the number of documents and discipline in respect to the nature of subject of the contents. In India, there are several institutional repositories created by premier research and academic institutions. Shalini, Lihitkar & Agashe (2009)4 found that majority of the Indian institutionalrepositoriesare designed and developed by premier Science and Technology institutions.

Methodology

Indian prominent institutional repositories were selected for the study based on Directory of Open Access Repositories (DOAR), Registry of Open Access Repositories (ROAR), Directory of Institutional Repositories in India and the institutionsrespective websites. The data is analyzed based on certain parameters enumerated asnumber of document items,Software used, Languages etc.

Data Analysis and Interpretation

Table 1
Software Used for the Institutional Repositories

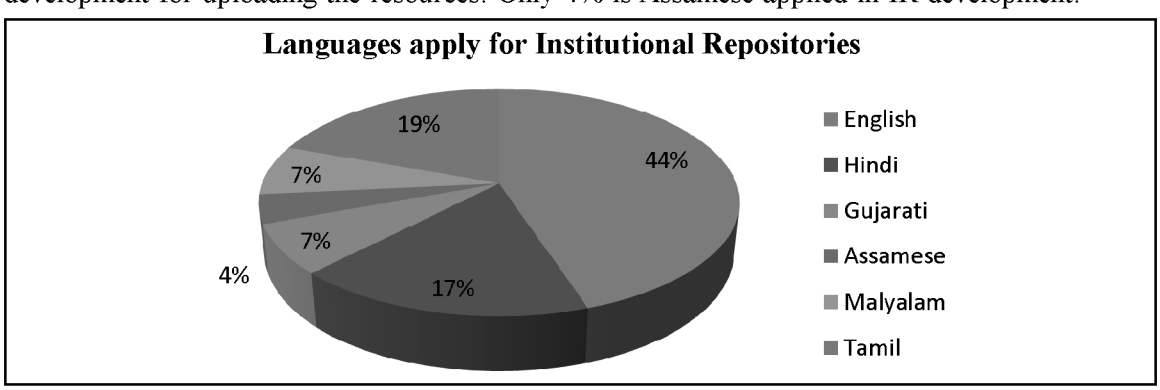
Software Package	*Developer*	*Web address*	*Operating System*
D Space	Dura Space	http://www.dspace.org	Solaris, Linux & Windows Systems
Eprints	University of Southampton	http://software.eprints.org	Linux or Unix
Nitya	Centre for Informatics Research & Development	http://www.nityainc.com	NA
Html	W3C &WHATWG	http://www.w3.org/html	NA
BRICKS	GNU	http://www.gnu.org	
Invenio	CERN	http:"invenio.com	

The table 1 shows that the software packages used for develop the institutional repositories of library alongwith developer of the software with their web address and operating system which is applicable in this software.

Table 2
Languages Apply for Institutional Repositories

Language	*Institution*	*Percentage*
English	19	44%
Hindi	07	17%
Gujarati	03	7%
Assamese	02	4%
Malyalam	03	7%
Tamil	08	19%
Total	43	100%

The table no.2 analyzed the language of the contents of the institutional repositories. It is found that all the 44% English language is apply in repositories.19% is used Tamil language followed by 17% is Hindi language. The table shows Gujarati and Malayalam language is 7% used in IP development for uploading the resources. Only 4% is Assamese applied in IR development.



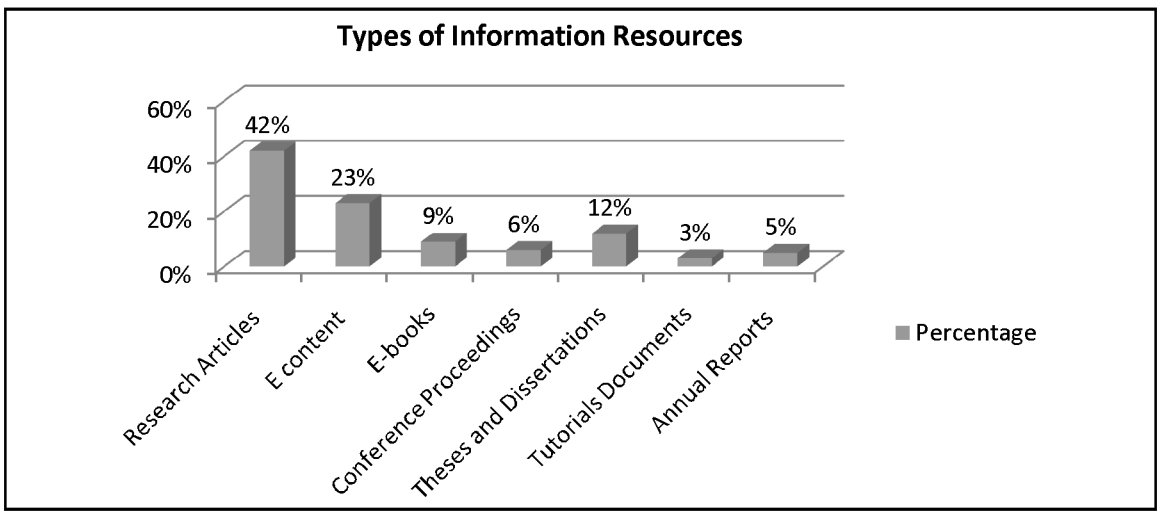
Graph 1

Table 3

Information Resources available on Institutional Repositories

Types of Information Resources	*Percentage*
1. Research Articles	42%
2. E content	23%
3. E-books	9%
4. Conference Proceedings	6%
5. Theses and Dissertations	12%
6. Tutorial Documents	3%
7. Annual Reports	5%
Total	100%

Above table no.3 shows the information resources available on IP in the different types.42% is research articles published from researchers and subject experts.23% is E content-based information resources,12% is thesis, dissertations and project reports, 9% is e books,6% of conference proceedings are available on IR,5% is annual reports and very short figure 3% is tutorial documents is on IR.



Graph 2

Table 4

Year-Wise Growth Rate of Indian Institutional Repositories

Year	*No. of IP*	*Percentage*
2000	0	0
2006	03	8%
2011	8	22%
2016	11	29%
2021	15	41%
Total	37	100%

Table 4 shows the growth of Indian repositories since 2000 to 2006 there is no any IR developed in India. As per the data analysis and results maximum IRs developed in 2006 i.e. 8%, followed by 2011 i.e. 22% in 2016 29% institutional repository developed and in the year 2021 there were 41% IR is developed by Indian institutions.

Conclusion

In conclusion, institutional repositories in India have emerged as vital platforms for open access, knowledge sharing, and preservation of scholarly output. They serve as catalysts for research visibility, collaboration, and the advancement of scientific knowledge. With their continued development and support, institutional repositories will play a pivotal role in shaping the future of scholarly communication in India and beyond. The institutional repositories in India have made significant contributions to the promotion of open access, enabling unrestricted access to research outputs and reducing barriers to information. By providing a centralized platform for researchers to showcase their scholarly work, these repositories enhance the visibility and impact of research conducted within Indian academic institutions. However, challenges such as limited institutional support, faculty engagement, and technical infrastructure remain in the effective implementation and maintenance of institutional repositories. Overcoming these challenges and addressing the evolving needs of researchers and institutions will be crucial for the continued growth and impact of institutional repositories in India.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

HORTICULTURE DEVELOPMENT IN GOA: A GEOGRAPHICAL PERSPECTIVE

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Abstract

Horticulture is an important sector for potential diversification and value addition in agriculture. Horticultural crops, particularly fruits are now beginning to receive attention in view of its increasing commercial importance accentuated by quick transportation to vast internal markets. *Horticultural* crops also play a unique role in Goa's economy by improving the income of rural people. Cultivation of these crops is labor intensive and as such they generate a lot of employment opportunities for the rural population. Fruits and vegetables are also a rich source of vitamins, minerals, proteins, etc. which are essential in human nutrition. Hence, these are referred to as protective foods and have assumed greater importance as nutritional security of the people. Thus, cultivation of horticultural crops plays a vital role in the prosperity of Goa State and is directly linked with the health and happiness of the people. The attempt has been made in this research paper to study nature and development of major horticultural crops in Goa.

Keywords: *Horticulture, hortus, Diversification, Cultivation, Economy, Fruits, Crops.*

Introduction

The word horticulture comes from the Latin word *'hortus'* which means garden and horticulture includes the art and science of gardening. Most horticultural crops were originally grown in gardens. Today, they are raised commercially in farms, orchards, greenhouses and nurseries.

Horticulture covers a wide spectrum of crops such as fruits, vegetables, roots and tubers, medicinal and aromatic plants, plantation crops, ornamental and spices. It provides nutritional security, offers a remunerative means for diversification of land use for improving productivity and returns and increases employment opportunities. Horticultural products especially spices are also valuable foreign exchange earners for the country. One important trend observed in the last few years is that horticulture development has gradually moved out of its rural confines into urban areas, and from traditional agriculture enterprises to the corporate sector. The adoption of improved technology, greater commercialization and professionalism in the management of production & marketing has brought about a perceptible change in the concept of horticulture development in the country.

Today, India holds a major share in the world trade of spices. It also ranks second in the world both, in production of fruits as well as vegetables. However, this increase in production is largely on account of increase in area under cultivation rather than increase in productivity levels. Baring few crops such as grapes, litchi & citrus where the yields have improved during the last decade, in most other important fruit crops the yield have either declined or has shown a marginal increase. It is only recently that has been an awareness to increase our productivity & quality of product, and government is taking serious measures for adoption of modern techniques such as use of hybrid seeds, tissue culture for producing cloned plants, molecular techniques, bio fertilizers, high-tech agro techniques, etc.

Kiran Kumar P. And Jayasheela, 2008, in their research paper "Export of Floricultural products" opportunities and strategies". Floriculture an important branch of horticulture are involves the cultivation of flower and it includes ornamental gardening and land scaping. Floriculture industry in India is poised for a big boom provided the strategies are implemented at the appropriate level in good spirit and international quality concerns are honored. In the near future India can hope fully emerge as an important leader on the world floriculture scene[5] Yadav .D.B. H.R. Shinde and Dorage J.T. march 2009 in their research paper"Export poterntional of Major Fruits. External trade ie. marketing of agriculture horticultural commodities across the nations border is an important aspect of agricultural marketing which includes export and import of agricultural and horticultural commodities. Trade in Agriculture goods play an important role in economic development especially in less developing countries.

M.S. Deshmuk, 2009 in his paper "Horticultural Export Scenario in Maharashtra: Constraints policy implications". States-Horticulture sector in Maharashtra is an particular and India economy in general . Maharashtra is the third largest producer of horticultural crops and large exporter as well. It contributed to 9.22% of horticultural production in India in 2005-2006. Fruits and vegetables consists of the major contribution in the total horticultural production.

The Study Area

The State of Goa lies between 15'48" and 14'53" North latitude and 74'20'13" and 73'40'33" East longitude. Ensconced on the slopes of the Western Ghats it stretches out to a length of 105 km.. Located on the coast of the Arabian Sea, the climate of Goa is very temperate and Goa information about the weather of the region points out at the coastal nature of their weather. Monsoon is the most prominent weather in the region and it is dominated by heavy showers and thunder storms. The summer months in the region are hot and humid while the winter months are cool and pleasant. North Goa and South Goa with headquarters at Panaji and Margao respectively, and six divisions comprising 12 Talukas.

Objectives of the Study

1. To Study the various factors influencing horticulture crops.
2. The Methods of cultivation of major horticulture crops
3. The growth and problems of horticulture

Methodology and Sources of Data

Secondary and primary data has been collected from Directorate of Agriculture, journals, books, news paper articles, periodicals and survey through questionnaire. The necessary data has been used with the help of text illustrations, diagrams and map.

Hypothesis

1. Hortulture crops are the outcome of not only scientific methods but natural setting of the region.
2. Growth of horticulture is possible through proper measures are implemented.

Factors Influencing Horticulture Crops in Goa

Climate: Climate is the most important factor controlling agriculture. It includes heat, moistures and general atmospheric conditions Goa receives rain from the southwest monsoons. the average rainfall is 2777mm. Goa experiences warm and humid tropical climate. The summer temperature ranges from 24°C to 36°C. All plant life requires heat for its growth Since Goa enjoys a favorable climate horticulture practice is mostly suited.

Soil: Goa has a mostly laterite soil (81%). they are sandy loams to slit loams in texture, well drained and highly acidic. These soils have moderate organic carbon but are poor in phosphorus. *Morod land* is upland or traced fields suitable for horticulture crops or single rainfall crop of rice. The soil of Goa can be used for cultivation on a large scale without much difficulty.

Topography: The nature of topography determines the extent of soil erosion Plain region a support dense population which provides cheap labor for horticulture. Even the plains, river-deltas are suitable for horticultural processes.

Market: Goan horticulture underwent a considerable change and to much extent, it was also affected by the current economic changes and also because of various trends chosen by the Goan people. Most of horticulture in Goa is carried out in rural areas which are away from the main market. This makes it very difficult for the horticulturist to incur the expenses marked out towards the growth of various horticultural products.

Transportation Facilities: Transportation factor plays a vital role in boosting the horticulture activities in Goa. as it has adequate and regular means of transport.

This also encourages the horticulturist from selling their horticultural products

Capital: Horticulture is hardly looked as an industry in Goa. Hence, very few people risk investing in agriculture. the major industry in Goa being tourism, many agriculture fields along the rivers close to coastal belts are converted into non agriculture lands and used for construction for star hotels, thus, affecting the investment of Goan capitalist. Horticulture has remained backward in Goa only due to lack of finance.

Labor: Labor supply determines the type and character of horticulture. It requires a skilled and adequate supply of labor. It also determines the timely horticultural processes. Also the labor available is available at higher price in due to outside labor.

Major Horticulture crops of Goa and Methods of Cultivation

Some of the major crops cultivated in Goa and its method of cultivation is explained below:

Coconut



Fig. 1

The coconut palm is the most useful palm in the world. It is referred to as '*kalpa vriksha'* the tree of heaven as each and every part of the palm is useful in one way or the other. It provides food, shelter, drink and materials for industries.

Site selection: The site selected should have well drained soil and good water holding capacity. The soil depth should be at least 1 – 1.5 mt. sites should receive good sunlight for at least 120 hours per month.

Varieties: Local varieties cultivated in the state are benaulim, Calangute and nadora.among these benaulim is the best variety suited for the state of Goa

Areca Nut



Fig. 2

Areca nut popularly known as betel nut are supari ,is the source of common *maticatary* as an essential requisite for several religious and social ceremonies in India, areca nut is extensively used by all sections of society.

Climate and Soil: Areca nut is extensively cultivated in the tropical region. It is mostly confined to 28 degree North and South of the equator. It grows within a temperature range to 14 to 36 degree Celsius and temperature below 10degree Celsius and beyond 40degree Celsius adversely affect the crop. It requires ample supply of soil moisture and plentiful of rainfall throughout the year. It is sensitive to draught and in area with low rainfall, irrigation is necessary.

It cab be grown in the variety of soil such as laterites, red loams and alluvial. The depth of soil may not be less than 1meter,the soil should be well drained without high water table the root cap.

Cashew



Fig. 3

Cashew was introduced in Goa by the Portuguese with the objective of soil conservation and social forestry. Today it has become an assured cash crop with high export potential.

Climate and Soil: The climate of Goa is most suited for cashew cultivation. Cashew can be cultivated in any soil having good depths and drainage where water does not stagnate. It can also be grown in degraded coastal soils with suitable management care. The cashew requires plenty of sunlight for its growth and production.

Improved Varieties: Though many improved varieties have been released in our country, the following varieties are found to give good yields under local climatic conditions. Some of them are Vengurla-4, Vengurla-7, Vengurla-8, Balli-2 (Goa-1).



Fig. 4

Mango

It is adaptable to a wide range of soil and climatic conditions and it withstands both fairly dry conditions and heavy rainfall.

Varieties: The number of varieties is very large. Each variety has its own peculiar taste, flavour and consistently of pulp. Some of the important commercial varieties grown in different regions are: In Goa, some excellent varieties like '*Alphonso'*, *'Fernandin*', 'Mankurad' and 'Moussorate' are under cultivation. The new mango variety, 'Mallika' evolved at the Indian Agricultural Research Institute is now gaining popularity. Other varieties, such as 'Jehangir' and 'Himayuddin', produce high-quality fruits, but are poor in yield and cropping tendencies. Attempts are being made to evolve hybrid progenies by crossing. Fig-4.

Propogation and Planting: Before planting, the field is ploughed, harrowed and leveled. Thereafter, it is ploughed and harrowed twice a year, once in the beginning of the monsoon and again at the close of the rainy season or in the cold-weather.

Manuring and Result and Discussion

The geographical area of the state is 3,70,200 hectares, of which, the total area was 171356 hectares under cultivation during 2000-01. Out of the total cultivated area, 68678 hectares (40%) was covered under food grain crops, 90854 hectares (53%) under horticultural crops and 11824 hectares (7%) under other crops like vegetables, sugarcane and oilseeds. Agriculture is one of the major economic activities of the people of Goa, contributing about 6% to the state domestic product The area and production of various crops in Goa can be shown with the help of a diagram. These diagrams will help us to understand the area cultivated and production of different crops in a better manner. The following table shows the estimated area under cultivation of various crops in Goa during 2009-10.

Table I

Crop	*Rice*	*Paddy*	*Pulses*	*Horticulture Crops*	*Groundnut*
Area	52191	52191	11477	101968	3720

Source: Directorate of Agriculture, Government of Goa (2009-10)

AREA UNDER CULTIVATION

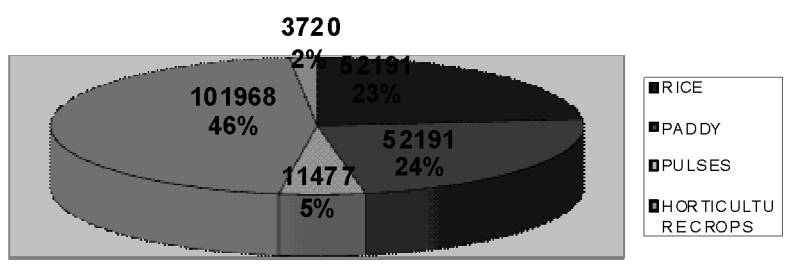


Fig. 5

In the above diagram, the areas of various crops are shown. From this chart we learn that a major share of land is held under horticulture crops which cover about 45% of the total land area. The following table indicates the production of various crops in Goa.

Table-2

Crop	*Rice*	*Paddy*	*Pulses*	*Groundnut*	*Horticulture Crops*
Production (mt)	182519	121670	11261	6998	226763

Source: Directorate of Agriculture, Government of Goa (2009-10)

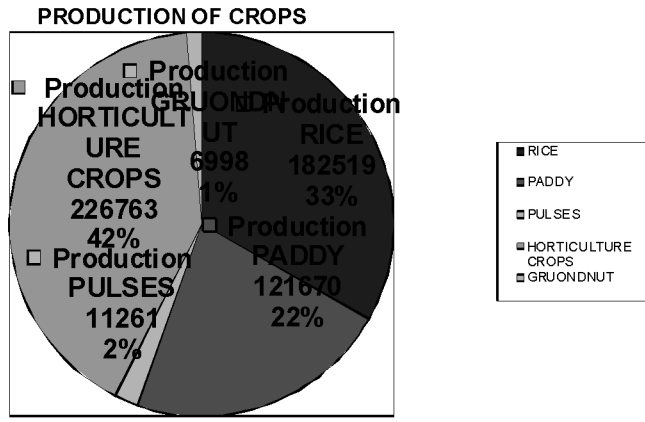
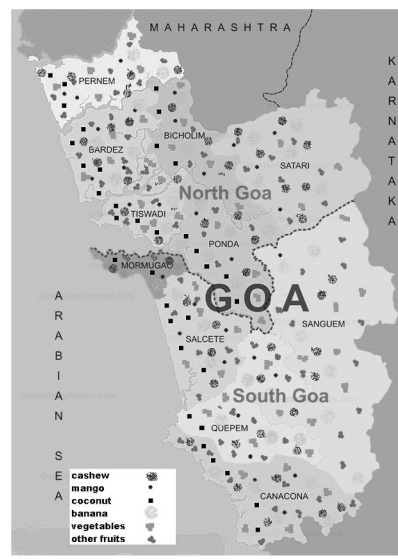


Fig. 6

In the above diagram, the Pie chart shows the production of various crops where maximum production is from horticulture products which yields a huge amount of income to the state as compared to other.



Horticulture Crops in Goa.- Map-I

Source: Directorate of Agriculture, Government of Goa (2009-10)

Problems of Horticulture

Inadequate availability of disease free, high quality planting material.Micro-propagation technique is Under exploited. Slow dissemination and adaptability of improve high yielding cultivars/ hybrids. Inadequate facility for identification of nutrient deficiency and disorders. Lack of diseases and pests' outbreak forecast service. Unavailability of refined intensive integrated production systems.Lack of quality standards.

Lack of technologies in value addition. Lack of post harvest management technology and infrastructure.Weak database and poor market intelligence. Poor marketing practices and infrastructure Instability of prices, with no support price mechanism. Inadequate technical manpower/ human resource in farming system. Poor credit supply, high rate of interest coupled with inadequate crop insurance scheme. Ineffective transfer of technology and poor adoption of improved techniques (transfer of technology system need thorough reorientation with active participation of public, NGO's and private sector).Poor linkage between Research and Development sectors, industries and farming communities.Late implementation of government policies and schemes.

Absence of horticultural crop suitability map of Goa based on agro-climatic conditions depicting most suitable areas for optimum productivity of a particular crop.

Suggestions

Emphasis has to be given to minimize the cost of production by improving productivity and wasteful expenditure for maximizing the income from existing orchards. Special emphasis should be given.

- Quality improvement, product diversification/ value addition will also have to be encouraged.

  Special efforts are needed for promoting organic fruit cultivation for reducing the cost of cultivation and to catch up global market of organic products. To achieve this adoption of *vermiculture*, bio-fertilizers, *mycorrhiza* and FYM /compost/enriched compost need to be promoted.
- Training programmes for the farmers to educate them about the efficacy of improved/ modern techniques for increasing productivity and quality maintenance have to be taken up.
- Optimum use of local resources available. Efforts to inculcate among farmers sense of commercial cultivation of horticulture crops or undertake agriculture and horticulture as a business or an industry.

Acknowledgement

The researcher has been extremely grateful to the Directorate of Agriculture and his staff providing necessary information in order to carry out this work and also thankful to zonal agriculture officers at taluka level for their valuable guidance and farmers for sharing their field experience.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

CONTOURS OF ASIAN GEOPOLITICS POST US EXIT FROM AFGHANISTAN: AN INDIAN PERSPECTIVE

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Abstract

There is a fresh upheaval in the geopolitics of Asia as Afghanistan has turned into the graveyard of yet another empire and this time the sole superpower, United states of America . The USA exit from Afghanistan in turn has left a power vacuum in the geopolitical game for Afghanistan, and the low pressure so created is bound to attract cyclonic circulation from the neighboring high pressure centers. Whether another great game will be played on the soil of Afghanistan or Afghanistan will just be another buffer state, the time will tell, but one thing is clear that the stakes of regional powers are high in the emerging geopolitics of Afghanistan.

India 's relationship with Afghanistan are based on the shared history and culture and has its foundation in historical contacts and exchanges between the people. The friendly relations can be traced back to January 1950 when a five-year Treaty of Friendship was signed by then Prime Minister of India Jawaharlal Nehru and Afghan's then Ambassador to India Mohammad Najibullah which are further strengthened by the strategic partnership agreement signed between the two nations in 2011. The internal politics and the geopolitical circumstances have not allowed them to attend full maturity and with the Taliban establishing their rule in the country, future contours of bilateral relationship with Afghanistan are unclear. Nevertheless the power vacuum created in the Afghanistan and the stakes India has in Afghanistan because of our troublesome neighborhood and the menace of terrorism, India has to trend its path with utmost diligence and carve its place in the future geopolitical arena of Afghanistan.

This article examines the evolving geopolitics of Asia in the light of current development and also tries to discover the historic and other factors responsible for the current mayhem in Afghanistan. It further goes on to analyze the option for the strategic maneuvering India can have in these volatile circumstances and the future course of Indian strategic planning for the emerging trends of Asian geopolitics.

Keywords: India, Afghanistan, Asia, Geopolitics, USA, Taliban.

Introduction

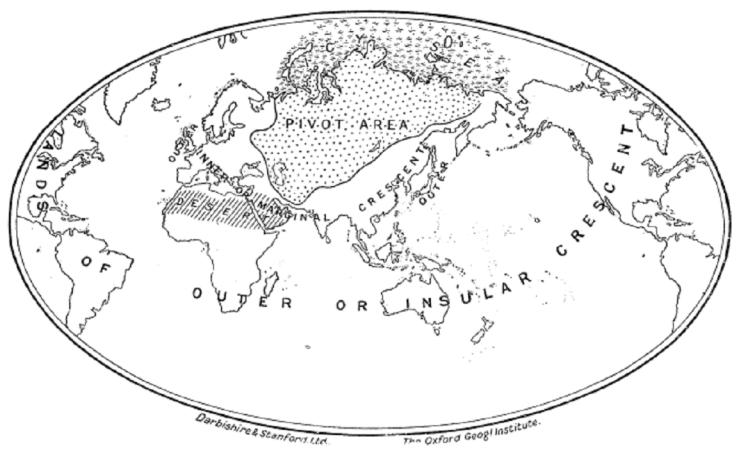
Afghanistan has always been subjected to external intervention which influenced its overall politics, social structure and overall geopolitics of the region. Afghanistan at the crossroads of Central Asia was subjected to continuous foreign offences from the earliest times. Afghanistan entered the modern age in the nineteenth century with the introduction of European colonialism in Asia. Though it escaped full-scale colonization but its internal affairs and its external policies were limited and shaped in various ways by the colonial empires. The Geography of Afghanistan made it a gateway to the Indian subcontinent and therefore to enter into or to defend the subcontinent Afghanistan has always been very crucial.

Geopolitical Theater of Afghanistan

The geopolitical theater of Afghanistan started with "The great Game" between the two powers of Europe , Russia in the north and British (British India) in the south. The decline Turkish Ottoman empire and Safavids in Persia has created the power vacuum around Afghanistan and this made the desires of both the Russian Tsar and British Indian Viceroy(Curzon) to absorb Afghanistan in their empire and failing to do so will affect their standing in not only Asia but also Europe and when they tried to achieve it indirectly Afghanistan became a testing ground of their military prowess and the game started.

This Great Game was ultimately responsible for the emergence of the modern Afghan state. The Anglo-Russian competition in Central Asia led to the demarcation of Afghanistan's ethnically divisive borders, and facilitated a process that culminated in the creation of a state structure in the modern sense of the term (Goodson 2001:31, Misra, Amalendu. 2004).

Russians had always a dream of testing the warm water of tropics and post 1927 Bolsheviks wanted to spread their ideology to Asia therefore Afghanistan was the natural route for it . Moreover post World war first Soviets had made incursions into Afghanistan through a number of treaties as British positioned got weakened post WWI. In spite being the member of NAM Afghanistan could not resist the shadow of USSR and post 1950 when Pakistan closed its border with Afghanistan over border dispute it had to turn to USSR for its political survival.



H.J. Mackinder, The Geographical Pivot of History (1904)

Mackinder 's Heartland theory inspired the Russians expansionist interest in Asia as who controlled the Eurasian heartland with access to the Indian ocean (Tsarist Russia had always been interested in the warm waters of Indian ocean) will hold the key for world domination.

Russia got the opportunity of world domination after British exit from India and while US was busy in Vietnam in 1960s and 70s, USSR encouraged the growth of communist movement in Afghanistan thwarting of which by PM Daoud led to Saur or April revolution and otherthrowal of Mohammed Daoud..

Islamic militancy was growing in Afghanistan even before the Saur revolution and realising that it may have deleterious impact on soviet central Asia (Islamic revolution had already taken place in Iran), Russia invaded Afghanistan in 1979.

US took it as a big opportunity not only to expel Russia from Afghanistan but also to spread the ideology of radicalism and nationalism in central Asia. An international organization of Islamic militants was organised to fight Russia in Afghanistan by US in association with Pakistan and Saudi Arabia through which religious fundamentalism was cultivated in Afghanistan and Central Asia. Hence Afghanistan was the fertile ground for US play its cold war game against soviets and it got success when Soviets fully withdrew its troops from Afghanistan in 1989 and it was one of the most important factor that brook the soviet empire and lead to disintegration of USSR.

Achieving its objective US again turned its back towards Afghanistan after ingraining fundamentalism and providing lethal weapons , it let the people of Afghanistan to live peacefully!

Post 9/11 US invaded Afghanistan , overthrew Taliban and Afghan interim government was formed. Post 2014 Presidential elections Ashraf Ghani became president of Afghanistan but as NATO withdrawing troops from Afghanistan , Taliban launched an offensive and captured Afghanistan completely by Sep 2021.

India and Afghanistan

India's relations with Afghanistan are not only historical but also cultural and civilizational. They are as old as Indus valley civilization, stretching then to Mayran empire, Buddhism in Afghanistan , Greco-Bactrians, Indo-Greek kingdoms (Kushan Empire), Indo-Scythians , Mughal empire , British Raj and till present as thousands of Afghan students study in India, and Afghanistan is the largest recipient of scholarships provided by the Indian Council for Cultural Relations and many prominent Afghans, including former President Hamid Karzai, had their education in India.

It was the British colonial policies towards the Afghanistan that form the present basis of south Asian and Afghanistan geopolitics. The three causal drivers of India's Afghanistan policy, i.e. desire to strike a balance between Afghanistan and Pakistan, international political postures, and Afghanistan's domestic politics (the origins of which lie in the pre- and post-independence political history) are mostly in confluence but can also be at odds with each other (Avinash Paliwal, 2017).

After Independence, India had been conspicuously present in Afghanistan right from Zahir shah through to the Soviet invasion(1979-89; When India broke ranks with NAM to come out in support of the Soviet Union)and then its support for Northern Alliance against the Taliban. Pakistan who otherwise had differences over the Durand line with Afghanistan got major breakthrough in Afghanistan with its support to Afghan Mujahideen during the Soviet Invasion. Post 9/11, India was

again in a favourable position with its support to the Northern Alliance and later as new power regime took over in Afghanistan under Hamid Karzai and latter Ghani, India made huge investment in Afghanistan with its benign aim to provide infrastructure and other basic amenities to the people of Afghanistan such as roads e.g. Delaram-Zaranj and Kandahar-Spin Boldak, the construction of the Afghan Parliament , Afghan-India Friendship Dam etc. India Afghanistan relations reached a new peak in 2011 when Afghanistan signed a Strategic Partnership Agreement with India rejecting similar with Pakistan.(India's development assistance to Afghanistan was nearly $3 billion in the form of dams ,roads, electricity transmission lines and substations, schools, hospitals and important buildings.)

India's main objective in Afghanistan was to develop long term diplomatic and economic relations with a pro-Indian regime and at the same time to limit the Pakistan's influence which itself includes the prevention of any Taliban regime but as Taliban recaptured power in Afghanistan both of these objectives got jeopardised.

India's options in Afghanistan post US exit

Though the current belief about India's options in Afghanistan are limited and a general pessimistic view being held out due to the ongoing approach of Pakistan and China towards India vis-à-vis Afghanistan but in Politics and Diplomacy options are never finished and Geopolitics always provides options for the players to exercise in the new emerging situations. With many nations outreaching Taliban, it is believed that India has lost the space as China is all set to bring Afghanistan in its BRI project but India has earned a lot of goodwill and emotional attachment through its $3 billion investment in Afghanistan. India has no doubt a sound equations with the non pashtuns and its friends of northern alliance but it still have to recover its lost ground with respect to Pushtuns and to revert the position to pre-Soviet invasion period.

India should continue to strengthen its people to people ties with Afghanistan and should left no stone unturned to explore the differences between different factions of Taliban and use it to its advantage as whatever said and done India has been the biggest south Asian nation to support Afghanistan for the last20 years.

India is traditionally Afghanistan's largest market for agricultural and horticultural products and Taliban is now seems to invite international funding and investment and they are already welcoming China for it.

India has to set its equation right with the important players of the Afghan geopolitics as USA, Russia, Iran, Central Asian Republics, UAE, Saudi Arabia, Qatar apart from Pakistan ,China and Turkey which are of course on the other side of the chessboard. Each of the player has some interests and aspirations related to Afghanistan which are sometimes converging yet at other quite opposing and confronting. India has to diplomatically adjust its interests with them and find the best possible solution that can be beneficial not only for India but obviously also for the people of Afghanistan who consider India as their well wisher and friend. A close examination of these geopolitical palyers will reveal the India's option in Afghanistan post US exit.

Post Soviet invasion, Saudi-Arabia, Pakistan and USA became the most important supporter of the Afghan mujahideen's jihad and Saudi Arabia, UAE and Pakistan were the only countries that recognized Taliban in their last stint in Afghanistan.

However post 9/11 Saudi-Arabia distanced itself from the Taliban and cooperated US in its fight against terrorism. In 2021 the narratives in the gulf are completely different as UAE is now projecting itself as the Singapore of the Middle East by attracting vast amounts of trade, business and investments from across the world. it is all set to revamp its economic and political order in order to meet the needs of the changing political and economical realities of world and thus diversifying its otherwise oil dependent economy. Saudi Arabia is imitating its neighbor UAE by initiating the fundamental and also difficult reforms to diversifying its economy which is excessively dependent on oil.

These gulf countries has to face lot of challenges in reorienting themselves ideologically but UAE has shown the path to that effect . In the light of these factors it can be safely surmised that these gulf nations will not involve in the Pakistan's nefarious designs in Afghanistan and moreover they will definitely prefer US over China- Pak axis in exercising their options in Afghanistan.

Qatar has emerged as a altogether new entrant in the Afghanistan theatre nearly a decade ago when it started mediating between Obama administration and Taliban and played a very important role in the final exit of US from Afghanistan. Qatar when positioned itself as an unavoidable channel to approach Afghanistan has definitely in mind that it has to stick its diplomacy close to US as it has bore the brunt of over adventurism in 2017 when UAE, Saudi Arabia, Egypt and Bahrain, accused Qatar of supporting terrorism and cut off their diplomatic ties with Qatar The crisis was resolved in January 2020 with the help of Kuwait and the US. Barring China ,most International agencies and nations will prefer Qatar over Pakistan in routing the aid to Afghanistan . No doubt that both the Pakistan and Qatar will be vying for the influence in Afghanistan and both have some advantages over other, while Qatar has deeper pocket and is more favourable if Taliban wants International recognition , Pakistan has close geographical proximity with Afghanistan and the deep relations it has with Taliban particularly Haqqani network . Pakistan has more stacks attached with Afghanistan than any other country as according to the Pakistani military doctrine Afghanistan provides it with "strategic depth" against India. India can manage the Qatar route (with the help of US) to Afghanistan and has ample options to help the suffering people of Afghanistan which it did so in the past .

Iran is quick to reset its diplomatic equations post US exit as it had already redefined its relations with Taliban from almost going to war with Taliban in 1998 to reconciling with it post US occupation and US exit from Afghanistan and the victory of Taliban is seen as a pressure reliever in Iran and also an opportunity to bolster its ties with China as recently the two has signed a 25 years strategic accord. Besides Afghanistan also offers economic opportunities for Tehran to boost its exports and lessen the pressure of US sanctions. Iran on one hand can show its important place in the middle east on the other it can also pressurize Europe on the refugee problem as most of the refugees (including the Iran is currently holding) wants to end up in Europe and can pressurize Europe to soften its stance on nuclear talks with Tehran. Both India and Iran has some convergence of Interests over Afghanistan as both want a stable and peaceful Afghanistan and that too which gives ample representation to the ethnic diversity of Afghanistan. India in such a situation should help Iran to be projected as the protector of Afghan minorities and should form a coalition with Iran, Qatar, Russia and other Central Asian countries to check the authoritarian regime of Taliban.

Central Asia i.e. Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, and Uzbekistan, is on the frontlines of the war in Afghanistan. Three of the five countries share a long and porous border with

Afghanistan, and the region has strong ties of ethnicity, culture, history, politics, and language with Afghanistan. This on the other hand made them vulnerable to cross-border terrorism, extremism, and drug trafficking originating from Af-Pak region and these activities have had a significant impact on Central Asia's internal security. The dependency that the Central Asian nations had over Russia is shifted towards China as China has established its influence in Central Asia by becoming the region's most important trading partner, roughly amounting to US $100 billion. India has to increase its presence in Central Asia and it is here it can utilize its all time friend Russia as Russia also wants strong Indian presence in Central Asia to weaken the dominance of China. With Taliban at the helms of the affairs, under the direct control of Pakistan and indirectly influenced by the China, Gwadar will be the trade route to Afghanistan and towards the central Asia but Russia will not going to be benefited by it and this will definitely turn Russia towards its old friend India. Visit of Russian and US NSA to Delhi post Taliban take-over signifies the importance of India in the geopolitics of Afghanistan .

Conclusion

India decades of investment in Afghanistan has no doubt suffered a setback with the formation of the Taliban government and Pakistan is now seen on driver seat with its sponsored Talban and Haqqani network at the helms of the affairs in Afghanistan but the changing state of affairs in Afghanistan are foretelling that the outcome of such murky and vicious association will lead towards another internal strife which may condense into another civil war in Afghanistan. Recent tug of war within the Taliban factions and between Taliban and Haqqani network reinforces such prescient. Geopolitical equation will definitely change after Russia -Ukraine conflict and the ongoing mayhem in Pakistan and India has to be carve out its space very meticulously in such political climate so that it can play its cards with great political adroitness and dexterity .

Possibilities are numerous in the fault ridden Afghan landscape and India has to fill the vacuum left by US with other like minded nations and maintain the balance of power else Pakistan and China will use it to their advantage and it will be a defeat of the people of Afghanistan and of Afghanistan as a nation.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

PROSPECTIVE UNCERTAINTY OF GROUND WATER AVAILABILITY AND ITS IMPACT ON FUTURE COURSE OF SUSTAINABLE DEVELOPMENT WITH SPECIFIC REFERENCE TO HARYANA STATE

Bharti
Jind, Haryana

Abstract

This research paper explores the hazy future of groundwater supplies and its significant ramifications for sustainable development in the state of Haryana. The research explores the complex relationship between groundwater depletion and its effects on different sectors. Utilizing statistical techniques like regression and correlation assessment, extensive data drawn from government reports, academic publications, and news articles is thoroughly analysed.

The results show a worrying decline in groundwater levels over the last five centuries in Haryana. The study emphasizes the urgent need for further targeted investigations inside the boundaries of Haryana state and the detrimental effects of groundwater depletion on agricultural output. Data limitations and the inherent difficulties of making accurate future predictions are some of the study's limitations. The research has important ramifications and encourages the implementation of policies and initiatives to address groundwater depletion in Haryana State. To mitigate the effects of groundwater depletion and ensure a sustainable future, it is essential to recommend integrated water resource management, conservation measures, and sustainable development practices. By shedding light on the crucial issue of groundwater supply and its long-term influence on sustainable development, with particular reference to Haryana State, this research adds to the body of existing knowledge.

Keywords: Groundwater Supplies, Sustainable Development, Haryana, Depletion, Agriculture & Policies.

Introduction

Background

This research paper's backdrop explores the intricate and troubling groundwater condition in the state of Haryana, revealing the complex web of variables that contribute to its critical state.

In Haryana, groundwater serves as a lifeline for a number of industries, including agriculture, manufacturing, and domestic use. For irrigation purposes, the agricultural sector heavily relies on groundwater, with more than 60% of the water used for irrigation coming from this priceless resource. Its crucial role in preserving agricultural activities, ensuring food generation, and bolstering the rural economy is therefore underscored.

Unfortunately, Haryana is now facing a significant challenge due to a persistent decline in groundwater levels. The causes of this worrying trend are many and interconnected. First of all, as the state's population grows, the demand for water rises, putting more pressure on the resources that are already available. Second, the agricultural sector's quick expansion and the adoption of crops that need a lot of water have increased the need for groundwater in irrigation techniques. The problem is exacerbated by increasing agricultural pressure, which accelerates the depletion of groundwater reserves.

The complexity is further complicated by the fact that groundwater recharge rates have drastically decreased. Recharging refers to the process through which groundwater is normally replenished by precipitation, ocean water, and other sources. However, issues including deforestation, urbanization, and excessive water resource exploitation have hindered this natural replenishment process. The rate at which groundwater replenishes as a result has significantly decreased, impeding efforts to maintain sustainably high levels.

The effects of groundwater extraction are seen across the state's economy and environment. The agricultural sector is immediately impacted since reduced groundwater supplies result in lower crop yields, which present farmers with economic difficulties. Given the importance of agriculture to Haryana's economy, this decline has a big impact on rural livelihoods and overall economic development.

Additionally, the disappearance of groundwater reserves has exacerbated water shortage problems, affecting not just agricultural practices but also industrial operations, domestic water supplies, and the population's general well-being. The effects go beyond only the immediate availability of water and affect people's quality of life and the long-term sustainability of water resources.

Additionally, the declining groundwater levels have caused the remaining water's salinity to increase. The concentration of salts increases with the loss of groundwater, endangering both the potability of drinking water sources and the utility of water for agriculture. This emphasizes the difficulties farmers face and jeopardizes the region's capacity to preserve its water resources.

Given the seriousness of the problem, addressing groundwater depletion has become imperative for Haryana State's continued sustainable development. It is crucial to have a comprehensive understanding of the complex elements that contribute to depletion and to implement effective strategies to protect and manage groundwater resources. Policymakers, stakeholder groups, and communities may join forces to ensure the long-term sustainability of groundwater and foster a prosperous future for Haryana by acknowledging the interconnected nature of the problem and implementing proactive measures.

Since 1970, the content of groundwater in the state of Haryana has decreased on average by 1 meter per ten years. By 2040, the groundwater level may drop to 5.5 meters if present trends continue.

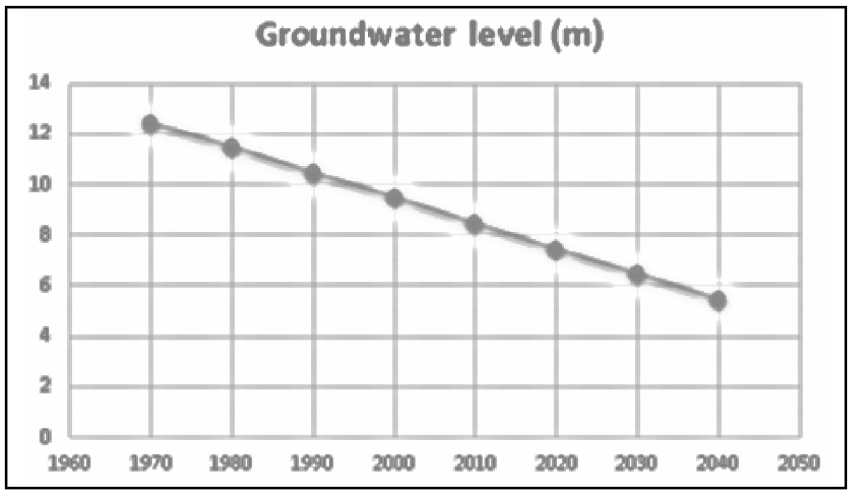


Figure 1

Progress of the state of Haryana's groundwater levels during the last 50 years

[Source: Data from the Central Groundwater Board (CGWB)]

For the state of Haryana, this drop in groundwater content is a major issue. In the state, groundwater is an important commodity for household, industrial, and agricultural usage. A decrease in agricultural output, a rise in water shortages, and a rise in groundwater salinity are all consequences of falling groundwater levels.

The issue of depleted groundwater in the state of Haryana requires action. Among the possible actions are the following:

- Enhancing water efficiency
- Enhancing irrigating effectiveness
- Encouraging the collection of rainwater
- Recharging reservoirs of groundwater

In an effort to tackle the issue of depleted groundwater supplies, the Haryana government has taken some action. To guarantee the long-term viability of the state's water supplies, further work must be undertaken.

A simplified visual representation of the groundwater system's numerous components and their interconnections is provided by a schematic diagram. The figure often shows crucial elements, including the aquifer, water table, recharge zone, discharge zone, and wells.

The subsurface rock layer designated by the aquifer is in charge of storing groundwater. The water table, which is located at the upper surface of the reservoir, dynamically varies in response to the equilibrium between recharging, which adds water to the reservoir, and withdrawal, which removes water from it. Recharge zones designate the areas where groundwater is replenished by precipitation and other sources. The recharge zone, which is often located in upland areas, benefits from a closer proximity between the water table and the ground surface. In other words, the discharge zone designates the area where groundwater is extracted for use. Typically, this zone is found in lowland regions with deeper water tables.

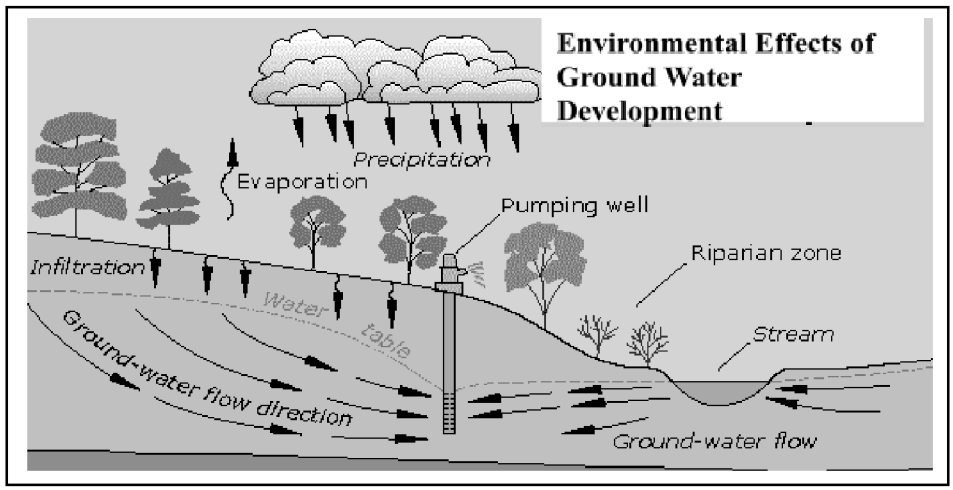


Figure 2

Groundwater System Schematic for the State of Haryana

Additionally, engineered structures that penetrate the aquifer make it easier to extract groundwater. These wells enable the removal of groundwater resources since they are pump-equipped. The groundwater system's schematic diagram offers a simple visual aid for understanding the system's components and their intricate interrelationships. It helps in understanding how the groundwater system works and promotes effective management strategies.

Problem Statement

The issue at hand is the prospect of uncertainty surrounding the supply of groundwater in the state of Haryana and how it will affect sustainable growth. A number of industries, particularly agriculture, manufacturing, and home water supply, face substantial issues as a result of the diminishing quantity of groundwater and its growing unpredictability. In order to promote sustainable

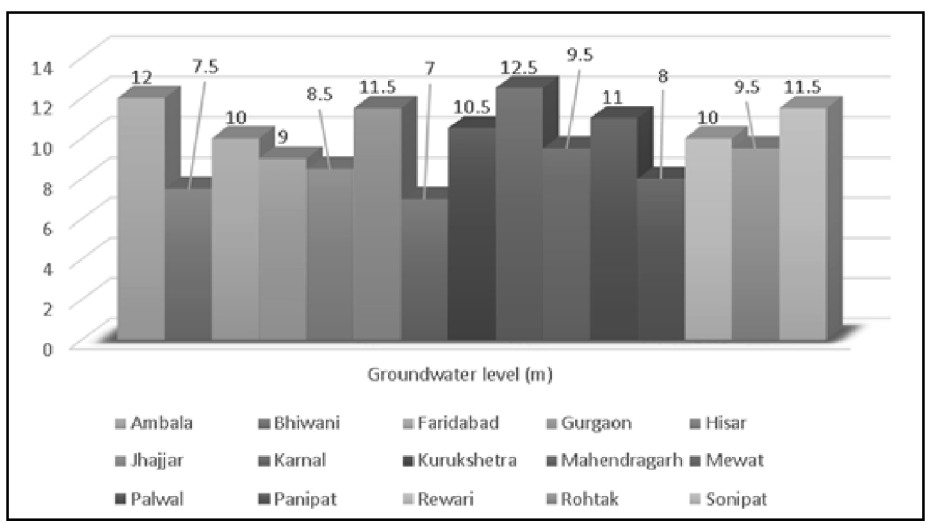


Figure 3

An overview of groundwater information collected from several districts in the state of Haryana

growth in the area, this issue must get immediate attention and effective action. It negatively impacts the social and economic integrity of the state of Haryana.

Research Questions

- What are the causes of the decline in groundwater levels in Haryana?
- How does the decline in groundwater levels affect Haryana's agriculture sector?
- What effects do declining groundwater levels in Haryana State have on the availability of drinking water?
- What are the potential strategies that might be used to address the problem of groundwater depletion in Haryana?
- What are the social and economic repercussions of groundwater extraction in Haryana State?
- How can the Haryana government effectively implement measures to mitigate the effects of groundwater depletion?

Effect of the depletion of groundwater on Haryana State's planned long-term development in the future Groundwater depletion has a significant and wide-ranging effect on the future course of sustainable development in Haryana. I can concisely and effectively shed the spotlight on this influence because of my experience.

1. Agricultural Sector: Groundwater depletion has a considerable impact on agriculture, a sector that is important to the state of Haryana. Indirectly, declining groundwater levels make it more difficult for farmers to meet irrigation demands. Reduced agricultural productivity, lower crop yields, and potential changes toward less water-intensive crops are the results of this. As a result, Haryana's food security and economic stability are now in serious jeopardy.
2. Water shortage: Haryana State's water shortage problem is alleviated by the installation of groundwater reservoirs. Declining groundwater levels limit the amount of water that is available for domestic, industrial, and other uses. This puts a burden on the water resources, which leads to water stress, increased competition, and disputes between various water users. Lack of water availability hinders efforts to develop sustainably and has an effect on the population's overall well-being.
3. Ecological Implications: The depletion of groundwater has an impact on ecosystems and biodiversity. Reduced or even dried-up water sources result from the disruption of the flow of water to wetlands, rivers, and other coastal water bodies caused by declining groundwater levels. This upsets the ecological balance and has an effect on wildlife, plant species, and aquatic life that depend on these ecosystems. Long-term sustainability and resilience are further compromised by the degradation of ecosystems.
4. Social and economic effects The effects of groundwater depletion go beyond the agriculture industry. The lack of water and decreased agricultural yield create socioeconomic difficulties. Farmers experience financial difficulties, unemployment, and perhaps migration. Agriculture-dependent livelihoods are adversely impacted, which exacerbates social and economic inequalities. Additionally, alternative water sources and technologies to reduce groundwater depletion come at a cost that burdens households and businesses.

For Haryana's future course of sustainable development, it is essential to effectively address the effects of groundwater depletion. Putting in place comprehensive measures, including improved water management techniques, groundwater recharge initiatives, efficient irrigation techniques, and effective public awareness campaigns, may help mitigate the negative effects. It is crucial to balance water demand, conservation efforts, and equitable distribution in order to ensure sustainable development in Haryana State while preserving the quantity and quality of groundwater resources.

Literature Review

In their comprehensive review from 2022, Sharma and Kaushik examined the effects of groundwater depletion on sustainable development in Haryana state. Their research focused on the causes of groundwater depletion and its effects on the agricultural industry, the availability of drinking water, and the overall economy. The writers explored potential solutions to this problem as well.

Through a thorough case study, Saxena and Singh (2022) concentrated on the effects of groundwater depletion in Haryana. They shed light on the considerable negative consequences affecting the agriculture sector, drinking water supply, and overall economy by using a variety of methodologies, such as data analysis, interviews, and focus groups. Similar to this, Kumar and Kaushik (2021) carried out a thorough review that looked at the obstacles to and opportunities for sustainable development in Haryana state, with a particular emphasis on groundwater extraction. Their investigation included the causes of groundwater depletion, its effects on the agricultural industry, the availability of drinking water, the economy, and potential solutions to the problem. These studies provide insightful insights into the complex relationship between groundwater extraction and sustainable development in Haryana.

Table 1

Sources of Groundwater in Several Districts of the State of Haryana

Block	*Name*	*District*	*Classification*
1	Asandh	Rohtak	Critical
2	Badli	Gurgaon	Over-exploited
3	Bahadurgarh	Jhajjar	Over-exploited
4	Ballabgarh	Faridabad	Over-exploited
5	Bhiwani	Bhiwani	Over-exploited
6	Charkhi Dadri	Charkhi Dadri	Critical
7	Dadri	Faridabad	Over-exploited
8	Ellenabad	Sirsa	Over-exploited
9	Fatehabad	Fatehabad	Over-exploited
10	Gurgaon	Gurgaon	Over-exploited
11	Hisar	Hisar	Over-exploited
12	Jind	Jind	Critical
13	Kaithal	Kaithal	Semi-critical
14	Karnal	Karnal	Over-exploited
15	Kurukshetra	Kurukshetra	Over-exploited
16	Mahendragarh	Mahendragarh	Critical
17	Mewat	Mewat	Critical

18	Narwana	Jind	Semi-critical
19	Palwal	Palwal	Critical
20	Panipat	Panipat	Over-exploited
21	Rewari	Rewari	Critical
22	Rohtak	Rohtak	Over-exploited
23	Sonipat	Sonipat	Critical
24	Tohana	Sirsa	Over-exploited
25	Uchana Kalan	Jind	Over-exploited
26	Yamunanagar	Yamunanagar	Over-exploited
27	Ambala	Ambala	Semi-critical
28	Chhachhrauli	Yamunanagar	Over-exploited
29	Garhi Sampla	Rohtak	Over-exploited
30	Gohana	Sonipat	Critical
31	Jhajjar	Jhajjar	Over-exploited
32	Jind	Jind	Critical
33	Kalka	Panchkula	Semi-critical
34	Ladwa	Kurukshetra	Over-exploited
35	Loharu	Bhiwani	Critical
36	Mahendragarh	Mahendragarh	Critical
37	Narwana	Jind	Semi-critical
38	Palwal	Palwal	Critical
39	Punhana	Bhiwani	Semi-critical
40	Rai	Sonipat	Semi-critical
41	Raipur Rani	Panchkula	Semi-critical
42	Samalkha	Panipat	Over-exploited
43	Shahabad	Kurukshetra	Over-exploited
44	Siwani	Bhiwani	Over-exploited
45	Sonipat	Sonipat	Critical
46	Taraori	Yamunanagar	Over-exploited
47	Thanesar	Kurukshetra	Over-exploited
48	Tosham	Bhiwani	Over-exploited
49	Uchana Mandi	Jind	Over-exploited
50	Yamunanagar	Yamunanagar	Over-exploited
51	Barwala	Panchkula	Semi-critical
52	Dadri	Faridabad	Over-exploited
53	Hansi	Hisar	Over-exploited
54	Hodal	Gurgaon	Over-exploited
55	Narnaul	Mahendragarh	Critical
56	Nuh	Faridabad	Over-exploited
57	Pataudi	Gurgaon	Semi-critical
58	Pipli	Kurukshetra	Semi-critical
59	Raigarh	Jhajjar	Over-exploited
60	Samalkha	Panipat	-

The table displays the names, districts, and categories of the groundwater blocks in the state of Haryana: Critical, semi-critical, and overused.

The majority of groundwater blocks in Haryana state are classified as critical or over-utilized, which points to a sharp decline in groundwater levels and an impending danger of a water shortage.

Given that groundwater levels might fluctuate over time, it's crucial to note that the data shown in the table is based on the most recent information from the Central Ground Water Board (CGWB).

The following measures may be implemented in Haryana State to preserve groundwater:

- Adopt drip irrigation or sprinkler systems instead of flood irrigation to increase irrigation efficiency.
- Encourage rainwater harvesting to replenish groundwater levels and save rainwater for future use.
- Promote water conservation by adopting water-efficient appliances and speedy pipe leak repairs. By putting these conservation strategies into practice, the decline in groundwater levels may be slowed, ensuring a reliable source of water for future generations.

Methodology

Data Collection

Government reports, academic publications, news articles, and other sources, including NGO reports and farmer surveys, will all be used to gather data for the research. The methods for gathering the data will include literature reviews, data mining, interviews, and surveys. Qualitative analysis, descriptive statistics, and inferential statistics will all be used in the analysis. The results reached will be supported by evidence based on the data analysis and will take into consideration the existing literature on groundwater depletion.

Data Analysis & Results

Table 2
Correlation Analysis

Groundwater Block Grouping	*Correlation Coefficient*
Critical	-0.567
Over-exploited	-0.752
Semi-critical	-0.412

The correlation investigation between groundwater block categories and groundwater levels reveals the following correlation coefficients (r-values): Groundwater block "Critical" classification: Correlation coefficient (r) is equal to zero.

"Over-exploited" groundwater block classification: Correlation coefficient (r) =-0.752.

Classification of groundwater blocks as "Semi-critical": correlation coefficient (r) = -0.412.

The correlation coefficients between groundwater block categories and groundwater levels are negative. There is a tendency for groundwater levels to decline when groundwater block categorization increases from semi-critical to over-exploited and critical.

Table 3

Categorization for groundwater blocks, respective districts, and the associated groundwater levels (in meters)

Groundwater Block	*District*	*Groundwater Level (m)*
Critical	Ambala	12
Over-exploited	Bhiwani	7.5
Over-exploited	Faridabad	10
Over-exploited	Gurgaon	9
Over-exploited	Hisar	8.5
Critical	Jhajjar	11.5
Over-exploited	Karnal	7
Over-exploited	Kurukshetra	10.5
Critical	Mahendragarh	12.5
Critical	Mewat	9.5
Critical	Palwal	11
Over-exploited	Panipat	8
Critical	Rewari	10
Over-exploited	Rohtak	9.5
Critical	Sonipat	11.5

Table 4

Groundwater Level and Crop Yields in the State of Haryana are Associated

Groundwater level (m)	*Crop yield (kg/hectare)*
2.5	1000
3.0	1200
3.5	1400
4.0	1600
4.5	1800
5.0	2000
5.5	2200
6.0	2400

The table shows a positive correlation between agricultural yield and groundwater level, demonstrating that an increase in groundwater level often results in higher crop yields. However, this relationship displays diminishing returns, which means that with time, the effect of rising groundwater levels on agricultural yield becomes less important. For example, the increase in yield from 2. 5 meters to 3.0 meters of groundwater level is 200 kilograms per hectare, and the increase in yield from 5. 5 meters to 6. 0 meters is equally 200 kilograms per hectare. This suggests that a threshold exists beyond which further increases in groundwater levels do not appreciably increase agricultural yield. It's vital to keep in mind that this threshold could change depending on the crop, with water-intensive crops probably needing higher groundwater levels to achieve their maximum yield. The study also suggests that agricultural yields in Haryana state are anticipated to be adversely impacted by the declining groundwater levels. Due to irrigation challenges caused by decreased

groundwater supplies, farmers are forced to either reduce their cultivated acreage or switch to less water-intensive crops. Consequently, the region's agricultural output is in jeopardy due to the decline in groundwater levels.

Table 5

An Overview of the Effects of Groundwater Depletion in the State of Haryana

Effect	*Description*
Economic effect	The state of Haryana's economy is suffering as a result of the decline in groundwater levels. Farmers are finding it more difficult to irrigate their crops, which is having a negative impact on agricultural yields. Farmers are suffering financial losses as a result of this, and the state's food security is also in danger. Construction and other industries that rely on groundwater are feeling the effects of the decline in groundwater levels.
Environmental effect	The environment is also being negatively impacted by the decline in groundwater levels. The loss of groundwater aquifers is causing soils to become salinized, which may make them less productive. Wetlands and other vital ecologies are being lost as a result of the decline in groundwater levels.
Social effect	The social fabric of Haryana state is being negatively impacted by the decline in groundwater levels. Farmers who cannot irrigate their crops are being compelled to move to metropolitan areas in search of employment. Social tensions and the disintegration of traditional communities are the results of this.

1. Due to Haryana's growing population and increased demand for groundwater, the effects of groundwater depletion are anticipated to worsen in the future.
2. A number of policies and initiatives can help mitigate the effects of groundwater depletion, such as promoting water conservation techniques like rainwater harvesting and drip irrigation, offering financial incentives for adopting water-efficient irrigation methods, implementing artificial recharge techniques to replenish groundwater, and encouraging water-efficient practices in businesses and industries.
3. According to the research results, groundwater depletion poses a serious threat to the state of Haryana's ability to sustainably develop, negatively affecting the economy, the environment, and society.
4. Economic impact: The agricultural sector is adversely affected by the decline in groundwater levels, which results in reduced crop yields, farmer financial losses, and jeopardized food security.
5. Environmental impact: Groundwater depletion causes the soil to become salinized and causes wetlands and other ecosystems to disappear.
6. Social impact: Farmers are forced to relocate to metropolitan areas because they are unable to irrigate crops due to declining groundwater levels, which creates social tension and upends traditional communities.

7. The state government has to take urgent action to address groundwater depletion via the implementation of a comprehensive water conservation and groundwater recharge strategy that includes drip irrigation, rainwater harvesting, and financial assistance for adopting water-efficient practices.
8. Effectively addressing groundwater depletion in Haryana State is essential to ensuring the safety of the economy, environment, and society.

Limitations of the Research

The research was constrained by the lack of data on groundwater levels and use in Haryana. The study was constrained since certain data for particular regions or time periods was not available.

- Methodology: A variety of methodologies, such as statistical analysis, interviews, and surveys, were used in the research. But the methods weren't always appropriate for all aspects of the research, and several restrictions were noted.
- Purpose: The research examined how groundwater depletion affects sustainable development in the state of Haryana. Although it is a complex issue, the research did not thoroughly explore all of the potential effects of groundwater depletion.

Implications for Future Research:

The following key areas should get priority in future research on groundwater development in Haryana State:

1. **Improved Data Collection**: Comprehensive data on groundwater levels and use are urgently needed. Getting information from many sources, including government agencies, academic institutions, and private businesses, may help to provide a more comprehensive understanding of the issue.
2. Methodological developments It's essential to develop creative analytical methods to address the complexity associated with groundwater depletion. These methods ought to provide more precise predictions and insights while taking into account the constraints of the available data.
3. Expanded Scope: Future research should broaden its focus to examine the wider effects of groundwater extraction. A more comprehensive understanding of the problem may be attained by looking at several aspects and dimensions of it, which results in better mitigation strategies.
4. Policy consequences: It is crucial to investigate the policy consequences of groundwater depletion. This research may be used to identify the issue at hand and develop effective policies and interventions.

Future research endeavors might make a substantial contribution to the understanding and management of groundwater depletion in Haryana by addressing these areas. This knowledge will help decision-makers in the region make evidence-based decisions and pave the road for sustainable development practices.

Conclusion & Recommendations

In the state of Haryana, groundwater depletion poses a serious threat to the future of sustainable

development. The negative effects on the environment, society, and economy call for immediate action. The state government must implement comprehensive measures, including conservation and reimbursement initiatives, financial assistance for farmers, public education, and cooperation with industries. Haryana can safeguard its future development and ensure long-term sustainability by addressing groundwater depletion. It is essential to implement water conservation measures, increase groundwater recharge, aid farmers in adopting water-efficient practices, strengthen monitoring and regulation, raise awareness, work with stakeholder groups, and integrate groundwater management into larger policies in order to combat groundwater depletion and ensure future sustainable development in Haryana state. These initiatives will aid in preserving water resources, encouraging sustainable agriculture, protecting the environment, and securing a sustainable future for the state of Haryana.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

KHARWALS AND SALT MANUFACTURING: A STUDY OF SAMBHAR SALT LAKE TOWN

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Abstract

Sambhar is a town and municipality in the Jaipur district of Rajasthan, India. It is encircled by the Sambhar Salt Lake. Our study reveals the background and significance of this Salt Lake town. The current research sheds light on the Kharwals (salt makers) and tries to explore how salt was extracted from salt mines. Furthermore, our research also examines the professional communities involved in the transportation of salt from Sambhar to other parts of Rajasthan and abroad.

Keywords: *Sambhar Salt Lake, Kharwals, Salt Production, Rajasthan.*

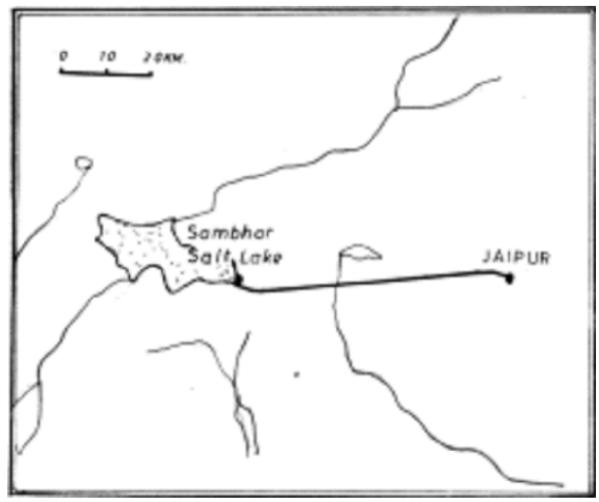
Methodology and Sources

For the study under consideration, several approaches have been used, including the analysis of primary and secondary sources and visits to numerous Rajasthani archives and libraries with the aim of material acquisition. Our sources include *Bahis* (archival material preserved in Rajasthan State Archives in Bikaner), Persian texts, Travelogues, Gazetteers, Dictionaries, Dissertations, Modern works (books and articles).

Results and Discussion

Sambhar is located at 75°11′ East longitude and 26° 55′ North latitude, approximately 60 kilometres west of Jaipur city[1] (see Map-1). It is 11 kilometres from Phulera Junction in Jaipur District and is of great antiquarian interest.[2] According to historians, Sambhar was the initial capital of Northern India's Imperial Chauhan (Chahmana) monarchs.[3] The well-known Sanskrit historical poem; the Prithviraj-Vijaya was probably composed by a Kashmiri poet named Jayanaka during the reign of Prithviraja, the last independent king of that dynasty, and only a few years after Kalhana Pandit completed the great chronicle of Kashmir.[4]

Sambhar has its unique history, with a number of kings from various dynasties ruling over the centuries, including Sultans and Mughals. Sambhar came to the Sultanate of Delhi in 1198, and it has always been a prized treasure due to its vast salt reserves.[6] As D. R. Sahni indicated in his book, a number of inscriptions were found that provided significant information about its historical past. For example, he has provided information about a Persian-Hindi inscription etched on a stone slab



Map-1
(drawn by Mr. Faiz Habib)[5]

retrieved from a modern well near Sambhar on the way to the Devayani Tank. He claims that the Hindi inscription has been completely erased. The Persian version is equally broken, but D.R. Sahni understands it with the help of Khan Bahadur Maulvi Zafar.

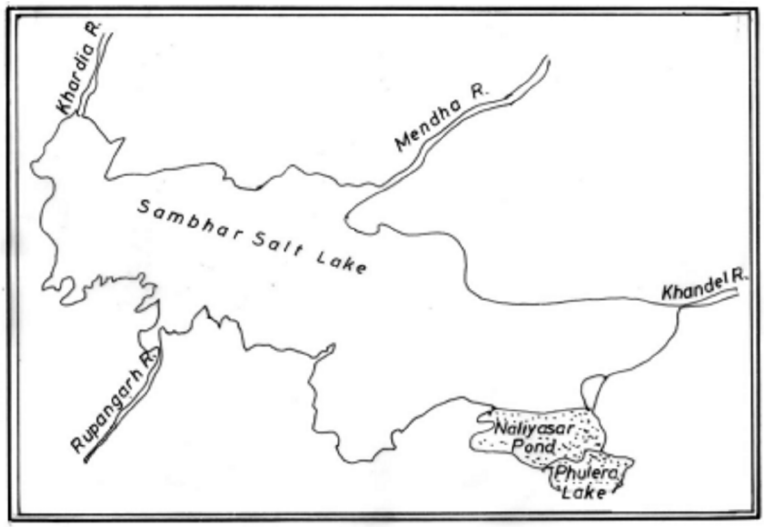
As previously stated, Sambhar was the capital of the Chauhana monarchs until they relocated their capital to Ajmer. This city is well-known for its heritage tanks and monuments. Devayani Sarovar and Sharmishtha Sarovar are the two most major tanks in town. According to the literary survey on tanks, the Devayani tank (Sarovar) at this location is the same tank in which Devayani, who later became the queen of Raja Yayati, was thrown by the princess Sarmishtha. [7] Devayani Sarovar is located nearly east of Sambhar town and is extremely close to the Sambhar Salt Lake. The tank is more than 35 feet deep.

Salt Lake (Sambhar)

The town is well-known around the world for its Salt Lake. The location was abandoned, presumably due to the drying up of the surrounding fresh water lake, and the new town was constructed on the banks of the Salt Lake, for which the town is famed across the country. Being the largest inland Salt Lake of our country, it is located 80 kilometres from Jaipur and 64 km from Ajmer.[8] The lake is surrounded by 38 village groups. The settlements that can be found here include Tyodi, Jhak, Sambhar, Kuni, Jabdinagar, Kanseda, Nawa, Jhapok, Korsina, Gudha, etc. It is Rajasthan's and India's largest salt water lake. This saline wetland is circular in shape, with a length of 35.5 kilometres and a breadth ranging from 3 kilometres to 11 kilometres.

It is bordered by the districts of Nagaur and Jaipur, as well as the district of Ajmer.[9] The Salt Lake of this location was a significant source of revenue for the Chauhan kings. [10] Sambhar came to the Sultanate of Delhi in 1198, and it has always been a prized treasure due to its vast salt reserves.[11]

The Salt Lake is fed by four rivers: the Medtha (Mendha), Rupangarh, Khari (Khardia), and Khandela (See Map-1).



Map-2

Rivers falling into Sambhar Salt Lake (drawn by Mr. Faiz Habib).

Salt Makers and Salt Production

The artisans who were involved in the preparation of salt were known as *kharwals.*[12] Their concentration was large in Sambhar, Didwana, Panchbhadra and Nawa.[13] Salt, one of the basic commodities of consumption, is essential for day-to-day life. It was processed from salt mines by *kharwals*. Nainsi gives us information about the salt producing areas of Marwar (like Jodhpur, Sojat, Siwana, Phalodi, Merta and Pokaran), salt-pits (*agars*) and salt extraction.

Usually, salt is extracted from beds of deposits. The *kharwals* used to dig pits or obtain it by spreading water over a patch of land.[14] In Pachbadra (dry salt basin), first, saline earth was dug out and then put into pits that were filled with water, oozing from underground springs. At the pit-bottoms, salt could be taken away after evaporation (taking three to four days).[15] But from modern works, we find that from the underground springs the pits receive brine themselves; no salt-earth is put into the pits by the salt miners.[16] We also find that to trap underground brine springs, a shallow well (*beri*) was dug. *Dhenkli* (lever-worked scoop) was used for taking out the water and spreading it out in beds with raised earthen ramparts. The salt crystals could be scraped off once the water evaporated. In winter, this salt is said to have been white while in summer, it was red.[17]

The manufacture of salt from the Sambhar Lake is highlighted by a seventeenth century Persian source-*Khulasat-ul-Tawarekh.*[18] Many tracts of land (like paddy fields) were within the Sambhar Lake. The soil was loosened with the spade, and then *kharwals* used to fill it to the brim with the water of the lake. All these tracts of land become full of salt within fifteen or sixteen days during which water is absorbed by the land. *Kharwals* sprinkled water on the salt once it was dug out and thrown onto the banks. Pure salt comes out and the earth becomes separated. It becomes blue, red, or white.[19]

The state had appointed *amils* under whose supervision, salt (after manufacturing) was sold to salt dealers like *banias,*[20] *banjaras,*[21] local and external traders, etc.[22] The banjaras carried/

transported salt from salt mines to other areas of Rajasthan and outside the state like Delhi, Sindh, Multan, Bundelkhand, Agra, Malwa, Punjab, etc.[23] We have reference to 2931 *maunds* of salt being carried from Sambhar to Jhansi via Jaipur by Nayak Santokhi in 1763 A. D.[24] The same person carried 2603 oxen of salt from Sambhar to Jhansi via the Harauti region in V.S. 1820.[25] In V.S. 1820, nayak Sumbhu, Manji and Bakhta carried 1861 oxen of salt from Sambhar to Kota for sale.[26] Nayak Heera Gogera transported 2257 oxen of salt to Jhansi via Harauti. Similarly, Nayak Maru of Marwar carried 885 oxen of salt to Harauti. They were honoured by the state with *siropaos*. Nayak Ganga Ram was given a *siropao* of Rs.19 and annas 11 as he carried 3600 oxen of salt to Jhansi. Similarly, Nayak Heera and Mana were rewarded with a turban and *siropao* each worth Rs.10 and annas 8 as they carried 1205 oxen of salt from Marwar to Chhabara via Kota. It seems that a huge quantity of salt was exported from salt mines.[27]

We get information from Persian source that salt worth several lakhs of rupees was prepared annually by *kharwals*.[28] It was then transported to distant parts of the country as well as Rajputana. Mostly, it was taken from Sambhar to Sirohi, Ujjain, Gwalior, Kota, Tonk, Jaipur, Nohar, Bikaner, Rajghar, Bundi, Jhansi, and Sawai Madhopur.[29] Thus, Sambhar developed into a good salt market.

Conclusion

Our study has shown the history and significance of Sambhar Salt Lake Town and revealed that it was an important source of Rajasthan's salt production. Salt was manufactured to a great extent in the Sambhar by *Kharwals* (salt makers). Kharwals were one of the important professional groups whose concentration was great in the Sambhar. *Banjara* was the main trading community involved in the transportation of salt. From Sambhar, salt was exported to other regions of Rajasthan and beyond it. This enhanced the trade of salt which in turn boosted the economy of the town. Thus, sambhar emerged as the most prominent town in Rajasthan.

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4. Ibid.
5. Mr. Faiz Habib is the Seniormost Cartographer at Centre of Advanced Study, Department of History, Aligarh Muslim University, Aligarh, Uttar Pradesh, India).
6. Ibid., pp. 12-13.
7. According to K.C. Jain, the current location of the town is located around 18 kilometres away from the historic city, presently called Saratha. It was named after the goddess *Sakhambhari* because it was established in the seventh century A.D. by the *Chauhana* monarch Vasudeva next to her temple. Sakhambhari is the wife of Siva. Vasudeva is connected to this location's Salt Lake according to legends. According to the aforementioned tradition, Vasudeva is believed to have used his supernatural abilities to create the Great Salt Lake during his reign. The genesis of this lake has a historic story. However, geologists disagree on the origin of salt in Rajasthan, particularly around the Sambhar and Didwana

Lakes. Some geologists believe that the country surrounding the lake is made up of limestone-rich rocks, and that the salt in the lake is obtained from the washings of these rocks. See K.C. Jain, *Ancient Cities and Towns of Rajasthan*, pp. 250-256.

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17. *Vigat*, vol. II, p. 36.
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19. Ibid.
20. *Bania* was the main caste engaged in the trade of north India in the seventeenth century. The whole inland trade and credit system in Rajasthan and outside it through various branches was controlled and handled by them. The *Banias* who had *kothis* in urban areas were called *kothiwal.* The term baniya has been derived from the Sanskrit word '*vanij'*, which means a trader. *Baqqal* is the word employed for baniya in Mughal terminology.

    See, Tavernier, *Travels in India*, tr. V. Ball, vol. I, Macmillan/Oriental Books, London/New Delhi, 1889 (rpt. 1977), p. 74; Syed Ali Nadeem Rezavi, "Urban Middle Classes in Mughal India", unpublished Ph.D. thesis, Centre of Advanced Study, Department of History, A.M.U., Aligarh, 2006, pp. 66-100. See also Rezavi, 'Mercantile Life in Mughal India', *PIHC*, vol. 65, 2004, pp. 277-303; John Thompson Platts, *A Dictionary of the Urdu, Classical Hindi and English*, London, 1930, s.v. "Baniya", "Banya". Tek Cahnd Bahar, *Bahar-i Ajam (1739-40)*, ed. Nawal Kishore, Lucknow, 1916, p. 153, s.v. "*baqqal*".
21. Banjaras were also known as '*baldiyas'* in our region. Basically, the term banjara has been derived from a Sanskrit word-*vanij,* meant a trader. Banjara was a large trading community since medieval period who dealt with bulky commodities/ goods/items like food grains, sugar, salt, butter, etc. See, Bajrang Lal Lohiya, *Rajasthan-ki-Jatiya*, Bikaner, 1891, pp. 167-68; Henry M. Elliot, *Memoirs on the History, Folklore and Distribution of the Races of North-Western Provinces of India*, ed. J. Beames, vol. I, London, 1869, pp. 52-53; Tavernier, *Travels in India, 1640-67*, vol. I, pp. 32-34. See also Irfan Habib, 'Merchant Communities in Pre-colonial India', in *The Rise of Merchant Empires*: *Long Distance Trade in the Early Modern World, 1350-1750*, ed. James D. Tracy, Cambridge University Press, 1990, pp. 371-99.

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24. B.L. Gupta, *Trade and Commerce in Rajasthan*, p. 71.
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26. Ibid.
27. *Zakat Bahi*, V.S. 1871/A.D. 1814.
28. Sujan Rai Bhandari, *Khulasat-ut-Tawarikh*, pp. 34-59.
29. *Zakat Bahi*, no. 81, V.S. 1807; *Kagad Bahi*, no. 5, V.S. 1838. See also, B.L. Gupta, *Trade and Commerce in Rajasthan*, p. 118.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

DOMESTIC VIOLENCE AGAINST WOMEN IN MEDIEVAL KASHMIR: AN EXPRESSION THROUGH POETRY

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Abstract

Throughout history, women have remained the most oppressed and exploited section of any society. In Kashmir, women's position in ancient and medieval periods have been analysed and explained in terms of the freedom availed and enjoyed by women in the 'public domain'. But what happened to them in their 'personal domain' and their reaction to the patriarchal structures have been least researched by the scholars and historians of the Kashmir history. This paper is about the three poetesses of medieval Kashmir (Lal Ded, Habba Khatoon and Arnimal) who had been the victims of domestic violence. They voiced against the domestic violence in their poetry. The paper argues that the women subordination was there in Kashmir from the ancient times, which further worsened in Medieval times. Moreover, it argues that the poetry of the above-mentioned three poetesses is helpful in understanding not only the nature and magnitude of domestic violence during the period of our study but also in understanding their poetry as a response to such violence.

Keywords: Domestic violence, Hidden transcripts, Kashmir, Patriarchal society, Public domain and Poetry.

Introduction

The 'position and status of women' is the best indicator for gauging the progress of any society, its excellence and limitations.[1] But throughout history, women had remained the most vulnerable and exploited section of a society. This form of violence, called domestic violence, is understood to be embedded in the historical inequalities between men and women.[2] It is a gendered-based transgression, usually perpetrated by men on women. Besides this, in South-Asian communities, abuse is also inflicted on the women by the family members as a way to regulate the behaviour of women and their action in a way as to comply with prescribed patriarchal norms. At times, it also takes cultural specific forms, particularly as forced marriages and honour-related violence.[3]

In Kashmir, it is being generally argued that the position of women during the ancient period (Hindus period) was relatively good and honourable as compared to what was in Northern and Southern India. It is being also argued that the superior status and position that the women of Kashmir

enjoyed in the ancient period was lost in the Medieval period with establishment of the new social order under the Muslims.[4] These arguments are based on the degrees of freedom owned and availed by women in the public affairs such as their access to education, politics and social institutions. It is this theoretical framework through which their position and emancipation has been analysed. For instance, women of Kashmir during ancient period is said to have enjoyed a very respectable position partly on the grounds that few of them were able to make their presence on the political scene like Yashovati, Sugandadevi (914 d.), Queen Didda (958-1003) and Kota Rani (1339 d.) and partly because of their freedom of choice and decision with regard to marriage and other affairs. But that does not mean that woman was free from patriarchal dominance and control. In *Rajatarangni* of Kalhana, we too find the indirect evidences of violence against women. For instance, it is claimed that King Harsa (1089–1101) engaged in unlawful relationships with the wives of his father and engaged in sexual encounters with his sisters. After enraged by a harsh remark, he mistreated his paternal cousin sister,Naga.[5]

Moreover, in *Rajatarangini*, the women that remained adhered to patriarchal norms was considered 'ideal and virtuous' women while as those who deviated from such norms, were called as 'licentious or immoral' women. Moreover, the birth of son was an occasion of joy and woman that gave birth to sons was considered just like 'earth producing treasure'.[6] Another symbol of systemic repression of women was the inhumane practice of sati. Kalhana's *Rajatarangini* is replete with the examples of women who had burnt themselves at the funeral pyre of their husbands. The practice of sati was performed to the point where mothers, daughters, and courtesans occasionally set themselves on fire at the death of their loved ones.[7] Another practice was devadasi wherein women were bestowed to the deities, thereby restricting their choice and freedom. For instance, king Jaloka dedicated one hundred women to god Jestharudra.[8] Moreover, one can rightly assume that woman subordination and domestic violence was natural in patriarchal society and ancient Kashmir society may not have been the exception in this case.

In the medieval Kashmir, patriarchal norms even asserted more deeply. The woman as a wife was considered equivalent to one's dwelling.[9] Her most sacred duty was considered her obedience to father, brother and husband.[10] Women's presence on the political scene was no longer tolerated and the birth of son was considered worthy of redeeming the parents not only in this world but also in hereafter. Srivara writes in *zaina rajatarangini* that "very few would elect to denigrate a son, essentially a coveted fruit of the worldly tree, an investment in this life and hereafter and a perennial feast for eyes."[11] It was now considered a matter of shame for the ruler to be under the influence of women. Srivara has written that when the people saw their ruler Sultan Hassan Shah (1472-84) under the influence of a woman (Mera Mukhat, a sayyid woman), they felt grieve and quoted the 'saying' that "a country without a leader is destroyed, one with a raw and minor leader is destroyed, one with a woman as a leader is destroyed and the one with too many leaders is destroyed." Moreover, the practice of early marriage, the coming of *purdah* system, practice of sati and arrangement of marriages by the parents are deemed to have further deteriorated the position of women.[12]

The conventional sources or court chronicles rarely dealt with Women. To make up this scarcity, this paper is an attempt to use poetry as a source to demystify the domestic violence in medieval Kashmir by analysing the poetry of three great poetesses of Kashmir, namely, Lal-Ded, Habba Khatoon and Arnimal.

Domestic Violence and Poetry:

Lal Ded was born in the 14th Century A.D. in a Brahmin family at Pandrethan, Srinagar. She is variously known among Kashmiris such as Lalleswari, Lalla Yogiswari, Lal Arifa and Lal Ded. She continued to be the extant figure in the popular memory.[13] There are various legends regarding her life, her marriage, ill-treatment by her mother-in-law and subsequently her roaming in semi-nude conditions. It is said that she was married into a Brahmin family and her mother-in –law was very cruel and callous to her. Her personal comforts were completely ignored and she often had go without meals. Her husband too was not kindly inclined towards her.[14] In fact, the couple was ill-matched. Lal-Ded thus suffered from both an indifferent spouse and an authoritarian mother-in-law.[15] The Kashmiri language is rife with proverbs that refer to Lal-Ded's forbearance and intelligence.

One of the legends, which is still popular among Kashmiris, is that Lalla's husband hit the pitcher with a wood that Lalla was carrying on her head. The pitcher fell apart, but the water was unscathed. She then calmly filled all pots in the house and thrown the remaining water outside the house that later developed into a small pond known as *Lal-Trag.*[16] According to another legend, her mother-in-law kept her half-starved.[17] Disappointment in domestic life, she turned into ascetic and wandered in semi-nude state, dancing and singing in ecstatic frenzy which was not in conformity with the established social order of those times.[18] She began to be called *Lalla mats* (mad Lalla) but soon people held her in great reverence and esteem when she communicated to them through her *vaakh* (wise sayings of Lal-Ded).[19]

The second well-known poetess of Kashmir was Habba Khatoon, the 'nightingale of Kashmir' and 'forerunner of romanticism' in Kashmiri poetry. She was born in a peasant family in the middle of the 16th century A.D. at Chandahar. Originally she was named *Zoon* (moon) as she was extremely beautiful and gorgeous.[20] She composed lyrics and sang them with her pleasing voice which was admired by the rural folk.[21] The parents of Habba Khatoon married her at an early age to a peasant boy with a view that marriage would have sobering effect on her. But that did not happen .[22] She was victimised in the name of social conventions as singing love-lyrics was considered against the womanly modesty and conservative thinking. She was abused and ill-treated by her husband and mother-in-law. She was upset with life and found an escape in her songs which she sung in melancholic tune.[23]

After captivated by her beauty, Yusuf Shah Chak (1579-86) quickly arranged a divorce to Habba Khatoon from her former husband by giving him 5,000 *drams* and married her.[24] Thereupon she emerged as a queen and royal lyricist. She learnt and refined her art of singing from the court musicians and herself contributed in the classic musical compositions, mainly *Sufiana-kalam* or *Rast-i-Kashmiri*.[25] But when Kashmir was invaded by the Mughal army under Raja Bhagwan Das in 1586 A.D. Yusuf Shah Chak was captured and taken to the Emperor Akbar's Court. He was then taken to Bihar and was never allowed to return Kashmir.[26] For Habba Khatoon, this shock (separation from Yusuf Shah) was unbearable and excess of emotions just made her poems more endearing.[27]

Another poetess of our study is Arnimal. She was born at Palhalan, a village in Baramullah District and was married to Munshi Bhavani Das Kachru, an eminent Persian writer, who himself composed a poetic work, *Bahar-i-Tavil* and enjoyed the patronage of Afghan governor of Kashmir, Jumma Khan (1788-92). Arnimal was deserted by her husband and left her longing for him which

resulted into the birth of her poetry full of anguish and pain.[28] Her lyrics reflect the sorrow, disappointment and longings of the common women of the Kashmir valley and there is hardly anything mystical in them.[29] There is more commonness in the lyrics of Habba Khatoon and Arnimal. Both of them were unhappy at home, and their stories reveal the sufferings, passion, and longings of ordinary women in the valley.[30]

So we find that all these three poetesses were the victims of domestic violence and unhappiness. Moreover, one thing is clear that the nature of domestic violence in Kashmir during the period of our study was both inter-sexual and intra-sexual, that is, women had to face violence both from men and women. From the women side, the main source of violence was the mother-in-law (*Hash* in Kashmiri) and sometimes also the sister-in –law (*Zaam*).[31] The cruel and oppressive behaviour of mother-in-laws towards their daughter-in-laws is frequently narrated in Kashmiri poetry, and a significant portion of Kashmiri folk songs have been written about how it affects the full emotional spectrum of family life.[32] In case of Lal-Ded and Habba Khatoon, the mother-in-law was very harsh and brutal. They used to poison the ears of their sons against their wives. The mother-in-law of Lal-Ded used to keep her half-starved by putting a lamp of stone on her plate covered with thin layer of rice so that it could look full to others.[33] Though Lalla remained submissive and did not murmur a word but she did versify her pains and sufferings:

> "Whether they killed a big sheep or small one,
> Lalla had always a stone for her dinner."[34]

Habba Khatoon also expressed her pains and sorrows through her poetry. It is through poetry that she gave vent to her feelings. Her life was unhappy as she was unable to adjust herself to the conventions of a conservative society.[35] She suffered from extreme agony due to the ill-treatment from her husband and mother-in-law. This agony was narrated by her in the following verses:

> "I am living unhappily with my husband's family.
> Save me from the suffering, my father's family.
> I walked to the stream to get some water.
> The clay pot cracked, my honourable parents
> I beg you to pay for it, or otherwise replace it with a new one."[36]

Her poetry clearly shows how badly she was treated in her in-law's family. Her mother-in-law always ill-treated and nagged her. Though she felt sad and depressed but she found escape from the onslaughts of her mother-in-law's and husband's temper in her songs.[37] For instance, in the following verses, she versified the ill-treatment that was met to her by her mother-in-law:

> "My mother-in-law seized me by my hair, which hurt worse than the pain of death.
> On the spinning wheel's support board, I dozed off.
> The circular wheel was harmed in this way.
> I am unable to accept the atrocities committed by my in-laws; oh, my parents, help and save me." [38]

Arnimal and her husband's disagreement deepened into a chasm. Despite her best efforts to portray herself well to him, he emotionally abandoned her. She returned to her parents' house out of sheer disappointment.[39] There she became an object of taunts. Her sister-in law mocked and insulted her in a very rude manner. She began to pour out her woes in her poems. The following verses gives the expression of her sad destiny characterised by helplessness, pain and sorrow:

"See friends, where I was born and where I was married!
My parents celebrate my marriage in the city with great eclat,
City-born and bred, into the country I was married;
But widowed only seven days after,
My parents had to call me back.
See friends, where I was married!
Once I went to my father's home,
There my brother's wife taunted me
So bitingly that widow I was, I wished
I had died as soon as I was born.
See friends, where I was married!" [40]

Women had associated all their responsibilities, freedom and future to the will of their husbands, they had no future of their own. Even when a woman deserted by her husband, she had no option but to remain a wailing woman. Her days passed in waiting and yearnings. She felt neglected by her husband. Such neglect and carelessness by their husbands is quite evident from their poetry. In case of Arnimal, the husband was sporting with someone else, leaving her deserted and enjoying the company of other women. Arnimal versified this slackness and carelessness by her husband in the following verses:[41]

"Convey to him my lamentations, friend;
What is my sin?
The cruel one sports with my rivals;
And envy burns my bosom.
O the pain it gives me!
I cannot eat nor drink.
I deeply yearn for love;
Would that he were besides me!."[42]
Again she sang:
"Where shall we seek my love, Friend?
I left my home and hearth for him,
He has deserted me
Ere half my life's journey is done
See friends, how faithless he is!
If I don't find him, shall I not slay myself?"[43]

The women who were deserted by their husbands were also subjected to taunts. They were taunted both by family members and outsiders. This sense of humiliation is quite evident in the poetry of the poetesses. Arnimal's poetry reflects it more than anyone else. In one of her poems, she says:

"The blue beauty has subjected me
To the taunts of rivals and strangers;
These scorching and partial burnings
Have emaciated me. Who will take my
Letters and message to him." [44]

The general trend that the young widows and deserted women followed was that they used to

invoke the parents for help for their woes, return to their parental homes and lived their rest of lives there.[45] This trend can also be seen in the poetry of Habba khatoon and Arnimal. Habba Khatoon is more vocal in this sense when she induces her parents to freed her from the oppression of the in-laws in the following verse:

"I feel abhorrent in my husband's home
Redeem me, O my dear parents." [46]

While living at parental home, Arnimal was there too subjected to insults. She says in one of her songs like this:

"Flowers have bloomed in my father's house,
but since you haven't arrived,
I feel cursed, alone, and humiliated by everyone.."[47]

Women who are constrained by patriarchal expectations of modesty seek their emancipation, albeit briefly, in wild abandon and fusion with the forces of nature. In a typical song, '*All the hinterlands are filled with bloom*', Habba khatoon says:

"The far off hamlets are all bourgeoned
Let us revisit our parental homes,
Lilacs have bloomed in grove there
You are yet to heed my call."[48]

Lal-Ded, who gained a reputation as a saint, openly opposed what was then the status quo and spoke out against the orthodoxy of the then-dominant rituals and theology. She may not have been a conscious feminist in the modern sense, but she did have the guts to disobey social oppression by removing the restrictions placed on women even before they are born and claiming the right to make her own judgements.[49] She did voice against this by saying that the birth of daughter is the will of God. She says:

"Some have many poppies at Thy hand,
Sons as bright and welcome as the flowers.
O Bhagwan, how wondrous are Thy powers.
Daughters may not expiate the guilt
Fathers piled up in forgotten hours.
Some are childless, merely since Thou wilt.
O Bhagwan, how wondrous are Thy powers."[50]

The wandering of Lal-Ded in a nude condition is replete in many stories associated with her. We have many *vaakhs* (her sayings) where she alludes to her wandering in nudeness. She challenged the orthodoxy and freed herself the customs of the society. she exhorted to the women that:

"Lady, rise and offer to the Name,
Bearing in thy hand the flesh and wine.
Such shall never bring thee loss and shame,
Be it of no custom that is thine."[51]

Conclusion

From the poetry of these three poetesses, we can safely conclude that women did face domestic violence in medieval Kashmir but every woman was not fortunate to make their sufferings and

sorrows known, as was done by above-mentioned poetesses. Moreover, the form of domestic violence that the women faced was not only committed by men but also by women. Further, it is also very important to analyse the poetry of these poetesses not just in terms of understanding the volume of violence against them but also as their response to such violence. Their poetry should be understood as 'hidden transcripts'[52] where subordinate and marginalised groups create a secret discourse which is critical of the powerful and expresses disapproval. For creating such a critical discourse, the three poetesses used poetry, the only possible weapon they found.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

ABROGATION OF ARTICLE 370 AFTERMATH: THE CHANGED SCENARIO, POPULAR REACTION AND DISCONTENT

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Abstract

The paper aims to analyse a recent Indian government decision on the former Jammu and Kashmir state. The judgment removed Jammu & Kashmir's former special status. The ruling in question was made on August 5, 2019. The effects that such a choice might have in this area are also examined in the paper. This research paper examines the impact of repealing Article 370 as well. The Union Government's decision to repeal and reorganize such Articles of the Constitution aimed to integrate Jammu and Kashmir into India so that Jammu and Kashmir could benefit from opportunities previously unavailable to them because they had a separate Constitution. Also, it sought to fulfil Ladakh residents' demand that the region becomes a union territory and end terrorism across the country.

Keywords: Constitution, Special Status, Analyse, Article 370, Repeal, Integrate, etc.

Introduction

On 20th October 1947, gaining independence after two months, several armed tribesmen stormed Kashmir, leading Hari Singh, the region's ruler, to write to the governor-general, Lord Mountbatten, requesting military assistance. Maharaja of state agreed to sign the instrument of accession document for India, which was attached to this letter requesting help. On October 27, 1947, Mountbatten formally acknowledged the agreement. But according to the agreement, only the departments of foreign policy, defence and communications would be turned over to India. In dissimilarity to the 565 indigenous republics that had chosen to merge completely with India, these circumstances were exclusive to the incorporation of J&K into India. Hence, in direction to safeguard the specific terms of J&K's agreement to join India, Article 370 has been added to the constitution.[1]

The interim provisions in Article (370) for J&K State have been in effect since the Constitution entered into force on January 26, 1950. Jammu and Kashmir were subject to solely the provisions of Article 1 and Article 370. However, based on the provisions of (Article 370) (1), Periodically,

President issued Constitutional Orders. that made certain other parts of the Indian constitution applicable to the erstwhile state after seeking advice from or, if necessary, gaining approval from the state's government. There are numerous the Indian Constitution provisions that deal with things like elections, cooperative societies, states, panchayats, and other types of government, which were either not made applicable or were implemented with exceptions and amendments even after 70 years of independence Jammu and Kashmir residents were, therefore, unable to fully enjoy the country's many constitutional rights, which were available to all other citizens.[2]

The introduction of new Article 35A through a Constitution Order was issued on May 14, 1954, under Article 370 (1) had also curtailed the rights of other citizens while granting inhabitants of Jammu and Kashmir special privileges and rights to employment protection with the State Administration and the acquisitions of a property in the State, or rights to allowances and other arrangements of assistance as the State determined to be appropriate. All of these constitutional ambiguities, including Article 35(A), have prevented Jammu and Kashmir's residents from fully integrating with the rest of whole nation, encouraged a separatist mentality that breeds extremism funded and fuelled from outside the border, which impeded overall growth and development despite ongoing and significant support from the Indian government[3] On August 5 and 6, 2019, the Parliament passed the J&K Reorganization Bill, 2019, in response to the long-standing demand of the Ladakhi people. The J&K Reorganisation Bill, 2019, which received the President's approval on 9th August, created a new UT of Ladakh devoid of a legislative assembly and a new UT of J&K housing the previous State of J&K legislature. On August 9, 2019, the Union Government announced that the designated date for the creation of these two new Union Territories will be October 31, 2019. Delineation of Constituencies has been made possible through the J&K Reorganisation bill and other subsequent procedures, and all Central Laws have been made applicable to both Union Territories with the necessary revisions while the corresponding State Laws have been repealed. On October 31, 2019, the Lieutenant Governor in each of the Union Territories assumed control. The President of India proclaimed under Section 73 of the Jammu and Kashmir Reorganization Act on October 31st, 2019, that will oversee the UT of J&K until the UT of the J&K Legislative Assembly is created after delimitation.[4] The Indian government declared the repeal of Article 370 of the Constitution in August 2019, which gave superior status to Jammu and Kashmir. The move sparked a range of reactions, with some celebrating it as a long-overdue amalgamation of the state into India, while others saw it as a betrayal of the Kashmiri people's autonomy and rights. This paper will explore the outcome of the repeal of Article (370), including the changes that have taken place in Jammu and Kashmir, the popular reaction to the move, and the ongoing discontent that exists in the region.

The Opposition Party can(t) be an Alliance Partner

The coalition wasn't effective on the ground, regardless of the nationalist spin that the Bhartiya Janta Party is giving its choice. As the People's Democratic Party was unable to convince its base to endorse the alliance, the BJP's core supporters complained about the coalition's compromise with what they perceived to be a soft separatist party. After three years of turbulent cohabitation, the coalition had reached its breaking point. Politically, it was hurting both parties, who believed that maintaining the alliance would only result in diminishing returns; administratively, it was dysfunctional and feckless; the security situation was deteriorating by the day and the government

was powerless to stop it; and ideologically, the alliance's incongruity was becoming increasingly unmanageable.[5]

The People Democratic Party and Bhartiya Janta Party partnership, which was formed as an alliance of extremes, aimed to close the gap between Jammu, which is primarily Hindu, and Kashmir, which has a Muslim majority. Nonetheless, tensions and flashpoints continued to erupt, which undermined the power-sharing arrangement, driving the allies over the edge. Masarat Alam's release: After the PDP-BJP alliance for a few months took office, in March 2015, then-chief minister Mufti Mohammad Sayeed issued an order for Masarat Alam, a hardcore separatist leader, to be released. His outreach to secessionists prompted the BJP to respond angrily. Alam was detained by the state government after it came under a lot of pressure, and he was accused of treason and instigating warfare against the state. In delivering a touchy political aware message to Mufti Mohammad Sayeed during a public gathering in Srinagar in November 2015, PM Narendra Modi unveiled a monetary package worth 80,000 crores and said, "I don't seek advice or scrutiny from anybody on Kashmir." He turned down the People Democratic Party's requests for a political message and the necessity of engaging Pakistan in a discussion.[6] Mufti died away in January 2016. Mehbooba, his daughter, was put in charge as a result, but this altered the coalition's dynamics and caused internal turmoil in the PDP, where a significant faction despised the party's ties to the BJP.

Burhan Wani, the face of local militancy in Kashmir, was killed in July 2016, and his death sparked a violent uprising in the region. The coalition government was pushed to the brink and sparked a current breed of internal extremism in Kashmir as a result of widespread skirmishes that resulted in the deaths of almost 100 people and a lockdown for the majority of the summer. Mehbooba Mufti, increased her opposition to BJP supporters' court petitions in July 2017 calling for the repeal of the Permanent Resident Act (35A), which gives the state's permanent residents more power, as well as the distinct position of J&K. By stating that "there will be no one to hold the Indian flag in Kashmir if Article 370 was tinkered with," she won the support of the opposition National Conference. Her stance infuriated the BJP. The National Investigation Agency (NIA) detained seven Secessionist figures in July 2017 in connection with an alleged case of militancy funding, including Altaf Shah, the son-in-law of Syed Ali Geelani. Eventually, the son of Hizbul Mujahideen chief Syed Salahuddin, Syed Shahid Yousuf, as well as an entrepreneur was detained, which didn't sit well with PDP.[7]

Abrogation of Article (370)

With the elected state government's consent, Article 370 has been modified many times over the years to promote integration, healthier supervision, and virtuous governance.[8] Despite these dilutions, Article 370 nonetheless has a substantial emblematic and mental impact on Kashmiris. It also demonstrated India's unequal federalism, which accorded differing privileges to two distinct federal subdivisions, frequently honouring their unique ethnic characters.

Kashmiri politicians were detained before the union administration's independent move to revoke Article (370) and separated the state into two UTs. There was a massive deployment of security troops, and the Valley was completely cut off from contact. This executed constitutional revolution, according to the central government, was carried out to open the way for sound governance, and local economic development. The administration further claimed that J&K's corruption and militancy were directly related to Article 370.[9]

According to official figures in 2019, 1,999 stone-pelting cases were reported in the valley, up from 1,458 in 2018 and 1,412 in 2017. 400 militants are reportedly operating in the Valley, based on updated projections provided by the Multi-Agency Centre (MAC), which is supervised by the Intelligence Bureau.[10] This makes it more likely that rebellion episodes may flare up, especially in the Rajouri-Poonch and Doda areas that are nearby. panic, the administration imposed a shutdown on the entire area as support for its decision from 5 August.

Central Administration appears less certain about its course of action six months later. Even though its activities have damaged the Indian reputation as a liberal democracy, the government, through both the newly established Union Territory's office of the Lt. Governor and the Centre, has yet to take any serious moves to win back the public's faith and normalize the situation.[11] The NDA government had fought against this outcome, insisting that Kashmir was an internal matter for India, but the repeal of Article 370 has also resulted in the internationalization of the Kashmir dispute.

Today, Kashmiri life is lurching slowly and steadily in the direction of normalcy. However, a tense calm in the Valley right now might break at twelve at the smallest provocation from the other side of the border.[12]

The Myth of Outsiders' Incursion

The privileged state of J&K in India adheres to the same anti-woman legislation as the majority of other nations. Women from Jammu and Kashmir were barred from becoming naturalized citizens if they married someone who was not a local inhabitant of Jammu and Kashmir under a regulation issued by the Dogra king Hari Singh in 1927. The J&K High Court overturned the antiquated statutes in 2002, but as of 2019, ladies of state cannot transfer their domicile rights to their kids and are not considered local residents. The legislation was implemented by Maharaja Hari Singh as a protectionist economic measure against the population surge from nearby Punjab during British Colonial control. Eight years after becoming a part of India on October 26, 1947, the clause was introduced as Article 35(A) by the Indian Constitution through presidential decree in 1954. It was founded on the agreements reached by Sheikh Abdullah, the well-liked leader of J & K, and New Delhi when they negotiated Article 370 in 1949.[13]

Article 35(A) gives the J&K legislature the power to specify who is a state's original inhabitant and what privileges and profits they have. The 1956 J&K constitution maintains the Dogra ruler regulations that forbid non-local residents from settling permanently in the state, obtaining real estate, government employment, scholarships, or financial help. After partition, the legislation prohibited immigrants from what was then West Pakistan from claiming domicile rights in Jammu and Kashmir. The NC and PDP, who were paradoxically led by women, attempted to overturn the J&K High Court's 2002 decision in favour of limited gender neutrality by drafting new legislation that would exclude women who married outsiders. J&K is not the only Indian state that prohibits outsiders from settling, according to the political elite in Kashmir, hence Article 35(A) in their state should be left single-handed. It is a fact. Yet only in India are such deteriorating laws in force because of racist inclinations and inaccurate apprehensions about an incursion of outsiders (both politically and economically), which have no basis in truth. The influx of immigrants from "Hindu" India, where Muslims make up the majority, is thought to have a negative impact on the Kashmir valley's religious identity and will change the demographics of the region.[14]

Defiance of Regional parties (Abrogation of Article 370)

The regional party's backing support confirms the smooth adoption of resolution article 370, Jammu and Kashmir split. Notwithstanding the opposition's turmoil, the Rajya Sabha's backing for regional parties enabled the fast consideration of two resolutions to revoke Article (370) in J&K and the ratification of legislation to separate the state into two UTs. In the Rajya Sabha, independent local parties including the Bahujan Samaj Party, Biju Janta Dal, All India *Anna Davida Munnetra Kazhagam* (AIADMK), and *Yuvajana Sramika Rythu*-Congress Party backed a determination to repeal (Article 370) in J&K as well as a bill to divide the state into the two UTs of J&K and Ladakh. While the BJP only has 303 seats in the Lok Sabha, it is supported by the YSR-CP (22) *Shiv Sena* (18), BJD (12), BSP (10), and LJSP (5). Certain local or regional parties that would facilitate the resolution's easy passage will indeed be considered. Home Minister Amit Shah has already asked for permission to relocate them the bill to reorganize Jammu and Kashmir 2019 was passed with the assistance of regional players despite the government's lack of a majority in the upper house.

The repeal of Article 370 was dubbed a "disastrous step" and a "dark day" in India's constitutional history by the Indian National Congress (INC). Ghulam Nabi Azad, the leader of the Congress party, suspects the government of chopping off states' skull, which is looked upon as the crown of India and erasing its identity. Kapil Sibal, a leader of Congress, claimed, "We (Congress) conquered Kashmir and you lose Kashmir." The DMK fiercely opposed the Centre's action, calling it a "death of democracy". Leader of the party MK Stalin charged that the Bhartiya Janta Party-run Centre was solely interested in advancing its political agenda and did not respect the opinions of the Jammu and Kashmir public. Leaders of the Left Front also voiced opposition.

The relapsing step would further isolate the population of J&K, according to Communist Party of India leader D. Raja. Communist Party of India (Marxist) called it a direct attack on the Constitution. Mehbooba Mufi, The People's Democratic Party leader and an ex-chief minister of J&K asserted that India had failed to uphold its obligations in Kashmir. Nazir Ahmad Laway and Mir Mohammad Fayaz, both PDP members, shouted protest chants and tore up posters, amid the uproar in Parliament. Even the "kurta" (shirt) Laway was wearing was torn. Later, when the demonstrations intensified, the pair tore Constitution copies, which led ripped their removal.

Ex-Jammu and Kashmir Chief Minister and leader of the NC Omar Abdullah, describe the government's decision regarding Article 370 as one-sided and alarming, the state's population's trust has been betrayed completely. Other parties that strongly opposed the repeal of Article (370) included the Nationalist Congress Party, Rashtra Janata Dal, Trinamool Congress, and Janata Dal.

Formation of Gupkar Alliance

Dr. Farooq Abdullah, head of the National Conference (NC), declared on Thursday that all the parties that endorsed the Gupkar Announcement on August 4, 2020, but for Jammu and Kashmir's distinct status had formed a new coalition called the Alliance for Gupkar Declaration. Fighting to restore the August 4, 2019, position is our goal. After the meeting, 3-time Chief Minister Dr Farooq Abdullah stated that a legitimate fight was underway to ensure the restoration of all the rights that the population of the state, particularly Ladakh, had before (Article 370) was repealed. The meeting was held in the afternoon at Dr. Abdullah's home on Gupkar Street in Srinagar[15] Dr Farooq Abdullah, a Member of Parliament, highlighted the need to address the larger lingering political issue and

included participants such as People Democratic Party Chief Mehbooba Mufti, People's Conference leader Sajad Lone, and CPI(M) leader Mohammed Yousaf Targami, "We want actions to be implemented to resolve the Kashmir issue. In this sense, all parties involved should be considered, he stated, in a pivot, the coalition of regional forces, such as the People's Democratic Front, the J&K Peoples Movement, the Awami Ittehad Party, and the Awani National Conference has expanded the scope of its objectives beyond simply restoring the superior position of J&K to include finding a permanent solution to the Kashmir conflict."[16]

Support to Migrants, Displaced Persons and Refugees

In the initial 1990s, 64,827 Kashmiri Pandit families, some Muslim and Sikh families, and others fled the Kashmir Valley for Jammu, Delhi, and other locations as a result of the eruptions of violence. Alike this atmosphere, around 1,054 families from Jammu's hilly regions moved to the plains. According to registration figures maintained by the Rehabilitation and Refugee Commissioner, Government of Jammu & Kashmir, there are now 43,618 families of migrants of Kashmir identified in Jammu. Moreover, Jammu is home to almost 1,054 Jammu migrants. Over 19,338 households are reportedly1,995 people relocated to Delhi/NCR, and the remaining States and UTs in the country totalled 1,995. For qualified Jammu and Kashmiri migrants who qualify, the MHA reimburses the expense incurred by the Administration of Jammu & Kashmir for monthly financial assistance of Rs3,250 per person with a ceiling of Rs13,000 per household under the Plan for Relief and Rehabilitation. For Kashmiri migrants who have moved to Delhi, the NCT of Delhi's government provides a monthly financial contribution of 1,000 per person, with this Ministry paying the remaining cost of 2,250 per person.[17]

A total of 5.50 lakhs in financial aid are also being given to the 36,384 displaced households from Pakistan-occupied Jammu and Kashmir and Chmamb who have relocated to Jammu and Kashmir. 30 455 beneficiaries have received a total of 1321.80 crores in payments as of March 31, 2020. Out of the 5,300 DP families of POJK 1947, the central government has also sanctioned comparable monetary assistance for those DP (Displaced Pandits) families who first chose to go outside the J&K but later returned and stayed State. As a result, out of the previously mentioned 1321.80 crore distribution, a total of 4.42 crore was given to 85 displaced people under a new category of 5,300 DPs mentioned above. Following the partition of India and Pakistan in 1947, 5,764 people moved from various West Pakistan regions and relocated to various sections of the Jammu region. The Indian government provided financial aid of 5.5 lakh rupees per family, with an investment of 317.02 crores.[18]

Conclusion

The termination of Article (370) of the Indian Constitution on August 5, 2019, was a historic decision that had far-reaching implications for Jammu and Kashmir State. The article granted a superior position to J&K, allowing it to have its own constitution and flag, among other privileges. However, after the abrogation, J&K became a union territory of India, with the central government assuming greater control over the region.

The aftermath of the abrogation was marked by a changed scenario, with the government announcing various measures aimed at bringing development and prosperity to the region. These

measures included the scrapping of the state's special status, the reconstruction of the state into two separate UTs, the revocation of certain laws, and the imposition of restrictions on communication and movement. The popular reaction to the abrogation was mixed. While there were some who welcomed the decision and saw it as a step towards integrating Others were quite displeased with the decision to include Jammu and Kashmir with the entirety of India. They saw it as an attack on the identity and autonomy of the state and as a violation of the constitutional guarantees that had been given to Jammu and Kashmir.

The disgruntlement among the people was further fuelled by the imposition of restrictions on communication and movement. This led to a sense of isolation and frustration among the people, who felt that their voices were not being heard. There were also reports of human rights violations, including arrests of political leaders and activists, and allegations of torture and ill-treatment in detention. *The abrogation has had far-reaching implications for the population of J&K and the entire nation. While the Union government claims that the move was aimed at bringing development and peace to the region, many remain sceptical about its motives and legality. The decision has also led to widespread discontent and protests, particularly among the Muslim population in the area. The long-term impact of the abrogation of Article 370 remains to be seen, but it is clear that it has fundamentally altered the political and social landscape of Jammu and Kashmir.*

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

INDUS VALLEY CIVILIZATION: A HISTORICAL STUDY ON THE RELIGIOUS BELIEFS AND PRACTICES OF THE INDUS PEOPLE

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Abstract

Religious beliefs and religious practices are integral part of every society as well human civilization which have been passed throughout some historical evolution. Hence, the spiritual beliefs and traditions were shaped according to human necessities and those most of the time varied in societies. In the context of India, the first civilization that is "Indus Valley Civilization" was found lately during the British rule, nonetheless, provided many significant information such as economy, society, culture based on some archaeological evidences. The paper therefore, will try to study the religious beliefs and religious practices of the people of Indus Valley Civilization in almost 5000 years ago as it used to be the oldest civilization of the Indian Sub-continent.

Keywords: Religion, Beliefs, Practices, Worship, Nature.

Introduction

Before the rise of the Mauryan empire a well-developed and flourishing civilization had existed in India for almost a thousand years. Initially, in 19th century a group of British engineers had stumbled upon the remains of an ancient city while the construction of railway lines in the region of north-western India. But it was only in the early 20th century when Indologist and archaeologist appreciated the matter to discover the ruined city which is now known as "*Indus Valley Civilization*".

With the effort of Sir John Marshall, the director general of Archaeological survey of India, in the year of 1921-22, Harappa and Mohenjo-Daro were first excavated and which provided enough archaeological evidences to know about the first civilization of India that is older than Vedic civilization. The radiocarbon dating has provided a new source of information in fixing the IVC chronology where the timeline covers approximately from 3300 BCE to 1800 BCE. However, regarding its terminology, Marshall firstly stated the civilization as '*Harappan Civilization*' since Harappa was the first place excavated by the archaeologists.

Religion and Practices of Indus Valley Civilization

Notwithstanding, the Indus valley civilization had some most significant features including town planning, modern drainage systems, house building, international trade and commerce etc which marked the socio-economic as well as political development of the Indus people. But the most considerable sphere was "religion and religious practices of the Indus Valley Civilization" that need to be study by the historians. Thus, the earliest attempt was made by an archaeologist as well as historian, John Marshall who had given many crucial interpretations regarding Indus religion. He used primary archaeological sources such as seals, stone and terracotta statues or figurines, copper plates etc to reconstruct the history of Indus religion. Other historians and archaeologist also made contribution to study the religion of Indus people and they finally came to a conclusion that Indus Valley had diverse religious beliefs and traditions. Although no temple architecture or places of worship was found, Marshall and other Archaeologists believed that the Hinduism had its roots in Indus Valley Civilization.

On the basis of archaeological evidences, John Marshall tried to put forward some interpretation on deities of Indus Valley which are identified as female. A large number of terracotta female figures were recovered from various sites of the civilization that considered to be representation of the '*Mother Goddess*'. According to Marxist historians, Indus Valley Civilization was based on agricultural economy that was dominated mostly by the women. Therefore, the presence of female was considered as more holistic and worshiped female in the form of mother goddess for the prosperity of agriculture or economy. In Mohenjo-Daro, a female figurine was discovered in which some plants were depicted as growing out of her body. The figure probably represents the goddess of Earth who connected with the origin of plants. It is the most significant evidence that symbolized the power and role of women in Indus valley society.

Among 2500 steatite seals and inscriptions, a special seal no. 420 was founded by E. Mackay in which a male picture with horned and three faced in a yogic pose has depicted and he was surrounded by some animals like elephant, tiger, rhinoceros, buffalo, couple of deer. The seal indicates that the male was the god of animals. Thus, on the basis of this evidence, Marshall termed the deity as '*Proto Siva*' which might be the oldest form of Saivism in India. The proto shiva is also named as '*Pasupati*' as he was surrounded by animals and '*Mahayogi*' as he was seated in the posture of yoga and meditation. It indicates that the people of Indus Valley might have earlier knowledge on physical and mental health in some spiritual way. Moreover, in Harappa and Mohenjo-Daro, some statues of priests were founded and it demonstrates the presents of priestly class in Indus Civilization who played important role in public festivals as well as religious ceremonies. But interestingly, there was no any presence of temple architecture founded.

According to Mortimer Wheeler and John Marshall, there was another type of belief prevailed at Indus Valley which they termed as Zoolatry that means worship the deities in the form of animals. Many copper plates, stone and terracotta seals portrayed some animals, for example '*one horned rhino*' which identified as '*unicorn*'. Another important depiction was '*humped bull*' which represents the importance of animal in the field of trade and agriculture. Another was the '*Pashupatinatha*', found in a seal depicting him with some animals like buffalo, tiger, deer, elephant etc that reflects the familiarity of such animals in the civilization. It suggests the peace-making role of Shiva as fertility god of agriculture and lord of the forest wealth which built up on totemic beliefs.

The people of Indus Valley Civilization were closely connected with nature. Thus, some evidence of nature worshiping are found in various sites of Indus Valley. They worshiped some elements of nature for instance – tree, stone, water etc. They believed in some spiritual power in the form of tree and fine evidence is found in a seal which depicted a Pipal tree or Acacia tree with its spreading branches. According to historians, probably the Indus people had made their devotion to Shiva - Parvathi as gods of fertility and worshiped them in the form of stones. Thus, some round shaped stones and pierced stones are founded from many parts which symbolised as '*Linga* and *Yoni*'. They might have also believed in magical rituals, charms, spirits and demons. Therefore, a large number of amulets have been found in the Indus Valley Civilization.

One of the most interesting observations on the Indus Valley Civilization is that no any remains of particular architectural buildings for worship being found. But, the '*Great bath*' of Mohenjo-daro and a recently found '*water tank*' of Dholavira signifies some rituals of purity which are only convincing example of ritual structure. However, In the rituals of purity, the people might have taken purification baths or participated collectively in some kind of ritual bath on important occasions. On the other hand, some '*fire altars*' are found in kalibangan, Lothal, Rakhigari, and Harappa which were made with geometrical measurement. These kinds of structure proved that at that point of time some sacrificial rituals were also practiced by the Indus people.

Many cemeteries excavated at several Indus sites like Mohenjo-Daro, Harappa, Lothal, Kalibangan, Ropar have thrown lights on the burial practices of the Indus people. These practices were somehow influenced by the religious beliefs of the people. Thus, three major types of burial have been found at Indus Valley. The first one founded as *complete burials*, in which the whole body along with some grave goods were buried. They believed in re-birth and thus provided some useful things such as foods, ornaments, pots etc for later use. Dead bodies were always placed in north south direction with the head in north. The second kind was discovered as *fractional burials,* in which only some bones after exposure of the body to wild beasts were buried. And other one evidenced as *post-cremation burials,* in which some pottery filled with ashes and bones were buried. These kinds of burial sites have been found in western Rajasthan.

Conclusion

Nevertheless, the above discussion evidently demonstrates that the inhabitants of the Indus Valley Civilization worshiped and believed God in various forms of human, nature and animals but the deities or gods were never placed in any temples. It indicates that the Indus Valley had absence of a strong representation of religious institutions. It also represents the diversity of practices as they devoted to various forms of Gods. Thus, John Marshall argued that in Indus Valley, there was not a single religion or tradition had prevailed. At the same time, other historians stated that the Indus religion was not a homogenous, rather the religious beliefs were developed distinctively in different places in the Indus Valley. According to Romila Thapar, the localization of religious traditions had been developed in Indus Valley where multiple traditions were performed at the same time but in a localise sense. Another interpretation is given by Wendy Doniger in her book "The Hindus: An Alternative History" in which she argued that Indus people had lack of religious sense. According to her, the founding figures, statues, terracotta artifacts, seals were only used for amusements and the archaeological remains were only symbols of art. However, Indian Marxist historian, D.D. Kosambi

expressed his views on Indus religion on the basis of Marxist ideology where he interpreted the Indus religion with the perspective of surplus production. He also stated that a large number of stone or copper tools were found which identified as weapons used for extract the surplus from peasants. Thus, religion was only a threat to drain the surplus production from peasants by the priestly class of Indus Valley. Therefore, with the help of enough archaeological sources and serious scientific studies have made possible for the historians to interpret the Indus Valley religion in a significant way. But most ironically, the script of Indus Valley Civilization is still not able to decipher by the linguists and historians. The written script would have provided some new information regarding the civilization and it may tell us some unknown past of Indus Valley Civilization religion as well as polity, society, religion and culture etc. On critics to that view, historian Gregory L. Possehl argued that the Indus people had a script of their own through which they wanted to express their thoughts and beliefs, but from our side, we have failed to receive those expressions.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

A RESEARCH REVIEW OF THE THEORIES OF STATES FORMATION IN ANCIENT INDIA

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Abstract

In ancient India, the introduction of caste society resulted in the varna system as the paradigm for social organisation. Brahmans were imported in order to legitimise the new order via ritual sacrifices, land grants, and patronage. Establishing a monarchical polity and proving a ruler's ksatriya ancestry were both necessary steps on the road to legitimization. Historical chronicles place a premium on the genealogy of the past. In later centuries, commerce-related occupations were frequently relegated to sudra status, diminishing the significance of the vaisya category. The expansion of minor states in the late first and second millennia A.D. resulted in the proliferation of sudra jatis, which reflected the assimilation of new lineages and the proliferation of occupational groups in newly opened regions. As drivers of historical change, the agricultural economy and the growth of economically oriented urban centres are often disregarded or underestimated in theories of state formation in premodern India. In communities influenced by brahmanical principles and where caste and economic status periodically coincided, this weakened lineage or clan systems since ritual status operated as a recurring undercurrent of lineage systems. The emergence of states in ancient India represents a shift from aristocratic to agrarian forms of government Because there is a lot of continuity and overlap, it is hard to fit the state and its changes over time into any of the existing models. These similarities have often kept the relationship between ceremony and economic status going, making it hard to see the most important points of historical change and how complicated early Indian society was.

Keywords: Historical change, State formation, Commercial Economy, Ancient India, varna system, India.

Content

Typically, theories regarding the formation of the first nations in India are rather simplistic. The discussion of state formation in Africa or Mesoamerica lacks the abundance of concepts introduced previously. A unique conception of the early Indian state, termed oriental despotism, contributes to this theoretical shortcoming. It was started by British administrators and historians in the nineteenth century, but unlike many other images from the same source, it did not even find a counterweight in the more radical works of this century. The similarly obsessive and generalised Marxist preoccupation with the Asian mode of production was eagerly projected despite contradicting practical facts, and Indian Marxists' attempts to illustrate its inapplicability were often rejected. The emphasis was placed so heavily on the character of the Asian state that the question of the formation of states was frequently neglected. The initial idea postulated that the Aryans established their kingdom by first subjugating the local populace, a process that began in the first millennium B.C. The counterargument favoured internal stratification, with proponents arguing that the creation of strata reflected the maturation of the state. Both of these assumptions may be significantly revised in light of subsequent findings. To begin, there is a great deal of doubt around the idea that an Aryan race methodically colonised the Indian subcontinent. It is argued that the concept of "Aryan" is best understood as social and verbal in nature, rather than geographical, and that its expansion may be attributed mainly to migration and technological links than invasion. In the second case, there is debate about whether or not there is a connection between caste and class divisions. The best method to explore the subject could be to look at the process of state creation during the earliest historical era and to determine the most important changes that happened throughout the change from a pre to a post-state civilization. Typically, the term "state" is used to refer to a centralised political authority that has territorial jurisdiction, delegates its powers to functionaries, is funded by the regular and impersonal contributions of its citizens, and is used as a tool to integrate social segments distinguished by their ritual roles and economic functions. As a result, the state is separate from the government and the people.

The central Ganges valley in India was the birthplace of this system about the middle of the first millennium B.C. Archaeological finds and Vedic literature from the early first millennium B.C. indicate the presence of a polity in the western Ganges valley, which was separate from the later culture to the east. Insights on the existence of several tiered societies may be gleaned from the many Vedic scriptures and other related works. During the later Rig-Vedic era, the western Ganges valley saw the rise of a monarchical system epitomised by the Kuru and Panchla dynasties. Chiefdoms in the middle Ganges valley, one of the most powerful of which was the Vrijjis, may have lasted for a long time and perhaps developed into states before being conquered by the region's main kingdoms, according to some historians. Since the incorporation of new regions into state systems was a continual process on the Indian subcontinent throughout the ages, the examination of these early forms is particularly relevant to the Indian setting. Anarchy, above defined as the lack of a monarch or state, has been said to have caused a pathological dread in India; nevertheless, it might be argued that the sources focused more on the rationale for this continual process of state construction than on the fear of anarchy. At first, the creation of the state did not have a widespread impact over the Indian subcontinent's major areas; rather, it was restricted to small nucleus. Typically, this makes the transformation more striking. An examination of the earliest forms may reveal a pattern that was

repeated, modified, or reorganised in subsequent periods, but whose components remained largely unchanged. In the western Ganges valley, the transition from chieftaincy to kingship brought a halt to the state's development. Certain tendencies were conducive to the formation of a state, whereas others remained obstacles. The Vedic culture of the first millennium B.C. can be described as a lineage-based culture.

The vama theory, commonly translated as 'caste,' conveys the fact that society was not sufficiently stratified to necessitate a theoretical framework for explanation. It has been posited that this was a ritual classification in which the brahman, who was the most purified, was ranked highest. The untouchables, who emerged in the later post-Vedic period, held the lowest status due to their level of contamination. An alternate theory proposes that the formation of the varnas hints to the presence of the state via class stratification, even if the other aspects of the state remain opaque. What these theories fail to take into account is that in the first stage, marital alliance patterns and ties to lineage are the most important factors in identifying one varna from the others. Three distinct styles may be identified. The first group consists of brahmans who adhere to the strict rules of the several subgroups known as gotras, which forbid intermarriage and necessitate exogamy. For the southern brahmans to transgress this rule and marry the sister of the mother's sibling, a special exemption was required. The second trend is seen among the ksatriya and vaisya castes, who tend to wed within their own vamsas. The next sudra pattern, Sankirna jati, is completely original since it is predicated on the idea of mixed-caste ancestry. A sudra's caste is established by the inter-caste union of his ancestors. However, there are an endless number of conceivable permutations, and the Sudra lists in the scriptures do not always correspond, making it a theoretical undertaking to reconstruct the beginnings of the Sudra castes. The idea of ritual hierarchy is supported by the taboos connected with each varna when it comes to food and by the reality that non-brahman Buddhist and Jaina texts flips the ranking of the first two castes, putting ksatriyas above brahmans. Insofar as it was a classification of rituals, it was applicable only in areas where brahmanical values predominated. There are both impoverished brahmans and wealthy sudras, so there is no consistent correlation between economic status and caste.

During the period of the emergence of the state, the explanation for the origin of sovereignty and governance underwent profound changes. whereas earlier texts accentuated leadership qualities and combat prowess, more recent texts emphasise other elements. The contractual aspect is incorporated in these theories based on the premise that society itself has undergone a transformation. In the distant past, there were no monarchs, laws, or social distinctions in the earliest society, which has been described as utopian. Gradually, however, virtue waned, necessitating the establishment of laws and the investiture of power in the monarch as the protector of society from both internal strife and external threats. Brahmanical and Buddhist sources characterise the decline of virtue differently, according to their respective perspectives on social change. The Buddhist version only mentions the election and investiture of a king from among the people, whereas the brahmanical monarch is nominated by the gods. The theory of the state is elaborated somewhere about 400 B.C. through the concept of the seven elements, which are later referred to as the seven appendages of the state. The Arthasastra of Kautalya lists the monarch, counsellors and leaders, area, capital, revenue-collecting treasury, military force, and allies. The chiefdoms of the central Ganges valley possessed these characteristics in a somewhat nebulous form, so the Vrijji confederacy could be described as a state-

to-be. In this region's monarchies, however, such as Kosala and Magadha, these distinctions are more pronounced and unmistakable. The only legitimate form of government, according to the texts that define them, is the monarchical state.

The merged and edited versions of the two ancient Indian epics show the legitimization of the monarchical polity. The Mahabharata mostly takes place in Kuru land in the western Ganges valley and tells the story of the chiefdoms' decline and fall as the state rose to power. Modifications that read like didactic interpolations defend the monarchical state but represent a civilization that existed before its establishment. It is possible that the original setting for the Ramayana was just the princely state of Kosala in the middle Ganges valley, which is now the background for the tale. However, the horizon widened as the map was revised farther and further. In the Ramayana, the fight between Ram, the ruler of the state of Kosala, and Ravana, the king of Raksasas, which are thought to be demons, is a good example of a chiefdom, shows this state vs. non-state war in a clearer way. Outside of the Ganges valley, India has gone from lineage-based societies to state-based ones over and over again throughout its history. Even though this method could be done in different ways, here is how it usually works. Conquest or expansion of the centralised system, such as the cleaning of waste land and building of farming towns, decreased clan ownership wherever clan areas surrounded kingdoms. Minor ksatriya families staked claims to portions of territory formerly owned by the major clans after it was partitioned. The ruling tribes became feudatories of nearby monarchs, and when the power of the monarchies waned, the feudatories gained independence. By trying to be like the kings, the local elites took on many of their habits, such as promoting royal writing in Sanskrit, constructing temples, giving property to brahmans who knew the Veda, and spreading the latest era of Hinduism that is shown in the Puranic writings. The name "suaras" was given to people who had to work as tenant farmers or as artists and makers. At first, only outsiders were involved in business, but soon, wealthy local groups did the same.

The varna system formed the basis for social structure in areas where caste society was established. The introduction of sacrifice rites to legitimise the new regime required the immigration of Brahmans. In return, they became the target of widespread cultural assimilation and huge land gifts or other types of patronage. The formation of a monarchical state at its core was not enough to guarantee legitimacy; people who rose to political power also needed to be able to prove their ksatriya ancestry and lineage. Accordingly, historical chronicles written after the middle of the first century A.D. place a greater focus on the genealogical aspect of the historical tradition. The vaisya loses its meaning as a caste group in later centuries, when commercial professions are often relegated to the position of sudra. Many new sudra jatis emerged when new states sprung up in the late first and early second millennia AD, mirroring the incorporation of many new dynasties and occupational groups into the expanding economy.

In theories of state formation applicable to pre-modern India, the agrarian economy and the growth of commercially oriented urban centres are generally disregarded or given short shrift. Strengthening these two features in particular weakened lineage or clan structures. Especially in civilizations influenced by brahmanical principles and where caste and economic rank commonly merged, ritual status served as a recurring undercurrent of lineage systems, and this was represented in the varna or caste hierarchy. Common features of such cultures were a lackluster commercial economy and the dominance of ritually superior castes. The dispute about the circumstances for

capitalism and the focus on the commercial economy's modest significance in India may explain why modern critics ignore the commercial economy's strength in earlier times. The creation of states in early Indian history may be seen as the outcome of a change from social formations that are commonly categorised as lineage-based systems to those that are dominated by a peasant state system. This movement may be considered as the direct cause of the emergence of states in early Indian history. However, none of the preexisting models are a good fit for either the state's essence or the changes it has experienced through time. Because of the extensive continuity and various overlaps across social formations, there is no clear point at which one ends and another begins.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

PARTITION AND MIGRATION: A HISTORICAL ANALYSIS OF BANGLADESH'S RELIGIOUS DEMOGRAPHY (1872–2001)

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Abstract

The Bengali population's demographic history has been challenging due to the lack of systematic record-keeping during the pre-colonial era. Scholars have relied on historical texts and alternative sources to gain insights into the region's population dynamics. The first official census in 1872, conducted by William Adams and Buchanan Hamilton, aimed to gather comprehensive data on the population, occupation, and social characteristics of Bengal. This research paper compares the differences in Bangladesh's population structure before and after the partition of India in 1947, examining immigration, partition, and community reproductive capacities

Keywords: Demography, Bangladesh, Migration, Partition, Hindu, Muslim.

The procedure of officially registering the population is referred to as a census today. Historically, there were no attempts made during the pre-colonial era to record the Bengali population accurately and scientifically, unlike in other parts of India. This lack of systematic record-keeping in the pre-colonial era has posed challenges for researchers trying to understand the demographic history of Bengal. However, scholars have relied on alternative sources such as historical texts, to gain insights into the population dynamics of the region. There is no precise, unbiased information available regarding the population of Bengal, despite the social history of medieval Bengal being revealed through the accounts of various travellers and writers. In medieval Europe, censuses served several purposes, including revenue collection and military enlistment. It also assisted in identifying social hierarchies within society and evaluating the economic productivity of various regions. Additionally, these censuses provided valuable data for the governance and administration of medieval European states. In this instance, population assessment was carried out using data gleaned from the "Church." Although historians have offered numerous accounts of the population of India during the Mughal era, the lack of state-specific data has led to several limitations and discrepancies in assessing the state's overall population. Through the Settlement Survey (1845–1877) in Bengal, attempts were made to map each mouza and measure the population by identifying village boundaries. The introduction of the survey system was made possible by the efforts of William Adams (1796-

1881) and Buchanan Hamilton (1762-1829) to systematically record the population of different areas of Bengal through various administrative records. Their work laid the foundation for the first official census conducted in 1872, which aimed to gather comprehensive data on the population, occupation, and social characteristics of the people living in Bengal. This census marked a significant milestone in the development of modern demographic studies in India and served as a model for future censuses conducted throughout the country. The Great Revolt of 1857 caused the state's plan to conduct an all-India census in 1861 to be postponed. Between 1865 and 1872, H. Beverley finished counting the people in Bengal and other parts of India. With the assistance of various levels of government officials, he divided the Bengali population into categories such as religion, sex, occupation, age, etc. prior publicising his report in 1873.[1]

Samar Guha,[2] Mohammad Golam Kabir,[3] Jyoti Sengupta,[4] Jayant Kumar Roy,[5] Humayun Azad,[6] Abul Barkat,[7] and Muntasir Mamun,[8] on the other hand, shed light on the political changes in East Pakistan and Bangladesh, as well as political alignment of minorities, state communal policies and procedures, communal violence, and emigration, among other things. These studies did not specifically discuss demographic changes in Bangladesh. This research paper compares the distinctive differences in Bangladesh's population structure before and after the partition of India in 1947 in order to examine those differences. This article also examines how immigration, partition, and variations in community reproductive capacities affected Bangladesh's religious demographics after 1947.

Census and Religion: Demography of Bengal (1872-1941)

In Bengal's religious demographics, Hindus were the majority community according to the first census conducted in 1871–1872, but Muslims overtook them in the 1881 census. Muslim populations and percentages were able to rise in all the censuses taken between 1881 and 1941, maintaining their majority status. This shift in religious demographics can be attributed to various factors, including migration patterns and conversions. The growth of Muslim populations in Bengal during this period can also be linked to socio-political developments and the influence of religious leaders. In1881, the percentage of Muslims in Bengal's population (49.69%) was only 0.87% higher than the proportion of Hindus (48.82%). The difference between the Muslim (54.30%) and Hindu

Population by Religion of Bengal (1881-1941)

Year	*Muslim*	*%*	*Hindu*	*%*	*Animist/ Tribal*	*%*	*Buddhist*	*%*	*Christan*	*%*
1881	1,83,94,426	49.69	1,80,71,296	48.82	1,52,150	.85	1,63,843	.42	72,289	.19
1891	2,01,74, 432	50.68	1,89,78,300	47.67	2,50,320	.92	1,87,051	.48	82,339	.21
1901	2, 19,54,755	51.19	2,01,55,674	47	4,42,594	1.03	2,37,893	.50	1,06,596	.25
1911	2,42,37,228	52.34	2,09,48,357	45.23	7,30,780	1.58	2,40,854	.53	1,23,746	.28
1921	2,54,86,124	53.55	2,08,12,526	43.72	8,49,047	1.79	2,75,759	.58	1,40,069	.31
1931	2,78,10,100	54,45%	2,22,12,069	43.48%	5,29,419	1.03%	3,30,653	.65%.	1,83,067	.36%
1941	3,30,05,434	54.30%	2,50,59,024	41.48%	19,25,457	3.13%	1,54,285	.25%	1,66,975	.27%

(Source : A.E. Porter: Census of India 1931, Vol.-V, Bengal & Sikkim, part-I, Report (Calcutta, Central Publication Branch, 1933), pp. 410-412 & R. A. Dutch: Census of India, Vol.-IV, Bengal (Delhi, Govt. of India Press, 1942), pp. 45-50)

(41.98%) populations had grown to 12.31% by 1941. In terms of overall population, Bengal's Muslim population was 3,23,130 persons larger than its Hindu population, which had grown to 79,46,410 persons in 1941. In Bengal overall, between 1881 and 1941, the percentages of Muslims and non-Muslims increased by 4.7% and 2.28%, respectively, while the percentage of Hindus declined by 6.9%.

The major shifts in Bengal's Hindu Muslim population between 1881 and 1941 were primarily seen in the districts of East Bengal's Dhaka-Rajshahi and Chittagong divisions. During the same time, the percentage of Muslims in the Dhaka and Chittagong divisions increased by 7.40%, while the percentage of Hindus significantly decreased by 7.37%. The Rajshahi division showed the same pattern. The percentage of Muslims and others increased by 6.12% and 1.78%, respectively. According to the 1881 census, fourteen districts of Bengal had a Muslim majority, which increased to sixteen in 1941. In 1881, Hindus were the majority in thirteen districts, but in 1941, the number decreased to ten. In 1881, one district was Buddhist-dominated, but in 1941, it increased to two. Between 1881 and 1941, the percentage of the Muslim population increased the most in Tripura (+10.80%), Mymensingh (+10.6%), Malda (+10.4), Rangpur (+10.40), Dhaka (+8.2%), Noakhali (+7.2%), districts of Dhaka, and Rajshahi Division. On the other hand, the percentage of Hindus similarly decreased in these districts. The largest decrease was in Malda (-15.5%), Rangpur (-11%), Mymensingh (-10.85%), Tripera (-10.80%), Dhaka (-8.6%), and Noakhali (-7.1%) districts. In Malda district, the percentage increased by 5.1% between 1881-1941.[91] In addition to the aforementioned districts, the Muslim population also experienced significant growth in Rajshahi Division, with an increase of 6.8%. Conversely, the Hindu population saw a decline in Rajshahi Division as well, with a decrease of 4.2%. These changes in population distribution reflect the shifting demographics and religious composition within these regions over time.[9]

In addition to long-standing historical factors, inequality in fertility rates played an important role in the decline in Bengal's Hindu-Muslim population percentage from 1881 to 1941. Every census conducted between 1881 and 1941 showed that East Bengal was Muslim-dominated and West Bengal was Hindu-dominated. Historically, since the Mughal rulers in East Bengal, the number of Muslims has increased through the distribution of wasteland among peasants on the condition of conversion to Islam. West Bengal was densely populated, and the amount of arable land was also low. In that case, Islam spread through the spread of agriculture in uncultivated and comparatively sparsely populated East Bengal. [10]

In general, religion has a significant impact on fertility rates, and Bengal is no exception. In Bengal, between 1901 and 1931, Muslims had a fertility rate that was three times higher compared to that of Hindus. Socioeconomic factors have been considered key fertility rate predictors in addition to religion. In an agricultural economy, large families can contribute more labour. East Bengal was predominantly agrarian on one side and Muslim-dominated on the other. In East Bengal, most of the peasants were Muslims by religion, naturally, the fertility rate of Muslims in East Bengal was higher than that of Hindus for economic reasons. The backwardness of education among Muslims was one of the reasons for the high fertility rate. From 1901 to 1921, the education rate among Muslims was about half that of Hindus. The percentage gap between Hindus and Muslims in East Bengal increased steadily during the period 1881–1941 as a result of Hindus being less engaged in agriculture than Muslims and having comparatively lower fertility rates among educated Hindus. This demographic shift can be attributed to various socio-economic factors. Hindus in East Bengal were more inclined

towards Government jobs, trade, and commerce, which led to their reduced participation in agriculture compared to Muslims. Additionally, the emphasis on education among Hindus resulted in smaller family sizes, further contributing to the widening gap between the two religious communities. [11]

Census and Religion: Demography of East Pakistan/Bangladesh (1951-2001)

The percentage of Muslims in East Bengal, East Pakistan, and Bangladesh increased by 12.73% between the 1951 and 2001 censuses, according to an analysis of the data. Islam was the religion of 76.8% of the population in 1951, 80.4% in 1961, 85.4% in 1974, 86.7% in 1981, 88.3% in 1991, and 89.58% in the 2001 census. Between 1951 and 2001, the number of Muslims increased by 7,91,66,611 as a proportion of the overall population (from 3,22,26,639 in 1951 to 11,13,93,250 in 2001). The population of Muslims increased overall by 245% between 1951 and 2001.[12] The partition of British India in 1947 and subsequent communal violence resulted in a much smaller number of Muslims migrating from other parts of India to East Pakistan compared to the number of Hindus. Despite this, East Bengal and East Pakistan's Muslim populations and percentages increased significantly between 1951 and 2001, primarily as a result of the massive immigration of minority Hindus as well as high fertility rates. Although the percentage of Muslims increased from 1941 to 1951 by 6.6%, the percentage of Hindus fell by 6%. The percentage of Muslims increased by 5% during the years 1951–1961 while the percentage of Hindus decreased by 3.5%. This trend was observed until 2001.[13]

Population by Religion: Bangladesh (1951-2001)

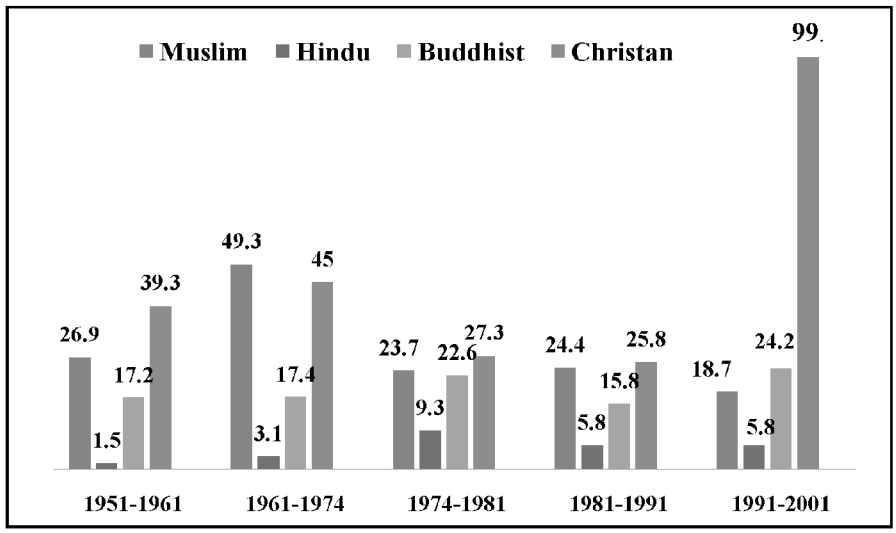
Year	*Muslim (%)*	*Hindu (%)*	*Buddhist (%)*	*Christian (%)*
1951	76.85%	22.04%	0.86%	0.25%
1961	80.43%	18.45%	0.83%	0.29%
1974	85.40%%	13.53%	0.61%	0.30%
1981	86.25%%	12.13%	0.62%	0.31%
1991	88.30%	10.50%	0.59%	0.33%
2001	89.58% %	9.33%	0.62%	0.31%

(Source, H.H.Nomani: Bangladesh Bureau of Statistics: Bangladesh population census 2001, National series, Vol-1, Analytical Report, (Dhaka, Bangladesh Bureau of Statistics, 2007), p.99)

In every decade between 1951 and 2001, the Muslim population increased rapidly compared to other religions. The Muslim population increased by 26.9% between 1951 and 1961, 49.3% between 1961 and 1974, 23.7% between 1974 and 1981, 24.4% between 1981 and 1991, and 18.7% between 1991 and 2001. This significant growth rate can be attributed to various factors, such as higher birth rates among Muslim communities, increased migration, and conversions to Islam. It is important to note that this trend has had a profound impact on the demographic landscape of many countries around the world.

Decadal Growth Rate of Community-Based Population of East Pakistan/Bangladesh (1961-2001)

According to the 1951 census, Dhaka division was first in terms of population (1,25, 67, 237) and Rajshahi division was first in terms of Muslim population (79.38%) in East Bengal; however, in all subsequent censuses from 1961 to 2001, Dhaka division held the top position in both categories. In the predominantly Buddhist districts of Khagrachari (11.32%), Bandarban (7.67%), Rangamati (4.18%), and the Hindu-dominated southern regions of Gopalganj (9.08%), Bagerhat (7.73%), Magura



(*Source*: Bangladesh Bureau of Statistics: Bangladesh population census 2001, National series, Vol-1, Analytical Report, (Dhaka, Bangladesh Bureau of Statistics, 2007), p.0-101-104)

(7.27%), and Pirojpur (6.47%), including a total of 14 districts, the percentage of Muslims was at its highest during the period 1981–2001. Just in the Narail district, the percentage of Muslims decreased by 0.90%. Significantly, the percentage of Hindu and Buddhist populations in these districts decreased almost equally.[14]

Percentage Decrease (-) Increase (+) of Religious Population in 15 Districts of Bangladesh (1981-2001)

District	*Muslim (%) Decrease(-) Increase(+)*	*Hindu (%) Decrease(-) Increase(+)*	*Buddhist(%) Decrease(-) Increase(+)*	*Christan(%) Decrease (-) Increase (+)*	*Others Decrease(-) Increase(+)*
Khagrachari	11.32	-0.86	-10.70	+0.48	-0.24
Bandarban	+7.67	+1.05	-8.96	+1.47	-1.23
Gopalganj	+9,08	-8.90	-0.03	-0.13	-0.02
Bagerhat	+7.73	-7.70	-0.01	…	-0.20
Magura	+7.27	-7.31	…	+0.01	+0.03
Khuulna	+6.51	-5.58	-0.02	-0.86	-0.05
Pirojpur	+6.47	-6.48	…	+0.01	...
Satkhira	+6.19	-6.30	…	+0.12	-0.01
Rajbari	+5.62	-5.57	-0.01	…	-0.04
Faridpur	+4.73	-4.72	-0.01	…	...
Jhenaidah	+4.70	-4.67	…	+0.2	-0.05
Jessore	+4.37	-4.35	-0.01	-0.01	...
Rangamati	+4.18	-0.61	-3.55	+0.21	-0.19
Moulvi bazar	+4.08	-3.84	-0.06	+0.14	-0.32
Narail	-0.94	+0.90	-0.01	+0.05	...

(Source, Bangladesh Bureau of Statistics: Bangladesh population census 2001, National series, Vol-1, Analytical Report, (Dhaka, Bangladesh Bureau of Statistics, 2007),p.p-101-104)

The decline in the proportion of Hindus was inversely correlated with the rise in the proportion of Muslims in East Bengal, East Pakistan, and Bangladesh between 1951 and 2001, according to their respective demographics. Hinduism made up 22.04% of East Bengal's overall population in 1951, but this percentage fell to 18.45% in 1961, 13.50% in 1974, 12.12% in 1981, 10.05% in 1991, and 9.33% in 2001. The Hindu population increased by 23.68,890 people between 1951 and 2001 but decreased by 12.71 percent in percentage terms. The Muslim population increased by 245% between 1951 and 2001, compared to only 25.63% for Hindus.

As per census data, a significant portion of Hindu immigrants left the country as a result of the 1947 partition of British India and other acts of communal violence. Due to the communal riots of 1964, the Indo-Pak war of 1965, the passing of the Enemy Property Act, and the communal policies of the Pakistani government, the level of this immigration significantly increased in the 1960s. Most Hindus were forced to seek refuge in India during the 1971 liberation war due to being persecuted by the Pak army and Albadar-Rajakars. East Pakistan's proportion of Hindus decreased from 1951 to 1961 by 3.64% of the total population, and even from 1961 to 1974, it decreased by 4.92%. In addition to migration, the lower fertility rate of Hindus compared to Muslims also acted as a hindrance to the reduction of the Hindu population percentage and the desired population growth.

Hindus experienced the lowest population growth of any religion between 1951 and 1961, at just 1.5%. Less than all other religions, Buddhism experienced annual growth rates of 3.1% from 1961 to 1974, 9.3% from 1974 to 1981, and 5.8% from 1981 to 2001. As a proportion of the 22.04% Hindu population in 1951, Bangladesh's total Hindu population was expected to be 2,74,07,900 in 2001, but it was only 1,26,08,268—43% less than that. In other words, 1,57,99,632 Hindus were deported from Bangladesh during the period 1951-2001. The percentage of Muslims increased in all districts between 1981 and 2001, except for Bandarban and Narail. As per the district statistics, including Gopalganj (-8.9%), Bagerhat (-7.70%), Magura (-7.31%), and Pirojpur (-6.48%), while the percentage of Hindus decreased almost equally. The percentage of Buddhists dropped by 8.96% between 1981 and 2001 in the Bandarban district alone. The proportion of Muslims and Hindus, on the other hand, increased by 7.67% and 1.5%, respectively. Inversely, the percentage of Muslims decreased by 0.94% and the percentage of Hindus increased by 0.90.% in the Narail district alone.[15]

The percentages of Buddhists and Christians did not significantly change between 1951 and 2001. While the number of Christians did not change from 0.3% in 1951 to 0.3% in 2001, the number of Buddhists slightly decreased from 0.7% in 1951 to 0.6% in 2001. During this time, the overall population of the Buddhist community increased by 4,54,998 at a rate of 1.42%, while the overall population of Christians increased by 2,82,348 at a rate of 72.15%. Buddhists and Hindus developed more slowly over the decades than did Christians. Between 1951 and 1961, the population of Buddhists arose at a decadal rate of 17.2% whereas the rate for Christians was 39.3%. [16]

The growth rates for Buddhists and Christians, in the meantime, were 24.2% and 99.0%, respectively, between 1991 and 2001. Buddhists were concentrated in Chittagong Hill Tracts (78.12%), Chittagong (3.75%), and Bakharganj (0.46%), according to the district statistics of the 1951 census. The Chittagong Hill Tracts were divided in 1984 to establish the districts of Rangamati, Bandarban, and Khagrachari. In 2001, there were 43.20% of Buddhists residing in these three districts.

The decline of the Buddhist population in the Hill Chittagong districts was caused by several factors. The percentage of Buddhists in the area dropped by 34.72% as a result of the Kaptai Dam being built in the Chittagong Hill Tracts in the 1960s, numerous acts of communal violence, and the rehabilitation of Bengali-speaking Muslims from the Noakhali-Comilla region under Ziaur Rahman (1975–1981). In the districts of Khagrachari (10.7%), Bandarban (8.96%), and Rangamati (3.55%), the proportion of Buddhists dropped between 1981 and 2001. In contrast, the proportion of Muslims increased equally in Bandarban and the districts of Khagrachari and Rangamati.[17]

The partition of India in 1947 played a particularly important role in changing the demographic character of Bengal. Bengal's demographic makeup has changed significantly as a result of the 1947 partition of India. The decline and growth of Bengal's religious and communal demographics did not significantly change from the first census in 1871–1872 to the final one of the colonial eras in 1941, but after the partition, in the censuses of East Bengal and the Bangladesh period in 1951–2001, the distinctive change in demographics was obvious. Throughout this time, the proportion of religious minorities decreased relative to the rate of population growth overall. With the decrease in religious minorities' population between 1951 and 2001 in East Bengal, East Pakistan, and Bangladesh, a sizable portion of minorities became a "non-targeted" population. This decline in the population of religious minorities had significant implications for their social and political status. The 'non-targeted' population faced challenges in terms of representation, access to resources, and protection of their rights, leading to concerns about their overall well-being and integration within the larger society.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

LITHICE OBJECTS FROM MIDDLE GHAGGAR BASIN WITH SPECIAL REFERENCE TO SRI GANGANAGAR DISTRICT, RAJASTHAN

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Abstract

Present paper discusses the characteristics of lithic objects of the middle Ghaggar basin with special reference to Sri Ganganagar District, Rajasthan. During the exploration many various shape and type of lithic objects collected on surface. Chert, which may be found in the Rohri hill close to Sukkur in Sindh, central Pakistan, is distinct and simple to recognize. The widespread use of standardized Rohri chert blades is frequently seen as evidence of how effectively long-distance trade and artisan production operate. Due to the limitations of raw material supply, the potential of locally produced Rohri chert blades in this area is frequently ruled out. This view is supported by the fact that most of the sites in the Sri Ganganagar district lack Rohri chert working debitage. However, there are blades, a sizable, fluted blade-core, and a few Rohri chert debitages at the sites Chak-Baror, Chak-IKPM-I, Chak-IKPM-II, and Chak-4JST. These have prompted the archaeologists to hypothesis that some of the blades discovered in this area were made locally using supplies delivered to the site from the Rohri hills. In this context, the typo-technological characteristics of the Rohri chert assemblage from this area have been examined. To verify the validity of the suggested "limited local production," these traits are compared with metrical ones from the assemblage and Rohri chert assemblages from other significant Prehistoric and Protohistoric sites in the region.

Keywords: Rohri, Quartzite, Core, Blades, Exploration, Harappan.

Introduction

Study area, the northernmost Sri Ganganagar district of Rajasthan state in western India, is situated between 28°46'48 to 30°09'24 North latitudes and 73°04'17 to 74°11'24 East longitudes. It has a total geographical area of 10978 sq. km. Sri Ganaganager, Sri Karanpura, Sadulshahar, Padampura, Raisinghnagar, Suratgarh, Anupgarh, Sri Vijaysinghnagar, and Ghursana are the nine tehsils that make up this district. According to the 2011 census, there are 3018 villages in the study area with a total population of 1969168. It is bordered by the Pakistani districts of Bahawalpur and

Bahawalnagar in the west, Bikaner in the south, Hanumangarh in the east, and Fazilka in the north of Rajasthan.

Due to the Vedic Saraswati River's location in the study region (now known as dried-up Ghaggar) and the presence of pre-Harappan and historical sites like Bijnor, Baror, Chak-86, Chak-90, Chak-59, and Tarkhanwaladhera, it has significant historical and archaeological potential. For the study of historical socio-economic conditions, the subject matter of the current study is important. Exploration and the small amount of excavation have largely revealed it. We need to seek other sites to learn more about this region, despite a few sites being mentioned by various researchers. We'll try to reconstruct the region's geographical, cultural, and socioeconomic past using its artefacts. 243 archaeological sites, 180 of which are newly discovered.

Methodology of Study

To collect raw materials from the sites' surfaces while conducting a village-to-village exploration survey of the entire research area. The classification of the lithic assemblage began with the identification of various basic materials. The raw materials were separated into crypto crystalline siliceous materials like chert, chalcedony, banded agate, moss agate, Rohri chert, quartz, and carnelian and noncrypto crystalline siliceous materials like quartzite. The lithic assemblage was separated into tools and lithic debitage, or manufacturing waste, based on their morphological traits. There were several non-geometric blade varieties used in the tools. The tools and debitage were measured

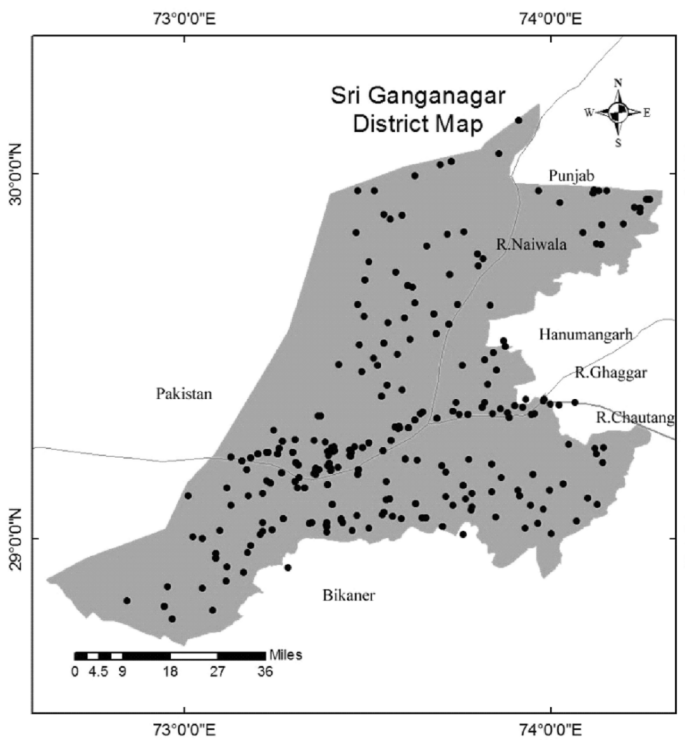


Fig. 1

Map showing of Study Area and Explored sites of District Sri Ganganagar, Rajasthan

using a digital caliper and a light weight machine. Attributes recorded for all the tools, broken as well as intact, were similar.

Discussion

Different material remains of ancient cultures, such as ornaments of various semiprecious, toys, household utensils, terracotta bangles, terracotta human & animal figures others terracotta artefacts, were found while exploration and excavations. These remains are the important tools for the reconstruction of various aspects of ancient cultures specially their socio-economic life. They are not only the art pieces but represent the activities of people of an unseen society of which we have no other documentary evidence. It will have to be admitted that thousands of pages or words may be unable to convey the inner feeling and ideas of people in the way they are revealed by the finds associated with the ancient culture.

During the exploration in Sri Ganganagar district, Rajasthan, the researcher has brought to light a variety of miscellaneous finds of stone and terracotta etc., from archaeological sites ranging from Pre-Harappan to Medieval times in the region of present study. These miscellaneous antiquities include bangles, sling balls, cakes, terracotta figures, toy cart wheel, others objects, etc. The chronological position of these finds could be possible by typological comparison and based on culture of their find spot. The description of these antiquities is given below material-wise:

Core and Blades

Chart blades are the common lithics tools used during the Pre- Harappan, Early Harappan and Mature Harappan period. These were not used during the Late Harappan or PGW period probably copper tools were used. Among the lithics collected from the study area, we can classify them into two categories viz. non Rohri and Rohri Chart. Non Rohri Chart was used for manufacturing blades during the Harkra period, where as Roheri Chart was used during the Early and Mature Harappan period. The sickle blades occupy large number as the case of other Harappan sites. The stone was imported from the Rohri hills region and blades were prepared locally as is evident from the discovery of fluted core from Rakhigarhi and Tarkhanwala Dera during the explorations and the excavations at Balu, Bhirrana and Kalibanga has also yielded such cores. Some of the lithics objects collected during the explorations are discussed below:

PL.-1 : Measurement of Chert Core from Sri Ganganagar District, Rajasthan

Site Name/	*Material-1*	*Material-2*	*Form*	*Length (mm)*	*Width (gm)*	*Thickness (mm)*	*Weight (gm)*
1. Chak-89GB-9	Stone	Chart	Core	71.98	—	50.87	287.32
2. Chak-5UDM-A-1	Stone	Chart	Core	61.54	59.25	21.75	97.84
3. Baror-12	Stone	Chart	Core	—	—	—	140.28
4. Chak-5UDM-A-2	Stone	Chart	Core	—	—	—	147.61
5. Chak-4MSR-1	Stone	Chart	Core	51.68	36.2	29.7	48.88
6. Chak-89GB-8	Stone	Chart	Core	36.04	23.08	16.84	11.37

PL.-2 : Measurement of Blades from Sri Ganganagar District, Rajasthan

	Site Name/ Reg. No.	*Material-1*	*Material-2*	*Form*	*Length (mm)*	*Width (mm)*	*Thickness (mm)*	*Weight (gm)*
1.	Chak-I KPM-II-8	Stone	Chart	Blade	24.93	6.64	2.12	0.40
2.	Chak-I KPM-II-7	Stone	Chart	Blade	22.92	5.66	2.56	0.40
3.	Chak-I KPM-II-6	Stone	Chart	Blade	23.74	5.07	2.31	0.30
4.	Chak-I KPM-II-2	Stone	Chart	Blade	11.17	3.46	5.55	0.50
5.	Chak-I KPM-II-4	Stone	Chart	Blade	17.37	6.87	2.97	0.50
6.	Chak-I KPM-II-5	Stone	Chart	Blade	11.16	8.16	2.94	0.40
7.	Chak-I KPM-II-16	Stone	Chart	Blade	11.40	11.23	2.74	0.50
8.	Chak-I KPM-II-15	Stone	Chart	Blade	10.50	9.36	2.04	0.50
9.	Chak-I KPM-II-9	Stone	Chart	Blade	9.01	7.96	2.51	0.30
10.	I-MLD-B-2	Stone	Chart	Blade	10.22	7.62	2.74	0.30

Drill Bits

The bulk of drills are made of "ernestite," which Kenoyer and Vidale have provisionally termed (1992). These drills originated from different locations at the many Harappan sites in the Indian subcontinent. To comprehend the nature of results, distribution patterns and morphology, 1200 drills bits from Dholavira were treated to a thorough documentation and microscopic investigation. During his studies in Chanhu-daro and Mohenjo-daro, E.J.H. Mackay (1937) first investigated the production of stone beads and drilling technology. Mackay discovered a range of unfinished stone beads from Chanhu-daro that were in various phases of creation. This discovery has helped researchers better understand the bead manufacturing process used to create the long barrel-cylinder beads (Mackay 1937). He also discovered a sizable quantity of Chanhu-daro stone drills, both complete and shattered. The entire one is typically 3.81 cm long and ranges in diameter from 2.54-3.048 mm (Mackay 1937). Chanhu-daro samples show that the beads were also drilled first, then polished (Mackay 1937). According to R.S. Bisht, "agate-carnelian sources from Ratanpur in Rajapipla, Kapadvanj, Jamnagar, Khandek, and Medhok or Mardak Bet, as well as many of the agate-carnelian specimens from Harappa, the raw material for these stone beads was mostly from the Gujarat region of India (Bisht, R.S. 1989)." (Law 2011). Gujarati sites have also produced proof of bead making activities. Based on the presence of numerous cores, crushed, flakes and un-perforated beads spread across the courtyard, the nearby rooms, S.R. Rao claims that there is likely to be a bead factory from Lothal (Rao 1985). Rao hypothesizes that the Rajapipla mines provided the agate used to create carnelian at Lothal. Rao contrasts the current bead manufacturing lapidaries and methods used in Khambhat with those used in the Lothal bead plant (Rao 1979, 1985). According to Kenoyer "the modern bead industry at Khambhat, there are two different kinds of diamond-tipped drills: taking, which uses a single rounded diamond chip to make a depression to facilitate the use of a second drill for the actual boring, and Sayed, which has two tiny, rounded diamonds set at an angle at the tip end (Kenoyer et al. 1991)." Due to the lack of diamond during the protohistoric era, hard stones had to be drilled using chert and various forms of mottled green jasper, which took a lot of time.

For the purpose of identifying and categorizing cylindrical drills with a dimpled tip, they proposed two new terminologies. Based on the shape of the drills, they are termed to as "tapered

cylindrical drills" and "constricted cylindrical drills." Law (2011) describes ernestite as follows: "Ernestite is an extremely fine-grained stone mottled with dark-brown to black patches and dendritic veins in a khaki-coloured matrix". He collects four ernestite samples taken from Mound E of Harappa, Law conducted XRD and EMPA tests. Like other earlier research, the XRD tests of two samples from Dholavira show phases of mullite-sillimanite (Prabhakar et al. 2012). It has not yet been determined where ernestite comes from. But ernestite drill bits and raw materials are more common at sites in Gujarat than at other Harappan sites (Prabhakar et al. 2012), suggesting that a source may be there or close by. The study of the Dholavira excavation materials resulted in the documentation and recording of 1212 drills in total (Prabhakar, V.N., pp-257). The researcher found many drills bits course of exploration at Chak-I KPM-II and other sites in present study area.

PL.-3 : Measurement of Drill Bits from Sri Ganganagar District, Rajasthan

Site Name/ Reg. No.	*Material-1*	*Material-2*	*Form*	*Length (mm)*	*Width (mm)*	*Thickness (mm)*	*Weight (gm)*
1. Chak-5UDM-A-4	Stone	Chart	Drill bite	38.96	23.65	6.10	4.30
2. Chak-I KPM-II-3	Stone	Chart	Drill bite	24.78	19.11	14.08	7.33
3. Chak-I KPM-II-1	Stone	Chart	Drill bite	16.42	5.02	1.60	0.80
4. Chak-I KPM-II-12	Stone	Chart	Drill bite	16.78	5.27	2.09	0.10
5. Chak-I KPM-II-14	Stone	Chart	Drill bite	18.14	9.31	1.90	0.30
6. Chak-I KPM-II-11	Stone	Chart	Drill bite	15.45	9.27	2.11	0.20
7. Chak-I KPM-II-13	Stone	Chart	Drill bite	14.81	9.84	2.97	0.30
8. Chak-I KPM-II-10	Stone	Chart	Drill bite	13	11.16	2.17	0.21

Acknowledgment

It is our pleasure to thank the many people who helped us during the research process, especially Profs. Arun Kumar Singh, Prof. Rajpal, Prof. M.R. Mughal, and Dr. Vivek Dangi for their encouragement, support, and helpful recommendations. Dr. Akinori Uesugi and Hitoshi Endo deserve our heartfelt thanks for all your support.

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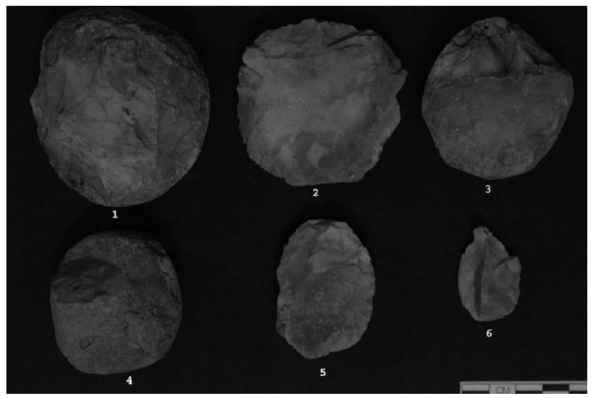
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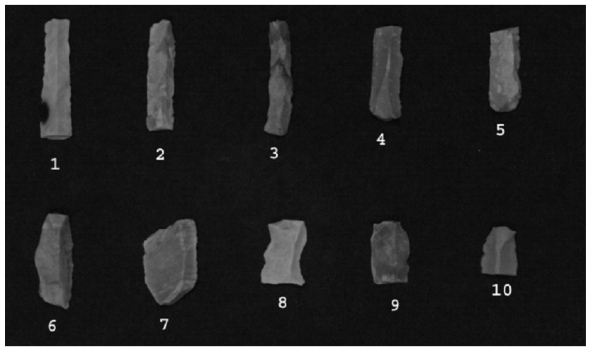
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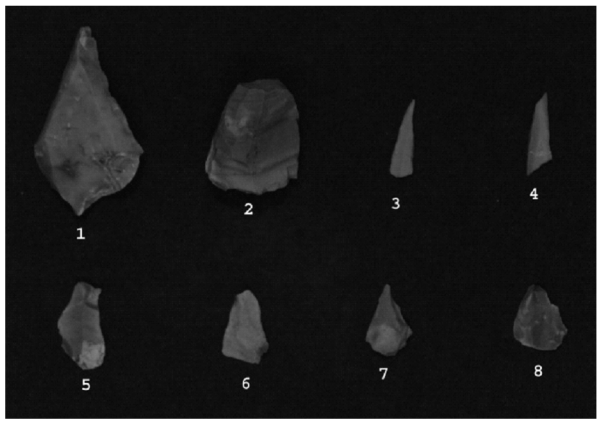
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Pl.-1 : Chart Core



PL.-2 : Blades



PL.-3 : Drill Bits

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

SIR TEJ BAHADUR SAPRU : A PIONEER OF CONSTITUTIONALISM IN BRITISH INDIA

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Abstract

Tej Bahadur Sapru, an eminent Indian statesman and a liberal by ideology rendered great contribution to the political discourse of his time. He was a champion of equality, justice, freedom. He was a practical politician who adjusted his views as per the political situations of India. His ideas on Democracy are the testimony of his farsightedness. In the Round Table Conferences, he played a significant role in shaping the discourse on India's constitutional future He was a pioneer of constitutionalism and strictly adhered to the principles and creed of liberalism. He proved his constitutional acumen by being part of all the major constitutional exercises like the Simon Commission, Muddiman Committee, Nehru Report, Round Table Conferences. The paper aims to shed light on the constitutional approach of Sir Sapru and his contribution to the cause of Indian nationalism.

Keywords: Sapru, Liberals, constitutionalism, national movement, round table conferences, dominion status.

Tej Bahadur Sapru was an eminent Indian statesman who illumined the galaxy of liberal leaders in India. He rendered great contribution to the political discourse of his time. Liberalism had a wide appeal for English educated Indians. When Tej Bahadar Sapru was going through his education in school and college, one can see moderate politics flourishing in the provinces. This impacted his growing mind and he was naturally drawn towards the ideology of liberalism. Sapru's political career coincided with an age when liberalism as a political creed was at discount not only in India but in England too. In politics, Sapru's approach was empirical. He adhered to the fundamental principles of liberalism. He adjusted his views as per the political environment of India and did what he thought in the best interests of the country. This constituted his political creed. The present work endeavours to delve into the constitutional approach of Sir Tej Bahadur Sapru and his contribution as a true Liberal in the constitutional history of India.

Sapru glorified liberty and constititutionalism and championed the principles of equality, justice through democratic means. He was influenced by Mr. Andrews who acted as secretary to J.S Mill. He is said to have initiated Sapru in the liberal ideology.[1] Sapru believed that in democracy, the franchise should be on the widest possible basis. In this respect he was ahead of orthodox

liberalism. He had no fear of illiterate masses. He did not relate franchise with education. Sapru was of the belief that any artificial restriction on right to vote in a democratic constitution is an unwarranted restriction on democracy itself.[2] His ideas on democracy proves that he was far more progressive than any other Indian liberal and congressmen. Sapru repudiated the British argument of gradual political education as a prerequisite for any democracy. He held that, 'you cannot increase the intelligence and the capacity of the masses by keeping them away from the exercise of rights, which are best appreciated and varied only when they are exercised'.[3]

For him, the responsibility of the executive to the legislature was the prerequisite for parliamentary democracy. Sapru favored such responsibility. His empirical approach prompted him to adjust according to the Indian scenario. In the Round Table Conferences also he pleaded that executive should be made responsible to both the houses of the parliament. He demanded a vote for confidence against the executive if it failed. Sapru adjusted the basic principles of liberalism to suit Indian conditions.

Dominion status was another key aspect of the political vision of Sapru. He played a vital role in shaping the discourse on India's constitutional future. Indian liberalism had faith in British sense of justice and they were in favour of dominion status. Sapru supported the idea of dominion status as an intermediate step towards complete independence. Dominion status implied that India would have its own self -governing institutions and Indians would become part of the working of the government while being governed by the British government. It allowed for a gradual transition from colonial rule to independent governance within the British rule. Just like his counterparts, Sapru never wanted complete severance from the British. Dominion status was the official creed of the congress party till the advent of Gandhiji in Indian National Movement.

With the advent of Gandhiji on the Indian political arena, the possibility of India severing her relations with England began to loom large in the Congress. However, Liberals under the leadership of Sapru adhered to their goal of dominion satus. When Nehru Report came, it was the first Indian draft of a constitution for independent India. Liberals came in fore-front in the constitution framing of India. Nehru report was the result of two eminent jurists—Tej Bahadur Sapru and Motilal Nehru. It proved the constitution making abilities of Tej Bahadur Sapru.It recommended 'full responsible government' on the model of the constitution of the self-governing dominions, and that British should concede dominion status to India immediately. It also elaborated other details of a federal constitution for India.[4]

Nehru report clearly bear out the political ideas of Tej Bahadur Sapru and his liberal approach and when Motilal Nehru gave his presidential address in 1929 from the congress platform, his speech was the clear reaffirmation of liberal principles. Sapru's idea of dominion status showcases his strategic thinking, commitment to gradual change. His advocacy for dominion status reflected his pragmatic approach and his understanding of the political realities of time.

Another reason for Sapru's adherence to dominion status was that he had a higher conception of the Commonwealth. He believed that Britain stood for justice and equality. He observed, 'if we are incorporated within the Commonwealth, I think what we shall mean to the peace of the world with our ideals of self -government, bridging as we do, the east and the west, and shouldering burdens which are yours as well as our for the service of humanity'.[5]

The demand of dominion status was an accepted idea of all the political parties. Liberals wanted all political parties and sections of India to unite in placing their demand of dominion status. Sapru knew that Indian political landscape did not allow India to follow U.S. model of constitution. Both the federal and unitary features were required to give a proper shape to Indian constitution. The residual powers were to remain with the central government. This reflected the farsightedness of Sapru. 'what they meant by dominion status' said Sir Tej Bahadur Sapru, "was nothing less than dominion status, not a means to any other but as the end in itself."[6]

Hence, the events from 1928-1929 brought the liberal leaders like Sir Tej Bahadur Sapru in the frontline of the leaders of the Indian national movement. Sapru's another contribution to the making of constitutional history of India was the Round Table Conferences and its aftermath which speeded up the process of the making of Indian federation and resulted in the act of 1935. His vision of Indian federation included a system where power would be shared between the central and the provincial Government.

On October 31,1929, Viceroy Lord Irwin made his famous declaration which affirmed that the Round Table Conference was the only means to bring out a solution of the constitutional deadlock in India. Sapru welcomed it and Liberals found in it an opportunity for India to become an architect of her own destiny. Lord Irwin's declaration of Round Table Conference faced opposition in England along with doubts in the Congress circles whether such conference would serve any useful purpose. Though at the insistence of Sapru and other Liberal leaders, Delhi Manifesto was issued which was taken as a compromise among Gandhiji, Nehru and Sapru. Despite all efforts of Sapru to bring a compromise between the Congress and the Government, Congress refused to participate in the Round Table Conference.

For Sapru, the Lahore resolution and Declaration of Independence marked a further parting of the ways with the Congress. Liberal leaders like Sastri, Pherozeshah Sethna and Sapru made public appeals to the Congress leaders to attend the Round Table Conference. Sapru had already decided his course of action, 'if Mr. Gandhi and Pandit Motilal Nehru go back on the invitation to the Round Table Conference, my support of it will continue to be unabated and unqualified.'[7]

The first session of the conference was held on 12th nov,1930 and the liberals were to take the lead as representatives of millions of Indians and their varied demands. Sapru created a sensation through his speech in the plenary session. He remarked, 'an anxious restless nation is watching you. The whole of British statesmanship is on trial.'[8]

Among all the Indians who attended the conference, Sapru was the most influential leader. He was a constitutionalist who had proved his constitutional acumen by being part of all the major constitutional exercises like the Simon Commission, Muddiman Committee, Nehru Report. The foremost aim of the Liberals in this conference was to secure responsibility at the center and the Idea of Federation. Sapru appealed to the Princes to join the Indian Federation. Princes welcomed it and agreed to become part of the Federation which would act as independent authority not controlled from London. The First Round Table Conference was chiefly the work of liberal party. Sapru declared that out of the First Round Table Conference three major ideas emerged, namely, 1. Indian Federation, 2. Responsibility at the centre 3. Preparartion for self defence.

Sapru and Sastri returned India to plunge into the role of mediator and made every effort to convince Gandhiji and Congress to attend the Second Conference. They made efforts to change the

hostile attitude of the Congress into one of concord and cooperation. Liberals wrought a political miracle in bringing about an agreement between the Congress and the Government when the famous Gandhi Irwin pact was signed and Congress agreed to particpate in the Second Round Table Conference. The conference discussed the proposal for an 'All India Federation', but the communal controversy affected the discussions. Lack of agreement between different delegates from India over the communal issue jeopardized the conference. But the liberals were not disheartened and attended the Third Round Table Conference. Sapru once again made effort to place the nationalist standpoint in front of the conference. Sapru reiterating his faith in the constitutional methods remarked, 'we came to England in the midst of the curses of the jibes and of the ridicule of our own countrymen. Those of us who believe in constitutional methods took the great risk, and we thought that upon the success of this conference would depend the success or failure of constitutional methods.'[9]

He further stated, 'reviewing as I do the events of the last three years, I feel, and I feel very sincerely that we were right in coming at that time.'[10] These words of Sapru proves that he was a true liberal and nothing could fail his liberal creed and his faith in constitutionalism. After the Third Round Table Conference, the British Government issued a White Paper containing a proposal for Indian Constitutional Reforms in India subject to further alterations by the Joint Committee as well as the two houses of parliament[11].Sapru was a lawyer by profession and always insisted on constitutional means and deplored mass movements. Sapru kept the constitutional spirit alive throughout the Gandhian period of the National Movement. He made every effort to draw a constitutionl framework for India. Specifically, the Nehru Report, the debates in the Round Table Conferences and the proposals of Sapru committee provided the nucleus around which the Indian constitution was built up. His constitutional approach helped shape the discussions around the constitutional reforms in British India.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

गूगोर दुर्ग का ऐतिहासिक महत्व

डॉ. शिवकुमार मिश्रा
आचार्य (इतिहास), राजकीय कला कन्या महाविद्यालय, कोटा (राजस्थान)
नवीन गहलोत
शोधार्थी (इतिहास विभाग), राजकीय कला महाविद्यालय, कोटा, कोटा विश्वविद्यालय, कोटा (राजस्थान)

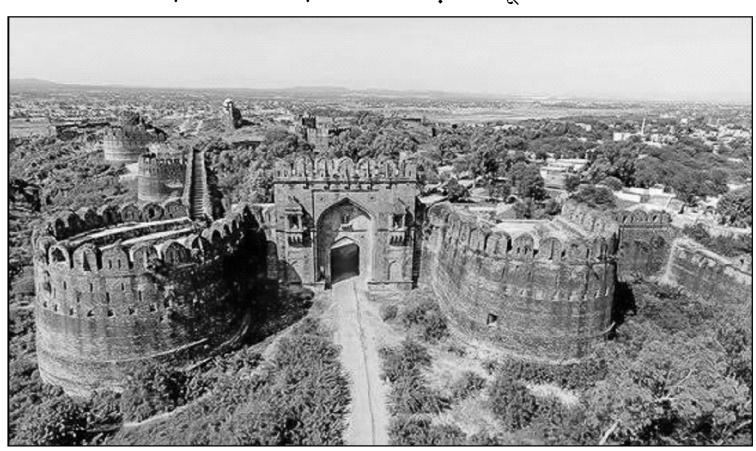
शोध सारांश

हाड़ौती अंचल का महत्वपूर्ण दुर्ग गूगोर पार्वती नदी के बाएं किनारे पर एक ऊंची पहाड़ी पर स्थित है। हाड़ौती क्षेत्र के इस भाग में खींची राजपूतों का वर्चस्व था। यहाँ से प्राप्त शिलालेखों से हमें यह जानकारी मिलती है कियह राजवंश 12वीं शताब्दी से लेकर 18वीं शताब्दी तक इस क्षेत्र में राज करता था। गूगोर दुर्ग पर खींचीयों, हाड़ाओं, मराठों और टोंक के नवाबों का आधिपत्य रहा। गूगोर किले के अंदर विभिन्न महल, रनिवास, दरबार-ए-आम, दरबार-ए-खास, विभिन्न मंदिर, मस्जिद, घुडसाल और राजमहल बने हुए हैं।

संकेताक्षर : हाड़ा, राघोगढ़, बिजासन माता।

भौगोलिक परिचय

बारां जिले में स्थित गूगोर का यह दुर्ग बारां जिला मुख्यालय से 80 किलोमीटर दूर दक्षिण-पश्चिम भाग में स्थित है। वर्तमान समय में गूगोर एक ग्राम पंचायत है, जो छबड़ा उपखंड के अंतर्गत आती है। यह ग्राम पंचायत छबड़ा से 9 किलोमीटर दूर उत्तर दिशा में स्थित है। इसी गांव में पार्वती नदी के बाएं किनारे पर एक ऊंची पहाड़ी पर गूगोर का किला स्थित है।



पार्वती नदी राजस्थान और मध्य प्रदेश की सीमा निर्धारित करती है। प्राचीन समय में इस भू-भाग को **'छबड़ा-गूगोर'** के नाम से जाना जाता था, जो कि एक छोटी सी रियासत थी। छबड़ा-गूगोर रियासत दो बड़ी रियासतों के मध्य स्थिति थी। इसके उत्तर में हाड़ा रियासत तथा दक्षिण-पूर्व की ओर ग्वालियर रियासत स्थित थी। 1817 ई. से पूर्व यह भूभाग मुख्य रूप से खींची राजपूतों के अधीन था लेकिन 1817 ई. में हुई ब्रिटिश संधियों के तहत मीर अली

खां के नेतृत्व में टोंक रियासत की स्थापना होने के पश्चात् एक समझौते के तहत गुगोर-छबड़ा परगना टोंक के नवाब के अधीन कर दिया गया।

1956 ई. में राजस्थान के एकीकरण के समय गूगोर का किला कोटा जिले के अंतर्गत आता था लेकिन 10 अप्रैल 1991 ई. में पृथक बारां जिला बनने पर गूगोर का किला बारां जिले के अन्तर्गत आने लगा। इस दुर्ग की भौगोलिक संरचना बड़ी सुंदर है। यह दुर्ग एक ऊंची पहाड़ी पर स्थित है और सुरक्षा की दृष्टि से इस किले के दक्षिणी भाग की ओर एक लंबी कृत्रिम खाई बनी हुई है, जो दुश्मनों से इस किले की रक्षा करती है।

गूगोर का यह किला तीन भागों में विभक्त है। एक भाग में खींची शासक परिवार के लोग रहते थे जबकि दूसरे भाग में फौजी रिसाला रहता था। इस दुर्ग की स्थापत्य कला को देखते हैं तो इस किले के भीतर और बाहर की ओर हमें महलों के खंडहर दिखाई देते हैं, जिनमें पानी का टांका, मंदिर, मस्जिद, कचहरी,क्षारबाग की छतरियां, विशाल द्वार, बुर्ज आदि केअवशेष आज भी विद्यमान है।

ऐतिहासिक परिचय

यह दुर्ग खींची शासकों द्वारा निर्मित किया गया था।[1] खींची चौहान राजपूतों की एक शाखा है। लाखनराव के पुत्र खीवराज के वंशज खींची चौहान कहलाते है।[2] खींची चौहानों का राज होने के कारण राजस्थान एवं मध्यप्रदेश का इलाका, जो हाड़ौती से जुड़ा हुआ है खींचीवाड़ा कहलाया।[3] यह दुर्ग धारूजी खींची एवं उनके पुत्र गुगूलजी खींची द्वारा बनवाया गया। इस दुर्ग का निर्माण 1286 ई. से 1296 ई. तक (लगभग 10 वर्षों तक) चला। गुगूलजी या गुगाल जी ने गूगोर बसाया।[4] इसके पश्चात् ही इस दुर्ग का नाम **'गूगोर दुर्ग'** रखा गया।

खींचियों की प्रमुख रियासतें राघवगढ़, धरनावदा, खिलचीपुर आदि रही है।5कालांतर में गुगूलजी खींची की 15वीं पीढ़ी में लालसिंह खींची नामक राजा हुए उन्होंने **'राघोगढ़'** नामक स्थान बसाया और गूगोर को राघोगढ़ का परगना बना दिया।राधोगढ़ राज्य के संस्थापक लालसिंह खींची को माना जाता है।

1673 ई.में लालसिंह के समय उनके छोटे भाई अजयसिंह ने 'गुनर' पर अधिकार कर लिया और बाद में इसी गुनर को 'गुना' के नाम से जाना गया और यह बाद में जिला मुख्यालय बना। लालसिंह के समय सप्त धातु को खोजने की घटना घटित हुई। इस घटना के अनुसार उन्हें एक पहाड़ी पर राम भगवान की प्रतिमा प्राप्त हुई जिसे लालसिंह ने राघोगढ़ किले में स्थापित करवाया। यह प्रतिमा राघोगढ़ किले के राजमहल में स्थापित की गई थी और बाद में इन्होंने ही इस प्रतिमा को माघ सुदी पांच सं. 1734 (1677 ई.) में कोटडा गांव के उच्चतम स्थान पर स्थापित कर दिया।

लाल धीर रणधीर नृप, शत्रुन दावे सींव।
सत्रह से चैतीस में राघोगढ़ की नींव॥

गूगोर दुर्ग की अपनी भौगोलिक स्थिति के कारण इस दुर्ग पर हमेशा हाड़ौती के हाड़ाओं के आक्रमण का खतरा मंडराता रहा है। खींची शासकों ने गूगोर को अपनी राजधानी बनाया और केन्द्रीय प्रशासन में इसे महत्वपूर्ण स्थान दिया। राजधानी बनाने के पश्चात् खींची शासकों ने लगभग 400 वर्षों तक यहाँ राज किया। गूगोर को छबड़ा ठिकाने में मिला लिया। तत्पश्चात् यह इलाका 'छबड़ा-गूगोर' के नाम से प्रसिद्ध हुआ।

1694 ई. में गुगोर किले का प्रशासक कोटा राज्य के संस्थापक माधोसिंह के छोटे भाई हरिसिंह के हाथ में आया। फूलबड़ौदा और गूगोर के खींची राजाओं ने कोटा से अपना राजनीतिक संबंध तोड़ने का प्रयास किया।[6] इसके बाद महाराज दुर्जनसाल हाड़ा (1723-1756 ई.) ने गूगोर दुर्ग पर आक्रमण किया।[7] वह यहां के ठाकुर खींची बलभद्र से इस दुर्ग को प्राप्त नहीं कर सके। खींची राजपूत ने बड़ी वीरता के साथ हाड़ा शासकों का सामना किया। इसमें कोटा की सेना की हार हुई।[8] इस युद्ध में बलभद्र खींची ने रामपुरा, श्योपुर-बड़ौदा आदि को अपना सहायक बनाया।[9] बूंदी का शासक भी गूगोर के बलभद्र का सहायक बना।[10]

कर्नल जेम्स टॉड के अनुसार, ''सं. 1810 में हाड़ा और खींचियों के बीच एक युद्ध हुआ। बूंदी के शासक उम्मेदसिंह ने इस युद्ध में दुर्जनसाल की सहायता की जिसमें कोटा के राजा को सफलता मिली।''[11]

इतिहासकारों ने इस किले से जुडी एक घटना का वर्णन किया है कि किलेदार हमीदुल्ला खां ने राज परिवार के सदस्यों की सुरक्षा के लिए किले का मुख्य द्वार बंद कर दिया। किले के मुख्य द्वार पर भयंकर युद्ध हुआ और अंत में शांति प्रस्ताव द्वारा कोटा के शासक ने युद्ध रुकवाकर राज परिवार के बाकी बचे सदस्यों को सुरक्षित चले जाने दिया। किलेदार हमीदुल्ला खां के परिवार को जैपला गांव (भीलवाड़ा) में बसाया गया, जहां आज भी उनके वंशज निवास करते हैं। शेष बचे खींची राजपूत ग्वालियर के निकट 'राघोगढ़' नामक स्थान पर चले गए।

गूगोर के किले में हुए विध्वंश के प्रमाण आज भी देखे जा सकते है। पहाड़ी की तलहटी में शाही महल, छतरियां और चबूतरे आज भी मौजूद है। यहां पर सती होने के प्रमाण अंकित है, जो 1410 ई. से 1805 ई. के मध्य के है।

सब जग में जाहिर भयों, फेल्यों जस को जाल।
लालसिंह चैहुआन को, कंपे दम दिगपाल॥

18वीं सदी के प्रारंभ में बूंदी के शासक क्षेत्रपाल के निधन के पश्चात् उनके दूसरे पुत्र भीमसिंह को गूगोर दुर्ग दिया गया। मराठा सरदारों का लगातार वर्चस्व बढ़ने के कारण खींची राजपूतों ने यह किला होल्कर को 'नालबंद' (कर के बदले) में दे दिया। महाराजा जसवंतराव होल्कर ने यह दुर्ग अमीर खां पिण्डारी को जागीर के रूप में दे दिया और तब से लेकर आजादी तक यह किला टोंक के नवाब के अधीन रहा।

गूगोर दुर्ग का विशाल परकोटा

गूगोर दुर्ग की सुदृढ़ता तिहरी परकोटा प्राचीर द्वारा प्रदान की गई है जो किले की सुरक्षा को सुनियोजित तरीके से बढ़ा देती है। इस दुर्ग के चारों एक विशाल परकोटा बना हुआ है जो शत्रुओं से इस दुर्ग की रक्षा करता है। दुर्ग के एक किनारे पर पार्वती नदी तथा तीन ओर से यह दुर्ग विशाल परकोटे से घिरा हुआ है।

इस दुर्ग की प्रथम प्राचीर का मुख्य द्वार उत्तर दिशा में स्थित है जो वर्तमान में जर्जर हो चुका है। इस प्राचीर के पास ही एक 200 फीट गहरा कुआं बना हुआ है वह भी जर्जर अवस्था में है। मुख्य किले में प्रवेश करने के पश्चात् इस दुर्ग की दूसरी प्राचीर दिखाई देती है जिसका प्रवेश द्वार उत्तर दिशा में स्थित है। इसके आगे चलने पर हमें तीसरी प्राचीर दिखाई देती है जिस पर 11 विशाल बुर्ज बने हुए हैं। इन बुर्जों में 6 बुर्जें गोल और 5 बुर्जें चौकोर बनी हुई है। तीसरी प्राचीर 4.6 फीट चौड़ी है और इस प्राचीर के पृष्ठ भाग पर सुरक्षा की दृष्टि से एक खाई भी बनी हुई है।

दुर्ग में स्थित भवन और इमारतें

गूगोर किले के अंदर विभिन्न महल, रनिवास, दरबार-ए-आम, दरबार-ए-खास, विभिन्न मंदिर, मस्जिद, घुडसाल और राजमहल बने हुए है जो वर्तमान समय में खंडित अवस्था में अवशेष मात्र नजर आते हैं। दुर्ग में पेयजल की आपूर्ति के लिए एक गहरा कुआं बना हुआ था जो वर्ष भर पानी से भरा रहता था लेकिन वर्तमान में यह खंडित अवस्था में है। वर्तमान में इस दुर्ग में हनुमान जी, भेरूजी और कंकाली माता का मंदिर बना हुआ है। दूसरी प्राचीर के मुख्य द्वार से 300 फीट दूर एक मस्जिद बनी हुई है जो लगभग इस दुर्ग के बीचों-बीच में स्थित है।

दुर्ग के भीतर तीसरी प्राचीर के अंदर हमें एक विशाल खंडहर नजर आता है जिसका प्रयोग संभवतया अस्तबल के लिए किया जाता होगा। इसी दुर्ग में एक बावड़ी भी बनी हुई है जिसे 'रानियों की दह' के नाम से जाना जाता है। यह बावड़ी भी वर्तमान समय में खंडित हो चुकी है।

दुर्ग के निकट स्थित भवन और इमारतें

दुर्ग के निकट यहां के शासकों द्वारा कई मंदिर, मस्जिद, महल, क्षारबाग की छतरियां आदि इमारतों का निर्माण करवाया गया था लेकिन वर्तमान समय में यह देखभाल की उपेक्षा के कारण खंडहर में तब्दील हो चुकी है।[12] दुर्ग के बाहर हमें पार्वती नदी के बाएं तट पर गूगोर दुर्ग से 800 मीटर दूर पूर्व दिशा में क्षारबाग नजर आता है जहां पर दिवंगत शासकों की छतरियां और चबूतरे बने हुए हैं। इसे स्थानीय भाषा में 'आमेठिया' कहा जाता है।

सतरंगी चबूतरा



क्षारबाग में एक चबूतरे पर 'सत्यवादी राजा वीर धीर सिंह की जय' लिखा हुआ है। इसे सतरंगी/शतरंजी चबूतरा कहा जाता है। यहाँ बैठकर राजा धीरसिंह प्रजा की समस्याओं को सुना करते थे और उन्हें न्याय देते थे। इस चबूतरे से लोगों की धार्मिक आस्था भी जुड़ी हुई है। ऐसी मान्यता है कि यदि किसी व्यक्ति को सांप काट लेता है तो उसके गले में राजा धीरसिंह के नाम की डोर (स्थानीय भाषा में 'डस्सी') बांधने पर जहर का असर नहीं होता।[13]

हजरत सदनशाह वली की दरगाह

क्षारबाग के पास ही दक्षिण दिशा की ओर हजरत सदनशाह वली की दरगाह है जिसे पीर बाबा की मजार भी कहा जाता है। यहाँ हजारों की तादाद में जायरीन जियारत करने आते हैं। वर्तमान में दरगाह की देखरेख रफीक बाबा नामक व्यक्ति द्वारा की जा रही है।

रानीदह और रानी महल

गूगोर किले से 3 किलोमीटर दूर पूर्व दिशा में पार्वती नदी में 'रानी की दह' बनी हुई है जिसका पानी काला नजर आता है और इस स्थान पर नदी बहुत गहरी है। पार्वती नदी के दाहिनी ओर तथा मध्यप्रदेश की सीमा में रानी महल स्थित है जो वर्तमान समय में खंडहर में बदल गया है। यहाँ के स्थानीय निवासी यहाँ हुए 'जल जौहर' का वर्णन करते हैं।

बिजासन माता मंदिर

बिजासन माता मंदिर गूगोर से 1 किलोमीटर दूर उत्तर दिशा में स्थित है। यह मंदिर पार्वती नदी के किनारे पर स्थित है। यहाँ बसंत पंचमी से पूर्णिमा तक एक विशाल मेले का आयोजन होता है जिसमें मध्यप्रदेश और राजस्थान के हजारों दर्शनार्थी दर्शन करने के लिए आते हैं। यहाँ पर इस क्षेत्र का सबसे विशाल मेला लगता है। बीजासन माता खींची राजपूतों की कुलदेवी है।

बिजासन माता की प्रतिमा प्रारंभ में गूगोर किले में ही स्थित थी। किवदंतियों के अनुसार जब इस प्रतिमा को अपवित्र करने की कोशिश की गई तो यह वहां से अदृश्य होकर अकस्मात् पार्वती नदी के बाएं तट पर प्रकट हो गई और उसी के पश्चात् लोगों ने यहाँ एक मंदिर का निर्माण करवा दिया।[14]

दुर्ग का महत्व और पर्यटन की संभावना

गूगोर दुर्ग का राजस्थान और मध्यप्रदेश की सीमा पर स्थित होने के कारण पर्यटन की दृष्टि से महत्व बढ़ जाता है। पर्यटन विभाग द्वारा इस दुर्ग की सार-संभाल करके इसके भीतर एक हेरिटेज होटल का निर्माण किया जा सकता है तथा पर्यटकों के लिय पार्वती नदी में नौकायन शुरू किया जा सकता है। वर्तमान समय में प्रशासन को इस दुर्ग की मरम्मत के लिए ध्यान देना चाहिए ताकि पर्यटन के महत्व को बढ़ाया जा सके ।

निष्कर्ष

13वीं सदी के हाड़ौती के इस ऐतिहासिक स्थल का राजस्थान में विशेष महत्व है। गूगोर दुर्ग पर खींचीयों, हाड़ाओं, मराठों और टोंक के नवाबों का आधिपत्य रहा। गूगोर दुर्ग की प्राचीर, भवन, इमारतें, मंदिर, मस्जिद इसके विकास की यात्रा को दर्शाते है, जो अब खण्डित हो चुके हैं।

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14. दीपक मालव, गूगोर, जिला बारां से प्राप्त जानकारी।

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

JIBANER JHARAPATA : SARALA DEVI CHAUDHURANI'S LIFE AND WORKS

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Abstract

The introduction of Western culture, science, and education brought political consciousness among the intellectuals of Bengal in the 18th & and 19th centuries. Sarala Devi Chaudhurani had grown up in the atmosphere of the cultural excellence of the Tagore family. During her school days, she participated in politics and later she joined Congress and took a lively portion in the independence skirmish. She became the editor of the periodical Bharati and through this periodical, she influenced the younger generation of Bengal to participate in the freedom struggle. For women, she organized educational and vocational training. Sarala Devi Choudhurani was a patriotic perfectionist, a secretive personal person, a lively professional person, a performer, an environmental activist, and an intuitive individual. She was also incredibly clever and gifted. In 1910, she established the All-India Women's Organisation, also known as the Bharat Stree Mahamandal. It was marked as the beginning of the Women's organization as well as the women's movement by women leaders and set the trend for many later organizations. Sarala said that women of India must recite the magic words 'I exist', and 'We exist'. She dreamt of educated Bengali women equipped with modern ideas and thoughts.

Keywords: Sarala Devi Chaudhurani, Tagore family, women's organization, political movement, Renaissance, Bharat Stree Mahamandal, National freedom movement,

Sarala Devi Choudhurani lived and worked in twentieth-century colonial Bengal. She belonged to an educated family and got engaged in politics from her school days. She was connected to the Republican cause in some way during her entire life. She produced an enormous amount of writing, worked hard to advance women's educational opportunities, promoted improving women's status in society, and founded structures for women. Despite her fascinating personality with many contributions she was kept in a corner in history.

In the 18th and 19th centuries, political consciousness was seen among the intellectuals of Bengal due to the introduction of Western culture, science, and education. In this regard, contemporary historians appreciated the growth of political awareness among the intellectuals of Bengal. During this period political agitation was developed and organised by the different political groups which was marked as the beginning of the freedom movement in India and was also considered as the commencement of the Bengal Renaissance. "But not a single historical monograph was written on the so-called 'Bengal Renaissance' traces the beginning of women's political consciousness in Bengal,

in proper perspective" [1]. Although conscious patriotic motivations were prevailing in Bengal, but entry of women in politics was possible due to the motivated action of "Urban Bhadraloks", especially elitist Brahmo-family groups.

Political turmoil in the second part of the nineteenth century would not occur awakening in Bengal society regarding participation of women in politics except the continuous patronage of Brahmo family members to make the women's entry into the political movement. Gautam Neogi writes, "The rapid spread of higher education among the women in Bengal in the last quarter of the 19th century was the key factor of women's emancipation. The spread of education and the growth of political consciousness are interdependent variables. Educated Bengali women also plunged themselves into politics when the occasion arose." [2]

To begin discussion on various social and political issues of women in colonial Bengal the role of "Sakhi Samiti" founded by Swarnakumari Debi (b. 1856), elder sister of Rabindranath Tagore, could be considered as the commencement of the women's movement in India. She had assisted poor widows and helpless women and organised Mahila Shilpa Mela where handicraft products made by women were displayed. The family organized some societies and fairs for Bengali women and attempted some political and social reforms. Trying to organize the women folk at that time was a very tough task. In 1882 Swarnakumari Debi organised a women's theosophical society at her home, but enough women were not found, so she had to close the society in 1886.

The Tagore family made significant contributions in the areas of a company, social and religious transformation, and artistic endeavors because it constituted one of the most powerful clans in Bengal as well as one of the key figures in the Bengali Renaissance. Born on the ninth of September 1872, Sarala. Her mother, Swarnakumari Devi, was a well-known lady character, and her grandfather, Janakinath Ghosal, was a member of the early secretary of the Bengali Congress. In this atmosphere of cultural excellence, Sarala Devi had grown up. She had the opportunity to spend the years of her childhood in the ambiance of Jorasanko. In addition to that her family encouraged her to opt for institutional education. Since the beginning of the Congress, both of her grandparents had been active members. Subsequently, Sarala was influenced by Gandhi and drawn to the Gandhian style of electoral activism.

In her autobiography 'Jibaner Jharapata' she recited about her school life, At the age of seven she was admitted to Bethune School where she passed her modern-day secondary examination. She indicated in her essays her desire to pursue physical research, which was at the time not open to girls; especially mechanics was not given at Bethune College when she was a student. Along with male students, she conducted afternoon seminars at the National Science Society. Her affection towards the nationalist movement successively increased due to the influence of senior student leaders in the school. Their views and propositions reached her through the intermediaries of her sister and her sister's classmates. She instinctively followed the instructions of these leaders without completely understanding their views. She as well as her associates wore black ribbon on their sleeve in protest of the detainment of Suren Banerjee for his association with the Illbert Bill movement. But she felt pity and got encouraged to see the same ribbon band in the hands of young students. She apprehended that she had associated with some big issues. Sarala was very serious in her commitment and later she participated in the freedom struggle. Her principal characteristic was patriotism.

She made her first political appearance during the congress session in Calcutta. On 24th December 1901 Maharaja Manindra Chandra Nandi inaugurated a national exhibition, where Sarala

sang the chorus song "Utho Go Bharatlakshmi" composed by Atulprasad Sen with the deeply stirring. Sarala was an exceptionally gifted musician and composed many of Rabindranath Tagore's songs. Sarala was a child throughout Bengal's period of republican rule. With intellectuals from throughout India, the Indian Congress had just been established and was regarded as the nation's most exclusive political organization. She began to pen motivational articles for the magazine "Bharati" designed to inspire the Bengali young people and inspire them to improve their physical and mental capabilities. She gradually came upon groups of revolutionaries and gave them supplies, money, and encouragement. She planned celebrations that allowed the Bhadrolok (gentlemen) to unite and "make" a warrior breed of men.

A further display of defiance by Sarala included her decision to go to work for herself at an age when many Bengali females were forbidden from leaving their homes. She traveled too far to work at the Maharani Girl's School in the Indian state of Mysore. After a year, she returned home, got back to writing for Bharati, and subsequently resumed her political career. Swarnakumari Devi, the mom of Sarala, contributed to the first group of Bengali women who were allowed to pursue higher education. When a thief stole into Sarala's Mysore home in the middle of the night, she failed to fulfill her desire to earn a living and was compelled to flee.

She began advocating rebellious actions through her articles after returning to Kolkata from Mysore and she later organised martial arts instruction for young Bengali men to foster a culture of daring. Even though women were not included in these programs, Sarala made an effort to plan for women's academic and professional development. Her political opinions and practices, however, are motivated by her modernism. She steadfastly refrains from the coyness that women value and advocates ideas that the colonial government views as sedition.

The narrative skips through the time when she adopted Gandhi's nonviolent philosophy in the latter stages of her existence. Sarala was careful to create a different persona as an author and editor of 'Bharati'. She resisted marriage which was considered as the common fate for every Indian woman although she had admirers and friends.

She decided to establish a fresh legislative arena rather than following the footsteps of her parents, who supported Congress. Sarala mentioned how she felt far from her biological mother in her writings and referred to herself as an additional, undesired child. Sarala sought expression and adoration beyond her immediate circle and purposefully built an individual and social existence beyond this to assert her uniqueness in the universe of men and women of the Tagore family. But she still valued her family, and she aspired for her mother's affection and approval, as well as those of her renowned maternal family. She portrayed herself as a rebellious person but always wanted to be seen as an important and brilliant representative of the Tagore relatives, where numerous abilities were developed.

Sarala Devi extensively studied Hindu practices, including the veneration of Lakshmi, the Hindu goddess of wealth, and she participated in such prayers while she resided in Mysore. Later, she wed Arya Samaj adherent Rambhuj Dutt Chaudhuri. During her entire life, Sarala thought about spirituality and faith, but she didn't truly accept a life of spirituality until her later years. She had identified as being a patriot. She was connected to the Republican cause in some way during her whole life.

She was a patriot, an extremely educated and creative woman, a romantic, a guarded personal

individual, an energetic open individual, a musician, a social activist, and a spiritual person. According to Sarala, there was potential power within women, and they needed to arise and act, they only needed to be confident about it and exert it. To develop self-respect, self-confidence, and self-reliance, women must continuously recite to themselves the magic words 'I exist ', and 'We exist'. Sarala's advice towards women of India was that they should first try to develop themselves, and then attempt to improve their society which in turn changes the whole world.

Women's meetings had been organized by men with the sessions of the Indian National Social Conference held at the time of the annual session of the Indian National Congress. On one such occasion, Sarala suggested that a permanent association of Indian women is formed. The proposal received support from the present members. The nucleus of the circle was formed at a private meeting of Indian women under the presidency of Mrs. B. N. Sen. "with powers to take all necessary steps for the establishment of the Society on a permanent footing, to extend and enlarge it, to give it a formal shape by the drafting of objects, rules, and a constitution ".[3] Thus, Sarala formed the Bharat Stree Mahamandal, or the All-India Women's Association in 1990. "The objectives of the Mahamandal were clearly stated. The chief aim was the advancement of Indian women. For this, it was necessary to unite the intellectuals with activists.

"The object of the Bharat Stree Mahamandal is the creation of an organization employing which women of every race, creed, class, and parity in India may be brought together based on their common interest in the moral and material progress of the women of India; and in and through that organization they may work in association and a spirit of mutual helpfulness for the progress of humanity through that of their sex". [4]

Bharati Ray writes in her 'Early Feminists of Colonial India', "In the history of the women's movement in India, Bharat Stree Mahamandal has a special significance. It marked the beginning of women's organisations by women leaders and set the trend for many later organisations"[5] Ray further writes about the limitations of these early twentieth-century women's organisations, including the Mahamandal, was their middle-class character and their inability to involve the majority of Indian women living in rural Bengal. All their aims and endeavors were oriented towards the fulfillment of middle-class urban aspirations." [5].The Mahamandal or this type of association did not make any big changes in women's condition, or it didn't last for the middle-class members. She further writes in her book, "In the same one could even describe the organization as designed for social work by well-to-do ladies. It marked the beginning of the women's movement in India under women's leadership, and it proclaimed itself as such, clearly announcing its distinction from the men-led women's organizations of the nineteenth century for the 'uplift' of women".[6]

Sarala Devi Chaudhurani emphasized this organization's 'secular' character. Sarala made it very clear that it must include 'women from all creeds and must adopt a liberal view towards all religions. Sarala Devi wrote on 'Bharati' that Hindus should not think of themselves as the only exceptional people in the world. They needed to acknowledge that all the communities in the world had their good points and only a combination of all communities could best serve the interests of humanity.

She also wrote about the aim of the organisation considering pan-Indian unity of women and took steps to alliance with other similar organisations. Some of the key characteristics of the 'Bharat Stree Mahamandal' is to 'connect the disparities, by bringing the many shards altogether form a

single ethical wholeness, to develop the sense of brotherhood and universality of the women of every ethnic group and places of Country. [7]. Sarala Devi Chaudhurani was the first Indian woman who organized an all-women organization under one umbrella.

She was directly involved in the freedom movement against the British. As Uma Chakravarty rightly remarked, "Boldness, bravery, and physical fitness were accepted as female virtues if they served a political purpose". [8]. Sarala organised the 'Pratapaditya Utsab' As necessity is the mother of invention, She invented Bengali heroes like Pratapaditya and used the old symbolism of tying rakhi which was regarded as a popular token of brotherhood. Sarala Devi started observing the vow of 'Birashtami' along with the 'Pratapaditya' festival. She introduced this festival to inspire young men to participate in fearless games. She observed this festival during the 'Ostumi' of Durga Puja. In every club, 'Rakhi' had been tied on the hand of the player and such a game was organised to promote courage in public.

If we analyze the movement of Sarala Devi regarding the condition and status of women and their advancement in contemporary colonial Bengal in terms of how far the issues of women progressed and what was the significance of her contribution in terms of the women's movement. We found that due to the advent of the nationalist movement, women's issues were overshadowed by colonialism. Sarala's views, her intentions of an organization of women and led by women to focus on women's issues found little favour with those who had supported her role in nationalist movement. She was very keen to explore Bengali heroes from our history and when there were many more male and female freedom movement leaders from Bengal, her leadership was not hard to accept.

Sarala Devi Chaudhurani was a woman of exceptional talent and came to the forefront to lead the women's organization. As a women leader, her contribution was not discussed much in history like Sarojini Naidu or Sucheta Kripalani who were very much associated with Gandhiji's freedom movement. Despite that Sarala Devi Chaudhurani will surely be remembered as the first women political organiser who was very much concerned about her community in Bengal. She dreamt that one day educated Bengali women would be equipped with modern ideas and thoughts and would come forward to uplift the society.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

STRENGTHENING PILLARS OF INDIAN DEMOCRACY: A WAY FORWARD

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Abstract

India is celebrating its Amrit Mahotsava (75 Years) of independence. Being the world's largest democracy, it's indeed a time to celebrate. India has reached many landmarks during this long journey of post-independence. However, being a diverse nation, many challenges are also been observed before the sustenance of democratic values among the citizens of India. The functioning of democracy can only be strengthened by focusing on current challenges faced by the democracy. To understand democracy in its full context, one needs to understand its four basic pillars including legislature, executive, judiciary and press. The present paper is designed to identify the functioning of these pillars and thereby suggesting few measures that can be adopted to address those challenges.

Keywords: Democracy, Amrit Mahotsav and pillars of democracy.

Introduction

Democracy is derived from Greek words 'demos' meaning people or citizens and 'kratos' meaning power. Hence, literally democracy is 'power of people'. India is known for its world's largest democracy. Its constitution is indeed a masterpiece comprising of beautifully interwoven concepts of equality, liberty, social justice, peace and fraternity. Democracy has different models like 'liberal', 'direct', 'social', 'strong', 'weak' etc. but the base is always the notion of 'Power, democracy is one where power resides with the people or citizens (Singh, 2021).

India has adopted both in meaning and spirit the definition of Abraham Lincoln defining democracy as "the government of the people, by the people and for the people". These practices are also being visible in almost all spheres. However, in last few decades, it has been noticed that out of three words "of", "by" and "for"; people are losing some faith in "for the people" because of some malpractices and challenges before its implementation. Factors like repetitive winning of one party, lack of consensus between opposition and lack of strong oppositions are shaking the pillars of democracy (Singh, 2021).

There are certain questions which seeks the attention of all stakeholders e.g. why despite of freedom to speak, people belonging to minorities are hesitant to express their concerns; why scheduled caste and scheduled tribes are still marginalized even after getting reservation and special assistance for long; why all children are not yet going to school; and why everyone is not getting respectful wages even after full day of hard work. These questions reflect that India needs to strengthen its pillars. Even in terms of human development, India has underperformed in terms of governance, political participation and culture (Nayak, 2014). 2022 Human Development Index report ranks India as 132nd out of 191 countries and territories representing decline in human development (UNDP Human Development Report, 2022; https://www.undp.org/india/press-releases/india-ranks-132-human-development-index-global-development-stalls).

India is a democratic nation because of two aspects; one it has its origin from the freedom movement which is under the control of Britishers and others is the vast diversity in terms of culture, ethnicity, language, religion and region. Democracy is the best tool to administer the needs of diversified population. The test of democracy is the degree to which it succeeds in representing various marginalized and excluded groups (Nayak, 2014). In a nutshell, diversity is the genesis of democracy and every political party should admire this unique quality of India. Unity in diversity is our strength and should remain so in future.

Objectives of Study

1. To critically evaluate the pillars of Indian democracy and their functionality in present context.
2. To highlight the important challenges of Indian democracy.
3. To suggest specific measures for improving the functionality of democratic values.

Research Methodology

The study is purely descriptive in nature. It is based on the analysis of secondary data collected through journals, book chapters, research articles and other internet sources etc.

Pillars of Indian Democracy

The Indian democracy is standing primarily on three pillars known as Legislature, Executive and Judiciary. Legislature includes the Parliament and State Legislatures; Executives are the Ministries and departments which implement the policies and programmes for the people and Judiciary is the legal framework comprising of Supreme Court, High Court, District court, Tribunals etc. There is one more pillar called the Media or Press which equally affects the functioning of democracy. Media is the medium which aware and inform people regarding the functioning of three pillars.It further instigates the feeling of love towards the nation and respect for democracy. Hence, all four pillars are equally significant to stand democracy well on its feet.

The good thing about these pillars is that all four pillars are functional and we are celebrating Amrit Mahotsav of our Indian Democracy by successfully completing 75 years. This is a long period and India being a diverse nation has witnessed many ups and downs in this phase. Some of these challenges are further structured in the next section.

Challenges of Indian Democracy

The challenges of Indian Democracy can be better explicit by considering the level of

functionality of all pillars and also the difficulties in implementation at ground level. Staring with media which has reached to almost every individual, despite of remote or urban location and being rich or poor. Lack of credibility and failure to uphold essential morals is clearly evident in case of mainstream media in past few years.

The main problem witnessed is the promotion of fake and hate news with articulated facts and words. It is done by majority of national and regional newspapers and T.V. channels these days. Media has become an unbridled horse whose governance is entirely in control of few selected people. Media is supposed to be a reflection of people, asking legitimate questions of masses to government; but nowadays it is found to be playing with the emotions of people to take undue advantages and make more money. Once being the eye, ear, and mouth of society, is now become a medium to shame the society with its false and fabricated substance (Kumar and Singh, 2019).

Majority channels are favouring political parties and business tycoons, instead of common man. The Political Bias in Journalism is clearly evident. Media outlets are used as a means to to polarise viewers into different political camps because they themselves are owned or governed by influential and political leaders e.g. CNN-IBN is directly controlled by Mukesh Ambani, Gautum Adani owns majority stake in NDTV, India, News 24 is owned by Anuradha Prasad, wife of Congress Party leader Rajeev Shukla etc. (Khandelwal & Mitra, 2020). Henceforth, these media agencies are all coloured with biased remarks defeating the purpose of responsible journalism.

Democracy is distributing all forms of its social power through increasing individual freedom, equality of access and opportunity, greater knowledge and wider choices (Jacobs et. al., 2018). However, it seems that majority of mainstream media is busy in creating a divide between Hindus and Muslims of our country e.g. the coverage of COVID-19 in Delhi where Muslims were termed as corona bombers, telecasting coloured debates on religious sentiments targeting minorities, hiding facts and projecting religious persons promoting a particular ideology as ideals and real heroes. All this is making serious impact on equality, peace and mutual harmony of the nation which are actually the basic tenets of strong democracy.

Another important problem is the TRP. Media houses are more concerned about their TRP. Hence, they are not centric towards the major issues, rather they are emphasizing a lot more on entertainment issues to get hold of the market share (Kumar and Singh, 2019).

Next important pillar is legislature which is being given the responsibility to frame laws and policies for the welfare of people. However, it has been noted that many of the policies and programmes are not even satisfying the beneficiaries for which they are framed. The recent example is the effort to regularize three farmer's bills tabled in 2020 and the political turmoil associated with it. The agitation was primarily because of the fear that reforms would be collapsing the existing Mandi system, which guarantees Minimum Support Price to the farmers. In contrast; this agitation of people together as unions has helped people in developing new solidarities across different religion, class, and caste (Behl, 2022). In a similar line, few laws raised allegation on government of targeting specific communities including Jammu and Kashmir Reorganization Act, Citizenship Amendment Act, National Register of Citizens, and the National Population Register etc. (Nazifa, 2021).

Another challenge in legislature is the selection of people's representatives. Although people are electing their representatives, but there is no choice. Fighting any election has become a costly

affair and its expenses can only be managed by financially stable people including second generation leaders, former elected members, corporators and established criminals. Hence, it has been noticed that majority of politicians are having either criminal background or else indulge in cases of corruption to secure wealth and power. Thus, criminalization of politics and politicization of criminals is another important area of concern (Advisory Panel on Electoral Reforms; Standards in Political Life, 2001). If people with criminal mind-set and corrupt attitude were given chance to decide the fate of rest of the population, then the decisions would be biased and favour particular section of society. This makes democracy more fragile, disordered and disrupted because here the lawbreakers become lawmakers. So, there is the possibility of breakdown of law and order as well as functioning of the democratic machinery (Mahadevappa, 2021). This also led to steady erosion of democratic values of social justice and equality from democracy.

These days a new kind of culture of pushing back is also emerging in our constitutional assemblies where people are not ready to take any accountability on their own, political consciousness and tolerance is almost zero. The governing parties are not even ready to listen to opposition for their critics and criticisms. The frequent shutdown of parliament is the best example. In addition, many of the political leaders are changing their party just like the seasons. Parties tend to make and break their political alliances just for their personal interest of retaining power. The problem with such coalitions is that they are generally non-ideological. Further, they also non capable to undertake party responsibilities (Advisory Panel on Electoral Reforms; Standards in Political Life, 2001).

The problem is also with Anti-Defection Law, where every single legislator is supposed to bind in decisions with their political party and is not supposed to leave the party from which they had won their seats. It has both advantages and disadvantages. As an advantage, it stabilizes the government and the ideology, whereas, as disadvantage any political leader doesn't speak against their party for their actions and are not supposed to leave that party. Despite of this Act, many political leaders are still charged for defection cases. Hence, its functionality is questionable to some extent (Roy, 2021).

Shifting towards the third important pillar that is Executive, it has been noticed that there is a delay in terms of implementation of policies and programmes. Elected autocrats these days are establishing their own control over independent institutions which are meant to have check and balance either through political power or by means of financial help (Singh, 2021). Corruption is the biggest menace observed in the executive body. The government officials try to first deny and then delay the justice expected from victims. If the culprit is a resourceful person, then they started victimizing the victim itself e.g. the recent example of filing FIR in case of women wrestlers against the President of Wrestling Federation of India by the intervention of Supreme Court only as he is politically strong. Similarly, delay in arresting 19-year-old Ankita Bhandari's (molestation and murdered victim) accused in Uttrakhand because his father was a renowned political leader in ruling party. After public anger, the petition was filed before the high court. Petition alleged that some sort of disturbance or manipulation is been done with the evidences. Besides, her post-mortem was done without the presence of any female doctor neglecting her privacy (NDTV, 2023). These examples clearly reflects that getting justice for marginalized people has become somewhat difficult in India.

The last pillar judiciary is still contributing as one of the strongest pillar of Indian democracy. Whatever corruption is there, people have faith in this strong pillar. People are reaching to High courts and Supreme Court in lieu of injustice and violation of their rights. They are also getting the

satisfied results. However, the major challenge in this system is the pendency of cases. As per the recent data from India Justice Report, 2022 only Chandigarh District Court has full number of Judges, whereas, only Sikkim High Court has all judges. There are total 5343 judges posts are still vacant in lower courts. In High Court, only 778 judges are appointed against 1108 total posts. This all leads to pendency of court cases as still 77% of people in jail are waiting for completion of their trials. As per report, except Andaman & Nicobar Islands, Arunachal Pradesh, Mizoram, Tripura, and Madhya Pradesh; the under trial population of all States and UTs exceeds 60% (India Justice Report, 2022; https://indiajusticereport.org).

As a result in many under trial cases, the criminals receive bail and reside freely in their homes till they were found to be guilty. This also creates a fear amongst people regarding the reporting of sensitive cases like rape and sexual assault of women, child sexual abuse etc. Hence, this situation needs to be taken care of by the government both at national and local level. Efforts can also be made by communities to resolve cases which can be settled down easily through negotiation and mutual consensus. This may also reduce the burden of cases on courts and also result in speedy redressal of genuine cases.

Suggestions

From above discussion it is found that our democracy is a vibrant democracy and we need to sustain it. In order to strengthen the pillars of constitution, the following strategies may be adopted:

- Corrupt officials, if found guilty, should be debarred immediately from job.
- Well doers should always be promoted with some sort of incentives and recognition.
- The politicians with criminal record should not be given chance to fight elections of high order e.g. MPs and MLAs.
- There must be timely reporting of FIRs as well as speedy redressal of complaints.
- Every court must fix a time bound criteria for reflection depending upon the emergency and need of case.
- All the vacant positions in Lower and Upper Courts and Tribunals should be filled at the earliest.
- Establishment of Judicial Mitra Cell at village level comprising of District Magistrate, Sarpanch, local leaders and villagers is essential for reducing direct burden on District and High Court.
- Media regulatory bodies should strictly cancel the registration of those channels or media which is spreading fake news or creating hatred.
- People should be sensitized about their constitutional rights and duties.
- The rights of marginalized communities should be effectively protected with efforts to raise their participation in decision making.

Conclusion

Indian democracy is one of the largest democracies in the world. It takes care of every religion, caste and creed people. There is equal opportunity for every citizen to grow and develop. However, handfuls of people are trying to dismal the image of Indian democracy in the world. The need is to

make everyone understood the beauty of our democratic values and the benefits of staying together. This is only possible by strengthening all the pillars of our democracy in its true sense and spirit. This requires attention of all stakeholders including citizens and all democrats.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

DIASPORA: A CONCEPTUAL ANALYSIS (WITH SPECIAL REFERENCE TO THE KIND OF DIASPORA)

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Abstract

This introductive paper is an attempt to clarify the development of a concept since the beginning of its life inside the Social Sciences during the 70's with special reference to its kinds. The main objective of this paper is to classify the various kinds of Diaspora. Generally scholars classify Diaspora into two major types. But, in this research paper a third kind of Diaspora has been introduced which is my focus point and original work done by a new discourse of knowledge in the concerned field.

Keyword: Diaspora.

Introduction

The term migration was earlier used in social science. In this, the study of immigration, emigration of population from one place to another was included. In the twentieth century, special attention was focused on the cultural context in this subject. For this the word Diaspora came to be used. Diaspora is mainly considered to be of two types. Through the presented article, an attempt was made to distinguish three types of Diaspora. Historical method of research has been adopted to complete this research paper. Post modern thinker Paul Michel Foucault presented the theory of "knowledge is power" on the basis of four concepts like "Madness and Civilization", "Discipline and Punish", "Archeology of Knowledge" and "History of Sexuality". It is completed on the basis of secondary source of data. The same model as a research methodology has been adopted to complete this research paper.

Objective of the Research Paper

The main objective of this research paper is as follows:

1. To study the kinds of Diaspora based on their root cause, traits and characteristic features.
2. For the new discourse of knowledge regarding kinds of Diaspora in the light of conceptual analysis.

Hypothesis

I have made hypothesis to make this research paper pinpointed .It has been tested and accepted it is as follows:

With respect to various root causes, traits and characteristic features there are three kinds of Diaspora (Voluntary, Pushed by natural disaster and Forced) instead of two kinds of Diaspora.

SOURCE OF DATA COLLECTION

This paper is written on the basis of secondary source of data collection.

DEFINITION OF DIASPORA

By Robert Longley

- A Diaspora is a group of people who have been forced from or chosen leave their homeland to settle in other land.
- People of a Diaspora typically preserve and celebrate the culture and traditions of their homeland.
- Diaspora may be created by voluntary emigration or by force, an in the cases of wars, enslavement, or natural disaster.
- Diaspora referred to people of dominant countries who voluntarily emigrated from their homeland to colonize conquered countries. Scholars recognize two kinds of Diaspora : forced, voluntary

Normally Diasporas are characterized by most, if not all, of the following features:

1. Migration, which may be forced or voluntary, from a country of origin in search of work, trade or to escape conflict or persecution ;
2. An idealized, collective memory and/or myth about the ancestral home.
3. The chief characteristic features of the diasporic writings are the quest for identity, uprooting and re-rooting insider and outsider syndrome, nostalgia, nagging. Sense of quilt etc. the diasporic writers turn to their homeland for various reasons.

I have tried to make the definition of Diaspora it may be as follows:

1. The Diaspora is a group of people or community who have been compelled by disaster or forced by an armed force or a political-system from to leave their motherland voluntarily to reside at another land.
2. Diaspora often maintains ties to preserve and celebrate the culture, tradition and customs to their motherland as well as adopt the policies and culture of the host country.
3. The Diaspora is a group of people or community who have been compelled by disaster or forced by an armed force or a political-system or voluntary leave their motherland to reside at another land.
4. Diaspora is the movement of people away from their own country.
5. A Diaspora is a scattered population whose origin lies in a separate geographic locale. Historically, the word Diaspora was used to refer to the mass-dispersion of a population from its indigenous territories, specifically the dispersion of Jews.

Conceptual Analysis

The term Diaspora is derived from the Greek word "diaspeirô" which means 'to scatter'. Diaspora is defined as a community of people who do not live in their country of origin, but maintain their heritage in a new land. For instance, in the United States, a plethora of ethnic communities exist. Americans can be classified according to sub-cultures, such as African-American, Mexican-American, Irish-American, and Indian-American. Inclusion of emigrants, or people who have left their homelands to settle permanently in a different one, is a major characteristic of a Diaspora.

You may also hear the term 'dispersion,' which is a requirement for Diaspora to exist. Dispersion refers to a movement away from a particular space, like the petals of a dandelion blowing in the wind. Thus, you can imagine that, due to dispersion, people form transnational communities in which members are committed to restoring homeland values. For instance, Jewish people living outside the land of Israel constitute a well-known example of a Diaspora.

Consequently, Diasporas have been associated with loss and exile—two words that denote suffering and tragedy. Another group of people—the Africans—were forced to move away from their homelands because of slavery in colonial America. Hence, a multitude of Diasporas have occurred globally due to religious, social, political, economic, and even natural forces. These forces can range anywhere from violent revolutions to massive earthquakes—essentially anything that disrupts the normal flow of life.

Recently, scholars have distinguished between different kinds of Diaspora, based on its causes such as imperialism, trade or labor migrations, or by the kind of social coherence within the Diaspora community and its ties to the ancestral lands. Some Diaspora communities maintain strong political ties with their homeland. Other qualities that may be typical of many Diasporas are thoughts of return, relationships with other communities in the Diaspora, and lack of full integration into the host country.

I. There are some words that are used at loosing theirs meanings. Diaspora is one of these. Full or empty of meaning, we are speaking today of "Cultural Diasporas" (Cohen), of "Fear Diasporas" (Appaduraï), of "Virtual Diasporas," etc.

II. The term Diaspora finds its roots in the Greek language and is based on a translation of the Hebrew word, Galut. Based on 'speiro' (to sow) and the preposition 'dia' (over), in the Ancient Greece, the word referred to migration and colonization. In Hebrew, "the term initially referred to the setting of colonies of Jews outside Palestine after the Babylonian exile and has assumed a more general connotation of people settled away from their ancestral homelands" (Shuval, 2003).

III. In social sciences, the term Diasporas is recent. Before the 80's, there are only few quotations of this concept. It was due to the fact, as Judith Shuval (2002) underlined that "before the 1960's, immigrant groups were generally expected to shed their ethnic identity and assimilate to local norms. Groups that were thought unable to do this weren't admitted, eg. Chinese to Canada, Non-Whites to Australia".

IV. During the 70's, when assimilation theory and other theories based on the same meaning of integration models demonstrated their fallibility, the notion of Diaspora occurred

progressively to describe migrants groups: migrants maintaining their ethnic tradition, a strong feeling of collectiveness (Bruneau, 1995; Dorai et al., 1998; Shuval, 2003). So, it is only during the 80's that the concept of Diaspora has known a period of expansion. But, quickly, some authors as such Alain Medam (1993) or James Clifford (1994) expressed their disinterest in the concept because in more and more researches the concept was quoted just for to describe phenomena characterized only by the dispersion of a population originated from one nation-state in several "host countries." And these authors called for more theorization.

V. The key question for the Academics was to explore the notion of Diaspora to find those specific elements that explained the need to refer to this notion rather than any other concepts of social sciences. To summarize this period, the question was: does there exist a "disposition," such a specific spatial and social organization that characterizes and differentiates the migrant groups, described under this denomination of Diaspora, from the other social and spatial "disposition," produced by the other migrants groups and studied before.

"Diaspora" has become an increasingly trendy concept throughout the academic world. This is not surprising, given the incessant movement of peoples from one country, region, or continent to another for a variety of reasons: economic, political, social, and cultural. This phenomenon has called into question the relevance of the ideal-type of the "nation-state," or, more exactly, of the congruence of nation and state, and has created a situation where the societies of most countries are becoming multiethnic, multicultural, multiracial, and pluralistic. Minority populations were once referred to as refugees, immigrants, expatriates, asylum seekers, or guest workers; these categorizations seemed to be sufficient, for how else could one explain the fact that most specialists on nationalism, ethnicity, and even migration did not deal with Diaspora as a distinct category or mention it at all, at least until very recently. This tendency is found especially among those for whom subjective definitions are more important than those based on objective criteria. According to Vijay Mishra, there is a "the Diaspora imaginary," which is "the state of identification in which we appear likeable to ourselves, with the image representing 'what we would like to be.'" In his view, Diaspora is a product of fantasy, "a joy, a pleasure around which antimiscegenation narratives of homeland are constructed." To a typical Eastern European Jew, suggesting that there are people who would like to be members of a Diaspora, with all the insecurities, ambiguities, and neuroses associated with that condition, does not make much sense.

It seems clear that Diaspora, once an object of suspicion, has become one of fascination. Whereas once Diaspora was a historically and politically loaded concept, today it is a not only a neutral term but a catch-all one. In consequence, it is possible to put many of the above-mentioned categories under the single rubric of Diaspora. This development reflects a conceptual proliferation that does not make the work of specialists easier.

Kinds of Diaspora

Historically the word diaspora was used to refer to the mass dispersion of a population from its indigenous territories specifically the dispersion of Jews. Whilst the word was originally used to describe the forced displacement of certain peoples, 'diasporas' is now generally used to describe

those who identity with a homeland, but live outside of it. The Mexican diaspora is the world's second- largest diaspora. In Germany. The Chinese diaspora is the world's third largest in Australia. Some notable diaspora are the Assyrian Diaspora which originated during and after the Arab conquest of Iraq, Syria, Turkey and Iran, and continued in the after math of the Assyrian genocide. The southern Chinese and Indians who left their homelands during the 19th to 20th century ; the Irish who left Ireland during and after the Great Famine ; the Scots who emigrated on the large scale after the Highland and Lowland Clearances ; the Ramani from India. The Italian diaspora and the Mexican diaspora the exile and deportation of cireassians ; the Palestinian diaspora following the flight or expulsion of Arabs from Palestine ; the Armenian Diaspora following the Armenian genocide l the Lebanese Diaspora due to the Lebanese Civil war; the fleeing of Greeks from Turkey after the fall of Constantinople the later Greek genocide and the Istanbul pogroms and the emigration of Anglo-Saxon warriors and their families after the Norman conquests Primarily to the Byzantine Empire.

With respect to certain features, traits or interest diaspora may be observed in following subcategories:

1. **Forced Diaspora** is created by society or community or group or an armed force or state. It often arises from traumatic events such as wars, imperialistic conquest or freedom from slavery. Thus, society or community or group or an armed force or state may stop the creation of such category of Diaspora by adopting proper, appropriate and humanitarian policy, approach and behavior.
2. **Voluntary Diaspora** is a community of people who have left their motherland to settle at another land by self willing in search of a better life especially economic opportunity.
3. **Pushed Diaspora caused by disaster** is a community of people who have been pushed by the natural disaster like volcanic eruption, earthquakes, extended drought, famine, flood, Tsunamis, wildfires, Tornadoes and severe storms, hurricanes and tropical storms etc. to leave their motherland.

Natural Disaster as a cause to create Diaspora is considered under Forced Diaspora by most of the scholars, while they do not considered the nature of the forced. So far natural disaster is concerned is not created by society or community or group or armed force or state. It depends on nature, nobody or institution can create or stop it. That's why only Disaster management may be helpful for creation of such type of Diaspora.

Conclusion

In the light of aforesaid social facts and analysis our made hypothesis is accepted as true.

Generally scholars classify Diaspora into two major types Voluntary and Forced. But, in this research paper a third kind of Diaspora has been introduced. Therefore, the Diaspora may be classify mainly in three category which are as following:

1. Voluntary Diaspora,
2. Forced Diaspora and
3. Pushed Diaspora caused by Disaster.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

THE IDEOLOGICAL SIMILARITIES BETWEEN ŚAKUNTALĀ AND KAṆṆAKI FROM THE *ABHIJÑĀNAŚĀKUNTALAM* AND THE *CILAPPATIKĀRAM* RESPECTIVELY: A RETROSPECTION FROM PSYCHOLOGICAL PERSPECTIVE

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Abstract

The *Abhjñānaśākuntam* is the best dramatic composition of MahākaviKālidāsa. The play is written in Sanskrit language and is divided into seven acts which describe the union of Duṣyanta- the king of Hastināpura, Śakuntalā- the hermit girl. On the other hand, the *Cilappatikāram* is a popular Tamil epic written by Iḷankō Aṭikaḷ. This epic is a tragic love story of a couple, Kaṇṇaki and her husband Kōvalaṉ. The epic celebrates the great achievement of Kaṇṇaki in her fight against injustice. Both of these two literary works have been written in different backdrops and traced to different points of time. In relation to the storyline and plots, the two characters have significant dissimilarities. Having said that, one can also observes remarkable closeness between the two characters viz., Śakuntalā and Kaṇṇaki in terms of their mindsets. Both Śakuntalā and Kaṇṇaki are the epitome of chastity, love, patience, loyalty, forgiveness and justice, all of which are representative of the qualities of the Indian womanhood. Through this paper, attempts have been made to bring out the psychological similarities between these two female characters. Efforts have also been made to do a comparative study of these two celebrated characters from the two great literary works of two different languages.

Keywords: Chastity, loyalty, justice, womanhood.

Introduction

Indian mythology is special in that the mythological characters featuring herein, lead very human lives and reflect human traits of love, courage, valor and righteousness, as also hatred, revenge and violence. In this context the name of two mythological characters Śakuntalā and Kaṇṇaki come to our mind, whenever the female characters of Indian mythology are referred to. Both of them are considered as the icons of Indian womanhood.

Śakuntalā is born to Viśvāmitra- a sage and Menakā- a nymph.[1] But she is abandoned by her parents soon after her birth. Sage Kaṇva finds Śakuntalā and brings her up like a father in his hermitage. *Abhijñānaśākuntala* is a drama of total seven numbers of acts. Out of the seven acts, Śakuntalā is noticed in the first, third, fourth, fifth and the seventh acts. However, Śakuntalā's presence can be felt throughout the entire drama. Until the fourth act of the drama, she is as a very normal girl, who is brought up in a hermitage environment, where cruelty, selfishness etc. do not exist. She is deeply associated with nature. She falls in love with Duṣyanta and gets married to him secretly. Duṣyanta promises Śakuntalā to bring her to his palace. But as destiny would have it, Duṣyanta leaves her in the hermitage, the reason being he completely forgets about Śakuntalā because of a curse. Upon receiving the news of Śakuntalā's marriage with Duṣyanta, Kaṇva sends Śakuntalā to Duṣyanta's place. But, in the fifth Act, she gets rejected by her husband. After the fifth act, Śakuntalā's character appears in the final act i.e., the seventh act. In the seventh act she is seen as a completely different woman, who is quite matured and sincere enough. Life teaches her to be patient. She no longer regrets for her bygone life of separation. She forgives everything and starts a happy life with her son and husband.

On the other hand Kaṇṇaki is the heroine of the Tamil epic *Cilappatikāram*, which is written by the Tamil poet Iḷankō Aṭikaḷ. Kaṇṇaki is the daughter of the MānāykaI, who is a businessman by profession in the city of Pukār- the capital of Cōḷa kingdom. At an age of twelve she gets married to Kōvalaṉ- the son of Mācāttuvāṇ, a man of immense wealth and a merchant of Pukār. After some happy years of their conjugal life her husband leaves her for a courtesan girl named Mātavi. A few years later Kōvalaṉ comes back to Kaṇṇaki with great realization of spoiling his immense wealth and valuable time with that courtesan girl. Surprisingly Kaṇṇaki welcomes him with a smile and gives him the last ornament she has, the anklet, to start a new beginning. To start a new life they go to Maturai i.e., modern Madurai. There in Madurai, her husband is wrongfully killed by the Pāṇṭiyaṉ king. Kaṇṇaki demands justice for this wrong act of the king and proves her husband's innocence. Then she curses the whole city of Madurai to burn, she wrenches off her left breast and flings it on the city. Kaṇṇaki appears to be the protagonist in the epic *Cilappatikāram*.

Both Śakuntalā and Kaṇṇaki are the epitome of chastity, love, patience, loyalty, forgiveness and justice, all of which are representative of the qualities of the Indian womanhood.

Aims and Objectives

The main aims and objectives of this paper is to show the similarities between the two characters Śakuntalā and Kaṇṇaki, who are from two different times and also form different societal environment. It is expected that this paper may bring interest in researchers to take up comparative study between Sanskrit work and the works of regional languages also.

Methodology

The method used in this paper is descriptive, analytical and comparative.

Body: The Ideological Similarities between Śakuntalā and Kannaki

The drama *Abhijñānaśākuntalam* of Kālidāsaand the epic *Cilappatikāram* of Iḷankō Aṭikaḷ are written in different backdrops and traced to different points of time. The story of the *Abhijñānaśākuntalam*is related to hermit girl of ancient India, whereas the story of the

Cilappatikāram is related to a merchant family of much later period. Thus, in relation to the storyline and plots, the two characters have significant dissimilarities. But with so many dissimilarities also these two characters appear with some remarkable closeness between the two characters in terms of their mindsets. Some of the traits of the similarities between Śakuntalāand Kaṇṇaki are taken up here for discussion.

(a) Self Control

Oxford Advance Learner's Dictionary mentions the word self control as to remain calm and not to show one's emotions even though one is feeling angry or exited.[2] John W. McDavid and Herbert Harari in their book *Psychology and Social Behaviour* say that social control and self control are very closely related. The socialization process entails a tremendous exertion of social control that forces over the individual's behaviour. Not only through the manipulation of rewards and punishments, but also through control of the models and examples one can stay very much controlled by one's society. Moreover, socialization provides some insurance for stability and perpetuation of the society. Through identification and the emergent sense of self, one incorporates standards of self control that are congruent with the interests of the society to which one belongs.[3]

The two characters taken here for discussion can be associated with this type of mental strength on the basis of their actions projected in the concerned pieces. Both of the characters have much self-control on their emotions. A discussion with example in this regard may make this view clear.

In connection with the drama *Abhijñānaśākuntala,* the reflection of self-control over mind and bodycan be seen in the character of Śakuntalā.When her husband Duṣyanta fails to recognize her, Śakuntalā neither begs sympathy from her husband, nor does she seek refuge from her foster father or his men. She chooses her own way[4] and starts staying in the hermitage of Mārica. During her stay at the hermitage of Mārica, she observes the tough vows of a *proṣitabhartṛkā.*[5] Being a *proṣitabhartṛkā* requires a woman to observe ultimate soberness and self-control over her senses. Śakuntalā exhibits full control over her mind and senses and silently accepts all the pain of separation from her beloved husband. Neither she complains, nor does she deviate from the path of truth. Total self-control over her mind and body is evident through this example.

Likewise, in the Tamil epic *Cilappatikāram*, the character of Kaṇṇaki exhibits tremendous self-control over her mind. When her husband Kōvalaṉ leaves her and starts to stay with a courtesan girl named Mātavi, she has to go through a lot of pain and trauma. Kōvalaṉ's utter insensitivity and avoidance towards his wife Kaṇṇaki puts her in an inexplicable sorrow. During this whole time of solitude and grief, Kaṇṇaki keeps waiting for her husband in the hope that someday Kōvalaṉ will come back to her. She shows her mental strength and even refrains herself from expressing her pain in front of her in-laws when they come to console her grief.[6] Kaṇṇaki neither allows them to show sympathy towards her, nor does she blame them for all the miseries. Instead, she keeps all her emotions within herself and does not show any semblance of grief. Kaṇṇaki's mental strength, willpower and self-control over her mind and senses are remarkably reflected by this incident. To cite another example, Kaṇṇaki's journey from Pukār to Madurai along with her husband can be referred to. It is understandable that Kaṇṇaki, being born and brought up in a sophisticated merchant family, finds it difficult to embark on the arduous journey to Madurai. The journey is on foot under

scorching sun and through dangerous forests. On their way, they even meet various evil persons who tease and pass bad remarks upon her them.[7] Contrary to such a difficult and challenging adventure, Kaṇṇaki's upbringing has been in a very luxurious manner. In spite of this conflicting situation, Kaṇṇaki adapts herself to the challenges of the journey and starts walking to Madurai along with her beloved husband. Kaṇṇaki, through such an adaptive behaviour, shows immense self-control over her comfort and desire.

(b) Loyalty

Oxford Advance Learner's Dictionary mentions the word loyalty as the quality of being faithful in one's support of somebody or something.[8] In his book *The Sociology of Loyalty*, James Connor cites that the word loyalty stems from the Latin term 'lex' and French 'loi' which is at the root of the word law. This suggests that loyalty, like law, is dichotomous in nature and one can only be lawful or unlawful and there does not remain any median position.[9]

The drama *Abhijñānaśākuntalam* and the Tamil work *Cilappatikāram* portray their female protagonists as exceptionally loyal towards their husbands. They tolerate insults, face challenges, become victims of circumstances, yet they do not stop being loyal to their loved ones. It is seen that difficult times can not deviate any one of them from the path of truth.

In *Abhijñānaśākuntalam* Śakuntalā shows her extraordinary ability to stay firm and loyal in the face of adverse situations. Her husband Duṣyanta fails to recognize her as his wife.[10] But instead of being disloyal, she took the path of living her life as a *proṣitabhartṛkā* and continues to live as Duṣyanta's wife.[11] In spite of rejection by her husband Śakuntalā does everything to raise her son as a prince only. She does not speak anything bad of her husband to her son.[12] It is not very difficult to understand that Śakuntalā could have easily found somebody else as her life partner in absence of any hope of reunion with her husband Duṣyanta. However, instead of becoming disloyal, she took the path of utmost loyalty.

Likewise, in case of the character of Kaṇṇaki from *Cilappatikāram*, the trait loyalty is very evident. Having been abandoned by her beloved husband, Kaṇṇaki finds that KōvalaI exhausts all his wealth in the name of a courtesan lady. During such a time of distress and despair, Kaṇṇaki is seen to keep her patience in the hope of her reunion with her husband. Kōvalaṉ loses all his wealth, still Kaṇṇaki does not leave him. One can observe the climax of Kaṇṇaki's ability to stay loyal to her beloved one when she offers the single anklet which she is left to her husband so that her husband can start a new business by selling the same.[13] Throughout her life, Kaṇṇaki remains loyal to her husband.

Thus in the above instances loyalty- a great human quality can be witnessed very clearly. The manner in which both the female protagonists have shown loyalty towards their husbands can definitely be embodied as the greatest quality of womanhood in Indian perspective.

(c) Love

The term love is defined in the *Oxford Advanced Learner's Dictionary* as a strong feeling of deep affection for somebody or something, specially a member of your family or a friend.[14] *An Introduction to Social Psychology* explains that love is conserving, stabilizing and yet a tumultuous sentiment of eternal power. The higher form of this feeling is known as romantic love, which prompts one to go for great undertakings and sacrifices on behalf of the one who is loved.[15]

In connection with the *Abhijñānaśākuntalam* the character Śakuntalā is seen to love Duṣyanta, her husband, unconditionally. This is the reason why she gets married to him without knowing much about him. Śakuntalā deeply falls in the love with Duṣyanta and loses herself in the thought of Duṣyanta in the 3rd Act of the drama for which she does not become aware of the arrival of sage Durvāśā. As a result she is cursed by the sage who makes Duṣyanta forget Śakuntalā. Having been unrecognized and rejected by her husband Duṣyanta, Śakuntalā does not stop loving her husband. She loves him in the same way as she would love him earlier. She forgives Duṣyanta for anything and everything and chooses the path of love when she meets him in the hermitage of Mārica.[16] Instead of complaining about whatever has happened, she rejoices the reunion.

Similarly, in case of the character of Kaṇṇaki from *Cilappatikāram,* one can observe her unconditional love for her husband Kōvalaṉ. For quite some time, Kōvalaṉ is led astray and he falls in love with a courtesan lady named Mātavi. Kōvalaṉ exhausts all his wealth in the name of that courtesan lady. During this tough period of time, Kaṇṇaki keeps waiting for her husband to come back. After some years when Kōvalaṉ realizes his fault, he comes back to the life of Kaṇṇaki. Kaṇṇaki welcomes him with a smile and gives Kōvalaṉ her anklet, the only piece of jewellery she has been left with, so that they can start a new business and a new life. She forgives Kōvalaṉ for all his misdeeds. This shows how much love and support Kaṇṇaki has for her husband. As a wife Kaṇṇaki leaves no stone unturned to express her care and love to her husband whenever she gets an opportunity to serve him. Kaṇṇaki prepares their meal in Mātari's home after reaching Madurai. When everything is ready, she goes through all the customary rituals she learnt and which she has loved to do in their conjugal life. She lays a small, neatly woven palm leaf mat for KōvalaI to sit on and brings a pot of water to wash his feet. Next she sprinkles water on the floor in front of him, pats it with her hands and then places a green plantain leaf on which she serves the rice. Through these gestures Kaṇṇaki makes a grand welcome to KōvalaI saluting him as her lord. The peaceful reunion of Kōvalaṉ and Kaṇṇaki is applauded by Mātari and her daughter Aiyai who happen to notice the whole incident from a distance. They say that Kōvalaṉ and Kaṇṇaki together make a great couple and compares Kōvalaṉ with Kṛṣṇa and Kaṇṇaki with Yaśodā. Just as Yaśodā always rescues and looks after Kṛṣṇa when he goes out with the cowherd, Kaṇṇaki too always stands by Kōvalaṉ through thick and thin.[17] Kōvalaṉ is overwhelmed by the love Kaṇṇaki possesses for him and feels remorse for all his wrongdoings of the past. All these incidents are testaments to Kaṇṇaki's true love for her husband.

(d) Rationality

According to *Oxford Advanced Learner's Dictionary* the term rational means something which is based on reasons rather than emotions. Another meaning of the word rationality is to be able to think clearly and make decisions based on reasons rather than emotions.[18] J. Richard Eiser in his book *Social Psychology* explains that this term may be used in different contexts to imply something that involves reasonable, ethical, sensible and conscious thoughts. The notion of rationality as used by psychologists does not necessarily make any assumption about ethics or consciousness, but is applied to the relationship between decisions and expected consequences. But in the context of literary characters, especially in Indian perspective, this term is generally connected to some ethical values.[19]

Both the characters viz., Śakuntalā and Kaṇṇaki, appear in the respective stories are quite rational way. They are sensible enough to distinguish between the right and wrong. The idea of irrationality or superstition does not find any place with respect to any of the two characters. Rather, they are always guided by a logical and coherent mindset even in the days of such antiquity. An analysis of some incidents as discussed below may support the validity of this argument.

In the drama *Abhijñānaśakuntalam,* no where one can find any act of superstition on the part of Śakuntalā. Śakuntalā is a believer in destiny. In the 7th Act of the drama, Duṣyanta prays Śakuntalā for absolving him for all the troubles that has caused to her. Śakuntalā then asks Duṣyanta not to feel sorry for whatever has happened and consoles him by saying that all these troubles must be the consequence of some sins that she had committed in her previous life.[20] These are not his intentional faults. Therefore, Duṣyanta does not need to feel sorry for his misdeeds. Such words of Śakuntalā show what a deep love she has for her husband as well as her believe in destiny. Moreover, she is so honest that she never thinks of such kind of illogical or false ideas.[21]

It the case of Kaṇṇaki also, one can observe her rational approach to life. When Kaṇṇaki is in distress in the absence of her beloved husband, Tēvanti, Kaṇṇaki's childhood friend, comes to console her. Tēvanti tells Kaṇṇaki the story of two ponds which are connected to the Sun and the Moon just outside the city walls, where the river Kāveri meets the sea. It is believed that a woman who takes bath in that river and worships God of love after bath, lives a happy married life ever after and this blessing remains with the woman in her next life too. Tēvanti urges Kaṇṇaki to go to that place for once. However, Kaṇṇaki vehemently tells Tēvanti that such type of act is not going to be any solution to her problems. Kaṇṇaki right away rejects the story of superstition as told by her friend.[22] Even though Kaṇṇaki is going through a difficult time of her life by losing her husband to another woman, her mind is not overpowered by irrationality or emotion. She is quite logical and not guided by any superstitious or far-fetched ideas or beliefs.

From the above instances it can be seen that both Śakuntalā and Kaṇṇaki have a very rational mindset.

(e) Justice

The Oxford Advanced Learner's Dictionary defines justice as the fair treatment of people.[23] Another meaning of the word is the quality of being fair or reasonable. John Rawls in his book *A Theory of Justice* defines justice as equal rights to basic liberties, equal rights to opportunities and equal chances to all individuals of similar abilities. According to John Stuart Mill justice is the moralities which protect every individual from being harmed by others.[24]

After going through the literary works *Abhijñānaśākuntalam* and *Cilappatikāram*, the most important similarities seen in both Śakuntalā and Kaṇṇaki are that they demand justice, fight against injustice till the last breath of their lives and continue to establish their rights which are evident from various incidents described in the two books.

For example, the character Śakuntalā reflects the strong spirit of fighting against injustice. It happens that Duṣyanta refuses to accept a pregnant Śakuntalā as his wife and insults her by making false allegation that Śakuntalā is a cunning woman.[25] On being insulted by king Duṣyanta in front of all the subjects, she calls him as *anārya*.[26] Calling the king as *anārya* in front of everyone in the

royal court is totally an unexpected incident. For, such a remark amounts to great dishonor and disrespect. But Śakuntalā courageously does this as a protest against the wrong that has been done to her by the king. Thus, it is observed that Śakuntalā stands for her justice no matter if she has to face a king.

Similar characteristic traits are also seen in the case of the character Kaṇṇaki. When Kaṇṇaki's husband Kōvalaṉ is executed for the false charge of stealing the Queen's anklet, Kaṇṇaki is not afraid to visit the king although the city is very new to her. Kaṇṇaki burns down the city to avenge for the injustice done to her husband.[27] She curses the whole city to be burnt down except for the virtuous men, faithful women, old people, children and the cows. On the other hand, Kaṇṇaki requests the fire God not to spare any wicked person from being punished. This shows Kaṇṇaki's spirit of establishing justice where any act of injustice has been committed.

In this way, it can be concluded that both the characters from the two great epics viz., the *Abhijñānaśākuntalam* and *Cilappatikāram* have the trait of fighting for justice as a common element of their characters

Conclusion

From the above discussion, it can be stated that there are considerable similarities between the character of Śakuntalā and Kaṇṇaki. Various psychological attributes such as self-control, loyalty, chastity, rationality etc. which are the characteristics of Indian womanhood are manifested through both the characters. In addition to that some special qualities such as the quality of being rational demand for justice etc. which are displayed by both the characters become successful in their journey of life. Thus, it appears that though the social circumstances in both the cases of the character are almost different, they always try to remain faithful to their value system. In one hand they stand against injustice whereas in other hand, they seem to be very faithful to most of the social norms and customs. This way these three characters appear as the epitome of strength, responsibility as well as social values and inspiration.

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ATISHAY KALIT
Vol. 10, Pt. B, Sr. 18, 2023
ISSN : 2277-419X

CONCEPT OF HUMAN RIGHTS IN ANCIENT INDIAN LITERATURE

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Abstract

Abstract Purpose: Human rights are those rights which are inherent in our behaviour or nature. In the absence of these we cannot live our life as human beings. Human rights and fundamental freedoms provide us opportunities to develop fully. It is a philosophy that focuses on human welfare and happiness.

Human Rights/Approach

Human rights are such rights, which are bound to be respected by the states. Also these rights are such criteria, through which it becomes possible to evaluate the actions of the state. American President Roosevelt had said, "Most of the people of the world are such, who are deprived of their basic rights which the world are such, who are deprived of their basic rights which the world has accepted as the traditional rights of the person, and without these no one can live dignity and freedom. Human rights refer to those minimum rights of human beings, which every person must necessarily get, because he is a member of the human family. There is no single accepted definition of the word human rights in the world. Although the concept is as old as the ancient theory of natural rights based on natural law, the new concept of "human rights" originated in international charters and conventions after the Second World War.

Findings

Historically, the most influential moral theories of human rights have been those belonging to the tradition of the Law of Nature. In these theories, human rights depend directly on the natural order and are subject to a universal moral law, superior to positive law.

Human rights should be respected and upheld to ensure that equality is applied in serving all people. Democracy should be applied at all times to ensure that all people are treated the same without discrimination.

Implication

Most of the organizations that work with the human rights have a funds problem. They rely on donations and the government to fund them. As a result of limited cash, they end up doing incomplete processes which block the implementation of justice.

Violence is another problem that has brought the human right organizations to a standstill. Most of the human rights defenders have become victims of conflict and violence. People in societies who try to defend their rights and raise the injustice voice end up experiencing violence.

Result

There should be no discrimination on the basis of caste, colour, creed or sex. The imposition of human rights makes it possible for communities to live in peace and harmony. It teaches people to be tolerant towards other cultures and religions.

Keywords

Human Rights, Gurukul, Ashramas, Law of Nature, universal moral law, positive law, discrimination, violence.

Paper Type: Conceptual Paper

The human being of natural or primitive state was uncivilized. Whose stick was the principle of his buffalo.Man used to live his life with ease and freedom. He remained independent by fulfilling his only three needs which are food, clothes, and housing. Gradually, when the human was mounted on the stage of development, then family, group, society were formed along with civilization and culture. When the society was formed in the form of village and city, then the complexities of the society started increasing because human being is a rational conscious creature with consciousness. As a result of which the problem of duty or rights was born. Although the word human rights is not mentioned in the Vedic texts, but our Vedas , Puranas, Upanishads are the cradles of Indian civilization, culture, humanity, morality and human values. The origin of human rights is embedded in these texts. Vedic philosophy of life is not individualistic but social. In the Vedic society the feeling of equality of all religions is paramount.

According to the tradition of the Itihas Purana, the emergence of human beings was a unique event. Man was a biological expression as well as a socio-religious and a cultural expression. The work to introduce you to new practices of life started from human life itself. Human beings started weaving a fabric around themselves to fulfill their needs. As a result, society and tradition started taking birth. The social system began to change from individualism to collectivism. Since man had to struggle with nature and its forces every day and maintaining existence was becoming a challenging struggle. As a result of this gradually collectivism started taking birth.

Puranas are the backbone of Indian culture and are the reflections of history, in which India's civilization-culture, education, luxury etc., is a reflection of the image of common life and society. The credit for India's three-dimensional, adhibhautik, adhidaivik and spiritual progress goes to the Puranas only. After Vedic literature, the place of Puranas is uncountable among the Sanskrit texts which have influenced Hinduism the most. From very ancient times in India, reading and listening to these texts have been done with great devotion. Indian culture is unique and dignified in itself

since ancient times. Indian Sanskrit is not just a culture of values. But from the very beginning in Indian culture, special efforts have been made to protect the dignity and values of human beings. Generally human rights are those rights which are inherent in our nature or behavior. Without which man cannot develop his personality all round. It is under this universal and public sentiment that references are received in Sanskrit literature in ancient times. Puranic society was dharma and duty-oriented and rights and duties were present in the concept of religion itself as a comprehensive social system. Puranic religion also used to balance the behavior and punishment of the king. Taking away rights by force was considered indecent and blasphemous there.

The social life of the Vedic period was based on the spirit of Sarvodaya or Sarva Kalyan i.e. mutual unity, mutual cooperation, harmony, harmony and organization. Where the individual was the main part of the society. It is said in the Atharvaveda that the enlightened ones should raise the fallen people - Ut Deva Avahitam Deva Unnayatha Phir (Atharvaveda 4/13/1). At one place it says that you store with a hundred hands and distribute it with a thousand hands - Shatahasta Samahar Sahasrahasta Sankir (Atharvaveda 3/24/5). In today's time, human rights are available to every human being, whether it is related to any nation, society or literature. Every human being has the right to enjoy these rights without any discrimination. Every right is related to each other and is complete and free in itself. The fundamental right of every human being is - the establishment of a happY, healthy, painless,human creation everywhere. At present, the United Nations Federation has announced the Human Rights Charter in 1948.

Generally, interprets 30 articles of the United Nations Charter.It is mentioned in the Rigveda, "No human being is superior or inferior, all are related to each other. Everyone has equal rights. Every human has the right to strive to advance each other and collectively move forward on the path of progress."

अज्यस्थासोअकनिस्थासायेते।
समभ्रात्रोवावरूद्धसौभाग्यः ॥[1]

It has been said in the Dasam Mandal that every person has the right to monotony with determination, heart and mind. Let everyone have a firm resolve for the right to live in mutual cooperation–

समानीवाआकृतितिसमानाहृदयानिवाह।
समानमस्तुवोमानोयथावहसुसहासति ॥[2]

Hence the mythological age; There was a society based on rituals, complete with a sense of duty and devotion controlled by religion. In every society there are human beings of different tendencies who out of selfishness fulfill their selfish deeds by infringing on the rights of others and the actions done by them violate the rights of other human beings. There are many incidents of human rights violations in the Puranas - the incidents of abduction of Sita and the exile of Aapnasatva (pregnant) Sita, although there are famous incidents of Ramayana, but these incidents are also described in the Shrimad Bhagwat Purana. like—

1. Forceful
2. Kidnapping of women

3. Misbehavior towards women
4. Removal of women and parents from home etc.

In Shrimad Bhagwat Purana, Shri Krishna considered the criminals to be punished in the interest of peace and protection of the people in the state and has also prescribed death penalty as punishment. He condemned the killing of the sleeping sons of the Pandavas by Ashwatthama, son of Dronacharya, and the release of the Brahmastra to kill the pregnant child of Uttara and asked Arjuna to kill him—

मैनंपार्थार्हसित्रातुंब्रह्मबन्धुमिमंजहि।
योऽसावनागससुप्तानवधीन्निशिबालकान्॥[3]

In the present context, if we look at it, the killing of a child by any human being is a violation of the universal right to life and safety of the child and is punishable by law.In the sixth stanza of Shrimad Bhagavata Purana, there is a story of Vritrasura, in which the son of Queen Kritidyuti was killed by poison by other queens out of jealousy.

बालघ्न्योव्रीडितास्तत्रबालहत्याहतप्रभाः।
बालहत्याव्रतंचेरुर्ब्राह्मणैर्यन्निरूपितम्।
यमुनायांमहाराजस्मरन्त्योद्विजभाषितम्॥[4]

The incidents of child-slaughter are in the context of the brutal murder of seven sons and one daughter of Devaki and Vasudeva by Kansa in the fourth chapter of Vishnu Parva of Harivamsa Purana.

षड्गर्भान्निस्सृतान्कंसस्तान्जघानशिलातले।
आपन्नंसप्तमंगर्भसानिनायाथरोहिणीम्॥[5]

The brutal slaughter of seven sons and one daughter of Vasudeva and Devaki by Kansa is currently under the right of life. Every human has the right to life. The law has the responsibility to protect this right. Universal Rights Article (3) describes the right to life and body. No one can be deprived of the right to life and under section (315) of the Indian Penal Code, 'whoever causes the death of a living child shall be punished by law'.

By concentrating on the life of Jagatjanani Bhagwati Sita, it is known that her whole life was duty-oriented, equipped with the education of duty and dharma. Sita followed her husband for fourteen years and also followed the bitter experiences of exile. At the behest of Rajak, Sita ji had to go to the forest duringpregnancy, while being together with Shri Ram during exile even in difficult circumstances she faced lots of atrocities.

नाहंबिभर्मित्वांदुष्टामसतींपरवैश्मगाम्।
स्त्रैणोहिबिभृयात्सीतांरामोनाहंभजेपुनः॥[6]

According to Article-(14) in the Indian Constitution, both men and women have the right to equality, in Article-(02), there can be no discrimination on the basis of religion, caste, race, sex, place of birth. Ram's principles of ethics were firm. Ram was a king who sacrificed his whole life for the sake of dignity and the welfare of the people. It would not be unreasonable to say that Rama was faithful to his duties and that the feeling of godly respect and reverence for his parents was

firmly rooted in Rama's mind. Other heinous incidents like the abduction of Yadav's daughter named Bhanu are described in the Puranas, which are a question mark on the identity of women.

कन्यांभानुमतींनामभानोर्दुहितरंनृप।
जहारात्मवधाकाङ्क्षीनिकुम्भोनामदानवः ॥[7]

Universal Declaration of Human Rights in modern times - Women have the right to live a life freely, which if violated will be punished by law according to Section (363) of the Indian Penal Code.

The Vedas generally accept the right to live life as the right to be happy forever, before the human right.

सर्वेपिसुखिनःसन्तु
सर्वेसन्तुनिरामयाः
सर्वेभद्राणीपश्यन्तु
माकश्चिद्दुःखभागभवेत् ॥[8]

The Vedas fully explain the right to equality of every person. Atharvaveda states that every person has the right to food and water.

समानीप्रपासहवोअन्नभागाः,
समानेयोक्त्रेसहवोयुनिज्म।
समस्योअग्निसपर्यतारानाभिमिवाभिता ॥[9]

Vedas say that Veda is the root of all religions. Indian culture basically describes Purushartha Chaturthaya. This concept of Dharma, Artha, Kama and Moksha explains the principle of Karma. In Ishavasyopanishad it is said—

कुर्वन्नेवेहकर्माणिजिजीविषेच्छतंसमाः।
एवंत्वयिनान्यथेतोऽस्तिनकर्मलिप्यतेनरे ॥[10]

The jurist, Mr. Juris Duhuih has explained the Karmayoga of Gita in his book 'Duty Best Society for Human Rights', according to him, a person has a fundamental right, that is the right to always perform duty. In the Puranas, where there is a description of the pastimes of the Dashavatars and the gods, on the other hand there are many incidents like human rights abuses. First of all, it is necessary to know what is human rights here and what it means. Therefore, the word right is first clarified. According to Harold Lasky, "Rights are such conditions of human life, without which a person cannot develop his personality to the fullest."[13] Man puts some demands before the society for the development of these powers. These demands can be of different types; Some wholly selfish, some in the interest of public welfare and someare neutral. Society accepts only those demands which are social. These demands of social interest are accepted by the society, are called rights. Two words related to rights are prevalent.

1. Human Rights
2. Fundamental Rights.

Generally those rights which are necessary for the full development of the personality of the human being can be called human rights. Defining human rights in balanced terms, UHDR Preamble

has said that - " Proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction."[14] Therefore, human rights are those rights by which every human being enjoys the right to live a dignified life.

If we look at human rightsin historical perspective, we find that rights were related to religion in the Vedic period. The origin and development of 'human rights' took place at two levels, national and international. In the modern period, after the First World War, in 1919, after the employer-laborer conflicts, the word human rights first came into the discussion. After the establishment of the United Nations after the Second World War, the importance of their protection was emphasized in the Charter of the United Nations. In the long journey of development of human rights, there are some major practical milestones that took forward the concept of human rights. Like the Magna Carta of England (Megna Carta 1215)etc.; Which in history is called the armor of British freedom. Similarly in the eighteenth century natural law (Natural Law) The theory of was propounded by political philosophers who Right to life and liberty.The nature of legal rights in the form of etc. was given by the states. Thus Natural law, the concept of Natural Right in Human Rights contributed to the development of the concept of When the natural rights were given the form of law, it also recognized the principle that the relation between the individual and the state would be based on contract and the source of the power of the state would be on the consent of the governed body. On 10th of December 1948, the General Assembly of the United Nations declared 30th universal rights under the Universal Declaration of Human Rights, such as - according to Article (1) - 'Every human being has the right of birth to liberty and equality' and Article (2) According to - 'Every person is entitled to rights and freedoms, there shall be no discrimination on the basis of race, caste, language, religion, political, national or social property, birth or other circumstances' etc. The roots of the modern concept of human rights were present in the ancient Hindu-civilization and are still there today. In the mythological society, women were given more importance and equal rights to men than in the present times, so when the Pandavas go with Shri Krishna to offer sacrifices to the dead loved ones, then they also take women along with them.

अथतेसम्परेतानांस्वानामुदकमिच्छताम् ।
दातुंसकृष्णागङ्गायांपुरस्कृत्यययुस्त्रियः ॥[11]

In the Puranic period, a woman had the right to freely choose her own husband and marry her. Shukracharya's daughter Devyani married the Kshatriya king Yayati.

तंवीरमाहौशनसीप्रेमनिर्भरयागिरा ।
राजंस्त्वयागृहीतोमेपाणिपरपुरञ्जः य ॥[12]

In the Puranas, the best example of devotion to duty and duty is in the example of Yayati's younger son (Puru), who expressed the feeling of giving the most important stage of his life to his father, Yayati, for performing duty.

इतिप्रमुदितः पूरूः प्रत्यग्रहाण्ज्जरांपितुः ।
सोअपितद्वयसाकामान्यथावज्जुजुषेनृप ॥[13]

Therefore, it can be said that Indian literature has been done since ancient times, in Sanskrit literature, human has got rights in many forms. In Sanskrit Vagamaya, the whole universe has blossomed in the form of the whole subject of Om. Along with knowledge, philosophy, life, art, behavior, history, politics, rights have also been generally explained. It can be believed that human rights have always been present in the Indian culture in the form of seeds and that's why we believe that it recognize our freedom to make choices about our lives and to develop our potential as human beings. Human rights are about living a life free from fear, harassment or discrimination.

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